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Becoming Sonic: Ambient Poetics and the Ecology of Listening in Four Militant Sound Investigations

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Abstract

This dissertation *Becoming Sonic: Ambient Poetics and the Ecology of the Ear in Four Militant Sound Investigations* offers a critical and historical analysis of acoustic ecology and soundscape recording —the sounds, noises, and silences that make up our ambient sonic environment and are found and recorded "in the field" by artists to create recordings and performances are then experienced by listeners. Field recording captures the diverse and often unwanted or inconsequential sounds of a space, which can then be used to bring attention to the often unheard and unconscious processes that stratify space. By stratification I am referring to the processes of urban planning, architecture, business, policies, and governance that shape and grid the environment.

Analyzing four case studies by the sound collective Ultra-Red, sound activist Christopher DeLaurenti, and field recording artist Chris Watson, that explore the soundscapes of housing redevelopment, using a food bank, public sex in parks, and the slow violence of ecological devastation, this dissertation builds on and analyzes the sonic environmental and spatial implications of ecology by both critiquing acoustic ecology and employing it as a concept to explore the political, aesthetic, and epistemological consequences of soundscape recording.

The purpose of this dissertation is to examine what sound indicates through cultural practice and how it can be used and deployed to create different understandings of the places we live and act. This research articulates a poetics of listening to space that constructs worlds and questions how the environment can be used for aesthetic purposes, how the sounds of the city and 'nature' influence artists, how artists practice and experience sound by listening, and what kind of knowledges these aesthetic practices produce. In order to accomplish this, it relies on critical approaches to ecology, space and urbanism (Gilles Deleuze and Fèlix Guattari, David Harvey, Nigel Thrift, and Edward Soja); ecologies of sound and listening (Steve Goodman, Murray Schafer, Susan Bickford, Frances Dyson); and affective politics (Brian Massumi, Erin Manning).

Keywords
Soundscape; ecology; listening; sonic; media theory; ecomedia; ecocrticism; militant research; field recording; space; city; rhythm

White and aimless signals. No

One listens to poetry.

—Jack Spicer, "Thing Language"

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We can escape the commonplace only by manipulating it, controlling it, thrusting it into

our dreams or surrendering it to the free play of our subjectivity.

—Raoul Vaniegem

1.1   Introduction

On June 29 NPR had a short segment about America's national parks (McQuay, and Joyce, 2016) This piece was not about the need to visit the parks or relocating animals to their habitat to reclaim or rebalance the ecology of the park; nor was it about the best times to visit or places to visit with the family. Instead it was about experiencing America's National Parks as soundscape. More specifically it was about how human made sounds are encroaching on the natural soundscape and affecting the patterns and behavior of animals. The point of the broadcast was to advocate reclaiming the natural sound of the park to enhance the experiences of the tourist. "We're interested in you being able to hear the sound of a squirrel scurrying through the leaflets 100 feet away, and other things like that … These are the small moments that can really connect you with the park" says Kurt Fristrup, a bioacoustic researcher at the University of California. (McQuay and Joyce, 2016) Fristrup's research explores the interconnection between human and urban sources of sound and light pollution and their impact on the ecosystem and human health. Fristrup discusses reengineering parks, new technologies for abating sound, and for a general sensitivity to attending to the sounds of nature before they disappear. Fristrup is one of the many researchers signaling an alarm about the ecology of sound and its precarious position in our world. Fristrup's research is fascinating and contributes important insights into how we are altering the behavior of animals and stressing the ecosystem through human development. However, what seems missing is a systematic critique embedded in questioning the very structure of how space is produced as a product of unrestrained development and the myriad processes, inequalities, and dispossessions that characterize our public and private spatial being.

The object of this dissertation is a process that concerns the sounds, noises, and silences that make up our ambient sonic environment and found and recorded "in the

field" by artists to create recordings and performances which are then experienced by listeners. Field recording captures the diverse and often unwanted or inconsequential sounds of a space, which can then be used to bring attention to the often unheard and unconscious processes that stratify space. By stratification I am referring to the processes of urban planning, architecture, business, policies, and governance that shape and grid the urban environment. These recordings may be of machines, talk, animals, protests, traffic, noise, air or any other myriad sounds. They differ from commercial "nature" recordings used for relaxation purposes, and they are not like field recordings produced by song collectors like Alan Lomax. Rather they are sonic investigations of space that can be used to highlight processes that we take for granted, sounds that go unheard, or spaces consciously and unconsciously experienced and the inequalities that may emerge in listening.

Recent scholarship has produced a number of diverse and important studies on sound that have been primarily concerned with two main currents. The first involves the construction of histories of specific popular periods, research into sound and problems of abatement and regulation, or the taxonomic enumeration of sounds themselves and creation of vocabularies to understand how we might be able to talk about sound in new ways (Augoyard and Torgue, 2006; Kahn, 2013; Toop, 1995). On the other end of the spectrum are the many recent analyses of sound as an art form distinct from strictly musical practices (Kim-Cohen, 2013, 2009; Voegelin, 2010). Seth Kim-Cohen is representative of this move and proposes a conception of sound that would "engage philosophical texts, musical discourse, social roles enacted by the production and reception of sound and/or music, conventions of performance, or the inherent presumptions underlying the experience of audio recordings" (Kim-Cohen, 2009, p. 156). Kim-Cohen, and others working in similar areas, proposes an expansive notion of sound studies that will account for more than just the musical. In kind, I propose to synthesize the work being done with the expansive concept of sound studies with ideas about urbanism and the city to examine how artistic practice can structure and restructure spatial experience and become a forum for knowledge creation. The creative and cultural possibilities of the city bring together disparate elements while also generating autonomous communities that may be based on ethnicity, cultural interests, or mere

proximity. My contribution to the field traces how location and hearing connect and intersect relationally with the compositional practice of listening. The urban soundscape (and its corollary in nature recording) will be conceived as an aesthetic and sensual practice of "forms of visibility [or audibility] that disclose artistic practices, the place they occupy, what they 'do' or 'make' from the standpoint of what is common to the community" (Rancière, 2004, p. 154). The concern here is not so much what sounds mean but with how sounds as events make things happen, such as knowledge, movement, and sensation, when we encounter them.

Listening is an affective practice. Much recent research on affect has focused on politics, sensibility and the body's relationship to its environment (Anderson, 2014; Goodman, 2010; Gregg and Seigworth, 2010; Manning, 2009, 2007; Massumi, 2002; Thrift, 2008). The manufacturing of affect brings us into a proximal concern with the mental environment; how it is constructed, how it can be resisted, and how ambience, both as a background and as an atmosphere, can affect the perception poetically to create new and different experiences (Berlant, 2011; Massumi, 2015; Sedgwick and Frank, 2003; Stewart, 2007). Affect then mediates between what the body can do and how the brain acts as an apprehensive proprioceptor to create affective states of becoming that unfold in space (Anderson, 2014; Deleuze, 1990; Deleuze and Guattari, 1994; Merrifield, 2013). The mental environment refers to the realms of human being where the subject meets the exterior world presented to us. It is the site of contestation where meanings are produced and where signs are presented and consumed, but also challenged, rejected, transformed, and repurposed, passively registered and unthinkingly digested. The creative and compositional dimensions of meaning refer to "the opaque process by which new ideas, concepts and judgments bubble into being [and compositionally] the way in which thinking helps to shape and consolidate brain connections, corporeal dispositions, habits and sensibilities" (Connoly, 2002, p. 1). The practice of recording space and listening to soundscapes can potentially restructure how we imagine that space to be constituted in the act of hearing and listening. Listening may take the form of bolstering and effacing the effects of capital on space or it may reveal the layers of nowhereness, bureaucracy and tedium of the everyday (Blesser and Salter, 2009; Harvey, 2013a, 2000a; Lefebvre, 1991).

1.1.1   Political Research and Militant Sound Investigation

The sound collective Ultra-Red have developed a form of listening they call "militant sound investigation" or the acoustics of change, which "collaborates across localities, identities, and disciplinary borders to formulate a science of struggle … implicitly and finely tuned to affective logic, [for] an analysis of the conditions of desire as they inform (and exceed) the enunciation of demands'" (Ultra-Red, 2011). Militant sound investigation offers a key conceptual apparatus for thinking about the politics of the soundscape and the way it is ordered, recorded, and composed by sound artists. Recording these collaborations is profoundly poetic, apprehending the sound of buildings, structures and natural forces, and the effects of their placement and arrangement, while also revealing sound itself as structuring, building, and informing spatial understanding. The promiscuity of the microphone obscures the lines between the social, the personal, and the political while revealing what is taken for granted; the unnoticed and unremarkable processes that operate in the gaps where ideology may enter and colonize the imagination.

Field recordings are used by Ultra-Red to construct a tactical poetics of ambience that summon us to listen in on other experiences of the world and in Raley's words "to provoke and to reveal, to defamilarize and to critique" (Raley, 2009, p. 7). Recording, composing, decomposing, and recomposing ambience actively re-signifies it to produce places where the embodied and emotional resonance of privatization, the market, and dispossession can be challenged with other modes of exchange, brushing up against neoliberalism's spaces, through listening, silence, understanding, and interaction. Ultra-Red construct maps of conceived spaces, possible spaces, or imagined spaces, while utilizing audio reproduction as a way of remembering and archiving constructive social antagonisms. Therefore, a sonic inscription of space, thick with stories that have been neglected, modified, the everyday stories of family, communities, eating, washing, loving, envying, that make up the life of any human being. Sonic mappings recontextualize both the dominant narratives being deployed against people and also reconfigure the way that we can understand these narratives. Field recording reveals the ambient or atmospheric construction of our sonic environments and resonates lived community spaces with meaningful explorations of the community's need. Ultra-Red writes that, "listening is a

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site for the organization of politics. In listening, we order desires in relation to need and so *transition to demand*" (Ultra-Red, 2011). The transition occurs in the active composition and articulation that something is wrong and needs to be changed. Listening uncovers knowledges of community that can be formed into pedagogy by listening and reflecting on what the sound of a community represents and does, even as listening possibly remains ephemeral and transitory.

In *Constituent Imagination* Stevphen Shukaitis and David Graeber explain the importance of collective knowledge production as it is connected to understanding common interests through militant investigations. They write that,

> The work of militant investigation is multiple, collectively extending forms of antagonism to new levels of understanding, composing flesh-made words from immanent processes of resistance … it is a process of collective wondering and wandering that is not afraid to admit that the question of how to move forward is always uncertain, difficult, and never resolved in easy answers that are eternally correct. … militant investigation discovers new possibilities within the present, turning bottlenecks and seeming dead ends into new opportunities for joyful insurgency (Shukaitis and Graeber, 2007, p. 11).

Listening itself needs to be explored as a crucial part in the speaking/listening/feeling complex so that reception and comprehension can be used to imagine new ways of understanding and becoming. By sonically organizing the social field Ultra-Red reconfigure how we may think about space or what it means to listen to each other. Who builds communities that actively displace people? Who reduces housing units in the time of acute shortage? Who lets families go homeless and into the street? Who normalizes the poverty of the artist as a model citizen of the creative city? Who says queers cannot access public space? Who pollutes and doesn't give a hoot? Why do we keep letting these things happen? But also, how can people organize to create a community that provides for need? How can people oppose oppression in the form of development and housing? How can existential misery be overturned? What did you hear? Sounding out: the ear, as a tool for understanding and negotiating the political and cultural space, orients the affective and

sensory register of spatial discrimination and injustice. Sound as a tool critical to cultural analysis, not as a naïve corrective to the visual, but as an essential apparatus for understanding the world. Listening as an empathic mode of perception, as a method of apprehending the everyday, as a practice that roots the body in the world and that moves between different perceptual registers.

The implications for acoustic ecology, as it is broadly defined as an aesthetic practice of archiving and safeguarding sounds and places, are that it must move beyond conservative and preservative impulses and consider itself as a practice from darker perspectives of complexity, multiplicity, and interconnection. Acoustic ecology needs to move beyond its implicit (and frequently explicit) opposition between the "good" sounds of nature and the degraded sounds of human being and technology: in short, following recent thinking, nature sounds need to come off the pedestal of ecomimetic valorization and grapple with the difficult sounds of an environment in dissolution rather than attempting to recreate an idealized "hi-fidelity" soundscape that excludes or minimizes the impact of "lo-fi" sounds.[1] Following Timothy Morton's recent line of thought of a "dark ecology," I argue that acoustic ecology needs to "darken" grappling with and clarifying its relationship to the politics of acoustic ecology, soundscape activism, and its relation to the many human and nonhuman subjects of many of its recordings to trouble the reification of the natural world as something that exists only for human pleasure. Dark ecology refers to the deep interconnections and multiplicities that exist between ourselves and all aspects of the environment (Morton, 2010, pp. 59–97, 2007, pp. 181–197). Understanding the interconnections we have between ourselves and everything else in our environment does not have to reduce our understanding to a complacent position of oneness, that "we are the world," but rather promotes a partiality that "we are a part of some worlds," which asks us to rethink how 'we' relate as a species within the larger context of a world of multiple environments that include but aren't limited to, homes,

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[1] And there are certainly a number of composers engaged in this type of recording and research. See for example the recent project on the Sounding Out! Blog *Unsettling the World Soundscape Project:* *https://soundstudiesblog.com/2015/08/20/unsettling-the-world-soundscape-project-soundscapes-of-canada-and-the-politics-of-self-recognition/*

neighborhoods, other people, authority, policies, institutions, public and private space, forests, plants, insects, animals, atmospheres, chemicals, and minerals.

1.2   Theoretical Orientation: Eco-Criticism

The complexity of the field of sound studies and the diversity of spaces and sounds dealt with in this dissertation opens the project up to a wealth of theoretical density and possibility. What is required is a theoretical approach grounded in understanding space, sound, and the political in ways that can account for each as a unique facet, but also finds associations and connections between them. Ecocrtiticism[2] traces it roots to ecological concerns as they emerged out of the general turn towards understanding the environment in the 1960s and 1970s. Works such as Rachel Carson's *Silent Spring,* Raymond Williams' *The Country and the City,* poets such as Gary Snyder, Denise Levertov and Michael McClure, and the work of acoustic ecology and soundscape studies, are all important precedents to understanding a general turn to studying the environment to inform literary criticism and the sound environment. Ecocrtiticism itself is derived primarily from literary studies and is often deployed as an "umbrella term" that refers to "environmentally oriented study of literature and (less often) the arts more generally, and to the theories that underlie such critical practice" (Buell, 2005, p. 138). Much like the field of sound studies, ecocrtiticism gestures towards interdisciplinary modes and multiple ways of understanding its subject. For a critic like Buell, ecocrtiticism can apply to understanding specific texts in relation to the world and understanding imaginary spaces and places, and also involves an ethics and politics in relation to the environment.

The reason for adapting an ecocritical approach is found in the prefix "eco" which covers the range of topics found in the dissertation, but especially as it emerges through the notion of "acoustic ecology." In order to study the soundscape we have to have a clear understanding of what the "ecological" means as a way that the relationship between

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[2] I am aware of media ecology as a theoretical orientation but I feel my purposes here are better served by emphasizing the critical, rather than the medial. Room for further work could be developed in the direction of technologies of soundscape recording and processing that may benefit from an media ecology perspective. For more see (Fuller, 2007; Strate, 2006).

ourselves and the world is mediated by sound (Wrightson, 2000; Schafer, 1993; Truax, 2001). The other impulse is to leverage a critique against some of acoustic ecologies' more "evangelizing" tendencies like "ear cleaning" and some its more esoteric and mystical elements that still seem somewhat rooted in thinking that at times appears naïve in the age of ruthless neoliberalist policy making and ideology. In addition, ecological philosophy has developed stringent criticisms of the concept of nature and promoted a view of the world as complexly interconnected but also significantly and possibly irretrievably damaged (Bonneuil and Fressoz, 2016; Haraway, 2015; Moore, 2015; Morton, 2016, 2010, 2007; Scranton, 2015). I hope that by approaching developments in the field of sound studies from an ecological perspective I can move acoustic ecology studies away from critically appreciating sounds and sonic environments toward a "dark ecology" that recognizes the social relationships embedded in acoustic ecology toward what Ultra-Red have identified as the "fragile but dynamic exchange between art and political organizing" (Ultra-Red, 2000).

Jason Moore notes that the Greek term *oikeios* is derived from the philosopher and botanist Theophrastus, meaning "favorable place." *Topos oikeios* was originally used to refer to the connection between plants and the environment but has developed to refer to the "relation through which humans (and other species) create the conditions of life" (Moore, 2015, p. 36). Moore's insight spills from the general condition of the world to the particularities of this thesis through seeing the connections between the world and ourselves as a deep-rooted relationship between human and nonhuman actors within an environment. Fèlix Guattari connects *oikos* to the meaning of "house, domestic property, habitat, natural milieu" (Guattari, 2008, p. 91). These are all places of encounter and where things come together and connect and disconnect within the environment and form the basis of the general trajectory of spaces studied in the dissertation: from house, to park, to habitat, to milieu. The other term that *oikos* connects to is of course is economics, which refers to the management of the home. Both ecology and economics then have in their origins an emphasis on the logic and practice of space. We cannot meaningfully separate the actions of housing redevelopment in Los Angeles from the melting glaciers of Iceland, nor the need to use a food bank from the oppression of queers and other marginalized peoples the world over. The separation between nature, society, economy

and culture is an artificial one that keeps us focused on the object of dispersion rather than the connections between dispossessions and oppression. However we want to call it, nature, the world, the social, what is clear is that nature is a "matrix within which human activity unfolds, and the field upon which historical agency operates" (Moore, 2015, p. 36). I have focused primarily on the dialectic between nature and the urban, concluding that much like the ecos, *polis*, which forms the root of politics and refers to the Greek city-state, is also a matrix that depends upon its relationship with *ecos* as a location where human activity unfolds.

The ecocritical approach I adapt here is derived primarily from the transversal philosophy of Fèlix Guattari. Guattari's formulation of ecology in *The Three Ecologies* is explained through the relationship of a subject to the mental environment in social ecosophical terms.[3] Social ecosophy is experimental and developmental and mediates through both public and private spaces. Guattari writes that,

> social ecosophy will consist in developing specific practices that will modify and reinvent the ways in which we live as couples or in the family, in an urban context or at work, etc. … Instead of clinging to general recommendations we would be implementing effective practices of experimentation, as much on a microsocial level as on a larger institutional scale (2008, p. 24).

Listening as a technique of ecosophy demands a political and an "ethico-aesthetic" approach to the world as a way of experimenting with our relationships, aesthetics and general mediated condition. Guattari's identification and focus on the three ecologies of the mental, social, and natural allow me to adapt a level of analysis that connects to these three realms as a practice of social space.

Guattari also brings us into proximity with the thought of Gilles Deleuze who prominently figures throughout this dissertation. Theoretically aligning myself with the thought of Deleuze and Guattari allows me to shift between registers of a sounded

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[3] Guattari defines ecosophy as an ethico-political articulation "between the ecological registers (the environment, social relations and human subjectivity)" (Guattari, 2008, p. 19-20).

ecology and what is known as geocriticism or geophilosophy. Key to geocritical approaches as developed by Robert Tally Jr. and Bertrand Westphal (Tally, 2013, 2011; Westphal, 2015) is an engagement with the *geo* or world, which coherently connects to the previous notion of *ecos* and *polis*. Tally, who can take some credit for popularizing the term, traces his development of the concept through a number of important studies of space including Kirstin Ross's *Emergence of Social Space,* Edward Said's *Culture and Imperialism,* Frederic Jameson's theory of cognitive mapping developed in *The Geopolitical Aesthetic*, Mikhail Bakhtin's "chronotopes," and Deleuze and Guattari's geophilosophy of *What is Philosophy?* For Westphal, as quoted by Tally, a geocritical approach "operates somewhere between the geography of the 'real' and the geography of the 'imaginary' … two quite similar geographies that may lead to others, which critics should try to develop and explore" (Westphal quoted in Tally, 2011, p. 2). The mediation between the real and the imaginary and the exhortation to explore has its echo with experimenting with critical approaches that draws me toward the geocritical and Deleuze and Guattari. Tally notes that geocriticism leaves much unanswered and refuses closure. As an approach it is "more likely to generate further questions. Geocriticism explores, seeks, surveys, digs into, reads, and writes a place; it looks at, listens to, touches, smells and tastes spaces" (Tally, 2011, p. 2). Geocriticism's focus on the sensual and the spatial, as well as its relation of reading and listening, is the primary reason I have adapted it as a way through the soundscape.

Deleuze and Guattari's vast conceptual toolbox provides the scholar with a number of suggestive ideas to work with and to construct arguments through. Deleuze and Guattari are *eco*, *geo*, and political thinkers who have developed a philosophical perspective on the world and the human based on a heterogeneous grab bag of notions from biology, chemistry and geography, as much from philosophy and psychoanalysis. An open theoretical orientation allows me to explore the fragile but intricate assemblage of space, sound, and politics. Bernd Herzogenrath writes that thinking with Deleuze and Guattari "is basically a call to think complexity, and to complex thinking, a way to think the environment as a negotiation of dynamic arrangements of human and nonhuman stressors, both of which are informed and 'intelligent'" (Herzogenrath, 2009a, p. 4). There is much one can take from Deleuze and Guattari and part of their perceived difficulty and

incoherence is the continuous resonance between concepts across their work and the problem of disembedding their ideas from one another.

To simplify somewhat, I have focused primarily on two aspects of Deleuze and Guattari's thought to theoretically orient my analysis. The first is recognizing their importance as political and aesthetic thinkers concerned with affective qualities of art and its impact on a body as a resonant sensation. These ideas work well with sound, and it is through an engagement and elaboration of Deleuze and Guattari's ideas of rhythm, refrain, and the ethico-aesthetic that connect logically with the political and aesthetic to think through sound as a part of complexity. Deleuze and Guattari bring music up constantly as examples for their thinking and of ways of illustrating how one can think with music. However, unlike like their counterpart Michel Serres, they do not engage with phenomena like noise or pure sound. I am though especially compelled by their short and ambiguous passage on the synthesizer at the end of the chapter "On the Refrain;" a perfect instrument for their machinic thought that plugs in and through sounding "makes thought mobile" (Deleuze and Guattari, 1987, p. 343). For me, rhythm, refrains, and sound make thought mobile by plugging Deleuze and Guattari's ecology into the acoustic to create sonic lines of flight, points of intensity, and complex affective shimmers.

To further extend these ideas, I have connected Deleuze and Guattari's emphasis and use of complexity and thinking of chaos as a way of viewing the world as a number of planes of composition and consistency. To think the world ecologically and interconnected is a complex act. To record this acoustically and to attempt to map and find resonance within this is more complex even still. Bringing together Deleuze and Guattari with the noisy thought of Michel Serres, allows me to conceptualize the soundscape beyond the criticism that it is merely noise towards a notion that the noisy is a part of the chaotic make up of the world where sense emerges and is given consistency. The idea of complexity ties together with the ecocritical and the sonic to make an argument for the soundscape as a part of the process of a radical becoming and the potential of the soundscape to be a site of politics and way of seeing art practice as a way of experimenting with possibilities and world making.

1.3 Research Objectives and Questions

As ideas about sound expand beyond the domain of musical studies, fresh ideas are being developed for thinking about sound with different frames of reference. Work associated with human geography, urban studies, ecology, and philosophy, have proved to be productive disciplines when merged with the area of sound studies. These juxtapositions where sound is coincident with space can provide novel, and oftentimes unconventional, methodological and theoretical approaches that account for the complexity of the sonic nature of the city and our frequently improvisational approach to our physical and sound environments. Jean-Francois Augoyard and Henry Torgues write that

> the instrumental dimension of urban space requires examination and reflection and that we should "listen to our cities". Is it not the very nature of the urban environment to make us hear, whether we like it or not, this mixing of sounds? Dull murmurs, machine noise, the shifting and familiar acoustic racket created by people — every urban moment has a sound signature, usually composed of many sounds together. Beyond classification the city rings (Augoyard and Torgue, 2006, p. 4).

The drift I am interested in following here examines what sound indicates in cultural practice and how it can be used and deployed to create different understandings of the places we live and act. This research articulates a poetics of listening (ambient poetics) to space that constructs fictional worlds and questions how the urban environment can be used for aesthetic purposes, how the sounds of the city influence artists and how artists practice and experience sound by listening. Timothy Morton writes, "ambience denotes a sense of circumambient, or surrounding, *world*. It suggests something material and physical, though somewhat intangible, as if space itself had a material aspect" (Morton, 2007, 33-34). Ambience refers to the background and structures of feeling that go into the construction of moods and emotional responses to places, memories, history, intersubjective relations and all the mundane stuff that comprises the wrappings that embed us in the social and cultural tissue of our bodies and brains. Ambience can also refer to what is taken for granted or the unnoticed and unremarkable processes that operate in the gaps where ideology may enter and colonize the imagination, for example by Muzak. Ambience, in many ways, structures and stratifies the world with meanings.

With this in mind, I articulate a sense of creative sound practice that is related to the construction of imagining other living and lived in worlds; encountered as dynamic and active; and where urban space can be understood to be available for tactile appropriation that is transformed by and in use.

1.3.1   Research Objectives

Though the thrust of this research is largely historical I intend to limit the scope of my analysis to a number of artists that I feel have had a significant impact in constructing new ideas about sound. This limitation is crucial to this study as the spatial/temporal, urban or sound elements in themselves are unwieldy. The first objective of this dissertation has to do with the idea of poetic world making and examining artists that self-consciously engage in poetic world making. I have also not felt the need to strictly limit myself temporally or spatially as the networks that exist between musicians and creative experience and actions are usually flexible in their construction. That is, I am able to find and hear connections between sound that was composed in the 1970s and contemporary sound practice. That being said, the timeframe does fit roughly into the period from about 1970 to the present and follows the popularization and popular recognition that the soundscape, theorized by R. Murray Schafer and the participants in the *World Soundscape Project*, is a crucial element in the recognition of the composition of the world. It is also important to recognize and acknowledge elements that have also contributed to sound studies such as the development of magnetic tape, the folklore collecting of the Lomaxes and Charles Seeger, the contribution that visual and foley effects have in constructing mood and ambiance in film and television, and the many literary allusions to sound.

The second objective of this dissertation is to examine the urban soundscape as a deliberate organization and disorganization of social space that is subject to control and interpretation; a cultural form that is fictionalized and narratable; an ambiguous and contradictory idea that is always changing and variable. It is an aesthetic process of devices and tactics that can express radical material, auditory, and political practices. To that end I intend to trace the movement of the soundscape from its roots in the Vancouver based World Soundscape Project in the late 1960s which I view as a preservative and

conservative (in the sense of conservation) practice, to its radical formations that contest the meanings inscribed on different spaces by power. This translates roughly into an examination of the historical movement from the concept of the soundscape to a more inclusive concept of sound ecology. I will achieve the study by employing a historical analysis cognizant of the ideological, spatial, and ecological factors that create spaces and mediate the rights to and for using these spaces. Thus, the dissertation will compose a history, but will also critically examine what is remembered, forgotten and memorialized through the act of recording events and encounters in public and private spaces. I argue that much sound ecology proposes a use of space that is neither public nor private, but rather repurposes space to reveal what is held in common through knowing, living, and existing within certain resonant spaces that have been marked or considered significant. These recordings, or sound interventions, create a common archive of critique and even resistance to the ways that space may be used and manufactured by power.

The third objective is to examine how art generally, and sound art in particular, can be used as a paradigm for researching inequality, abjection, and dispossession, including but not limited to ourselves, our ecosystems (ecologies and economies) and the connections and rhythms between the various milieus. Art as a form of research and art as a practice of social engagement and critique has become a critical way of understanding the processes that makes up our world as well as being an inventive and creative way of engaging people into communicating via forms and mediums they may not be accustomed to (Kanngieser, 2013a; Šmite et al., 2011; Thompson, 2012). Art can be a key way of estranging people from habits or for shocking them out of complacency. Sound art for example can disrupt the domination of the visible and can open people up to other forms of affective resonance in unexpected ways. For example, attending and listening to the confluence and juxtapositions of meetings of municipal planning committees, construction of new homes, and the soundscapes of the neighborhood, may give residents a perspective on how they have been excluded from planning processes and decision making that has led to their removal from their home and a move from public housing to one of mixed public/private organization. My hope is that this final objective will contribute to the growing field of sound studies but bringing sound art into a unique conversation about the politics of becoming and the aesthetics of the environment.

1.3.2   Research Questions

At the beginning of my research there were a number of questions about sound I was interested in answering and a variety of directions I imagined my research moving in. As I worked through the process of research, reading, and writing, many of these were satisfied, or were set aside. I have included my initial provisional research questions here as an indication of the development of the project and the range of questions I was interested in answering.

(Provisional) RESEARCH QUESTION 1

How and what does the urban milieu signify socially, culturally, and politically through sound? How does listening to space reconstruct and re-imagine the ideological foundations of power that create and monitor that space?

- What does it mean to record a space? What is signified in reproducing that space?
- What effect does hearing a space that we are physically disconnected from have upon memory? History?
- How does listening to a space change how we perceive that space? How does selecting and foregrounding recording practices and specific sounds manipulate our perception of space?

(Provisional) RESEARCH QUESTION 2

What is the experiential framework of listening and how can an imaginative world be created through auditive practice?

This question sets up one of the key critical engagements in the dissertation to construct an ambient poetics. Following the work of Timothy Morton (2001 and 2007) ambient poetics derives from ecological criticism movement in Romantic Literature studies. It should be stressed though that it is not contained or constrained by the Romanticism, but rather draws upon experimental poetry and music to understand the relationship between human and space. Morton writes in a commentary on Twinkle Twinkle Little Star: "One may pose differently the question of the distinction between person and environment: what if people were more like environments? If James Lovelock noted that the weather

worked like a person (Lovelock 1-12), why not imagine a person as being like the weather? In other words, perhaps one might deconstruct personhood into ambience, atmosphere, surroundings, dwelling, environment. . . This would provide a more appropriate philosophical view (I am reluctant to say "ontological foundation") for a deep ecology, an ecology that could assume that a politics of the environment must be coterminous with a change in the view of those who exist in/as that environment. A poetry that articulated the person as environment would not invert anthropocentrism into "ecocentrism," it would thoroughly undo the notion of a center" (Morton, 2001, n.p). This opens us up to further related questions:

- What is the history of soundscape studies? How have ideas of soundscape studies been radicalized in the last 40 years?
- How can sound be formulated and thought of through and with poetics?
- Who are the creators of these sonic worlds? Do they conceive of it as such?
- What is the relationship between recording and creative sound practice?
- How does space make listening possible? How does someone listen affectively?
- How is what is heard composed into aesthetic sound objects?[4]

(Provisional) RESEARCH QUESTION 3

What is the relation between listening and hearing? How is the body as a social and material construction mediated through technologies and knowledges obtained through sounding and listening?

- How does sound modify vision?
- What is the role of memory in listening? What kinds of nostalgia are preserved in recording? Can this relation be dynamic?

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[4] This question brings my work into an affinity with recent developments in the theory of affect, especially as it is derived from the thinking of Gilles Deleuze and Fèlix Guattari. Very briefly defined by Gregg and Seigworth (2010) affect "is found in those intensities that pass body to body (human, non-human, part-body, and otherwise), in those resonances that circulate about, between and sometimes stick to bodies and worlds, and in the very passages or variations between these intensities and resonances themselves. Affect ... is the name we give those forces … that can serve to drive us toward movement, toward thought and extension" (p. 1).

- How are the senses involved in the act of capturing sound? What engages the interest of the artist to want to capture that sound?
- How does processing (adding delay, filtering, reverb) affect the sensual experience of a sonic event? How does processing occur naturally?
- What is the nature of resonance? How does a body perceive sound? Vibration?

(Provisional) RESEARCH QUESTION 4

What is the relation between practice and experience?

- How do field-recording practices constitute listening?
- What is the experience of the listener engaged in experiencing sonic works of this kind?
- What is the effect of this experience?

(Provisional) RESEARCH QUESTION 5

How does sound define urban environments? How does creating knowledges of sound and listening help us to understand urban planning and design?

- What is the relation between what is "natural" and what is "urban"?
- What is ecological about sound ecology?
- How does the imagination function with space, memory, and sound to create sonic worlds?
- Can these knowledges be "sounded" or read textually? What is the significance of the sonic event itself?

The purpose of these questions is to historically contextualize the movement of soundscape studies from its origins in a preservative, archival, and ethnographic milieu to a cultural practice that uses environmental materials and recordings as the source of artistic production that review and question how our worlds are structured for us. I see the

questions as the synthesis of two established sound practices in contemporary sound: sound ecology and an experimental music tradition concerned with sound and recording.[5]

Upon completing the document, I see that the dissertation is focused on the following issues as developed in the dissertation and indicated by my keywords. The current framing of my research questions address the following issues:

- What is ecological about sound ecology?
- What are the spatial relationships and experience between the body, the spaces it is located it, and the imaginative worlds created through auditive practice?
- How does space make listening possible? How does someone listen affectively? How does the sense of hearing contribute to this?
- What is the nature of resonance? How does a body perceive sound? Vibration? Rhythm? Dissonance?
- What is the relation between an acoustic ecology rooted in ideas of what is "natural" compared to what is "urban"?
- How does one listen for a politics?

1.4   Methodological Approaches

Answering these questions requires a methodological approach that can account for the diversity of practices, approaches, and philosophies of listening and acoustic ecology. I will use a combined methodological approach that looks at research as a diffraction that "understands research as a force that alters or creates reality in both symbolic and material terms" (Saukko, 2003, p. 27). Saukko, following Donna Haraway and Sandra Harding, sees this objective and multiperspectival approach fostering an equality that commits itself to taking account of different perspectives and fosters egalitarian accounts by combining dialogic, deconstructive, and contextual methods. A flexible approach facilitates situating my research within a methodological construct that easily changes perspective to account for different realities. Saukko writes that "[The

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[5] John Cage, Pierre Schafer, Pierre Henry and the sound poets Bob Cobbing and Japp Blonk are representative of this experimental music/recording tradition.

material-semiotic perspective] does not view reality to be either a fixed entity to be described (the positivist view) or fluid symbolic clay to be moulded into different realities (prismatic view), but understands the relationship between reality and research to be one of interaction" (Saukko, 2003, p. 28). Saukko's methodological approach comes against the positivist method that seeks for a truth or the truth of what is being investigated and delimits other methods that posit multiple or unlimited truths about reality.

A problem with a material-semiotic approach is its dependence on optical metaphors for understanding cultural phenomena. This optical privileging goes against the egalitarian claims that the material-semiotic approach is supposed to foster. Saukko utilizes the idea of a prismatic idea of research where dialogue is fostered. Prismatic research posits a view of reality that is fluid but that also has as its research goal the conveyance of multiple realities. Listening, in the prismatic method, supplements, and is even privileged at times, over observation. Saukko writes that,

> vision segments reality into one true view (positivism), several different views (prisms), or particular but encompassing view (material-semiotic view). The metaphor of sound or conversation views different realities in more porous or interactive terms … sound imagines different realities and methodologies in terms of soundscapes that each have their distinctive chords, but that also resonate and interact with one another (Saukko, 2003, p. 30).

The dialogic model combined with other methodologies "enables a multidimensional research strategy, which both respects the specificity of different modes of inquiry/reality and points to unities and intersections that bind different methodologies and realities together" (Saukko, 2003, p. 30).

Saukko's emphasis on multiperspectival approach can be elaborated by adapting a media archaeological approach that expands the dialogical by connecting it to the archaeological. Media archaeology connects with the ecological and geocritical theoretical models in its approach to media culture "as sedimented and layered, a fold of time and materiality where the past might be suddenly discovered anew, and the new technologies grow obsolete increasingly fast" (Parikka, 2012, p. 3). As a counterpart to notions of *geo* and *eco,* media archaeology serves as a useful methodological metaphor of attending to the different layers and of digging across the layers of acoustic ecology's history to discover and uncover approaches to sound and sonicity.

Media archaeology derives from the tradition of media analysis that develops its analysis from Michel Foucault's "archaeology" of knowledge and Freidrich Kittler's expansion of Foucault's project into media technologies. My approach is closer to Foucault's analysis that looks at the way the soundscape has been constructed affectively and discursively as it has emerged in certain locations at specific points in time. This approach actually puts us closer to Foucault's genealogical project, as elaborated in his essay "Nietszche, Genealogy, History" which examines how "things" arise in certain ways and in specific settings with an emphasis on descent and a critique of origins that was often found in historical analyses of his time (Foucault, 1984). History, which used to mark the boundary between a community and its past, is troubled by the emergence of media technologies and the ability to record and archive things. Photography, film, recordings, the internet, storage size, the cultural phenomena of museums have weakened the temporal boundaries that would have been unimaginable in other eras. History as an imperial and nationalist project was successful for some time in anchoring individuals into ideas of nation and community through strong narratives of historical time. Foucault, along with other critics of history such as Hayden White, challenge the idea of historical linearity and champion research interested in constructing "minor" histories: histories of women, perversions, queerness, madness, and so on. The focus on minor history emerges through media archaeology's interest in discarded technologies, zombie media, and alternative histories to "question … simple origins and teleological and pre-determined ways of understanding (media) cultural change" (Parikka, 2012, p. 13).

Media Archaeology as methodologically elaborated by Parikka engages with two primary elements of my dissertation: the senses and the mapping of overlooked or dismissed durations and spaces. Parikka writes that "we live among layered historical time of which spatial architectures are one example, but we extend that to architectures and ruins of media culture too, which demonstrate what the historian Fernand Braudel (1980) called the various durations of history" (Parikka, 2012, p. 90). The methodology is deployed through a primarily textual approach that reads the theoretical statements, interviews, talk pieces, think pieces, reviews, and articles from the diverse underground and online sources concerned with sound studies. This approach generally conforms to the humanities model of research where the data spectrum is not generally apprehended

through the collection of statistical and empirical data but rather through texts, histories, and archives. Added to this is the necessity of listening as a way of challenging and broadening the textual method. Histories of sound are difficult to think with as often times the question arises about how different interpretations of sound may have been historically derived. In the tradition of historical soundscape studies like John Picker's *Victorian Soundscapes,* Rath's *How Early America Sounded*, and Jonathan Sterne's *The Audible Past,* I have relied on what Rath has called 'soundways:' "the paths, trajectories, transformations, mediations, practices, and techniques—in short, the ways—that people employ to interpret and express their attitudes and beliefs about sound" (Rath, 2005).

1.5   Literature Review

This section explains the theoretical and philosophical background that I bring to the project. It traces some of the major thinkers and concepts that have shaped and influenced how I have come to conceive of sound and space. These assumptions have been largely constructed by the crucial work done on space and production by a diverse range of thinkers. I begin with the concept of the soundscape and its different definitions. I will then argue that this expansion can lead to an ecological conception of sound and space that is explained through Timothy Morton and Félix's Guattari's ideas of ecology. Behind this lies the work on space and cities by Henri Lefebvre, and the extension of his project by David Harvey and Edward Soja; the urban practices of the Situationist International and their idea that the imagination can disclose new ways of being in space; the new Urban Theory of Ash Amin, Nigel Thrift and Doreen Massey. Finally the thought of Gilles Deleuze and Fèlix Guattari are used in various ways as a conceptual toolbox to think through the multiple interconnections between space, habit, territory, and sound. These ways of knowing about space and sound are admittedly eclectic, but this to me discloses the strength of an interdisciplinary approach that attempts to account for many different perspectives on the sonic.

1.5.1   Sound Studies

Sound studies is a field that has seen a number of critical developments over the past decade with a number of books, journals, and blogs emerging to fill in the gap of

sound based research. Moreover, research has become more focused on analyzing some of the more abstract elements of sound studies such as resonance, the act of listening, and sound's relationship to space. Nor is this a new focus on sound a new way of categorizing the sonic as a field of study or as a focus of research, as thinkers like Michele Hilmes have argued noting that the study of sound is "always emerging, never emerged." Jonathan Sterne, who is one of the most astute commentators on sound and its study, defines the field of sound studies as one that is broad and interdisciplinary and that studies the configuration of sound within its specific contexts and that "takes sound as its analytical point of departure or arrival" (Sterne, 2012, p. 2). This broad definition of the field reflects the multiple points of entry and departure that scholars who study sound are involved with. Thinking sound from so many points of view and different knowledges and intellectual traditions is part of the strength of sound studies but also its difficulty in situating it within more settled academic fields and traditions. Much like sound itself, studying sonicity flows over borders and refuses containment. For Sterne, sound studies "names a set of shared intellectual aspirations; not a discrete set of objects, methods or the space between them" (Sterne, 2012, p. 4). Sterne's use of the term "aspirational" signals the precarious aspects of studying sound by situating it as an ambitious scholarly project that makes attempts to think through difficult material with fragile techniques of study. Sterne uses the term "sonic imagination" to describe the way that studying sound brings together different perceptual registers, and more importantly how sound studies "occupies an ambiguous position between sound culture and a space of contemplation outside of it. Sonic imaginations are necessarily plural, recursive, reflexive, driven to represent, refigure and redescribe" (Sterne, 2012, p. 5). We might also add that beyond representation and redescription is the impulse toward trying to express the sensible and the perceptual aspects of sound that questions not what sounds are or mean, but what a sound can do politically and aesthetically. Sterne uses Deleuze and Guattari's idea of a multiplicity, one that is employed throughout this dissertation, to indicate the diversity of approaches, topics, and knowledges that get folded into the study of sound and the concept of the sonic imagination. Sterne identifies some of the possible approaches to the issue of studying sound that include how audition is theorized as hearing and listening; spatial and environmental approaches; technocultural issues of reproduction and

community; the aesthetics of sound, and finally the question of how the human is located within these different sonic categories (Sterne, 2012, p. 11). This list is of course not exhaustive and I recognize the modularity and overlap that all of these categories have with each other and with other aspects and approaches from art history, sociology, cultural studies, and other disciplines that have come to inform sound studies.

1.5.2   Soundscapes and Sonic Atmospheres

The notion of scape — and its corollary in the idea of a soundscape — is an important concept to this project as it links ideas of sounds in spaces and places with actual events, motions, epistemologies, and ontologies. The etymology of scape indicates that it is related to form or a scene; that is as something that can be subjectively seen or tangibly experienced as a material thing that has a reciprocal affect on the reality of a specific place or area and the subject in experience. The World Soundscape (WSP) project has its origins with R. Murray Schafer at Simon Fraser University, specifically in the Communications department where it was founded. Composer R. Murray Schafer was one of the first to analyze the significance and impact that changes in soundscapes have upon the social and sonic environment. Schafer defines the soundscape as "the sonic environment ... regarded as a field for study" (Schafer, 1993, p. 274). Schafer has analyzed the effects of sound and noise in the environment and everyday experience, starting with the industrial revolution and the increased mechanization of the last 200 years. Schafer's modern city is one threatened and brutalized by the noise of everyday lives. However, the city is historically derogated as the site of noise and filth, and both rightly and wrongly perceived as a place of unwanted resonances and sounds, but it must also be recognized that this noise is the process, practice, and experiential effect of being alive and engaged with the world: noise means that people are doing things.

The productions of "-scapes" are decoded literally in the minds and imaginations of the audiences who receive them. The processes connected to globalization have broken the imagination away from the realm of pure aesthetics and brought the act of imagining into the realm of the everyday, accessible to everybody. Imagination does not necessarily refer to the ability to be artistically creative, but rather to see or picture yourself in other situations: having relatives in Los Angeles, or the possibility of leaving one place for

another. Arjun Appadurai writes that the imagination "is neither purely emancipatory nor entirely disciplined but is a space of contestation in which individuals and groups seek to annex the global into their own practices of the modern" (p. 4). The experience of *-scapes* is where meaning can be contested, deconstructed and reconstructed as well as accepted, constructed, and made static.

At the same time that Schafer was working in a sound landscape that had been opened by John Cage and the formal aesthetic experiments of the 1950s through to the 1970s, the artistic world in general was going through a process of dematerialization through the experiments with conceptual art and a turn to performance. The turn to sound as a form of art can also be included in this exploration of the dematerialization of art and labour. Of course sound and music have always been immaterial arts, but the classification of both sound art as an aesthetic practice, and the soundscape as an ecology both challenge the materiality of the art commodity and dominant visual paradigm of both. More crucially, both have at their basis a concern with the urban environment in separate but complementary developments. Both sound as an artistic mode of production and the theory of the soundscape as expressed as a form of acoustic communication have their origins in Canada and can be allied with the development and concern with the shift to informationalized and immaterial production.

Schafer conceives of the soundscape as a part of the world that is a musical composition (Schafer, 1993, p. 5). Schafer situates the soundscape within the realm of musical expression, and the project often has maintained a strong connection with traditional musicological concerns such as notation, classification, analysis, composition, pedagogy and listening. One important aspect of Schafer's conception is its connection to avant-garde sound practice as developed through Modernism's engagement with noise and speed in art and sound. Schafer singles out Luigi Russolo, John Cage, and Pierre Schaeffer in sound and Marcel Duchamp in the visual arts for the reversal of figure and ground and the "substitution of garbage for beauty" as well as the inability in electronic music for the listener to distinguish between a tone generator or an egg-beater. (Schafer, 1993, p. 111. See also: Hainge, 2013). A critical social aspect to the soundscape endures where the "general acoustic environment of a society can be read as an indicator of social conditions which produce it and may tell us much about the trending and evolution of that

society" (Schafer, 1993, p. 7). Schafer's contribution to the understanding of sound is to locate it clearly within an environment and in reaction to the loss of fidelity represented by the noise of the city. The development of urban society is a key moment in Schafer's analysis: "In terms of the soundscape, a practical division of developing urbanization is, as in so many matters as well, the Industrial Revolution" (Schafer, 1993, p. 53). A number of Schafer's concerns find their expression in contemporary critiques of Fordist capitalism: the reliance on speed and efficiency, the movement of the drone from the sacred realm to the electrical hum of the world, the idea of the machine and the type of world that it constructs, automation, imperialism, and ideology (Schafer, 1993, pp. 71–87). The electrical and digital revolution which bring about developments like microprocessing, the electric lightbulb, and digital forms of life and generates the microelectronic revolution into the contemporary period of computerized and dematerialized electrical transmission. These inventions by the likes of Nikola Tesla and Werner Siemens facilitate what Schafer calls schizophonia, the "split between an original sound its electroacoustical transmission or reproduction" (Schafer, 1993, p. 90).

Within the schizophonic split, Schafer discerns the location of the changes in perception and behavior that have denigrated the world from its hi-fidelity.[6] Schafer recognizes that these devices are distractions that interrupt thinking, reflection and the self. There are a number of different directions we could take Schafer's analysis of the lo-fidelity and flatlining of what he speculatively calls in a Freudian mood, the anal era of the automobile, which is characterized as a modern scatological tragedy of waste, excrescence, and shit. Schafer traces the shape of the soundscape through a number of examples of the development of industry and cities. As both develop new rhythms, new senses of times, and an overpopulation of sounds become characteristics of the soundscape and gradual but significant loss of fidelity and the increase in both noise and its associated relationship to power. Schafer's concern lies with the way that the sonic world is shaped and can be a part of the spatial design of a place that would function along with the planners and builders to take sound as a serious component of construction. Schafer's project is nothing short of the maintenance of a healthy society by

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[6] Schafer comes close here to Marshall McLuhan's thought. See (McLuhan and Gordon, 2003)

recuperating what has been lost through a careful and meditative design. Brandon Labelle writes that,

> Acoustic design for Schafer should function alongside any form of urban development and architectural work, for the designing of the built environment has radical implications for the acoustic environment: population density, noise pollution, the erasure of "soundmarks," obliteration of clear acoustic territory all result from a lack of acoustic awareness on the part of urban planners (Labelle, 2006, p. 202).

The acoustic designer works on a utopian project to design and protect unique sound spaces and to bring "beauty" to the soundscape. Many of these notions are worthwhile and Schafer calls for sound as the start of a reintegration of the senses, but like many ideologies around "healthy" cities, Schafer's discourse seems to explicitly want to negate the human element as a mass or as a crowd in favor of decorum and balance. Schafer's ecological unease is a worthy one and many of his environmental concerns were progressive for the time, but his soundscape exists in a relationship with the natural world of creation (or even Creation) that sits uncomfortably with contemporary conceptions of the construction of nature.

The soundscape is hierarchically divided between a "hi" and a "lo" fidelity or between nature and culture: "A hi-fi system is one possessing a favorable signal-to-noise ratio. The hi-fi soundscape is one in which discrete sounds can be heard clearly because of the low ambient noise level. The country is generally more hi-fi than the city; night more than day; ancient times more than modern … in a lo-fi soundscape individual acoustic signals are obscured in an overdense population of sounds… perspective is lost" (Schafer, 1993, p. 43). For Schafer the confusion and erratic form of the soundscape brings society to "slovenly and imperiled condition" instead of the proposed "models of beautifully modulated and balanced soundscapes such as we have in great musical compositions" (Schafer, 1993, p. 237). In Schafer's desires for order, cleanliness (ear cleaning), and the harmonious tuning of the world, the mass of people who make up the world of labour (unless they can be nostalgically and romantically recuperated as blacksmiths, Parisian workers, or industrious Middle Eastern bazaar retailers), the noisy masses, the material everyday existence, is acknowledged as part of the filth and impropriety of the modern city and those who live and work there. Of course the irony is

that the nature is also a very noisy environment that challenges the category of peaceful, mindful, calmness.

Schafer is of course not entirely wrong, and there is something compelling, if at this cultural moment a little obvious, in his vision of world that has fallen out of the grace of nature. But this is also where Schafer feels so wrong, as he couches his trajectory of degradation in terms of move from an Edenic and pure ecology into the polluted present. Recuperation of the soundscape will occur through measures like ear-cleaning and designing our way aesthetically into recovering a sound ecology where listening is focused and where communication and information are so prolific so as to be meaningless. This return is problematic as is the notion of health and cleanliness that peppers Schafer's writings. Jonathan Sterne is correct when he detects a "distinctly authoritarian preference" and a "nostalgic elitism" in Schafer's desire for a human scale sound culture where the one voice can be heard by the many (Sterne, 2003, p. 343). This conservative and nostalgic view of sound ignores "a whole set of phenomena that we would not necessarily assume to have anything to do with sound. Capitalism, cities, industries, the medicalization of the human body, colonialism, the emergence of a new middle class, and a host of other phenomena turn out to be vital elements of the history of sound — and sound turns out to be vital elements of their history" (Sterne, 2003, p. 343). The soundscape forms a part of the materiality of sound as a part of the fixed material processes of the historical unfolding of economics, culture and society. In a similar way, the artistic practice of sound as an artistic medium draws attention to the concept behind the artwork. It is not a stretch to locate this conceptual turn of art with the development and intensification of communications technologies and the development and refinement of neoliberalism's social and economic tendencies.

Barry Truax's work, particularly his work *Acoustic Communication* combines an information theory approach with works of art to define and explain the role of acoustic communities in constructing our understanding of the soundscape, the activity of listening as a crucial practice of acoustic ecology, and further projections of the sense of ambience in general. Truax's work is complex and deep and works its way through a number of social and cultural examples to make its point. Truax puts the listener at the center of his communication model and situates the act of listening as the core activity within the

soundscape: "The individual listener within the soundscape is not engaged in a passive type of energy reception, but rather is part of a dynamic system of information exchange" (Truax, 2001, p. 11). Within the contextual apparatus of the acoustic communication model the information that is relayed by the sound is of singular importance as an exchange of information. When we hear a sound and listen to it, we can gain information about our environment, which mediates the context of the sound and the listener. Truax's sense of acoustic communication is one that constructs a relationship to the environment where acoustic events unfold. Truax writes the "acoustic experience creates, influences and shapes the habitual relationships we have with any environment. The relationship may be highly interactive, even therapeutic, but it may also become alienating and both physically and mentally oppressive, as in the case of noise" (Truax, 2001, p. 13). Truax, like Schafer, sees in the acoustic environment a form of resolution that can either be immersive and pleasant or if the sound of the environment is degraded, an unpleasant experience. Listening acts as an interface between the environment and the subject, but also interestingly as a skill that the individual is able to use to discern information about the community. For Truax, the skill of listening is "deteriorating" with the advent of technological urbanism "because of noise exposure, which causes hearing loss and physiological stress, and because of the proliferation of low information, highly redundant, and basically uninteresting sounds, which do not encourage sensitive listening" (Truax, 2001, p. 15). As with Schafer, Truax finds the urban environment degraded as a sound emitting device, finding little or low information within the acoustic environment of the city. Again, Truax is not wrong in finding that noise and loudness, especially as they are unconsciously deployed, can be harmful, but again, a sense of moralizing tinges his writing.

Noise that is found in the hubbub of the urban and deployed as art and sound originates with the built environment of surfaces, facades, and spaces that allows noise and silence their possibilities and resonances. Emily Thompson expands Schafer's notion of the soundscape as "simultaneously a physical environment and a way of perceiving that environment; it is both a world of culture and a culture constructed to make sense of that world" (Thompson, 2004, p.2). Thompson refines the understanding of the soundscape towards a productive amalgamation of architecture, music, policy, and

development. The soundscape encompasses a sonic environment but is dependent on the material objects that create or abate the sound of the environment, and the social and cultural conditions that make building possible. Thompson instigates an analytic history of sound that is cognizant of both aesthetic and technological factors that help to produce the material conditions for the production and consumption of soundscapes. Through an analogy with landscaping, the "soundscape's cultural aspects incorporate scientific and aesthetic ways of listening, a listener's relationship to the environment, and the social circumstances that dictate who gets to hear what" (Thompson, p. 2). Thompson's work and its emphasis on scientific, architectural, and cultural interventions in constructing and defining the realm of what can be heard illustrates how soundscapes are composed and transformed through technological, social, and political encounters.

The notion of the scape is useful within certain contexts but is being devalued as a term with any concrete meaning as it is grabbed and used by advertising and marketing to hawk foodscapes, shoppingscapes, and travelscapes.[7] There is also the partiality of the notion of the scape. Soundscapes do not merely reflect an environment but construct worlds that exist in the affective intersections where emotional connections are created between people and places through the compositional production of the imagination. Sound recording represents an environment. The intersection between space and community is fundamentally relational and manifest in aesthetic production. It is in this way that we can think of the soundscape in more ecological terms that bring together the different scapes into a more coherent idea. This is not a move towards a totality or holism but rather a recognition that networks of interconnected phenomena form and deform a person's experiences, ideas, beliefs, and feelings in relation to the flickering process of living and being. Moving towards a sound ecology enables me to also preserve the terminology of soundscape studies and acoustic ecology while also recognizing and making explicit the fundamental relational aspects between sound, hearing, listening, recording, and the space where this occurs. Creation or art, to follow Nicholas Bourriard's formulation in *Relational Aesthetics* (2002), "is a state of encounter" where works are no

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[7] These are all terms that I have come across in the last few months that lead me to find the notion of scape increasingly meaningless, hence the move to an "ecological" conception of sound.

longer concerned with the formation of imagined reality but become "ways of living and models of action within the existing real" (p. 13). Imagination opens spaces between people to reflect, think, question, and suggest possibilities to critically engage with other ways of being. Artists or musicians dialogue through, and with these realities to make and remake new realities or forms. Timothy Morton (2010) writes that, "ecology permeates all forms" in a radically open way: "all art —not just explicitly ecological art— hardwires the environment into its *form*. Ecological art, and the ecological-ness of all art, isn't just *about* something (trees, mountains, animals, pollution, and so forth). Ecological art *is* something, or maybe it *does* something" (Morton, 2010, p. 11). Art, and ideally politics, is about the negotiable potential and possibility that is manifest in the dialogue about becoming.

1.5.3   Rhythm and Poetics

Emphasizing practice and experience over mimetic or representational ways of understanding sound magnifies the primary concerns of my dissertation, which surveys people hearing and listening to each other. This approach counters positivist and determinist conceptions of sound that emphasize tools or biography, without situating sound as sound (or as a cochlear experience) within the larger ontological and epistemological frameworks in which sounds are produced and heard.[8] Rhythmanalysis functions both as a methodological and a theoretical approach. I will initially deploy a model found in Henri Lefebvre's theory of rhythmanalysis[9] as a way of engaging with the soundscape of the city. Rhythmanalysis is a complex idea that depends upon a Marxist phenomenology and ethnographic methods to disclose how a space means. Rhythm is in a clear sense a way of knowing how to act, how to move, what to do, and how to do it and also an attempt to think of the interrelationships of space and time with the events of

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[8] This is not to devalue the important work done on either tools or biography but rather to lend a different inflection to our understanding of the possibilities that sound studies may open to us.

[9] The idea of analysis is often seen to be antithetical to a phenomenological method as it has connotations of positivist methods that insinuate that the object to be studied is broken into parts. Therefore, I prefer to use the terms "exploring" and "explaining" as a guiding principle of my research.

everyday life, which are often mundane, banal, and repetitive but also occasionally shocking, complex, interested, and arrhythmic.

The rhythmanalyst listens and diagnoses the world. Lefebvre writes that, "like the poet, the rhythmanalyst performs a verbal action, which has an aesthetic import. The poet concerns himself above all with words, the verbal, whereas the rhythmanalyst concerns himself with temporalities and their relations within wholes" (Lefebvre, 2004, p. 24). The rhythmanalyst "garbs himself in the tissue of the lived, of the everyday" (Lefebvre, 2004, p. 21).[10] Analysis begins with the human body reaching out into the world and wrapping that experience around itself. The perception and senses of the rhythmanalyst grasp and investigate the movements, sounds, breaths, and vibrations of the world. This process and the effect of this investigation is methodologically elusive, but clear indications emerge that the rhythmanalyst must think, approach, and analyze spatial construction as a poetic and imaginative process.

Lefebvre notes that urban experiences create worlds of "hypercomplexity" which embrace "individual entities and peculiarities, relatively fixed points movements and flows and waves – some interpenetrating, others in conflict and so on" (Lefebvre, 1991, p. 88). The city brings together configurations that may be jarring to human perception but may also create autonomous communities based on ethnicity, cultural interests, or mere proximity, producing intermingling spaces in contradiction and co-existence. This bringing together of hypercomplexities finds expression in our imagined and fictionalized creation of the world -- as people experiencing, living, acting, breathing and the other myriad things we do. Hypercomplexity is related to rhythmanalysis in its evocation of a sensed world that is haptic, liminal, and situated. Rob Shields states that the "world of motion is polyrhythmic, always more or less animated. The contrasting rhythms of everyday life hint at a highly political aesthetic element: the compositional montage of material flows, repeating cycles, rhythmic transits" (Shields, 1999, p. 5). The city is situated in a place in space and time and it is the sounds, movements, and connections in the mixture of living that makes a world, conducts our rhythms, and affects bodies. There

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[10] Lefebvre comes remarkably close here to French phenomenologist Maurice Merleau-Ponty (2002) discussing being "honeyed".

are constant relational movements amidst bodies and the environment and between the city and the embodied and proprioceptive experiences of the world. The world comes in, and we can reach out with our senses for knowledge, experience, and understanding. The process of rhythmanalysis depends upon listening to the noise, murmurs and silences of the world, through, and with the subject's body and imagination (Lefebvre, 2004, p. 19). It is in this sense that soundscapes are poetic as they are built events assembled from a subject's experiences and perceptions of the world.

Lefebvre's rhythmanalysis finds its roots in the phenomenological work of Gaston Bachelard. Bachelard proposes that space is produced poetically and builds "intimate immensities" related to the act of constructing the intricate relationships linking imagination and existence in the actual world. Bachelard writes that: "Imagination augments the values of reality" (Bachelard, 1969, p. 5).[11] Poetics is primarily concerned with the poetic image as an element in the construction of being. By focusing on the "poetic image", which for Bachelard represents the nascence of poetry, he is able to explore imagination as an activity that initiates composition into action.[12] This stirring of imagination becomes a "function of unreality" via daydreams and reveries (Bachelard, 1969, p. xxx) that works through the imagination and is then projected into the material world to create a form (Bachelard, 1969 p. xviii). Bachelard posits that it is the task of the audience to feel the reverberation of the form that ideally resonates with its own imagination and changes the audience in its reception or contemplation of the form deep in a person's imagination: "It becomes a new being in our language, expressing us by making what it expresses; in other words, it is at once a becoming of expression, and a becoming of our being. Here expression creates being" (Bachelard, 1969, p. xix). That is, our being is created by the rhythmic play between reality and imagination, which is intersubjectively woven among people or between the work of art and the audience. This poetic experience of space occurs within daydreamed and imaginative contexts of the city.

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[11] By deploying the term poetics, Bachelard is reflecting his architectural and ontological focus and its relation to the construction of the imagination. Poetics refers to its Heideggerean sense of building or 'making'.

[12] Composition refers to the play between the imagination and the creative fabrication of an artistic form.

Parks, neighborhoods, houses, buildings, malls, tourist destinations, cars, streets, and so on, become sites of possibility and emplacement among people and space.

1.5.4   Space and Urban Theory

Lefebvre and Deleuze and Guattari's ideas come together in notions that bring together contemporary urban theory with notions of space and place. Ash Amin and Nigel Thrift propose an expansion of urban theory that builds upon the idea of "rhythm" but that understands the city as a set of potentialities and movements that engineer encounters, which are largely improvisational. The new urban theory rejects a humanist outlook of the world in favor of a theory that takes into account the transhuman nature of cities by recognizing the interrelationships joining people with animals, nature, networks, objects, and things. The mixtures that characterize cities permit us to discern that cities are relational and largely constructed through possibilities and flows determined by the structures governing everyday life. A sense of improvisation is specific to a way of living in the world that is contingent and experimental, but also in a sense, incredibly ordinary. For example, a detour on your route to work may put you in a situation or environment you would never ordinarily experience. As the city expands and displaces habitat, dog walking has become an activity that may involve encounters with coyotes or wolves. Changing demographics of cities often create social juxtapositions that may place people and values in tension with one another. We come and we go, we react and we ignore, we smell and we hear, and we look and mediate ourselves with others through time and location. Sound — and the space where it is heard— is encoded and encodes our presence and absence, and in a sense, becomes a record of our movements, actions and relations.

Amin and Thrift write "people and places script each other" (Amin and Thrift, 2002, p. 23). The notion of scripting lends credence to a formulation of a city as a narratable and fictionalized experience that can be read as a text. Though the notion of the text is slippery when applied to soundscape recording and hearing, a sense of recording as a kind of inscription and can thus be "read" makes considerable sense. Amin and Thrift make this explicit when they say that cities can be interpreted as forms of writing and conglomerations of communication through music, architecture, clothing, mass media and so on (Amin and Thrift, 2002, p. 23). The city, then, is a text that we can interpret and try

to understand and also, in a more Deleuzian way, as something that activates our senses. The recording of a soundscape is a poetic world-making where action and meaning are written on and through bodies in relation with each other.

Understanding space and the city is usefully informed and influenced by experimental perspectives on spatial philosophy and human geography that trace their lineages through the Situationist International's urban engagements of play, dérive, and détournement, coupled with the spatial, quotidian, and rhythmanalytical theories of Henri Lefebvre. Urban space is a complicated idea that can take on a number of forms and perspectives but can be broadly understood as the "the spatial concomitant of the processes of social change, modernization, and population concentration" (Goodall, 1987, p. 491–492). The city produces a deeper function than just "location" or a random coming together of people; rather it is a deeply human construct that assists in creating subjectivity and reflecting human desires, whether it is spontaneously or rigorously formed, planned, or designed. The city is a mirror for bodies.

In *A Thousand Years of Non-Linear History*, Manuel De Landa explains the deep relation between the city and the body: "Human populations began mineralizing again when they developed an urban exoskeleton … this exoskeleton served a purpose similar to its internal counterpart: to control the movement of human flesh in and out of town's walls" (De Landa, 1997, p. 27). This critical insight indicates how urban planning is about controlling both the environment and the people who move through it. De Landa is quick to point out that the city and organisms are not analogous but should understood as "different dynamical systems operating far from equilibrium" (De Landa, 1997, p. 28). People and cities interact as different flows that react to one another through architecture, streets, other humans, politics, objects, species, and cultures. The city creates energies that bring disparate spaces into contact with one another. In the realm of the everyday banal, this may not be noticed, but this is fundamentally the point at which the Situationists will launch their urban geographical critique.

The built environment controls and influences how people mediate the streets, buildings, and the sensual experience of the city. The Situationist notions of psychogeography and the dérive describe the subjective and oppositional experience of the city where space becomes the scene of change and transformation. In his *Introduction*

to a Critique of Urban Geography, Debord evaluates the capitalist city as a structure that is imposed rather than created. Debord writes that "the sudden change of ambiance in a street within the space of a few meters; the evident division of a city into zones of distinct psychic atmospheres, the path of least resistance which is automatically followed in aimless strolls (and which has no relation to the physical contour of the ground); the appealing or repelling character of certain places – all this seems to be neglected" (Debord in McDonough, 2004). Debord and his fellow Situationists were interested in finding a way beyond control by the rejecting of automatic mediations of a city. As the surrealists rejected the everyday behaviors of bourgeois society, walking for the Situationists becomes a precursor to a revolutionary political act.

I am interested in how artists make use of concrete spaces, parks, neighborhoods, cities, buildings, intimate spaces of the home, bedroom, and all the other elements that go into producing our everyday environments in sound practice. Notions of space, time, and urbanism have changed since the early theorizations of the SI and Lefebvre, particularly through the expanding field of cultural geography and the questions it has raised regarding the ontological and epistemological methods that have been used to understand and experience space. Nigel Thrift and his many collaborators, such as Dorreen Massey, Ash Amin and Michael Crang, have been at the forefront of not just re-imagining the urban, but of asking hard questions about space, time, and representation. Thrift has explicitly posited that the "spatial turn" in the humanities and social sciences marks a significant development for the study of place and inhabitation. This is an important advance for my work not only because much of what I am interested in is cognizant and dependent on this spatial turn, but also because it is essential to pay attention to and have a long view of the changes in notions of space and time. Arguably, these changes are reflected in the movement I intend to trace, not only in the development of cities as sites of meaningful sound encounters, but also in the production and processing of field recording and sound itself.

In a short essay called *Space* (2006) Thrift succinctly enumerates what this spatial turn has indicated for the study of space and what theories of space have left behind in these new spatial conceptualizations. Thrift has astutely drawn together and reworked a number of insights by scholars working with space such as David Harvey and Frederic

Jameson. Thrift has developed a critical shorthand which draws in and comments upon the complex spatial and temporal concerns of Henri Bergson, Martin Heidegger, A.N. Whitehead, Gilles Deleuze, and others, in a simple and effective way. While I do not uncritically embrace Thrift's ideas, I believe he and his collaborators articulate the epistemological features and subtleties often glossed in spatial theory. These four turns are made up of the following positions:

1. Everything is spatially distributed in extremely complex ways that network the gaps, overlaps, mixtures, and co-existences that distribute space in non-hierarchical ways. The large is contained in the small, and the small can contain infinities;

2. Boundaries are a construction and all space is porous. Subjects and objects leave traces of themselves as memories and messages through practices, organizations, and communities. These traces are sometimes tied to tradition but can sometimes construct radical new entities;

3. Space is in constant motion. What this means is that not only is the world never static, but that it is also in continual process and continual invention;

4. Space is multiple and appears in many different ways (Thrift, 2006).

These observations are associated with some common ideas about space being overturned by recent scientific, social, and cultural research. Thrift notes that the idea of space as a container or singular point where things cohere, align, and contained are challenged by the new sense of space that is porous and in motion. Thrift explains that stable ideas of space confirm certain values and senses of well being that assert human transcendence or kinds of immanence (Thrift, 2006, p. 141). Conceived in this way as a static entity, notions of coherence and containment affirm that the world is stable or that there is stability to come. By decentering stability, space is intensified by adding the temporal, integrating the two ideas into one: timespace.[13] Second, space is conceptually heterarchic, or networked non-hierarchically, which challenges the accepted metrics and measurement of space. Measurement, division, and calculation are different ways to conceive and

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[13] See May, J., & Thrift, N. J. (2001). *TimeSpace: geographies of temporality.* New York: Routledge.

produce spaces by connecting to other spaces and the world that affirm certain aspects of power. Citing Philip Steadman's work on Vermeer's use of optical science in his art, Thrift notes that the metrical cannot simply be opposed to ideas about creativity, but is challengingly mixed with creative work. For Thrift "metrics have added in as much as they have taken away, producing not only new practices and apprehensions of motions but also fertile sources of conflict" (Thrift, 2006, p. 141). Third, ideas of static space are challenged by "wayfaring" perspectives that stress the constant motion of the senses and recognize the movement-image and the continuous "travel-encounter" of human interactions with their environments. This non-linear movement subverts the "peculiar linearity of Western culture that dictates this perception ... [of] one-after-the-other manifestations of a particular practice of causality" (Thrift, 2006, p. 142). Finally, the separation of space and time is no longer possible. Space is dynamic and not a mere backdrop to the busyness and action of time. Thrift argues that thinking space as a static entity "ignores the myriad poetics of movement occasioned by situation identity and latency" (Thrift, 2006, p. 142). Thrift argues that time in Western society is so dominant because of the backward cast of much of what constitutes society. Memory, archive and even memorialization, are a continuous narrative that bring time to bear on many societies at the expense of theorizing or thinking about the potentials and futures that can also be usefully deployed by culture.

There are a number of conclusions that Thrift draws about human and object relations from this spatial turn. Among these are new ways of being with others, an expanded political sense of geography, temporality, and relation. Thrift claims that the spatial turn is the acknowledgment that space is "constructed out of a spatial swirl of affects that are often difficult to tie down but are nevertheless crucial" (Thrift, 2006, p. 143). Conceptualizing and thinking about space and time in this way has an impact on how people apprehend the world, interacting, thinking and questioning relational states in accordance with other worlds and objects. Spatialization generates different relations and different connections between people as new technologies and materials increase the reach of human beings and engage in continuities that were impossible for previous generations.

1.5.5   Recording

Though I do not wish to make the claim that the recording of urban sounds is a revolutionary act, I do want to make the argument that this use, reuse and even abuse and transformation of sounds engages with important radical creative and relational acts of recombination and recomposition that produces circumstances for new creative experiences.[14] Conversely, ambience has, and continues to be, used by capital as a sonic effect of dispersal (the Mosquito to stop teenagers from loitering, and sound cannons in protests) or to aid and abet consumerism (Muzak and the transformation of pop music into ubiquitous white noise in any mall or grocery store). By conceiving of acoustic ecology's recordings as poetic world-making, I am attempting to look beyond more common ideas usually found in popular music studies that examine recording in relation to the industry, as an act of mechanical reproduction, or the histories of its technological or cultural origins.[15] Instead I am interested in the idea of recording —and field recording in particular— as an actual creative intervention and reconstruction of the environment that enacts an exchange between a body and its temporary spatial location: that is, what does the recording mean and even more critically, what does a recording do? As opposed to studies that analyze the development of technology as a means of recording, producing or consuming music (Sterne, 2003; Taylor, 2001), I am interested in subversive approaches to recording that construct active archives of social antagonism and memorializations of subversive audio sensations.[16] Recording cannot fully account for experimental music's performative nature, which is often improvised, possibly visual as well as audible, and subsequently may not be able to be fully experienced when merely listened to.

Gracyk usefully defines recording as the "mode of organizing perception and unpacking meanings" (Gracyk, 1996, p. 68). This definition provides me with a serviceable way of conceptually thinking about and beyond the documentary nature of

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[14] Mitchell Akiyama has written a dissertation on phonography, memory and field recording. See (Mitchell Akiyama, 2014).

[15] Kittler (1999), Taylor (2001), Negus (1996), Sterne (2003).

[16] This emphasis aligns me closely with comparable work being done on experimental and documentary film.

field recording, and the use of random events captured by some forms of field recording in experimental sound practice. Field recording actively engages with the chaos of the world. Recording and performing soundscapes force the listener to hear in ways that highlight both the process and experience of the whole world encountered during recording and composition. Field recording an environment subjects the person recording to the messiness of the world. This is counter to the environment of the studio and the role of the audio engineer who optimizes and sterilizes a recording space for clarity, and to prevent the world from leaking through. The purity of the recording studio is achieved by careful consideration of the architecture of the room of shapes, baffles and building materials, and technological facility with optimal microphone placement, volume, tone, and the sound of the space, and a number of other factors considered to optimize the sound of the voice or the instrument. Field recording and soundscape recording appear to engage with the actual messy and chaotic sounds of everyday life.

1.6   Chapter Outlines

Chapter 2 examines the politics of housing redevelopment and the opposition mounted by the sound collective Ultra-Red in collaboration with the Union de Vecinos (the union of neighbors) in the Boyle Heights district of Los Angeles. Ultra-Red highlight conflict through the field recordings they made out of the demolition, construction as well as the opposition of the residents of Aliso. Emerging out of the noise of restructuring home and life is the tentative sounding out and exploration of the audible traces of housing rights: the rights of the city; the needs of community; both posited against the intertwined neoliberal structures of banking, for profit housing developers, city councils, and rental associations, as they work together to shift vulnerable populations out of their neighborhoods. Sounding out: the ear, as a tool for understanding and negotiating the political and cultural space, orients the affective and sensory register of spatial discrimination and injustice. Sound: as a cultural construct critical to cultural analysis, not as a naïve corrective to the visual, but as an essential tool for understanding the world. Listening: as an empathic mode of perception, as a method of apprehending the everyday, as a practice that roots the body in the world and that moves between different perceptual registers.

Chapter 3 examines what it means to be an artist resisting the creative economy, or a cultural producer in late cultural capitalism is the primary focus of this chapter. In it I explore one way that the notion of the creative economy can be researched, examined, and understood through art, to develop a critique of the relationship between art and commodification and the art's relationship to poverty. Analyzing the activist sound art produced by Christopher DeLaurenti, which explores the connections between art, protest, and poverty in some of the wealthiest cities in North America (New York and Seattle), I will explore through a focus on the mediatized neoliberal soundscape the conjunctions between the production of affective atmospheres and the politics of neoliberalized cultural economies. DeLaurenti mines a similar activist sound terrain as Ultra-Red in his use of the soundwalk—walking tours that explore the auditory ambiences of particular urban spaces (or frequently natural soundscapes) that blend fiction and reality together— to explore what poverty, food scarcity, financial risk, and political engagement sound within the larger permutations of the collective social imaginary. DeLaurenti's audio productions investigate the precarious milieus where poverty is located and also protests against globalized capital. In his protest symphonies, such as "Live at Occupy Wall Street N15 M1 S17" and "Live In New York at the Republican National Convention Protest Sept. 2 – Aug 28, 2004" DeLaurenti openly works with the materials of the noisy urban atmosphere that is generated and produced through the policies, technologies, and productions of capitalism. 2004's *Wallingford Food Bank* composes with the ambience of the privations and degradations of need through recordings of the public spaces where poverty comes up against the meager social institutions trying to fill impossible voids of poverty in a country of excessive and glorified wealth. DeLaurenti writes of his work's need to "examine social, material, and utopian paths towards a just society" using the "the pertinent sonic materials of social change: topical field recordings, combative audio, earwitness testimony, and other oracular sonic documents."

Chapter 4 examines two mappings of public sex—one fictional and the other sonic— by building on the idea of the refrain and noise introduced in the DeLaurenti chapter through a deeper consideration of Deleuze and Guattari's ideas about sound, especially their explanation of how rhythm, milieus and territories take shape through

vibration and resonance. This process of territorialisation and deterritorialization is essential to understanding how space and bodies create timbre and textures that striate public spaces and give shape to new forms of movement or affective mappings. Beginning with an examination of the contemporary notion of the map and the line as both a cognitive construct and as an aesthetic production and object I argue that both John Rechy's queer novel *Numbers* and Ultra-Red's *Ode to Johnny Rio* and *Numbers* map a vibrational and rhythmic change in the state of things by playing with ideas of the 'natural' and 'nature,' through fiction and sonic documentation. This is achieved both by Rechy and Ultra-Red via a form of "inscriptive machinics," involved with the recording an ethico-aesthetics that excessively spills over the frames of representations to an exceptional becoming of bodies and their relation to place that challenges both legal and social norms of sexual behaviour.

Chapter 5 opens the previous chapters' focus on space to ideas of temporality and duration, a more cosmic timespace, to examine the sensations produced, often in the form of a kind of sonic horror, of the acoustics of ecological change. Popularly known as the Anthropocene—the culturally agreed upon naming of the recent period of time that marks the irreducible human imprint on the geologic and atmospheric record of the world—radical ecological change presents itself as an actual auditory tension between the silencing of the world, through the eradication of unique ecosystems and animals, and the intensification of noise produced by capitalism's development, and a media that acts as a screaming booster for overconsumption. I start by considering John Cage as an ecological composer via his thinking about composition and its relation to theories of complexity. Following Cage, who sees the whole world as a potential source of sound, I argue that acoustic ecology, as it is broadly defined as an aesthetic practice of archiving and safeguarding sounds and places, has to move beyond conservative and preservative impulses and consider acoustic ecology from darker perspectives of complexity, multiplicity, and interconnection. Acoustic ecology needs to move beyond its implicit (and frequently explicit) opposition between the "good" sounds of nature and the degraded sounds of human being and technology: in short, following recent thinking, nature's sounds need to come off the pedestal of ecomimetic valorization and grapple with the difficult sounds of an environment in dissolution rather than attempting to

recreate an idealized 'hi-fidelity' soundscape that excludes or minimizes the impact of "lo-fi" sounds.[17] Following Tim Morton's recent line of thought of a "dark ecology," I argue that acoustic ecology needs to grapple with and clarify its relationship to the nonhuman subjects of many of its recordings and trouble the reification of the natural world as something that exists for human pleasure. Dark ecology refers to the deep interconnections and multiplicities that exist between ourselves and all aspects of the environment (Morton, 2010, pp. 59–97, 2007, pp. 181–197). Understanding the interconnections we have between ourselves and everything else in our environment does not have to reduce our understanding to a complacent position of oneness, that "we are the world," but rather promotes a partiality that "we are a part of some worlds," which asks us to rethink how 'we' relate as a species within the larger context of a world of forests, plants, insects, animals, atmospheres, chemicals, and minerals.

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[17] And there are certainly a number of composer's engaged in this type of recording and research. See for example the recent project on the Sounding Out! Blog *Unsettling the World Soundscape Project:* https://soundstudiesblog.com/2015/08/20/unsettling-the-world-soundscape-project-soundscapes-of-canada-and-the-politics-of-self-recognition/

2   Aural Traditions: The Sound of the War on the Poor in Public Housing Redevelopment

Development wants, development gets
It's official
Development wants this neighborhood gone
So the city just wants the same
—Fugazi *Cashout*

2.1   Introduction

This chapter examines the politics of housing redevelopment following the neoliberal revolutions in social housing through the 1980s and 1990s, and the opposition mounted by the sound collective Ultra-Red in collaboration with the Union de Vecinos (the union of neighbors) in the Boyle Heights district of Los Angeles. Ultra-Red highlight conflict through the field recordings they made out the demolition, construction and the opposition of the residents of Aliso. Emerging out of the noise of restructuring home and life is the tentative sounding out and exploration of the audible traces of housing rights: the rights of the city; the needs of community; posited against the intertwined neoliberal structures of banking, for profit housing developers, city councils, and rental associations, as they work together to shift vulnerable populations out of their neighborhoods. These recordings are affective encounters between bodies communicating the voices drowned out, the smothered sensations, and the ignored emotions reacting to, interacting with, and destabilizing the noisy and dominating voices of development that resonate through the time and space of our selves, homes, neighborhoods and communities. Deploying counter-noise and highlighting the ear in politics, troubles our most stable ideas about perception and the senses. The ear "figures as a form of embodied knowledge, as something we think with" (Erlmann, 2010, p. 24).

Henri Lefebvre's work on cities provides a key for identifying ways that people can practically demand access and input into how the city is organized, redeveloped, and privatized (Lefebvre, 1996, 1991). The idea of the "right to the city" spatially recognizes how people are legally and socially compelled, at the behest of capital and its interests, towards conditions of bare life: fenced off, literally and figuratively, from accessing resources, alienated from their homes, and removed from having effective legal recourse

to justice. As a space where you go to be heard, plea, and to have your say, courts, as legal ideals, frame sound within dimensions of justice and law. Critically paying attention to the ways that space is conceived and theorized by the variety of interests who control how it is shaped, made, decontextualized and developed to form our cities is an important part of understanding how voice and ear contribute to imagining and shaping the material forces of lived experience and organizing social space. The city is the primary location where people can connect to material forms of justice and rights. Space and sound help to situate the self in relation to the community, shaping our individual and collective perceptions and awareness of the world by providing a place to be heard and space to negotiate. Space and sound are not separate realms, but intimate, blurring together and overlapping with the perceptual and sensual being of our body's location in a space and support how we know and make sense of the world (Ihde, 2007). Recognizing and emphasizing sound's relation to the spatial is a powerful analytic tool, as it implements an approach to space that brings non-Euclidean space, and sound, as sonic material, to bear on the critical analysis of the social and political ramifications of development (Lefebvre, 1991; Soja, 2010).

Redevelopment operates by identifying neighborhoods with high growth potential and possible investment opportunities due to their adjacency to demographically and financially stable and viable commercial shopping districts and neighborhoods. This process reorganizes what Lefebvre called "conceived" space, which is the domain of the bureaucratic, professional, technical institutions that create developed space. The land on which much public housing stock is built is valuable to the city and valued by developers for its potential redevelopment; what is fixed on that land in terms of public housing, homes, buildings, people, neighborhoods, and communities, is not. Conceived space is in conflict between the desires of development and the desires of people fulfilling the dream of home ownership, security, and community. Through neglect, abandonment, and withdrawal of services, the neighborhood with development potential is carefully leveraged by planners, architects, urbanists, city councils, and real estate agencies as decrepit, obsolete and old, plagued with a multitude of problems, that hamper people's intentions to invest meaning or money into it. Under housing redevelopment initiatives, private investment is leveraged to reinvigorate targeted areas, displacing the majority of

people who live and make their homes there. Operating on theories of trickle down wealth creation and ideas that proximity of successful people to poor people alleviates the structural problems of poverty old public housing estates were leveled throughout the 1990s in the United States and replaced with new mixed income communities arguably to alleviate the poverty in the area. Private redevelopment and city councils have at their core unspoken, but often heard, desires to displace poor black and Hispanic communities, who make up the majority of public housing stock, into other zones of poverty, by gentrifying the neighborhood with citizens who will possibly contribute wealth and tax money to the city, reproducing unequal social relations between the planners and inhabitants. People who make these houses homes and who have integrated into the community's support structures, such as parks, churches, schools, hospitals, bars, groceries, front and back yards, alley ways, and events, are rarely consulted about what their desires for their neighborhood might entail or how their needs might be taken into consideration when it comes to restructuring the neighborhood.

Structural adjustments are explicitly political: redevelopment openly intrudes on and redistributes the citizens of the city, determining who can have shelter, where people will live, who is morally capable of following the rules for housing, and in the end, who deserves to be housed. Who gets to make the decisions that affect the people in that neighborhood is incredibly important: the needs of the community, and how public community space is re-organized, must be listened to for a development based in justice. The law forms the basis of limitations that ascribe the acceptable boundaries of our physical and intellectual positions. Displacement from your home uproots your life, makes the familiar unfamiliar, and compromises the realization of your hopes, aspirations, dreams, and desires. Injustice reveals how the law falls short or becomes ethically worthless in the defense and justifications of thoughts, attitudes, and positions that create the conditions that make people homeless, limit their choices and expectations, and separate them from communities and families. Anthony Vidler, relating Sigmund Freud's work on the uncanny to architecture and homes, notes the relationship between the uncanny and the metaphysical state of being socially detached and homeless: "More than a simple sense of not belonging: it was the fundamental propensity of the familiar to turn on its owners, suddenly to become defamilarized, derealized, as if in a dream"

(Vidler, 1996, p. 7). Vidler expresses a problem with many facets: displaced people, denizens, forced migrations, the disconnection and deterritorialization of people in general under conditions of neoliberal policies and narratives of poverty. Identifying how we are positioned as powerless through the erosion of our spatial rights helps situate spatial justice as a critical category to understand and scrutinize our individual and communal relations as institutional, historical, and social products.

Starting out initially as AIDS activists in 1994, Ultra-Red have evolved to become a loose "political-aesthetic" global collective of researchers, academics, activists, and artists working with a variety of artistic materials and in different combinations to compose "a fragile but dynamic exchange between art and political organizing" (Ultra-Red, 2000a). Focusing on community determination and grass roots tactics, Ultra-Red's actions have included actions around needle exchanges, migrant struggles, housing, labor, sex and gender rights, and more recently renter's rights and art washing, by developing connections with community organizations such as the German anti-racist organization Kanak Attak, and the low income neighborhood Los Angeles collective Union de Vecinos, as well as cultural workers the world over to create sound art investigations that interrogate questions of inequality such as "what is the sound of the war on the poor, What action is possible when no record exists? And what is the sound of a border?"

Aesthetically, Ultra-Red draw influence from the avant-garde modernist tradition. This connection to the avant-garde and radical political tradition that connects politics to aesthetic practice is reflected in Ultra-Red's writings which make frequent reference to figures such as Guy Debord and the Situationist International, Raymond Williams, Walter Benjamin, and particularly John Cage's ideas of noise and silence, Robert Rauschenberg's minimalist abstract paintings, and Victor Sklovsky's theories of art as estrangement. The avant-garde impulse forms the basis of a critical pedagogy developed by Ultra-Red through which they connect to the pedagogical imperative derived from the work of the Brazilian education philosopher Paulo Friere, author of the *Pedagogy of the Oppressed* and one of the primary influences on the development of critical pedagogy. From Cage and Rauschenberg's silence and blank canvas paintings comes "the participatory potential of silence and the empty surface … [which] have helped us to enact Paulo Freire's observation that 'silence is the condition for listening,' a fundamental

condition for participatory processes" (Fisher, 2008). These strands come together in Ultra-Red's founding of the School of Echoes, which has the goal of disseminating Ultra-Red's ideas about sound (militant sound investigation) and developing and deepening the community of artists, organizers and activists to "explore how sound produces specific forms of knowledge that contribute to and challenge organizing strategies" (Ultra-Red, 2000).

2.2   Social space and the Right to the City

Cities provide capital with much of its resources, labour, rent, and value. Proponents of neoliberalism and market solutions to inequality have had their greatest success in curtailing the power, legitimacy, and value of public and communal assets. Purcell writes that "the extent that neoliberalization succeeds in its agenda to augment the power of corporations vis-à-vis the state (Hardt and Negri 2004), and insofar as liberal-democratic states are the principal representative of the mass of people, neoliberalization produces a democratic deficit because it transfers power from democratic citizens to corporations" (Purcell, 2008, p. 24). The state, which has long been the provider of inefficient public housing and social assistance, is situated as useless through neoliberal policies that exacerbate ineptness and irrelevance when providing for the well being of its citizens. Strategizing to divest people of their rights and to transfer public money into private holdings, narratives of individual responsibility are ideologically leveraged by neoliberal theorists to focus blame on the person for being poor, for being dependent on a 'nanny' state, and for being incapable of 'pulling themselves up by the bootstraps.'

Transferring money and rights is achieved undemocratically by suppressing, ignoring, or discrediting the voices of people who want to participate in the shaping of their lives. American public housing projects, built and managed by the visible hand of the state after the passing of the 1949 Housing Act, have been compromised by transferring responsibility for the care and administration of public housing into private housing management companies as a strategy of running public housing inefficiently (Merrifield, 2002). A massive shift has occurred since the early 1990s away from policies for providing, managing, and creating public housing that shelters vulnerable communities, to policy, laws and financial certainty that advance the idea that collective

rights are better conceptualized and administered as private commodities. This approach is governed by the larger argument that the market is the only place where value can be located.

Theorizing a definition of justice that is more inclusive of space and sound and that communicates diverse ways of being in the world challenges the divisions between public and private and the use and exchange value of space. Foregrounding spatial justice develops an understanding of injustice's process as something that occurs in the here and now spatially, temporally and socially, and not somewhere obscure or distant. Edward Soja argues that thinking critically and spatially is a fundamental development of human evolution and determines and organizes our socialization as much as our histories.[18] For Soja "our lives are always engaged in what I have described as a socio-spatial dialectic, with social processes shaping spatiality, at the same time spatiality shapes social processes. Stated another way, our spatiality, sociality and historicality are mutually constitutive, with no one inherently privileged a priori" (Soja, 2010, p. 18). Spatial understanding is not an abstract thing beyond perception and experience, but an essential part of our bodily existence, determining how we negotiate the world in all of its biotic, ecological, visual, auditory, and haptic sensuality. Space is a lived material multiplicity that is arranged in specific ways and through which action unfolds.

Engaging with space in ways that challenge or disrespect power creates new ways of relating to public and private spaces and produces new forms of living. A long history of intervening and contesting spatial arrangements subsists in both avant-garde artistic practices and in radical and political reassembling of everyday life. Frequently, the two come together to articulate cultural and political reformation for more equality. Arguing that "when one understands public space as the way in which tactics are deployed, their ambience so to speak, one discovers a wide range of practices with the potential to elaborate on material space" Ultra-Red enact this connection between space and action (Ultra-Red, 2000b). By connecting ideas of spatial justice to political action as a performance, protest can engage imaginatively with the production of space to create new

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[18] It is more useful to heal the division between time and space and to conceptualize our selves as timespace beings. See: (Thrift, 2001)

affective conditions or ambiences: "protest as a way of producing public space becomes less about speaking truth to power (a realist definition of social relations in space) than the affect of specific strategies: theatre, re-signification, deterritorialization, occupations —the ambience of counter-systemic spaces" (Ultra-Red, 2000b).

Imaginatively or creatively contesting a space is not dependent upon "speaking," which implicates and entangles oneself with the predetermined definitions and dynamics of neoliberal power relations as defined and codified by the law. The use of creative and imaginative strategies undoes definition (is it a protest or a performance) so that individuals, groups, and collectives, can reshape, reimagine, and recontextualize space through the mobilization of affective strategies.[19] Neoliberalism's narratives crowd out voices, distort time, and reconfigure space by facilitating and accelerating panics and anxieties about the world. Radical encounters between art, politics, and sound subvert the recognition and permission required by power to be recognized as having a legitimate claim to be in that space. Imposing new ambiences, both as a sonic expression and as a subjective feeling, may provide new methods of experiencing space affectively. In more poetical terms, changing ambience can open the places where people live, create, and organize toward communally improving their lived social space; where neighborhoods reach beyond their boundaries and form connections and associations with other communities, providing connective support for people who assert their rights over spatial organization and imagine and demand a city that respects communities, homes, and public spaces organized around a justice that takes all communities into account.

The concept of spatial justice was initially articulated in Henri Lefebvre's crucial works on the "right to the city" and the production of space. Lefebvre differentiates conceived and social spaces, and finds in social space a logic of the unspecified and independence. Social space is comprised of

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[19] See: (Gregg and Seigworth, 2010b, p. 1) I am using the term affect along similar lines throughout to refer to the material forces and intensities that move from body to body. Seigworth and Gregg write in *An Inventory of Shimmers* that "Affect, at its most anthropomorphic, is the name we give to those forces —visceral forces beneath, alongside, or generally *other than* conscious knowing, vital forces insisting beyond emotion—that can drive us toward movement, toward thought and extension … affect is persistent proof of a body's never less than ongoing immersion in and among the world's obstinacies and rhythms, its refusals as much as its invitations."

Encounter, assembly, simultaneity. But what assembles, or what is assembled? The answer is: everything that there is *in space*, everything that is produced either by nature or by society, either through their co-operation or through their conflicts. Everything: living beings, things, objects, works, signs and symbols. Natural space juxtaposes – and thus disperses: it puts places and that which occupies them side-by-side. It particularizes. By contrast, social space implies actual or potential assembly at a single point, or around that point. It implies, therefore, the possibility of accumulation (a possibility that is realized under specific conditions) (Lefebvre, 1991b, p. 101).

Lefebvre finds these encounters and assemblages in development from villages to cities. This represents an "accumulation" and "concentration" of lives lived and imagined; that is social space is directly the space in which living unfolds.[20] The space of the city, both private and public is a product —it is produced deliberately and creatively—as a work of the material of social being.

Throughout his life, Lefebvre's work continually returned to a notion of everyday life; and we cannot downplay its importance to his conception of social space. Everyday life is deeply connected to the emergence and propagation of the commodity logic of capitalism, and subsequently shapes both our environments and our social relations as it walks a line between the oppressive and brutal logics of commodification and the potential to emerge from that logic into new forms of living. In *The Emergence of Social Space* Kirstin Ross develops the idea about how social space and everyday life appears in the 19th Century "in the same gap or rift that separates a private, domesticated world from a public, institutional one" (Ross, 1988, p. 9). This gap has been widened, particularly under neoliberal conceptions of the world, through an aggressive takeover and elimination of public and institutional forms of governance and care. Everyday lives are continuously subject to reductions: rather than a great leap forward socially and

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[20] Lefebvre's *Production of Space* deals with different types of spaces from the lived to the practiced to the represented or the perceived, conceived and lived. Edward W. Soja convincingly argues in his book *Thirdspace* that Lefebvre is working through a trialectic of space where binaric conceptions are challenged by "thirding" which radically others the dialectic. Soja writes that "Thirding introduces a critical "other-than" choice that speaks and critiques through its otherness. That is to say, it does not derive simply from an additive combination of its binary antecedents but rather from a disordering, deconstruction and tentative reconstitution of their presumed totalization producing an open alternative both similar and strikingly different. Thirding recomposes the dialectic through an intrusive disruption that explicitly spatializes dialectical reasoning … Thirding produces what might best be called a cumulative *trialectics* that is radically open to additional othernesses, to a continuing expansion of spatial knowledge" (p. 61). It is this recomposition, the process of bringing the affect of the ear and the practice of listening, the recuperation of bodily processes into a holism that Ultra-Red is engaged with.

economically, the world is curtailed under austerity measures and social regressions. The minimal social advances made after the Second World War have been under assault and curtailed piece by piece under neoliberal policies, making everyday life for many, more and more difficult to sustain.

Neoliberalism commodifies the structure of our lives and is experienced in the monopolization of our time by work, the reductionism and ubiquity of market driven relations, the requirement to incorporate our bodies and brains constantly to our labour which is done for others, the precariousness of full and satisfying employment paired to consumerist demands to buy and shop our way out of crises brought about by the very precariousness, insecurity and consumption driven world deepening our precariousness and threatening our own possessions and homes. Lefebvre's understanding of every day life is one where a different world can be created through a re-enchantment of the world of everyday life. It is in the idea of the imagination and its radicalization where resistance initially becomes possible. For Lefebvre inclusive spaces of resistance are most productively developed through asserting what he called the "right to the city."

The right to the city has become a slogan and organizing point for people working against poverty, housing, homelessness, and the other social and political problems found where inequality is intensified. In *The Production of Space,* Lefebvre considers space as a qualitative object that is understood and experienced as processes controlled and created in the dialectic between people who use space everyday and the complex processes of technological, social, and political exchange. Speculating on how space is conceived, produced, controlled, and developed, Lefebvre analyses how those who possess the technocratic and bureaucratic power to regulate space, such as urban planners, private developers and architects, and municipal and state governments, conceive and organize space through strategies such as urban planning and design, government granting initiatives, development proposals, real estate finance, and architectural design. A comingling of state and private interests produces the spaces where we live our everyday lives, mediated by flows of state and private capital but given meaning by the people who generate the emotional inventory, feeling, or affective register of the space. A resonant tension, an exchange of productions, exists between capital and people: the way a place has affectively developed produces the person, just as a person affects the environment by

meeting, engaging, and repurposing these flows for one's own needs. The exchange between public and private uses of space becomes unequal as public uses of space, and people's right to public spaces, have been denigrated and "improved" through privatization and market logic under neoliberal social policies. Neoliberal development has led to cities with "defensive" architecture like spikes in places to find shelter, or refusing to build benches in parks to deter homeless people, and spaces that appear public but are in fact private, and therefore subject to private laws of ownership, like Manhattan's Zucotti Park, where the occupy movement took place.

Contradiction is entrenched in private property arrangements that create hierarchy and "arises from the *pulverization of space* by private property, the demand for interchangeable fragments, and the *scientific and technical (informational) capacity to treat space on ever more vast levels*" (Lefebvre, 1996, p. 189. Emphasis in original). Inequalities of exchange and participation reproduce the inequalities rooted in privatization and the bureaucratic and techno-scientific approaches to society that have only intensified by 40 years of neoliberalism. Developers prefer demolition to refurbishment or sustainable development for a number of reasons, including ideologies of the "fresh start," removing stagnant property values, encouraging encroaching gentrification, taking advantage of rising property values, and the availability of various municipal, state, and federal grants and subsidies to underwrite it all. But "structural adjustments" do not solve the structural problems underlying poverty or addiction, though the city's governing structures do attempt to efface the spectacle of poverty by displacing the poor and "cleaning up" the ghetto. Spatial production cannot deal with difference of uniqueness, needing to efface it as smoothly as possible to create homogenous, modular, and repetitive spaces. As a form of controlling the social, "the production of space enacts a logic of homogeneity and a strategy of the repetitive" (Lefebvre, 2009, p. 181). Bureaucrats interest and expertise in regulations, systems of conventions, guidelines and parameters, control how space is organized and ordered, which denies people's input and their needs and desires.

An analysis of unequal social relations from a "right to the city" perspective "legitimates the refusal to allow oneself to be removed from urban reality by a discriminatory and segregative organization" (Lefebvre, 1996, p. 195). The right to the

city must cross disciplinary and social boundaries and pay attention to the particular needs of those who have been marginalized and denied their rights through ghettoization and poverty that emphasize separation from participating and determining the shape of one's life and how they are allowed or take control over the shape and function of their worlds. These worlds refer to the heterogeneous everyday existences through which we unfold our lives spatially and temporally. It is our collective existence, our shared need for connection, neighborhoods, places to shop and eat, places to sit and think, and places where we can be private and alone. It is not a singular or discrete phenomenon:

> The right to the city, complemented by the right to difference and the right to information, should modify, concretize and make more practical the rights of the citizen as an urban dweller (citadin) and user of multiple services. It would affirm, on the one hand, the right of users to make known their ideas on the space and time of their activities in the urban area; it would also cover the right to the use of the center, a privileged place, instead of being dispersed and stuck into ghettos (for workers, immigrants, the "marginal" and even for the privileged) (Lefebvre, 1996, p. 158).

The right to the city is fundamentally civil, in the sense of being ordinary and pertaining to the everyday life of living in the city, the environment that supplies the surrounding conditions, and everyday mundane things like public transport, our bedrooms and kitchens, the right to clean water and clean air and to not have one's body compromised by chemical exposure and pollution. The right to the city entails the right to exist in public, to be able to access and receive assistance if it is needed, having a place to live that is not merely a shelter, but that provides in a meaningful sense of home. It is also the right to difference, the right to have one's existence acknowledged as legitimate and appreciated on transparent merits of its actuality. It provides for the right to knowledge, the right to be given the materials that allow a person to be involved with forming decisions that have an impact upon, and are relevant to the creation of the urban environment and one's life in it. The city is a space for mediating difference.

The idea of a vital and active metropolis that affects people's bodies, thoughts, and actions, is in line with another aspect of Lefebvre's spatial thinking—rhythmanalysis—. From this perspective, Lefebvre understands the city as everyday temporal processes of vibrations and rhythmic assemblages derived from urban lives being lived in conjunction with their technological, social and cultural developments.

Time and space organize and are derived from the interactive energy of bodies and the social coming together to form an encounter in time between a body and a place:

> Everywhere where there is interaction between a place, a time and an expenditure of energy, there is rhythm. Therefore:
> a) repetition (of movements, gestures, action, situations differences);
> b) interferences of linear processes and cyclical processes;
> c) birth, growth, peak, then decline and end.
> This supplies the framework for analyses of the *particular,* therefore *real* and *concrete* cases that feature in music, history and the lives of individuals or groups (Lefebvre, 2004, p. 15).

Rhythms are not simply sounds and organizational modes that measure out durations: rhythms are complex (arrhythmias, polyrhythms, eurhythmia) dialectical comings together through the mutual repetitive and circular structures of time and space (Lefebvre, 2004, p. 8). As outcomes of the relational processes of production and reproduction between bodies, spaces and time, rhythms construct differing concepts of everyday spaces that we are in relation to, environmentally connected by our corporeal experience and symbiotically situating the city into our nervous system's circuit and neurologically affecting us both individually and in common. The city is a product of human desire, but has just as much impact on our imaginations, memories, feelings, and movements.

Iris Marion-Young has also developed a model of mediating difference through urban encounters. For Young, communities are problematic because of their reliance on mythologies of unmediated communication and community's tendencies to base themself on notions of exclusion and homogeneity. A community exists on the merits of how and whom it can exclude and are not dependent on any kind of rationality in their formation. A community may form because of mutual interest or proximity, but the differences that bring a community together are often larger than what brought the community together. Community is antithetical to difference, and subsequently reinforces oppression as part of the incoherent formation of social groups.[21] For Young, appeals to community to counter the hegemony of structural and intersectional oppression are ineffective to hegemonic domination. Communities identify with dangerous mythological utopianisms that validate

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[21] Young identifies and usefully develops five notions of oppression: exploitation, marginalization, powerlessness, cultural imperialism and violence. For more see Young, *Justice and the Politics of Difference*, 39-65.

and reinforce fears of other, fears of difference, and the refusal to recognize and acknowledge co-presence and mutual reciprocity between communal members. People who share space and have the same values and recognize their mutual interests can quickly turn on other members of the community when deviants and disagreements are identified. Identifying with the community's ideology can lead to the community valorizing the majoritarian make up of the group, which may lead to exclusions based on race, class, and gender. Instead of trying to form consensus, communities needs to be countered by a group formation that is capable of recognizing and living with difference while asserting common needs and desires between diverse needs.

Against the community as a space of negotiated difference, Young posits city life as the ideal for embodying the politics of difference. This is because cities engage with,

> social relations, which I define as the being together of strangers. In the city person and groups interact within spaces and institutions they all experience themselves as belonging to, but without those interactions dissolving into unity or commonness. City life is composed of clusters of people with affinities –families, social group networks, voluntary associations, neighborhood networks, a vast array of small "communities." City dwellers frequently venture beyond such familiar enclaves, however, to the more open public of politics, commerce, and festival, where strangers meet and interact (Young, 2011, p. 237).

Young's city is not a space where nothing bad happens; there are numerous instances in the city where injustice occurs and where power is exercised to exploit, marginalize, and brutalize people. As a model though, the city, as opposed to an idealistic community, is fully capable of dealing with public mixtures of social differentiation and the multiplicity of social spaces. This is because cities draw in the dispossessed and provide spaces to restructure their lives and urban space is largely accustomed to dealing with subcultural expressions and social networks through which traditions can be challenged and new ones can be formed. People in cities are drawn, as an erotics, to the attractions of new experiences and the unfamiliar that city living so frequently offers. And yet Young contradicts her communitarian critique by identifying the neighborhood, a small community, as the basic unit of participatory democracy (Young and Allen, 2011). The neighborhood can be involved in "determin[ing] local priorities and policy opinions,

which their representatives should voice and defend in regional assemblies" (Young and Allen, 2011, p. 252).

As a counter to Young, Mark Purcell draws upon Chantal Mouffe and Ernst Laclau's idea of "chains of equivalence" comparing it with Hardt and Negri's "networked multitude of common" to argue for a community that overcomes the reductions to unified concepts of class but that also avoids extreme fragmentation of disparate groups pursuing their own discrete agendas" (Purcell, 2008, p. 81–82). Community cannot privilege itself over the individual, just as the individual cannot be disconnected from the community: the two are mutually constitutive. Similarly the community and individual cannot be simply separated, or dispossessed from the inter-relatedness with the urban environment or the larger biotic make up of the world. Furthermore, the community cannot merely be defined in terms of the resources it manages.

2.2.1 The Spinal Cord of the Common

Extrapolating and developing Lefebvre and Young's ideas of the city, specifically Lefebvre's spatial politics and rhythmicity and Young's insistence on the city as a model of social relations, we can draw out the importance of urban analysis in forming crucial links between people and places and the networks that structure, connect, and create the conditions where people, money, and culture flows continuously. Cities are an essential component for understanding the development and impact of humans on the planet (Amin and Thrift, 2002; De Landa, 1997; Jacobs, 1992; London School of Economics and Political Science and Alfred Herrhausen Gesellschaft für Internationalen Dialog, 2007; McDonough, 2009; Mumford, 1961; Sennett, 1996). In their construction we witness the physical manifestations of state policies, corporate interests, and planning and design committees and the expressions of modern and postmodern modes of production and living. In their use, we see people interacting with each other and the desires of lives unfolding and becoming as we walk the streets, take shortcuts, drive, experience parks, worry about pollution, shop, think, and live:

> The city, of course, is not just a built environment consisting of buildings and streets and subways and parks and waste systems and communications cables but also a living dynamic of cultural practices, intellectual circuits, affective networks,

and social institutions. These elements of the common contained in the city are not only the prerequisite for biopolitical production but also its result; the city is the source of the common and the receptacle into which it flows (Hardt and Negri, 2009, p. 153–154).

Cities form combinations of movements that order the flow of sounds, encounters, and ambiences make up the relations of our confrontations between the fixed spaces of the city and movements of our bodies. Hardt and Negri explore the concept of the metropolis in light of its biopolitical constitution, noting that the city, the sprawling slums, the metropolises of unending shanties, as well as cities of glass and order are "the first skeleton and spinal cord of the multitude. The built environment that supports its activity, and the social environment that constitutes a repository and skill set of affects, social relations, habits, desires, knowledges and social circuits" (Hardt and Negri, 2009, p. 249).[22]

The city as a lived, thrumming, and active space is essential for understanding the role that sounds and resonance play in constructing a theory of ambience. Hardt and Negri identify the metropolis as a new energetic form of production for the mass of people who live in it. First, and most importantly, the metropolis is the place of the common, the place of social space of living and sharing, exchanging resources of commodities and ideas. Hardt and Negri write "the metropolis is a factory for the production of the common" (Hardt and Negri, 2009, p. 250). This common, this link to community, is for Hardt and Negri a co-creative and innovative use of the city that forms networks of solidarity against the exigencies of capital's ability to create space in its own image.

Second, the commons of the contemporary city is a biopolitical entity, Michel Foucault's complex and amorphous term for the governing of life that abstracts from individuals to the study of measurable and normalized processes of population and control. For Hardt and Negri, the biopolitical city brings together economic and industrial production with the life that teems through the city itself. The metropolis is produced by

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[22] I am not too concerned with developing a theory or critique of the multitude as used and understood by Hardt and Negri, I do think it operates usefully as a conceptual tool for understanding large masses of people and their different affective conditions that might be usefully mobilized and networked against capital and empire. For more, see Negri, Antonio *Approximations: Towards an Ontological Definition of the Multitude* (http://www.nadir.org/nadir/initiativ/agp/space/multitude.htm.)

the ways people and capital make of it in the production, which is a part of subjectivity itself. We do not just merely exist in cities, but are constituted physically and mentally by them, by the experiences and encounters we have with other people, institutions, and objects like roads, cars, electromagnetism, houses, traffic lights, and so on. Hardt and Negri read Foucault beyond himself to offer a "reading [of biopolitics that] not only identifies biopolitics with the localized productive powers of life —that, the production of affects and languages through social cooperation and the interaction of bodies and desires, the invention of new forms of the relation to the self and others, and so forth— but also affirms biopolitics as the creation of new subjectivities that presented at once as resistance and de-subjectification" (Hardt and Negri, 2009, p. 58). The city as a biopolitical entity is not just a site for commodity production but also where the city's ambience, its character, its affective register, the knowledge of the people in it, the bodies produced through it, are all a part of the mutual mode of production of things in common. The common extends to encompass all that is mutually produced by people.

Third, the metropolis is unpredictable, and brings one into an encounter with the other. Much like Marion Young's position that valorizes encounters with alterity as a model for the politics of difference in the face of justice, the encounter is positive, one that brings subjectivities up against a necessary and essential assembly with others to find a common voice that can recognize differences and agonistic positions, but still assert the common goals and rights of people. Far from being a category debased of meaning or constructed from exclusion, the common is an essential category for leveraging the rights of the many. Community has multiple meanings then: one that can refer to the necessity of coming together to form collective oppositions, another that refers to forms of ownership that resist privatized forms of ownership, and a weaker ideological meaning that deploys community and sharing as branded buzzwords to obliquely refer to privatized modes of participatory ownership and communities based on exacerbating differences in the service of asserting greater homogeneity.

Arguing that the idea of community has been co-opted and rendered meaningless by organizations that debase communities, Daniel Fischlin and Martha Nandorfy recuperate the idea of community from those who merely use it as an indexical term to tick off in the Public Relations game of appearances. Against the hyper-individualism of

neoliberal narratives, Fischlin and Nandorfy position community, reclaimed and political, as a corrective to the dispossessions at work in the world. Fischlin and Nandorfy leverage a cogent critique against thinkers who reduce community to idealized notions of unity, harmony, and agreement. A community should not stabilize in unity and inclusion but contort with tension and conflict. Communities are permeable and deform in constant flux as members come and go, and as the community rearranges its priorities after coming into contact and interacting with other communities whose aims and objectives run counter to those that founded the community. True communities are characterized by democratic ideas that transcend the common good approach and that try to work towards consensus.

For Fischlin and Nandorfy rights and community exist in a complex embodied relationship, incapable of being separated from all kinds of being "belonging to, and being, a pluralist, diverse manifestation of a vast ecological interweaving of different life forms and environments interacting locally and globally. Such a view of the world challenges us to listen to a diversity of stories, and to try to understand other ways of knowing and being" (Fischlin and Nandorfy, 2012, p. 25). Listening and the ear hear counter-narratives to the neoliberal agenda that supposes to speak for us, that only wants us to hear what it says, that constructs the world for us, and that easily absorbs all protest. These counter narratives give accounts and provide stories about the experience of dispossession and its effects on people. Resistance is formed in listening and by paying attention to the creation of new spatial communal forms focused on the process of becoming something new. Asking what has been heard and paying attention to the field recording of space initiates a process of engagement with that space, a surreal narrative embedded in conceived space but realized in living space. Ignoring the narrative results in a further dispossession from the environment in which human potential is expressed. As the privileged site of capitalist and neoliberal accumulation the city is the place where resistance is most coherently organized. But the city is also the space of the common where most of us are embedded and experience the negative of effects of neoliberal political formations.

These ideas come together spatially in a particularly intense way in the City of Los Angeles, which has been the center of many struggles over space and served as a cultural touchstone for understanding the mediation of our social and imaginary spaces.

Perhaps it only London, New York and Tokyo, along with the imagined and misunderstood sprawling cities of the global south, rival Los Angeles in terms of its impact on the collective urban imagination. A vast literature on Los Angeles exists that covers its status as a place of cultural, neoliberal, and intensely fraught space of development and poverty (For example see: Davis, 2006a, 1999; Smith, 1996; Soja, 2000, 1996). Indeed, one of the key characteristics of Los Angeles, particularly as it is received through media and popular culture representations, is its ability to become any place that one can imprint hopes, desires, and ideas onto, as seen in Thom Andersen's 2003 film *Los Angeles Plays Itself*, in which film history and urban space collide to narrate the story of how L.A. has come to be both a cultural and urban "polycentric sprawl" in Edward Soja's terms. It is these entwinements of cultural, economic, and technological power that make L.A. a representative postmodern city that flickers constantly between image and reality. All of this taken together means that Los Angeles as a cultural urban point is always a known space by most people that permits people to imprint their own fantasies and experiences of Los Angeles on to.

On a social level Los Angeles is a great draw for people migrating from within the United States and around the world resulting in mass disparity and social inequality between the wealth generated by its cultural and technological industries and its port and manufacturing activities as well. It is this inequality that has drawn the attention of thinkers like Edward Soja and Mike Davis who in different contexts have noted how L.A. exacerbates forms of spatial and distributional inequalities through its institutional racism, gated communities and zoning laws, gentrification, and continued neglect of homelessness and poverty. For Soja, Los Angeles's inequalities prompt him to use the city as a primary test case for his notion of spatial justice due to the number of conflicts from the L.A. Riots to Janitors for Justice and protests around migration.

2.3   Spatial Politics and Neoliberal Housing Development

In 1998 the Housing Authority of the City of Los Angeles (HACLA) announced it was going to demolish the East Los Angeles Boyle Heights housing projects, Aliso Village. City governors condemned the buildings as derelict. But according to the Urban Land Institute, a not-for-profit real estate and land usage education and research center,

and many other observers, "it was not so much that the buildings were structurally unsound, as that uncontrollable drug gangs made them unsafe … Supposedly home to 11 active street gangs" ("Urban Land Institute Development Case Studies," 2016). Using zoning and development by-laws and funding initiatives created by the U.S. Department of Housing and Urban Development's HOPE VI projects, the city structurally adjusted the space of Aliso, as part of the revitalization of the country's worst public housing developments.[23] There is a discrepancy here: are the buildings unsafe for people to live in or is it the neighborhood itself that poses a threat to the residents and city? Is it that there is money available for private developers and profit to be made? Or is it that capital, as a complex of social relations between development, poverty, gentrification, and race must constantly create development initiatives in order to reinvent and reinvest itself?

A complicated answer develops that involves a multitude of elements weaving into a confusing and baffling knot of relations that pit housing project residents against the financial and political initiatives of urban development and the larger city governmence; residents who can remember growing up in difficult but loving communities with family, friends and neighbors; and on the other, a neighborhood demonized as structurally unsound, morally corrupt, and effectively derelict; the worst case of the American urban nightmare come true and evidenced by the decay and crime. Abstract questions, measurements, and statistics about the health and viability of communities are used to justify the destruction of homes based on deficiencies that may not actually exist or are exaggerated to justify demolition. The community is prevented from contributing to how revitalization should proceed or determining how money can be used for needed community initiatives like small business grants or infrastructure repairs.

The media complies in dispossessing people from their homes, livelihoods, and access to a decent life by deploying stories about fresh starts, personal responsibility, and upward mobility. Moral corruption and public safety narratives have long histories in framing discussions around development and poverty – associating need with blight, disease and the fear of unregulated economies of addiction and dealing, prostitution, and

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[23] HOPE VI projects were implemented by the Clinton administrations reaction against Republicans cries to defund public housing.

theft. The *Los Angeles Times* demonstrates how narrative reinforces ideologies that serve the interests of redevelopment. Articles such as "Christmas Comes Early to Housing Project" and "Reviving Pride In the Projects," create narratives of communities welcoming the bulldozers that will tear down their homes and neighborhoods. The contrasts of before and after development are painted in stark terms:

> Broken pipes and loose cabinets plagued her apartment in the Pico Aliso project, 50-year-old barracks that are the largest public housing development west of the Mississippi. Martinon, her husband and their two daughters had no shower or doorbell. Cockroaches and rats scurried across the floor. Gang members lurked in the stairwell. Their new two-story townhouse--a spacious, airy place with two bedrooms and two bathrooms--would fit in many suburban neighborhoods. Inside, the walls are a gleaming white. There's a shiny new oven and refrigerator in the kitchen, and a washer and dryer in a hallway closet (Gold, 1999).

The depiction by the *Los Angeles Times* is hard to contradict: a family, with children, living in squalor and beset by vermin, bequeathed the opportunity to have the benefits of all modern conveniences. Who would say 'no' to this offer? But there are also the counter-narratives that speak to protest, displacement, and anger; that refute the view that these homes are decrepit and that highlight the community. Jack Burnett-Stuart, a Los Angeles architect, commented in an article for the *LA Forum for Architecture and Urban Design* that,

> The buildings appear shabby, but not particularly foreboding. At the weekend, the space around the buildings is full of life, typical of many poorer neighborhoods in the city: gardening, car repair, bathing in paddling pools. But not so many outsiders probably venture to take a look: the impression given by the media is of a gang-dominated war zone. Whatever the true nature of the gang problem, one senses that there is much more to the culture of Aliso Village than the gangs alone (Stuart, 1999).

The narrative of domesticity and everyday life conflicts with the narrative of active street gangs and intense urban crime. Like most people in neighborhoods, the residents have adapted their housing to create homes by gardening, pursuing hobbies, and utilizing the space they occupy by saturating it with living. The *L.A. Times* omits the story about the almost 50% housing reduction, replacing 685 housing units with 269 mixed-use units ("Urban Land Institute Development Case Studies," 2016). Susan Briante writes "in June 1998, HACLA declared the Aliso Village buildings 'structurally unsafe' and required 23

units to be vacated. This allowed the city to qualify for HOPE VI federal grants and to formalize plans to construct the Puerto del Sol development of privately managed, mixed-income townhouses" (Briante, 2010, p. 127). HACLA, the city, and the media deploy and mobilize well-entrenched stories of decay to gain support for tearing down and re-developing an area that does not require such extreme structural adjustments.

Exasperated, the Union de Vecinos commissioned an independent engineering study that confirmed that the buildings required little to no maintenance and that tear down was unnecessary. Jacqueline Leavitt in an op-ed for the *Los Angeles Times* questioned the rationality of demolition over revitalization*: "*Why, in the midst of a severe shortage of affordable housing, is Los Angeles demolishing badly needed public-housing units and replacing only two-thirds of them" (Leavitt, 1998)? Improving the lives of people and their living conditions should be a priority, but the shape that assistance should take would be better implemented through the elimination of the structural problems that embed poverty into certain neighborhoods and that maintain racist and class systems of exclusion and division. HUD government funding on multi-year projects requires people to pack up their lives for indeterminate amounts of time, to find temporary lodging, and to leave the homes and communities and relationships they have worked so hard to develop. Redevelopment becomes a method for remaking the neighborhood and attracting finance and business while shifting and destabilizing residents out of the neighborhood. Neoliberal accounts presume to know how the poor live and form a continuum with past narratives that steered the City of Los Angeles to clear the slums in the first place over fears of crime and disease. Debates over people's health and welfare initiated public housing debates in the 1930s and 1940s that resulted in American public housing initiatives and the erection of Aliso Village in 1941.

Briante traces the history of Los Angeles' fears about Boyle Heights slums in the 1920s and 1930s that hinged on disease, immorality and decrepitude, a presentation of an "epidemic model of social ills that would plague the city if left to grow unchecked in the slum" (Briante, 2010, p. 131). Based on these stories the slums were cleared to build Aliso "necessitating the demolition of some 417 housing units in a practice that was a combination of ethnic prejudice and developer's boon" (Briante, 2010, p. 132). The pathological narrative returns in the 1990s, highlighting the privilege of authorial voices

of city officials, development companies, the L.A. media, and the support system of real estate and home owners' associations, and Business Improvement Associations, now steeped in neoliberal concepts of personal responsibility, market fundamentalism, and the erosion of the state. The expertise of these institutions is deployed and incontrovertible: there is no need to listen to the voices of the people being effected by the redevelopment, the voices which insist that these are not obsolete spaces, but homes being used and useful neighborhoods.[24] Controlling what is said and paying careful attention to who can speak neoliberalism's ideology represents and signifies the world as a utopia of markets and individual responsibility.

Pico Aliso is a redevelopment project of McCormack, Baron, Salazar (MBS). MBS was founded in 1973 by Richard Baron, a public interest and civil rights attorney representing public housing tenants in St. Louis, and Terrence "Terry" McCormack, former homebuilder and consultant to labor unions who were both interested in developing housing for elderly union members. MBS has since become the leading for-profit U.S. developer of mixed income housing projects, a multi-billion dollar company that has since 2010, been involved in a strategic partnership with the widely and allegedly corrupt Goldman Sachs for their "shared vision of rebuilding distressed communities" ("McCormack Baron Salazar And Goldman Sachs," 2010). At first, it would seem ridiculous to critique a company for building affordable housing and for focusing on helping those who seem to need it most: yet the ideological implications of for-profit housing development reveals that what is at stake in the struggle over representation and meaning between neoliberal policies and those they affect. The new Pueblo del Sol consists of 377 rental apartments and 93 for-sale attached houses, replaced a 685-unit building, reducing housing by 215 units or displacing approximately, 1200 people. This at a time of an acute housing shortage in a city widely recognized as having the largest homelessness problem in America. The first phase of the rental units came on line in December 2003 and since then, Pueblo del Sol has remained fully leased with a waiting list of over 2,000. The Boyle Heights area of LA, where Pueblo Del Sol is located, has a

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[24] For more on the influence of home owner and real estate associations influence on Los Angeles property see: (Davis, 2006b)

poverty rate of 33% and a home ownership rate of 11% ("Boyle Heights neighborhood in Los Angeles, California (CA), 90023, 90033, 90063," n.d.).

Neoliberal narratives help dismantle public housing initiatives by presenting disaster stories that position public housing as a useless space of diminished potential (Goetz, 2013). Formal descriptions of public housing problems center on the behavior of the residents and blame them for the decay because of their addiction, poverty, crime, negligence and laziness. Mismanagement and corporate malfeasance are absent. The ecology of poverty that characterizes public housing communities and traps its residents will find a cure in the medicine of redevelopment, which will generate health through upward mobility, personal choice, and the opportunity to finally escape the cycle of poverty. Discourses of public housing obsolescence vocalize that the built environment, property and land use, and the institutional frameworks that first conceived the provision of public housing, are no longer sufficient means for subsidizing homes.

Voice is an essential component to telling stories about the effects of dispossession, acting as "a connecting term that interrupts neoliberalism's view of economics and economic life, challenges neoliberalism's claim that its view of politics as market functioning trumps all others, enables us to build an alternative view of politics that is at least partly oriented to valuing processes of voice, and includes within that view of politics a recognition of people's capacities for social cooperation based on voice" (Couldry, 2010, p. 2). Voice can articulate exploitation and views that denigrate poverty as a personal fault rather than the social and economic organization of the world (Briante, 2010, p. 131). Couldry ties voice to the intimate reorganization of space and the normalized and embedding of neoliberalism into our daily lives: "[Neoliberalism] crowds out other rationalities… it shapes the organization of space. Some types of space become prioritized, others fall out of use and so stop being imagined; because voice is embodied, this matters hugely for the effectiveness of voice, since neoliberalism literally changes where we can and cannot speak and be heard" (Couldry, 2010, p. 12). The neoliberal narrative frames the space of public housing through the language used to denigrate it and by deploying ideas that put the public against the private. A competing counter-narrative is required to contest the terms of the debate and to recuperate strong principles of the social and justice for those who live in the community. When put together, neoliberal

discourse of housing does not just represent a falsehood, but acts as a material force that physically displaces people and creates more vulnerability. Neoliberalism values private, financialized, and commodified spaces.

In the first volume of *Capital,* Karl Marx discusses how capitalism was formed through initial processes of "primitive accumulation" which entailed the brutal and violent separation of people from land held in common through a confluence of force, legislature, and state violence. Marx writes that this form of accumulation is "nothing else than the historical process of divorcing the producer from the means of production" that transformed people into "massive quantities [of] beggars, robbers and vagabonds, partly from inclination, in most cases under the force of circumstances" (Marx, 1981, p. 896). The normalization of poverty is connected to the larger and continuous production of the "distribution of vulnerability" under capitalism: "loss of land and community; ownership of one's living body by another person, as in histories of slavery; subjection to military, imperial and economic violence; poverty, securitarian regimes, biopolitical subjectivation, liberal possessive individualism, neoliberal governmentality, and precaritization" (Butler and Athanasiou, 2013, p. 138–139). Vulnerability and precaritization is a part of the affective register of that world that normalizes abjection and depression as a part of the feeling of the times, the quality of "just how it is" or simply the "way things are." Capital presents itself as a monolith even as people come together and form other ways and non-exploitative atmospheres of living.

Processes of dispossession operate in tandem with state violence and the legal structures that allow people to be removed from their homes or denied their rights to space. By continuously speaking out against community and a notion of public goods, neoliberalism operates and dominates through repetitions of crisis management and normalized dispossession from an equitable standard of living. Community redevelopment, gentrification, and the transfer of public responsibilities to privately managed housing are just one part of the current manifestation of dispossessing people of their homes and communities. Housing redevelopment transforms scores of people who were already living precariously into even more vulnerable subjects through the imposition of housing and development circumstances they were excluded from participating in and that subsequently scatter poverty to other areas. Under neoliberal

schemes, it is crucial to allow the market access to the land on which public housing is built so that it can be demolished and transformed and to have those rental profits transferred to private housing management corporations.

Edward Goetz discusses how inner-city revitalization dispossesses whole communities through demolition and subsequent policy-making that ensures the rot will not return. Public housing buildings must be perceived as derelict spaces where conscious protocols of disinvestment and neglect dilapidate the property. Dereliction and the removal of upkeep and care have a direct effect on the structural integrity of the building but also on residents who now have to contend with the problems of decay, from plumbing that does not work, lack of garbage removal and containment, poor lighting, dangerous elevators, and water damage. Demolition becomes the preferred mode of redevelopment because the large communal tower blocks built in the 1940s that characterize much public housing are not attractive to developers. Public housing building occupying potential development land cannot be effectively re-used or redeveloped easily into saleable private units of mixed income housing. Goetz writes "the demolition of large housing estates clears away significant concentrations of poverty from these areas and allows for the conversion to a housing stock and land use pattern more accommodating of private-sector investment" (Goetz, 2011, p. 1582). People living in public housing are required to find temporary accommodation while the demolition and rebuilding happens activating a process of residential flight from the public housing community: "Very few displaced public housing residents return to live in the mixed-income redevelopments sometimes built to replace their public housing communities. Estimates from national studies indicate that the percentage of original residents who return to the redeveloped site generally ranges from 14 per cent to 25 per cent" (Goetz, 2011, p. 1585). Justice is a crucial idea to reclaim against the stripping away of rights that have to do with housing and homelessness.

Goetz characterizes the public housing narrative of resistance as having three components that reframe the narratives of redevelopment, obsolescence, and concentrated poverty (Goetz, 2013, pp. 344–346). The first involves the assertion and affirmation that housing projects are homes by highlighting the individual stories of living, being and the social use made of public housing space. Reinforcing claims of togetherness demonstrates

that these spaces are not just housing, but homes, family, neighbors, communities. By making claim to community and asserting the right to home, residents refuse the definitions provided by the city, developers, and the media. The second strategy involves countering the rationale of demolition by showing how development and government have exaggerated claims to dereliction. This was precisely the Union des Vecinos strategy in hiring an independent engineering firm to assess their homes. Even though they were unsuccessful, the report still remains a powerful conceptual tool to expose development as an unnecessary project. The final strategy is to ground struggles over public housing in the framework of human rights.

2.4   Frequency Politics: Field Recording the Capitalist City

From 1997-2005 Ultra-Red developed two militant sound investigations in housing redevelopments in Ballymun, Dublin and Aliso Village (now Pueblo del Sol). The investigations were conducted in collaboration with the Union de Vecinos and members of the Women's Resource Center of Ballymun. The entire project is called *Structural Adjustments,* a punning on the Structural Adjustment Policies (SAP) of the World Bank and International Money Fund where loans and credit are leveraged to emerging nations if they adapt neoliberal policies, free markets, and privatization. This alliance with residents of public housing schemes was initiated to engage in an "inquiry into the impact of neoliberal economic policies on low-income residents" (Ultra-Red, 2003). Ultra-Red embarked on a recording and analysis of the community's resistance to the neoliberal logic of demolition that their communities were undergoing through forced privatization of people's homes and neighborhoods. The collaborative actions involved public art interventions, low watt radio broadcasting, the production of radio documentaries, and the 2000 release of an album specific to Aliso called *Structural Adjustments* on the Mille Plateaux label. Three albums followed: a remix project called *Planned Austerity;* a follow up album that celebrated and mourned the demolition of Aliso called *Sustainable Developments;* and finally *The Debt,* the new phase of the project dealing specifically with Ballymun in 2003. *The Debt* brought together residents of Aliso and Ballymun to "compare and contrast experiences with regeneration of social housing" (Ultra-Red, 2003). *The Debt* phase of the project involved five performances

that included dialogues between residents of Ballymun and Pico Aliso; round tables; 9 weeks of radio broadcasts of interviews with residents; site recordings; and electronic music produced from the Ultra-red's visits in Ballymun; "'An evening of reflection and strategy in sound,' all in keeping with Ultra-red's tradition of social housing performances that combine experimental electronics, video projection and community celebration" (Ultra-Red, n.d.). Since Aliso and Ballymun were both housing projects that underwent radical redevelopment, each came with its unique geography and cultural differences, but share a similar arc of enthusiastic and hopeful post-war public housing development, subsequent state withdrawal of support and money, decline, abandonment, pathologizing, and subsequent obsolescence and private/public rejuvenation.

Field recordings construct poetics of ambience that summons us to listen into an experience of the world that reconstructs the sonic immersion where lives unfold. Ambience normally refers to the background of emotional structures of feeling that constructs moods and expressive responses that condition passive reactions to places, memories, history, intersubjective relations, and all the stuff that wraps and embeds us in the social and cultural tissue of our bodies, brains, and communities. Brian Eno, considered the pioneer of ambient music, discusses the role of ambience in the liner notes to his album *Music for Airports:*

> Whereas the extant canned music companies proceed from the basis of regularizing environments by blanketing their acoustic and atmospheric idiosyncrasies, Ambient Music is intended to enhance these. Whereas conventional background music is produced by stripping away all sense of doubt and uncertainty (and thus all genuine interest) from the music, Ambient Music retains these qualities. And whereas their intention is to "brighten" the environment by adding stimulus to it (thus supposedly alleviating the tedium of routine tasks and leveling out the natural ups and downs of the body rhythms) Ambient Music is intended to induce calm and a space to think (Brian Eno, 1978).

Against the genre of Muzak[25] and its connection to placating the worker and stimulating consumerism, ambient music was meant to provide an escape or at least an obscuration of

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[25] Muzak is a company known for producing ambient or "elevator music" is an unobtrusive but ubiquitous music often played in elevators, shopping centers or in restaurants. As of this writing, Muzak has rebranded itself as a "mood" media company deploying a whole range of affective products such as music, scent, and visuals (and weirdly but obviously, CCTV technology) to brand business atmospheres. See: http://www.muzak.com/ for more information.

the frustrations and hectic pace of everyday life, a way of minimally interacting with the world, a soundtrack for relaxation and inner calm. But from a quantifiable perspective ambience forms a critical part of our collective material reality on par with and a part of the experience of the city: one need only stop and listen to discern the rhythms of the home or to step outside to detect and experience the tempos, textures, patterns and pulses that structure and define the quotidian arrangements of life that construct the encounter between ourselves and the world. Ambience frames the encounter between sound and space in active, reactive, and material ways that question and interrogate how conceived space is defined, constructed and remade and appropriated into lived space through everyday usage. Field recording reveals the ambient construction of our sonic environments and experience and resonates lived space with meaning.

Recording and listening to this ambience moves us radically beyond linear modes of analysis into active communicative methods that develop collaborative investigations of the sonic construction of space. Ultra-Red calls this militant sound investigation, which "must collaborate across localities, identities, and disciplinary borders to formulate a science of struggle. Such a science, implicitly and finely tuned to affective logic, is an analysis of the conditions of desire as they inform (and exceed) the enunciation of demands. If the word science is over determined, then let us call for an 'acoustics of change'" (Ultra-Red, 2011). The 'science of struggle' is the Marxist science, or method, of Historical Materialism, where analysis is based upon empirical observation and the depiction of real conditions. Ultra-Red actively engages with the recording, listening through the initial silences to the needs, demands, and desires revealed in the recording. Listening reveals both a dialogical knowledge of the space that is formed into a pedagogical dissemination through listening to the sounds and voices and reflecting on what these sounds both mean and do. Militant sound investigation engages in a 'sound' investigation, both in terms of its object of analysis but also as a holistic way of understanding how injustice occurs and what we can learn in opposition to the discourses of power and neoliberalism:

This science[26] of struggle is often called pedagogy, or, the dialogical formation of demands. Pedagogy requires silences of some duration. The initial subject of an inquiry – the research militant – dissolves in pedagogical time. The research militant is neither the hero nor the punctuation of collective action. The research militant increasingly comes into her or his irrelevance. The research militant is a technician of silence. This is a rejection of the value form of participation in which thousands serve simply as echo to the voice of the ideological patron (Ultra-Red, 2011).

The relationship between dialogue and pedagogy constitutes a struggle which is a call for analysis and organization, a procedure for engagement and a process of listening that will reveal the desire that will turn in to the demand: "listening is a site for the organization of politics. In listening, we order desires in relation to need and so *transition to demand*" (Ultra-Red, 2011). This transition occurs in the active composition of affect or the consciousness that something is wrong and needs to be changed.

Recording begins in the middle, when the microphone is switched on or when the record button is depressed and let go, when the meters indicate that the levels are set and that we are ready to begin. The microphone absorbs social space and listening confronts us with the multitude of social effects encountered in the recording. The microphone presents itself as an objective method of inquiry, while the person pointing the microphone is immersed in their social, ideological, and political positions as a subject. The microphone is promiscuous in its desire to capture all sounds, but the recorder is a biased by the listening subject whose ears follow the sounds they find the most compelling. Recording the confrontations and contradictions of lived space documents and archives the struggles over spatial justice. Ultra-Red writes that,

The microphone does not have a perspective on the site of struggle. It does not stand apart from the struggle. Rather, it is a site for the production of the conditions of struggle. Inquiry is conditioned by the collective organizing of demands. In a militant sound investigation, we take time to organize the social

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[26] Engel's writes that the "ultimate cause and the great moving power of all important historical events in the economic development of society, in the changes in the modes of production and exchange, and in the struggle of these classes on against one another" (Engels, *Socialism Scientific and Utopian*). There is no space to develop an analysis of Ultra-Red's historical materialism or their philosophically engaged dialectical materialism but it is important to recognize both as informing Ultra-Red's work.

field to be recorded. Social field + organizing = soundscape. The organization of the social field demands that we listen in desire and that we listen beyond the echoes of our need (Ultra-Red, 2011).

It is also profoundly poetic, apprehending the sound of buildings, structures, natural forces, and the effects of their placement and arrangement while also revealing sound itself as structuring, building, and informing spatial understanding. The promiscuity of the microphone obscures the lines between the social, the personal, and the political while revealing what is taken for granted; the unnoticed and unremarkable processes that operate in the gaps where ideology may enter and colonize the imagination.

The microphone and the process of recording are crucial concepts for understanding militant sound investigation and its relation to space. Peter Doyle wrestles with the problem of what the fabrication of sonic space might signify in popular music (Doyle, 2005). Drawing on the French philosophers Gilles Deleuze and Félix Guattari, Doyle argues that music is part of the continual process of making and unmaking space, or in Deleuze and Guattari's language: territorializing and deterritorializing. Deleuze and Guattari's examples are linguistic and based on the idea that words are ways of doing things. Language is not a neutral way of communicating something, but is in Ronald Bogue's words implicated in "enforcing a social order by categorizing, organizing, structuring and coding the world" (Bogue, 2005, p. 111). Meaning shifts in usage as contexts shift, as people play with language, as conventions are reinforced or subverted, as accents inflect the language differently, as class, gender and social roles restrict or expand meanings, and as media, courts, schools, and government interact with our ideas. Bogue writes that when "language users subvert standard pronunciations, syntactic structures or meanings, they "deterritorialize" the language, in that they detach it from its clearly delineated, regularly gridded conventions, codes, labels and markers. Conversely, when users reinforce linguistic norms, they "territorialize" and "reterritorialize" the language" (Bogue, 2005, pp. 111–112). This concept can be ported to composition, sound and music, where recording defines the territory and composition and processing the field recording deterritorializes it. In *A Thousand Plateaus* Deleuze and Guattari define the function of deterritorialization as "the movement by which 'one' leaves the territory. It is the operation of the line of flight" (Deleuze and Guattari, 1987, p. 508). Lines of flight consist of ideas of possibility and becoming or the creation of something else (something

new) through the fleeing what one has already become whether willingly or through force. Recording composes the gap between the collective desires of the inhabitants of public housing to subvert the 'business as usual' model of demolition and displacement.

The microphone as a technological object is well understood in terms of its operation; however, as a political and imaginational tool, it is been less explored. Expanding on Doyle's use of Deleuze and Guattari, we can argue that recording recovers a territory and makes us pay attention to what is under the surface, which creates a minor history. The minor history forms a counter-explanation to the major history, exposing what has been forgotten, or deliberately left out of the official record: the people and events who have barely had an opportunity to speak and be listened to. We may also refer to this minor history as the arrival of a haunting or the reappearance and insistence to recognize what has been forgotten, an uncanny moment where what has been assumed and known suddenly spills over into unfamiliar and uncomfortable territory. Deterritorialization involves the critique and dissolution of power relations and opens the territory up to new possibilities of becoming something other, and the possibility of becoming something better. Territorialization operates as the ordered and official systemized organization of social space. It is the everyday usage of language, ideas, and culture that we can take for granted. Deterritorialization then takes apart these normalizations and creates something new out of them. As a metaphor that depends upon the idea of mapping and geographic space for its impact, we can apply this to the sonic mapping of space, thick with stories that have been neglected, modified, and used for the purposes of dispossession. But there are also the everyday stories of family, communities, eating, washing, loving, envying, punishment, that make up the true life of any human being.

Militant sound investigation highlights these gaps, the force of sounds that go unheard, or spaces unconsciously experienced, the consistent sound of traffic, the cyclic hum of our public electrical systems, the never-ending noise of the world's mechanical, technical and biological movements. These sounds, so familiar that they are almost completely unconsciously experienced become extraordinarily unfamiliar when listened to outside of their particular context. Ultra-Red write that "even when we turn off the tendency to listen 'for' music (on its behalf), the soundscape our consciousness collages,

arrives at meaning through the same modalities of memory, repetition, juxtaposition, rhythm, harmonics and silence. Listening, we find there's a lot there: sub-sonic rumbles from the street, feet slapping on pavement, coughing, yelling, helicopters" (Ultra-Red, 2000b). In other words, life is being lived there, giving space form on the everyday molecular level. And there is power: surveilling, listening, and constructing the conditions and processes of the law, development, and displacement. Social space is made into lived space through people's engagement and use of that space that brings us into a proximal concern about the environmental use of the spaces we experience: how they are constructed and how ambience effects listening creates and composes new rhythmical understandings and empathies and discloses the denial of 'rights to the city.' In the listening we hear the life that goes on in public housing despite, the negligence and abandonment of the units. It is in listening that we might begin to understand and hear another story.

Couldry emphasizes the necessity of listening in the exchange of information and communication between the voice and the ear. By "listening, we acknowledge each other's status as being capable of giving an account of ourselves and the world we share. A single act of listening can therefore be undermined by a wider pattern of action where reciprocity between the same parties is missing" (Couldry, 2010, p. 146). The problem is how careful listening can happen within a public sphere seemingly dominated by the cacophonous plurality of people speaking, yelling, and demanding recognition to be heard. The practical voice that articulates good sense and realistic solutions to spatial injustices is drowned out, shouted down, or ignored. But this assumes a voice that is speaking to power. Instead of speaking truth to power it may be useful to listen to how sound strategizes the force of power to reconfigure narratives and to recontextualize conceived space. Ambience is part of the contested site where meaning is produced and argued over and where ideas are presented and consumed, but also challenged, rejected, transformed, and repurposed, passively registered and unthinkingly digested. Ambience is involved in the active resonance of contesting the arrangements of space.

2.5   Conclusion

Steve Goodman writes, "As opposed to sound as text, the dimension explored here is that of sound as force. Sonic warfare then is the use of force, both seductive and violent, abstract and physical, via a range of acoustic machines (biotechnical, social, cultural, artistic, conceptual), to modulate the physical, affective, and libidinal dynamics of populations, of bodies, of crowds" (Goodman, 2010, p. 10). Recording, decomposing, and recomposing the ambience of a space actively re-signifies it to produce counter-affective ambiences, places where the embodied and emotional resonance of privatization, the market and dispossession can be countered with a mode of exchange, a relationship, that can brush against neoliberalism's hegemony and detach, even if temporarily, from those forms and enact a just space in its encounter. These spaces may be utopian but they also may engage in sonic warfare to achieve their ends.

The question remains how we might we practically conceive of the voice and the ear contributing to countering dispossession and creating spatial justice? What role does sound play in countering the narratives of neoliberalism? How does sound contribute to asserting the right to the city and defining and articulating community? In challenging the territories between the quotidian and the artistic, Ultra-Red ask "if we understand organizing as the formal practices that build relationships out of which people compose an analysis of strategic actions, how might art contribute to and challenge those very processes? How might those processes already constitute aesthetic forms" (Ultra-Red, n.d.)? This is an essential question and that one brings us into the contestable and fraught realms of aesthetics and politics; a notorious space of disagreement and argument, but one that has solid precedent in articulating ways of challenging power that displace and ignore the desires of people to exist in the way that they want. We must listen to the stories that valorize the dispossessed and call attention to the vulnerable. Composing the field alludes to that which is coming to the surface and constructs a frame.

Sound, quite obviously, plays a fundamental role in speaking, listening and hearing and we have looked at the ways that power exists between different narratives around public housing space and the way that certain voices are privileged and neglected. Methodologically, Ultra-Red engage in a sonic mapping, a kind of ethnography, of contested spaces, people, and situations and people being exploited or used to produce conditions that do real damage to people's lives. Sonic mappings recontextualize both the

dominant narratives being deployed against people and also reconfigure the way that we can understand these narratives, moving from an image-based economy of representations to an auditory-based sonic materialism. Sonic materialism recognizes the force that sound can have. These spaces are contested because they involve representations of people either unable to represent themselves effectively in the media landscape or marginalized in those representations: the urban poor, people with AIDS, migrants and immigrants, queer communities. Ultra-Red involves the community in an enunciative act of explanation to tell the stories of divergent narratives that recreate the ambient register of homes, communities, parks, neighborhoods and cities. As Militant Sound Investigation this produces an investigation rooted in "sound based research that directly engages the organizing and analyses of political struggles" (Ultra-Red, n.d.).

Through the investigation of sound Ultra-Red argue that a sonic response to the organization of space can creatively intervene and reconfigure how we understand space, community, relationships, and others and nonhumans to find a common ground of opposition against dominant narratives. While recognizing that voice is important to the communicative matrix there also exists a deficit of listening. Listening itself needs to be privileged in the speaking/listening/feeling complex. The reception and comprehension of material communication can be used to build new ways of understanding and new ways of becoming, if even for just a moment. By speaking back to those who maintain the narrative of vulnerability, Ultra-Red, and others involved in resisting neoliberal fundamentalism, sound resistant notes capable of forming defiant, rebellious, and non-cooperation in relation to power. This is important, as it re-presents the spatial arrangements of stories that get told by people who have little or no knowledge of those experiences.

Even as I have grounded much of this chapter in narrative, the notion that language is not the only way to represent things has been floating throughout this chapter. Social space itself is not apprehended through writing about it, but in its material use, in its everydayness, in the production and reproduction of relationships that characterize our movements in and through space. This moves sound beyond the text and into a sonic materialism of its own. What is at stake in the mode of production is our everyday experiences. Rather than engaging with a world that fulfills our desires, capital

manipulates need and transforms it to suit its own purposes, even if that means producing bare survivability. Music and sound becomes a part of this process in production, consumption, and ubiquity. The practice of recording space can restructure, or remix, how we imagine that space to be constituted in the act of hearing and listening. This may take the form of bolstering and effacing the effects of capital; as in an ambient music that valorizes passive escapism or it may, reveal the layers of nowhereness bureaucracy and tedium. Ultra-Red construct maps of conceived spaces, utilizing audio reproduction as a way of remembering and archiving social antagonism. For Ultra-Red, organizing the social field reconfigures how we may think about space or listen to each other. The meanings of the recordings that make up Ultra-Red's *Structural Adjustments* construct a frame around the question of living, and the value of life that we are to have. Who builds communities that actively displace people? Who reduces units in the time of acute housing shortages? Who lets families go homeless and into the street? But also, how can a people organize to create a community that provides for need? How can people oppose oppression in the form of development and housing? How can existential misery be overturned? What did you hear? Ultra-Red writes "The organization of the social field demands that we listen in desire and that we listen beyond the echoes of our need" (Ultra-Red, 2011). The circulation of the sonic material is the realization of a world has been created in opposition that we can engage with.

This chapter has introduced many of the major concepts that I will expand in the following chapters, particularly the idea of conservative public policies and the construction of a social subject and sound and recording as a territorializing, spatializing, and affective force.

3   The Negative Poetics of the Starving Artist: Activist Sound and Speculative Sonics

I am. We are.
That is enough. Now we have to begin
Ernst Bloch —*The Spirit of Utopia*

I am. We are. We will resist.
Underground Resistance—I am UR

In my longer works, I'm a reporter who writes novels in sound.
—Christopher DeLaurenti

3.1   Introduction

Creativity and the city have long and well-documented connections. A cursory glance at the cultural productions of high and popular forms of literature, film, music, poetry, and painting demonstrate the central importance of urban space to artistic production. Barely scratching the surface Baudelaire's *Paris Spleen;* Thomas Hardy's *Jude the Obscure;* the surrealist novel *Nadja* by Andre Breton; William Carlos Williams' long poem *Paterson* and a slate of other instances of Modernist art's obsessions with the urban*;* Walter Benjamin's *Arcades Project* and other general urban musings; the futuristic sequences of *Blade Runner;* the Los Angeles of *Chinatown;* Frederic Jameson's frantic dislocation in the Bonaventura Hotel; the emerging cinematic movement focused on the French banlieues; the global musical flows of Detroit techno, Chicago House, and Berlin minimalism; the explosions of punk in Detroit, New York, and London that spread around the world, and Hip Hop's emergence from the same dilapidated 1970s New York urban blight; the novels of Don DeLillo, Paul Auster, and Rachel Kushner, all demonstrate that the city is an almost unparalleled cultural form. Certain cities either attract or cultivate creative people who use urban support structures and networks to facilitate their creativity, taking advantage of the energies and flows of cultural capital and mixing with other creative people. The idea of a creative class that has clear economic impacts on a city is frequently a given of contemporary urban analysis, and a veritable industry has been spawned around making cities more creative, facilitating artist communities, and selling certain cities as a destination for artists. Many cities are scrambling to take advantage of the cultural economy by implementing by-laws, encouraging investment,

and working with artists on how the municipal government can better serve its artists and their needs.

However, in the post 2008 economy the watchword of austerity is on most city administrator's lips and it seems that leveraging an economy based on creativity is impractical at best. One need only look at the disparity between the cultural impact Detroit has had on the world in the last 50 years and its parallel economic tailspin. The other side of the creative city that creative economy advocates have difficulty acknowledging revolves around the realities that successful artists are often struggling artists who labor in long stretches of insecurity and poverty; that many who labour on the fringes of the creative economy are simply excluded from its benefits; and that the workers who facilitate the infrastructure, work the events, dance, paint, and sing, or the administrators who organize events for what is often the creative elite see few financial or material results trickling down from the indexical measurements that define the creative city. Many work in creative drudgery, cobbling together a living from art, and other temporary or contract labor. But there are also "creative" workers who actively work against the ideology of the creative city, critiquing the accumulative basis of cultural economies and using their aesthetic practice to develop and research alternatives, trying to untie the knots that bind creativity as a further aspect of exploitative capitalism.

Seattle provides a representative case study for the relationship between the starving artist and the creative economy. Seattle is a growing city, with a growing economy, and with a well-recognized high standard of living. Seattle is the home, or has in close proximity, a number of large companies such as Amazon, Microsoft and Boeing, a confluence of informational and manufacturing capital. It is also famously the home of a thriving coffee culture, perhaps most famously via the global reach of the coffee company Starbucks. Seattle famously gave rise to the rebirth of authentic punk music in the early 1990s through the Sub Pop label and bands like Nirvana, Soundgarden and Mudhoney. It has leveraged itself successfully as a blend of older manufacturing technologies and as a hub for global trade to Asia, new internet communications companies, and as a center for the emerging biotechnological industry. It is as James N. Gregory points out, a city re-engineered by billionaires like Jeff Bezos and Paul Allen as well as a city with a radical and progressive history that has passed one of the highest minimum wages, support for

gay marriage and marijuana legalization, as well as having socialist members of city council (Gregory, 2015).

As an artist working with the medium of sound, Christopher DeLaurenti appears to be one of the more successful and politically committed artists working today. Best known for his album *Favorite Intermissions*, which saw DeLaurenti threatened with legal action by Universal Music Group for violating the trademarked image of Deutsche Grammophon releases, DeLaurenti has won numerous awards and residencies for his sound work. Politically, DeLaurenti explores a similar activist sound terrain as Ultra-Red in his use of the soundwalk—walking tours that explore the auditory ambiences of particular urban spaces blending fiction and reality together— to research and examine how poverty, food scarcity, financial risk, and political engagement sounds within the larger transformations of the collective social imaginary. DeLaurenti engages in acts of cultural sabotage that use the materials found in the clamorous contradictions of capitalism, struggles, protests, and actions, and the poverty produced by neoliberal economics, the ambiences of the creative city with its exclusions and exacerbations of the starving artist as a model of inhabiting the city, the play connected to daily life, and the atmospheres and intensifications of a becoming and unfolding of ideas that counter the refrains and repetitions of neoliberal capital. DeLaurenti is both a reporter, but more importantly he is a sonic researcher, producing knowledge via his militant sonic stance.

What it means to be a starving artist existing in the creative economy, or rather a cultural producer in late capitalism is the focus of this chapter. I explore one way that the notion of the creative economy can be researched, examined, and understood through art in general, and sound art in particular, to develop a critique of the creative city. Analyzing the activist sound art produced by DeLaurenti that explores the connections between art, protest, and poverty in some of the wealthiest cities in North America (New York and Seattle), I explore DeLaurenti's composition as a "negative poetics" that dismantles the mediatized neoliberal soundscape by recording the uneasy juxtapositions encountered through affective production, atmospheric politics, and neoliberalized cultural economies.

Methodologically, this chapter puts a number of different ideas into a dialogue with one another, not to arrive at an understanding or an analysis of what sound means (although this is important), but to begin a movement beyond sound as simply or singly

representative of struggles in the processes of aesthetic production. Following Simon O'Sullivan's examination of Gilles Deleuze and Félix Guattari's thinking beyond representation, this chapter connects creativity to aesthetic-subjective practice, "as a process, as a 'desiring-machine', always 'in' production" (O'Sullivan, 2006, p. 24) rather than a static "thing" that we consume as an objective experience. Here I argue that making art is related to Graeber and Shukaitis's wondering and wandering, explained in the first chapter, as a form of research and knowledge production, and is also meaningfully connected to Ultra-Red's "militant sound investigation" through a co-conspirational development of what DeLaurenti's calls "activist sound."

DeLaurenti's activist approach to sound investigates, researches, and generates sonic investigations that can be networked to larger movements of protest and contention and different perceptual ways of understanding neoliberal and capitalist violence and resistance to it. The desire behind much art is to move another, whether that is to attract or repulse. For activist art the desire is to move us to action, to create a potential for change, to fabricate a material sensation. This is particularly interesting for art that uses sound as its medium, with its notorious difficulty of trying to attach meaning and signification to something that is always moving beyond our ability to contain or describe it.

3.2   Sonic Materialism

Using the soundscape as a tool to "examine social, material, and utopian paths towards a just society," DeLaurenti constructs and composes political documents from the "the pertinent sonic materials of social change: topical field recordings, combative audio, earwitness testimony, and other oracular sonic documents" (DeLaurenti, 2012). DeLaurenti focuses on a future sonicity that will overturn the repetitions that valorize capital, wealth, and greed, and that disenfranchise and exclude millions. It is an explicitly utopian gesture, but this does not diminish its purpose or its possible impacts. Rather than only listening to DeLaurenti's work as a testimony and documentation of poverty and inequality, I want to propose that it as a form rhythmanalytical science fiction, carrying over Lefebvre's work on the right to city from previous chapters and maintaining the thread I have been weaving throughout between bodies in relation to their built

environment by connecting them to the neuro-physical and imaginal processes between the city and potential development of our subjectivity.

By using science fiction as a model for militant sound research, I am signaling the way that cognitive estrangement, a key feature of science fiction, is similarly generated in experiencing a speculative soundscape recording. In *Postmodern Fiction* Brian McHale theorizes that science fiction stages "'close encounters' between different worlds, placing them in confrontation [which] foreground their respective structures and the disparities between them (McHale, 1991, p. 60).[27] Much like DeLaurenti's speculative and experimental recomposition of reality, McHale's view of science fiction is centered on the activation of an encounter between different worlds that do not fit into our preconceived framing. The encounter of these worlds is a meeting of different unfoldings and becomings, or territorializations and counter processes of deterritorialization as experiences, sensations, and atmospheres of creativity. Using the materiality of sound as one would use language in experimental poetry or fiction, DeLaurenti radicalizes and sabotages the creative city's underlying logic or "business ontology," and encroaching and irreversible precarity for all workers through sonic fiction. The term is Kodwo Eshun's and is elaborated by a number of thinkers including Steve Goodman. Goodman notes that sonic fictions, as derived from the Black Atlantic diaspora spread sonically as a virological sonic warfare that mobilizes affective transmissions and enhanced rhythmanalytical perceptions that can be mobilized, communicated, and spread and infect other people: "Certain modes of rhythmic configuration can therefore function as an attractor in processes of group catalysis" (Eshun, 2016; Goodman, 2010, p. 156-157). The estranging and speculative tone of DeLaurenti's activist sound connects and develops into a sonic exploration of movement and thinking; wandering and wondering, the reflection that comes through the body experiencing itself in motion and in thought as a way of being able to move forward knowledge and being, on both personal and social levels. DeLaurenti's dérives are recorded and composed into an auditory fiction.

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[27] The comparison to fiction may seem misplaced in the context of sound, but it is in fact keeping with DeLaurenti's conception of what he does with sound.

More significantly to DeLaurenti's composition practice is based on the cut up method as practiced by William S. Burroughs. Robin Lydenberg argues that Burroughs' cut-up method is a 'negative poetics.' As negative poetics, the cut-up disassembles received realities and reassembles them into new forms. Initially, the cut-up was a method of collage using newspapers and other bits of the world's media kipple, but Burroughs eventually turned the cut-up into a method of destructively intervening with his own work in order to recompose more and more "complex permutations of a single text or homogenous set of texts, but also more heterogeneous mosaic, even simultaneous multiple texts" (Lydenberg, 1987, p. 45). Burroughs did not limit himself to just cutting up words but also snipped and sliced reels of film and magnetic tape recordings of his voice in an effort to "transform the disembodied voice of the written word into actual magnetic tape patterns and frequencies" (Lydenberg, 1987, p. 45). By recording and capturing features of the soundscape and then recomposing them to produce his work, DeLaurenti weaves complex and contradictory spatial and temporal audio patterns that shift our cognizance between the recording's collage of voices, directions, and ambiences, and the various counterpoints that emerge in the space of the recording.

DeLaurenti writes that, "if economics is merely a virulent, money-obsessed strain of anthropology, then perhaps words, when subjected to similar violence, can encode trans-temporal prophecies. According to William S. Burroughs, 'When you cut into the present the future leaks out'" (DeLaurenti, 2014). Important inferences about DeLaurenti's approach to composition can be drawn from this quote. By recomposing the soundscape DeLaurenti opens up an imaginative space that explores different intensities and aspects of social reality as generated and shaped by the differing economic, social, and political processes that make up urban space. We can even go so far as to say that DeLaurenti's exploratory recordings reveal aspects of capitalism's logic of contradictions and paradoxes by amplifying them and playing them back to us. Capital generates chaos and takes advantage of crises that concretize in social forms of poverty and dispossession and experienced in fixed forms of the city.

DeLaurenti's recordings of these different pieces of reality sound the crisis so that we may listen in on it and explore it from a different perspective by offering a recording of it. Composing with reality is fundamentally intertextual, or in DeLaurenti's case

intersonic, as the composition folds different aspects of reality together to form new worlds—intertextuality is a way of apprehending complex realities that call attention to the middle, or what is in between the two worlds being folded together. Like Burroughs' idea of the cut-up as a slicing into reality, Roland Barthes theorized that life occurs and unfolds *in* and *as* an intertext (Barthes, 1975). For Barthes the world of intertext is a chaotic and cacophonic use of language which for him is the condition of social reality: "in the cacophony of the interest which is constantly swirling around us, we are liberated from the sentence, from grammar and logic, from our roles as speakers or listeners, from the opposition of inside and outside" (Lydenberg, 1987, p. 47).

　　　　The cut-up is not just a textual practice but extends outwards to encompass human experience and the folding in, cutting, and inclusions that connect and disconnect us to the world in a series of unbounded relations. Life itself is a cut-up. This is clear when we conceive DeLaurenti's recordings as audio or cultural sabotages, or to use a term more in line with Burroughs, as viruses. Burroughs examination of technologies of the body and mutative viral connections of orgasmic energy, and heroin or junk, mutate the reality of how bodies relate to each other and communication. As mentioned Burroughs cut up texts, audio, and visual media and also engaged in a number of technological experiments as well, such as orgone accumulators, and dream machines, all in an effort to hack and reorder the code of reality. DeLaurenti's examinations of capitalism make similar viral connections within a contemporary sphere of ambient media, viral news cycles, entertainment, and accelerated experiences of the world. For DeLaurenti, militant research "erodes the erroneous idea that recordings objectively represent one 'reality'" but are instead involved in performing a number of seemingly random cooperative performative encounters with the urban soundscape, bodies, and complex "homopolyphonic" rhythms" (DeLaurenti, 2012). A sound is a part of constructing how we perceive the world. Much like the manipulation of images and language, sound has the potential to be used in a number of different ways and contexts: sounds can do things because a sound is thing in and of itself, rather than a quality of a thing.

　　　　Arguing for sounds as discrete events, Casey O'Callaghan contends that sounds are individual perceptual objects that have identifiable structures and forms that exist in causal relationship to a body. For O'Callaghan a sound is a unique individual thing rather

than a property or a quality of a thing: "Sounds, I claim, are *particular individuals* that possess the audible qualities of pitch, timbre, and loudness, possibly along with other inaudible properties. They enjoy lifetimes and bear similarity and difference relations to each other based on the complexes of audible qualities they instantiate" (O'Callaghan, 2007, p. 17). For O'Callaghan a sound is an event that occurs within an environment. Hearing is an act of discernment and recognition, as sound moves in time and morphs space through the wave that travels and bends air pressure. The sound is identified and processed by our body's system and experience of that sound. Hearing, we recognize the particularity of a sound out of the ambient backdrop of noise, much as we might distinguish a familiar face emerging from a crowd. A sound has a physical life and duration caused by any action that gives sound a body that we perceive when it arrives to our perception. We can be discreet about sound here, but it is important to acknowledge that these events run the range of haptic and perceptual occurrences amongst other bodies and objects that can effect the qualities of the sound and our experience of it. We cannot hear every sound at once but we can be open to their existence and perceive their mutations, or simply not. For O'Callaghan, sound does not exist somewhere ambiguous and arrive to us for our experience: sounds exist in the world and are real whether we are there or not to perceive them (O'Callaghan, 2007, p. 10). This has ramifications for the idea about sound as a material object as opposed to it being an immaterial phenomenon.

Theorizing how sound can shift beyond representation by arguing for a "sonic materialism" Christoph Cox conceives sound as a quintessential part of the process of becoming (Cox, 2011).[28] Elaborating the critique of representation developed in Gilles Deleuze's reading of Friedrich Nietzsche, Cox argues that music "makes audible the dynamic, differential, discordant flux of becoming that precedes and exceeds empirical individuals and the *principium individuationis*" (Cox, 2011, p. 153). Music implies an ordering of the specific sonic materials emitted by instruments, composed for a specific harmonic and melodic purpose and represented through things like scores and meant to

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[28] It should be noted here that I don't think that Cox is arguing for an entirely non-representation or a-semiotic conception of sound or music, but rather tilting the balance from a conception of sound that commonly interpreted as meaning something to an active use of sound that is *doing* something. My own position treads a middle ground but falls on the active side of the argument and more concerned with the questions about what is this sound doing. See also: (See: Eshun, 2016)

stand in for things like emotions. The development of recording technology and John Cage's[29] insights that the world constantly emits sound subverts the idea of music as it has been classically conceived and creates the conditions for all manner of artists working with the materiality of sound to reject "the rarefied world of pitch, interval, and meter for the infinitely broader world of frequency, vibration, and physical time" (Kittler, 1999, p. 24). Audio recording registers the messy, asignifying noise of the world" (Cox, 2011, p. 154). Recording collapses the musical score as the privileged way of interpreting music and shifts the context of how the sound of music can be constituted, ushering in a creative composing with the chaos of sonic material found throughout the universe and that we have at our disposal to either experience and ignore. After the advent of recording and audio playback technologies and John Cage's theorizations of noise and silence, the material of Western composition is opened to a vast array of the sonic chaos of everyday life. In Cox's estimation, sound becomes

> an anonymous flux akin to the flows of minerals, biomass, and minerals and language … making no discrimination on the basis of the sources of these sounds (inorganic, biological, human, technological), Cage conceives this flux as a ceaseless production of heterogeneous sonic matter, the components of which move at different speeds and with different intensities and involve complex relationships of simultaneity, interference, conflict, concord and parallelism (Cox, 2011, p. 155).

A composer is not a person who scribbles down notes on a sheet of paper but one who apprehends of the sonic flux, the continuous flow of sounds coming forth, that exist as duration, and eventually decay. Cox approvingly quotes Deleuze: "One can … conceive of a continuous acoustic flow … that traverses the world and that even encompasses silences … a musician is someone who appropriates something from this flow" (Deleuze in Cox, 2011, p. 155).[30]

In their final writings Deleuze and Guattari discuss how the chaos of the world is harnessed by art and built into something unique and novel that functions as an expressive

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[29] I will be exploring Cage in greater detail in Chapter Five.

[30] Cox takes this quote from Deleuze's lectures on Leibnez published 'Vincennes Session of April 15, 1980, Leibniz Seminar.', trans. C.J. Stivale, *Discourse* 20(3): 77-98.

force. With this in mind, DeLaurenti's field recording can be considered as capturing some of the force of the world shaped into a kind of temporal poetics. For Cox, the emphasis on the materiality of sound opens a sonic space of potential action inseparable from our experience of art: "We might begin to treat artistic productions not as complexes of signs or representations but complexes of forces materially inflected by other forces and force-complexes. We might ask of an image or a text not what it means or represents, but what it does, how it operates, what changes it effectuates" (Cox, 2011, p. 157). This is a critical insight and conceptual move to make when discussing the encounter that activist art hopes to engage as an impulse of its potential social and political change. As a negative poetics, sonic research uses the materials at hand to take apart our affective atmospheres to reveal how the soundscape is organized and conditions certain forms of collective behavior and suggests ways to resist reality and to shape it according to collective desires.

3.3 Encounter and Collective Atmospheres

A classical formulation of the encounter is found Lucretius's idea of the swerve, or *clinamen*, where atoms move (or fall) in parallel sequences until something almost imperceptible forces a swerve that creates an agglomeration of time and space that births a new reality. This seems like a rather simple concept, but as we begin to add swerves and other random encounters an aggregation of swerves begins to develop into complexes of concentrated movements, processes, and possibilities. Merrifield describes Lucretius's theory of the *clinamen* as the moment where the abstract possibilities of aleatoric (or chance) movements become realized (Merrifield, 2013, p. 56). Merrifield poetically sustains the metaphor of a rainstorm noting how "one atom of the rain encounters other atoms; vertically falling rain criss-crosses with other drops of falling rain; they connect and rain into one another, strike one another, encounter one another, pile up with one another. Suddenly, somehow, there's an agglomeration of raindrops, of rain atoms, and a chain reaction is unleashed: the birth of something new, a new interconnection, a new reality due to the swerve" (Merrifield, 2013, p. 56). Merrifield's sustained refrain of "one another" echoes Gilles Deleuze's connective "and…and…." which demonstrates that encounters are dependent upon a relational proximity to an "other" to have "something

new" come to fruition. There is no reason that any encounter needs to come to any kind of resolution or even happen at all, and yet other moments of encounter may cause additional swerves and new realities giving rise to other interconnections between bodies.

The city becomes an important space to theorize these interconnections of bodies meeting and affecting each other's action. Echoing Young's idea of the city as a place where we apprehend and negotiate difference, Merrifield conceives the urban as the place where "we encounter an assembly of objects, an assembly of people and activity, a virtual object that creates a real and prospective site for sustained and newer, superimposed encounters, for fresh combining and assembly, for a gathering of essential elements of social practice" (Merrifield, 2013, p. 58). Encounters with bodies, imaginations, activity and objects, unfold and disclose new orders and forms of living that extend in scope from encounters of individuals with other people to the globalized circulation between different human and non-human actors coming into contact with each other in progressively complex ways: "The *clinamen* strikes, rains rain so hard on the old order, on the old city, that the swerve has created a new world urban order, the plane of immanence for new encounters, for a newer aleatory materialism of bodies encountering other bodies in public. Things here encounter each other *within and through urban space;* the urban confers the reality of the encounter, of the political encounter, and the possibility for new encounters" (Merrifield, 2013, p. 57). The composition of a space depends upon a number of somatic cues that shift as we encounter things and other bodies in that space. Negotiating environment is the beginning of the co-constitutive process of the encounter: "It is political in the sense that it enables, and is enabled through, the composition of new relations and modes of interaction between people, environments, and worlds" (Kanngieser, 2013, p. 53) The political potential of the encounter is located possibility of composing new relationships and in the breaking of habituated and repetitive "scripts" that language and subjectivity lock our behaviors into by experiencing new encounter.

A performative encounter has the potential to disrupt the relationship between ourselves and others as well as the habits of our actions: "when the encounter is freed from the constraints of the 'pre-established script' it becomes performative because it is in this instance, in this 'exceptional moment', that an 'unknown protocol replaces the script'" (Kanngieser, 2013, p. 14). These 'exceptional moments' erupt and bracket our

expected responses to certain events and might contribute to the formation and imagination of new possibilities and transformation. The encounter is tentative because the desired change cannot be guaranteed and the performative encounter may be dismissed or ignored. But the hope is that jamming preconceived codes through artistic experimentation can release desires that shift our sensibility beyond representation into the formation of new connections, culminating in a kind of militant joy or release:

> [This] experimentation involves the release of desire (a desire for more and more connectivity) from beneath the repressive apparatus of representation. It is also the blueprint for a new and different kind of politics, a new militancy. This is the production of an affirming, laughing militant whose individual mappings and machines escape societal limitations and habitual restrictions (O'Sullivan, 2006, p. 25).

The joy, which many of us lose, is found in creativity and play and has a crucial role in constructing the oppositional aesthetics of the performative encounter and can be recuperated through perceptual engagements, listening together, seeing the same thing, and building collective affects and ambiences. The joy of militancy and its productive power echoes Michel Foucault's principles for everyday life in his introduction to *Anti-Oedipus* to not conflate militancy with sadness or seriousness even when what we are facing is monstrous. Foucault counsels that in connecting "desire to reality (and not its retreat into the forms of representation) that possesses revolutionary force" (Foucault, 1983, p. xiv).

New pathways can be discovered through antagonism and new communities can be imagined when habitual restrictions are let go, transforming the way that we think and experience our everyday life as it is constituted by living in capitalism: "the transformation I refer to has been the consequence of one persistent objective: to imagine other possibilities through which to trace out pathways within and through the contemporary regimes of capitalism (Kanngieser, 2013, p. 15). Imagination begins to build a speculative trace, another way of researching through wandering and drifting, that may encourage a negotiation between subjects that constructs a social relation that may be fraught or funny. The performative encounter derived from imaginal meandering is the start of politics in terms of relating to other people and in trying to persuade people to construct different perspectives. Transformation depends upon a negotiation with the

confrontational and antagonistic performance being presented; that is, new affective connections require work and energy.

The nomadic networks created in the performative encounter connect subjectivities, social relations, and spatial organization together. Recent scholarship has turned toward ideas of immateriality and ambience as forms of organizing our material existence. Drawing from the phenomenological research of Gernot Böhme and Mikel Dufrenne, who examine the tentative structures of atmospheres as philosophical objects, we can think of atmospheres as critical components in the processes that make up our lived experience. Atmospheres are found in certain places giving that place its tones and textures that are fragilely immanent to the progression, transformation, and variation of our lived being (Anderson, 2009, p. 79). For Dufrenne, atmosphere arranges conditions for representation to occur by framing the backdrop on which action can occur, though they are not necessarily representative on their own. Instead atmospheres express the complex coming together of spatial and temporal arrangements that overflow the possibility of being easily represented, but that draw attention to particular conditions of in-betweenness. They are somehow immersive and have a certain, hesitant spatial form that exists through the assemblage of time, space, and subjectivity: "affective qualities emanate from the assembling of the human bodies, discursive bodies, non-human bodies, and all the other bodies that make up everyday situations" (Anderson, 2009, p. 80). This raises questions about what is in the "in between" that holds these connective social structures together.

Surveying the philosophical literature of atmospheres (Adey, 2015; Anderson, 2009; Feigenbaum and Kanngieser, 2015; Sloterdijk, 2011; Thibaud, 2011) we can develop an intentionally indistinct notion of affective atmosphere (Anderson, 2009) of collective affect; an atmosphere is something that we share together, that may be collectively produced, and transmitted to one another. Elaborating the atmospheric allows Anderson to examine how "collective affects that, to paraphrase Marx, 'envelope' and 'press upon' life" (Anderson, 2009, p. 78). Collective affects and ambiences of particular places are imbued with their own unique micropolitical characteristics that move us in certain ways and condition a subject's attunement with a space. As a domain of research and knowledge accumulation, atmosphere acknowledges the indistinct and hazy ways

collective and subjective experiences partially construct our intensive feelings against and towards the background on which we experience our everyday life. Drawing attention to the imprecision of describing and analyzing affective atmospheres, Anderson enumerates a number of terms used to describe the sense experiences he is reaching for: "serene, homely, strange, stimulating, holy, melancholic, uplifting, depressing, pleasant, moving, inviting, erotic, collegial, open, sublime…" (Anderson, 2009, p. 78). How atmospheres are deployed, controlled, and negotiated will shape how the transmission of affect can be amplified or restricted, flowing or congealing, in attention and use:

> It is precisely the circumvention and circulation of atmospheres that are acted upon when atmospheres become the 'object' of explication and intervention. Think of how atmospheres are sealed off through protective measures such as gated communities or certain types of building design. Or how atmospheres are intensified by creating patterns of affective imitation in sports stadiums and concert halls. Practices as diverse as interior design, interrogation, landscape gardening, architecture, and set design all aim to know how atmospheres are circumvented and circulate (Anderson, 2009, p. 80).

Atmospheres, then, manufacture blocks of sensations and also the sensed experience of space and time. For Anderson atmospheres are a site of tension that blur the interpretation of the affective with emotions and feelings. This tension is caught in the divide between material/immaterial, narrative/non-narrative and semiotic/asignifying that suggest a blurring and mixture of these binaries and the indistinction of the subject and object: "They mix together narrative and signifying elements and non-narrative and asignifying elements" and more crucially "they are impersonal in that they belong to collective situations and yet can be felt as intensely personal" (Anderson, 2009, p. 80). A core part of chaos and its artistic potential resides in the atmospheres generated by the soundscape, which produces the sonic "feelings," or more properly keynotes, that accompany our everyday life.

The contemporary world may be characterized by an atmosphere of collective depression generated by the acceleration and digitization of the world and by the chaos created by capitalism through the speed of finance and the shift to a world where one is always working. Understanding how change can come about involves an engagement with "an extremely complicated architecture" that draws in "the psychological, imaginary, and material flows structuring everyday experiences" in relation to the

collapse of collective well-being, the institution of continuous political precarity, and the dissolution of social hope" (Berardi, 2009, p. 124). Apprehending chaos is to experience the expression of inconsistency not just as something disturbing and terrible but also as something with compositional potential for the subject; not a giving of order, but the creative elaboration of chaos's velocity and flows: "Concepts, artistic forms and friendship are the transformers of velocity allowing us to slowly elaborate what is infinitely fast without losing its infinite complexity, without having to recall the common places of opinion, communication, and redundancy" — art is a key location for the modification of velocity, creation of "chaoids," into the "slow rhythm of sensibility" (Berardi, 2009, p. 126). Art extracts affective moments out of chaos and composes with it cutting a slit in cliché, opinion, habit, and platitudes: "art takes a bit of chaos in a frame to form a composed chaos that becomes sensory, or from which it extracts a chaoid sensation as variety…" (Deleuze and Guattari, 1994, p. 206). This framing indicates what the core of art production is about: the construction of a frame, the indication of a territory, the making of a space where the production of affect may occur.[31]

Out of the velocities and chaos that Deleuze and Guattari establish in *What is Philosophy,* arise the need for the subject to establish its own sense of time, flow, and space: the refrain that "protects the subject from the chaos of the *Infosphere* and the semiotic flows that carry him away like stormy winds. This is how, protected by refrains, it is possible to build one's own progression, the sphere of one's own semiotic relevancy, affects and sharing" that operate against the refrains of 'rigidity'" (Franco, 2009, pp. 130–131). Habit and routine lend order to the slipperiness of our being and stave off some of the disorder generated by contemporary capitalism. Aesthetics challenges the certainty of our being and brings our preconceived assumptions to the brinks of their logic, often to overturn and destroy what we had believed. Deleuze and Guattari's use of the refrain indicates a way of building or organizing and assembling to protect and to provide comfort; yet the refrain, almost paradoxically, continuously requires deterritorializing to rupture the circuits of habit and repetition of the same. Guattari writes "social creativity

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[31] "The constitution of territory is the fabrication of the space in which sensations may emerge, from which a rhythm, a tone, coloring, weight, texture may be extracted and moved elsewhere, may function for its own sake, may resonate for the sake of intensity alone." (Grosz, 2008, p. 12)

seems called upon to expropriate its old rigid ideological structures, in particular those which served as a guarantee of the eminence of State power and those which still make a veritable religion out of the capitalist market" (Guattari, 1992, p. 106). Art then, is not just representational but is a sensational tactic implemented against the colonization and establishment of semiocapital's domination of the imagination. Art is an engagement or a method of apprehending the chaotic, the noisy, and the clamorous, not bring order to chaos but to "elaborate some elements, features, or qualities of what goes by different names within different conceptual frameworks, among them chaos, disorder, unpredictability, force, the infinite, profusion, intensification…" (Grosz, 2008, p. 26).

3.4   Creative Urban Economies

"Affective labour always directly constructs a relationship" (Hardt and Negri, 2004, p. 147) that connects the aesthetics of action to the circumstances of the world being opposed. Merrifield's insight regarding the construction of new urban forms that have emerged from the continued triumphs of neoliberalism, traces the dissolution of urbanisms founded on manufacturing methods that have largely disappeared from the West through to the establishment of creativity, and the creative city of affective labor, as "new" modes of production. It is important to note that these forms have not completely disappeared, but coexist in the physical organizations of space and the ideas about the organization of capitalism. It is not so much that the Fordist manufacturing model has disappeared from the planet, but that it has mutated, as have discourses about the future of labour, and with them, the collective atmospheres of the organization and partitioning of global labour.

The task here is to understand how organizing contemporary atmospheres by implementing neoliberal policies and governance developed into atmospheres of continuous precarity and a generalized depression and crisis, in the form of repeatable events of market collapse, cycles of dispossession, rhythms of exclusion from work, assistance, and benefits for the many, all occurring amidst the quasi liberal ideology of creativity and the figure of the artist as the emblem of contemporary capitalism. The cognitive creative worker produces and sequences signs, a form of semio-capitalism that utilizes the desire of the worker to produce an "activity that is not undertaken in view of

the physical transformation of matter but communications, the creation of mental states, of feelings and imagination" (Berardi, 2009, p. 84). The manufacturing of affect is a key move in the shift from industrial production to an immaterial economy mirrored in the political shift that brought in neoliberalism as an organizing philosophy for capital.

The contemporary period is marked by strange contradictions that have been intensified by the global economic events since the 2008 subprime mortgage collapse. It has been said, repeated, analyzed and argued that the period since the early 1970s has seen a transition in labour from a commodity producing society to an information or knowledge economy, the key differences being the shift from the productions of 'things' that were manufactured to the valorization of information, knowledge, and data as the West's primary economic focus. This reorganization through off shoring manufacturing out of the Western sphere has outcomes that have produced a shift in many people's daily lives, the ways that we work, the social relationships of labour to capital, and the management of our affective states. An emphasis on culture—the cultural logic of late capital—is in 2016 taken for granted. New forms of labour based around 'creative industries;' marketing, public relations, graphic design and advertising have created an ambience of consumption where the production and provision of images, Debord's spectacular society, have become so ingrained as to have become naturalized and assumed (Pasquinelli, 2008, p. 106).[32]

The industrialization of culture, which so troubled Adorno and Horkheimer, has shifted from duping and deceiving people into buying into a capitalist system and eliding the work day and masking the contradictions of capitalism, to a mode of production that values the sensual attentions of its target audience: how many eyeballs, what scents, what sounds can be deployed to make your shopping experience a more smoothly facilitated transaction? In the cultural economy creativity and cognitive functioning have top value. There are apps for increasing brain function, problem solving; newsletters for managers on how to organize work spaces for better 'flow' of ideas and countless books on how to release and unleash, as though it were a caged and uncontrollable beast of the mind, your

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[32]Pasquinelli notes that around 2006 the term Creative Industries (CI) began to circulate facilitated by the Internet among cultural workers, artists, activists and researchers.

creative side, the poet within, the artist that we all have located somewhere in a flabby fold of the right side of our brain. LEGO, that ubiquitous toy of childhood, abounds in the workspace as an ice-breaker for focus groups and as a technique for collective business problem solving.

Facilitated by new digitalized and networks of culture, the content of labour becomes progressively mental: rather than our bodies at the assembly line producing goods, many of us have offices organized around networks that we plug into with our various devices on which we type. Websites such as 99U and Behance extend previous books of self-discovery (itself an often vague promise) to deliver daily dosages of manipulations, exercises, and methods for our brains and minds all in the hope of making us more creative, all in an effort to sustain and intensify the blurred distinction of artists and laborers. If one learns the art of juggling or takes or follows the model derived from Galileo the idea is not so much that we are going to create a lasting work of art, but that we are going to transcend our mundane existences by harnessing our creativity and be able to focus, get to work, and become more productive. We are all creative now in the service of capital.

This leads to a paradox of the image and idea of artist's who are free to pursue their desires and labors as they please becoming the basis for exploitation (Hesmondhalgh and Baker, 2011). Andrew Ross took note early on of the movement of the artistic ideal into the sphere of information work and its connection and complicity with the rise of a capitalism based on information technologies:

> The traditional profile of the artist as unattached and adaptable to circumstance is surely now coming into its own as the ideal definition of the knowledge worker: comfortable in an ever-changing environment that demands creative shifts in communication with different kinds of clients and partners; attitudinally geared towards production that requires long, and often unsocial hours; and accustomed, in the sundry exercise of their mental labour, to a contingent rather than a fixed, routing of self-application (Ross, 2000, p. 11).

The work of immaterial labour, that which takes the form of cognitive or mental tasks over the actual labour of the body is a key component to understanding the role of art and sound in the contemporary period. The category of the artist is not longer a specialized realm as the process of creativity has been brought into the everyday sphere of work.

What had once seemed to be the eminent domain of a select cadre of those gifted enough to be creative has been absorbed and deployed by the techniques of capital.[33]

In many ways a certain cursory harmony between autonomist conceptions of immaterial labour and Richard Florida's creative cities can be theorized, as both broadly agree that labour has become immaterial or creative. A cursory glance at Florida's work involves quantitative analysis of different levels of creative indexes that indicate whether or not a certain city has what it takes to become an economically creative city. Analyzing the make up cities in relation to its creative class, those people who work in industries where the manufacture of affective states is the prime motivation, will determine whether we can consider a city to be creative. Florida conceptualizes the creative class as those who "engage in work whose function is to create meaningful new forms" (Florida, Richard, 2005, p. 34).

Creative labourers are broken down into a super-creative core that includes professors, poets, scientists, architects and those who make up the "thought leadership" producing new ideas, or designing things with wide applications for a number of people. Below this is the realm of creative professionals who work in health, legal, financial and high tech services, that are formally educated and able to use and apply the knowledge generated by the creative class. Florida has generated a number of indices that measure and quantify where gays and bohemians concentrate. The findings are diverse and rely on a number of data from which Florida concludes that, "the presence of a significant bohemian concentration in a region indicates an environment that is open and attractive to high human capital individuals. This in turn stimulates the kind of creativity and innovation associated with high-technology industries" (Florida, 2005, p. 128). The city becomes the avant-garde of the place-based economy where creativity is encouraged and allowed to flourish. Florida's ideas have been ported and adapted by a number of government and policy institutions. For example, the website http://www.creativecity.ca/

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[33] I should note here a personal discomfort with the term 'immaterial' as a designation of creative labour and a further squeamishness around ideas of creativity as a specialized domain for those who are gifted. Though the results of the aesthetic object and its effects on our perceptions is often intangible, the labour and effort exerted in creating are as substantial and definite as those who work in physically intensive jobs. For this reason I am going to adapt the term "affective" labour to highlight the way that creative labour is involved in the manufacturing of states, becomings, emotions, and responses.

acts as a dumping ground for creative cities in Canada to come together and share ideas, tactics and strategies for integrating local cultural resources as economic and social assets for communities to grow from.

A number of critiques of Florida's methods, intentions, and conclusions have emerged from both the right and the left to counteract the idea of the creative city, some on quantitative grounds, and some who argue that Florida simply has his cause and effects reversed. Matteo Pasquinelli is just one of the many critics of Florida's controversial statements which question the validity of his statistical evidence to the political agenda and backdrop of unintentional neoliberal cheerleading that seems to accompany his analysis. The primary critique though is that Florida provides us with a series of sanitized indexes that have a particular view of creativity and artistic production that ignores or sublimates the reality of artistic production and the appeal of neighborhoods that others would find run down. Putting aside the questions surrounding the process of gentrification[34] and "artwashing" that often witnesses an influx of comparably affluent artists displacing people who live in areas with affordable housing and rents, Pasquinelli critiques Florida for drawing erroneous conclusions based on the assumption of positive relationships between the indexes that Florida inputs his metrics into, finding the relationship between bohemian communities and the economy to be too neat, clean and safe. It is obvious to many that a potential growth area is going to have high levels of education, inclusiveness, and diversity. Pasquinelli notes how Florida's bohemian index seems to take little to no account of the role of underground artists or countercultural production, opting instead to focus on professional artists. Similarly, the appeal of edgy centers for creativity, often the initial draw of gentrification, is ignored. To counteract this neat relationship, Pasquinelli ponders the inclusion of a negative index to counter "safe" readings of creativity that could take low rents, the importance of squats, negligible rents, and fringe activities like illegal parties, punk houses, warehouse parties as well as the psychoactive drugs consumed into account (Pasquinelli, 2008, pp. 137–138).

What is needed is a radicalization of the creative city, one where the "*radical dimension* of a city could be based on a new form of workers' enquiry applied to

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[34] For more on gentrification see: (Smith, 1996; Zukin, 1989)

cognitive and biopolitical production" (Pasquinelli, 2008b, p. 138). In short, Florida and other creative city advocates only value metrics of economic worth contributed by various professional freelancers and creatives, and limiting the reality of creative neighborhoods which are often spaces in conflict and transition. A very specific type of cognitive capital has been at play here. What often seems to be missing from Florida's analysis is what we might call the lumpen-creative—those creative people barely holding on and relegated to either a world of perpetual poverty or who have to give up their creative endeavors to work manual labour jobs to survive. In short, not every creative is a professional. The assumption is that a cultural producer or artist is someone who actually is being paid for their work and economically contributing —or will in the future become an economic contributor or get a "real" job— which flies against the reality of artists who often cobble together commissions, contracts, and odd jobs to make a living. The radical potential of the creative city should not lie in its ability to generate money, but rather in its ability to generate creativity, which has the potential to reimagine social space and the agonistic relationships that make it up.

The industrialization of creativity co-opts the artist to notions of entrepreneurialism (Raunig, 2013, p. 105). This is not to say that art has not always had some relationship to commercialism or that art has been somehow a special domain outside of commodification. As the techniques of creativity and aesthetics have moved into the creative industries there has been a corresponding professionalization of aesthetic practices through competition for state funding, which is defanged from funding critical or political works, and the implementation of a system of accreditation through recognized professional training in the form of MFA programs and its organizational corollaries in arts management and cultural administration programs. Isabel Lorey commenting on Paulo Virno's idea of the virtuosity in labour, notes that when the activities of the artist become the generalized condition of labour, work and social relations become interwoven, and the entire person of the worker becomes part of the production process: bodies, knowledge, affects, and relations (Lorey, 2015, pp. 83–84). In a counter-movement the demanding professionalization of work has become the reality of the artist: contracts, money, branding, reality television.

RE_READ Both worker and artist share in the economy of information; a precarious subjectivity, which depends upon the self-entrepreneurship usually associated with the 'hustle' of artistic work. Indeed, the art commodity, which depends upon brand, name, and commodity recognition, is big business as reports from the United States and U.K. Governments purport (Department for Culture, 2014). Of course, this all depends on what type of 'art' you are producing: incredibly successful poets are not remunerated quite as well as successful actors, and only some elite fine artists such as Jeff Koons (a former commodity trader) or Damien Hirst, reach the levels of the super wealthy and successful. As Raunig notes, "despite comparably higher qualifications, art and cultural workers have to accept below-average incomes" (Raunig, 2013, p. 106). The fall out from professionalization, codification, and a granting system that rewards a certain type of art is a cultural and aesthetic production that has been largely removed from the arena of revolution or even critique. As Pasquinelli comments on the effectiveness of media activism and 'culture jamming' these formerly potent models seem to have reached the limit of their plausibility to pose an actual threat to power or change ideas of being. When art work can become a reality television show on Bravo called "Work of Art: The Next Great Artist" on a station owned by NBC Universal, a subsidiary of Comcast, the largest internet and cable supplier in the U.S., opportunities to critique capital and labour are likely to be severely limited. Instead art has entered the speculative commodities market as demonstrated by the rise of an emerging art investment sector such as 'Art Future Group' (http://www.artfuturesgroup.com/), 'the Fine Art Fund Group' (http://www.artfuturesgroup.com/) and 'Fine Art Wealth Management' (http://www.fineartwealthmgt.com/home/about) all who offer financial and advisory services for investing, managing, and liquidating fine art objects based on structural market opportunities, liquid advantages, and the identification of rising art stars. Of course artists have always needed to make money and likely wanted to make money and sell their art, not just for matters of subsistence and survival, but also for matters of recognition and prestige

What we find then is that the creative city and the notion of creativity has been employed by capitalism as one part of a tactic in normalizing and legitimizing precarious ways of life under the sign of the creative economy and flexible labour. Far from being

flexible or creative, workers in culture are more likely to be working harder for less money than in other related industry sectors. According to a 2014 report released by Hill Strategies Research Inc. the make up of the labor force for creative workers in Canada has been growing by almost half between 1989 and 2013. But this growth does not translate into actual economic power as the report finds that the "total individual income of Canada's 136,600 artists averages $32,800, a figure 32% less than the overall labour force in Canada ($48,100). Cultural workers have average individual incomes of $42,100" (Hill Strategies, 2014)[35] However, there is, I think, something to be salvaged through the idea of being *precarious* that references the increased insecurity that has derived from neoliberal organization and the erosion of care that seems to characterize so much of contemporary politics and the reality of contemporary living that may indicate a more generalized social malaise.[36]

3.5   Performance, Poverty, Drift, Depression,

3.5.1   Cut-Up 1: Recomposition

For Pasquinelli, the "factory of culture" and its connection to the larger biopolitical production of the creative city and collective subjectivity are wholly congruent with the project of capitalism. The rubric of the creative economic city, the move toward creative commons, and social industry, form a nexus of property relations rarely challenged by cultural experimentation. By not questioning the very foundation of exploitation on which the creative economy is founded, it is unlikely that culture will become a force that challenges capitalism in any meaningful, material way. Pasquinelli proposes a notion of an "immaterial civil war" as the primary characteristic atmosphere of

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[35] (Hill Strategies, 2014) It should be noted that the inclusion of cultural professions such as librarianship, archiving, and architecture, largely well-paying professional positions, likely skew the average numbers upwards. According to the report, dancers, make an average annual income of 17, 893; visual artists, 24, 672, and musicians 22, 770. Similarly in the United States dancers make 21, 489 whereas architects have a median income of 63,110 (http://arts.gov/sites/default/files/105.pdf)

[36] I am thinking here particularly of Franco 'Bifo' Berardi's analyses of society throughout his oeuvre where he has analyzed and studied the links between increased privatization, neoliberal economic policies, computerization, and automation, and the erosion of social connection and the rise of mass murder, depression, and suicide. Bifo's vision is bleak and dystopian, but one that remains compelling in the era of mass shootings, beheadings, and the eruption of panic, attention deficit, and other emotional disorders.

competition and exploitation that exists between different cultural producers in their clamor for recognition. For Pasquinelli, the immaterial civil war is the current condition of globalized cognitive capitalism that needs to be acknowledged in the sphere of cultural production: "The *composition* of the immaterial civil conflict into a class conflict along the forms of exploitation of cognitive capitalism is the political question at stake" (Pasquinelli, 2008, p. 123. Emphasis in Original). To counter this state of civil war, Pasquinelli argues for a cultural work that engages in subterfuge and sabotage to not just engage in acts against art and commodification, but to culturally implement a biopolitical production of a radical city.

Creative cities exploit "the cultural capital of a given city as a driver of economic growth" and the Creative Commons still imposes a rent "over the spaces, media, and infrastructures that make digital sharing possible" (Pasquinelli, 2008, p. 145). What is rarely questioned is the way that cultural capital is exploited for private interests perpetuated in the same fashion as financial markets and commodities, the alienations and exclusions that characterize industrial cities, productions, and exploitations. Pasquinelli proposes a move towards productive sabotage "a counter-dispositif affecting exchange-value and surplus value, not simply a gesture of spectacular resistance. The 'creative destruction' of value performed by the stock markets can be reversed into the 'creative sabotage' of the multitudes, where actually the value is not *destroyed* but positively *produced* and *redistributed*" (Pasquinelli, 2008, p. 147). That is, to take the energies, forces, and productions and turn them against commodification, gentrification, and exploitation towards autonomous modes of cultural production and expose the creative city ideology for what it is.

The cut-up method is a perfect form of sabotage as it takes a number of habits and clichés about language and reorganizes them to construct something new. The cut up undermines the way things are supposed to appear in a number of different registers of the senses. DeLaurenti's research is crucial because, as David Harvey points out in *Rebel Cities,* "most of what we know about urban organization comes from conventional theories and studies of urban governance and administration within the context of bureaucratic capitalist governmentality" (Harvey, 2013b, p. 140). Creative cities do not

create anything; they reproduce habits and repeat gestures that create territories and sediments of capital accumulation that seem insurmountable.

New ways of knowing the city, new investigations are needed to construct ideas about how cities can be made more just, and listening is one technique that can be used. DeLaurenti writes that, "Open ears elide moments in time otherwise truncated by the blink of an eye and movement of our bodies" (DeLaurenti, 2015). Elision, the merging or ignorance, the body blurred into the encounter with other bodies in panicked solidarity are also encountering the very real violence of the state in the form of truncheons, illegal arrests, bean bag bullets, sonic cannons and other sound devices designed to repel protest. DeLaurenti composes recordings that in listening perform a "subcutaneous liberation theology" derived from the political impulse to free people from the world's increasing undemocratic tendencies (DeLaurenti, 2014). The power of sound springs from providing a counter-narrative to the voices of the media and the endless repetitions of political banalities, like "thoughts and prayers" and "alllivesmatter." There are instead encounters between bodies, communicating drowned out voices, smothered sensations, and ignored emotions reacting and interacting to the dominant voices; a listening that "can expose the behaviors, choices, and culprits who allow the bad news – poverty, property, war, and naive, faultless money – to continue" (DeLaurenti, 2014). Creative sabotage is effective if it brings the creative city to a stop, even for a moment.

DeLaurenti's recompositions are involved in processes of the production of affects and counter-affects as he himself labours within the structures of the art world. DeLaurenti's work explicitly creates a space of movement and, rubbing up against such experiences as protesting, rare ambiences of found soundscapes, and the surreptitious recordings of police coercion and violence. Against the impulse to view recording and activist sound production as an archive, DeLaurenti uses his practice with sound to "make field recordings to teach myself to listen, to open my ears, and open the ears of those who listen to what I make" (DeLaurenti, 2015). The opening that DeLaurenti creates through his multifaceted and interdisciplinary approach to sound is a revelatory event and a confrontation in sound that constructs an awareness of the world to "penetrate class-based assumptions and cultural habits absorbed through the eyes." DeLaurenti continues, "I think it's clear that my pieces are not empirical reports. The obvious distortion of time

and the elements of phonography (variable fidelities, a continuum of edits from invisible to obvious, the presence of the recordist and technical flaws) contribute to this sense of the work being something else, a subjective representation of an event" (DeLaurenti, 2013). As subjective as the event that DeLaurenti captures, our own openness in listening and understanding the distortions and engagement with the sonic force, contributes to our understanding through listening—listening has a double effect of decentering semio-capitalism's reliance on the image to direct our feelings and opinions about an event and slows down our comprehension of what is happening, interrupting the accelerated flow of information; what Berardi calls the info-crust of accumulated chaos, the hardening of the refrain into a disciplined forms of looking.

The clean space of a recording, the clarity sought for by Schafer's acoustic design has no place in the noisescape of capitalism: there is no outside for escapist tranquility, except as far as it functions as an ideology to reinforce individualism and self-centered awareness. Tranquility is a momentary respite that cannot be sustained. Activist sound positions listening as a shattering of the habits and repetitions that the visual constructs. DeLaurenti argues for the presence of the world in the recording: "the liberation of field recording's forbidden elements—mic handling noise, hiss, narrow frequency response, distorted proximity effect, haphazard directionality, device self-noise, glitchy edits—admits those overt flaws into the realm of music and helps erode the erroneous idea that recordings objectively represent one 'reality'" (DeLaurenti, 2006). Capitalism produces noise through its machinery, its cities, its technology, but in that too is the possibility of using noise to compose a critique of capitalism's outcomes such as poverty and dissent. The sterile space of the music studio and the professionalization of creative sound work, anesthetizes the world to make an ideal, neutral, space for recording. By taking his microphones and recordings to the street DeLaurenti overturns the anesthetic clarity of popular sound traditions and instead captures the refrains, the habits the repetitions of poverty and of capital's power to turn the acoustic ecology back against itself.

3.5.2   Cut-Up 2: Drifting and Poverty

DeLaurenti's *Wallingford Food Bank,* is a key recording in the Ultra-Red's "P.O.P."[37] series that explores how art and poverty are excluded from one another in an effort to sound out the autonomy of the poor. Art defines where the poor are not located and sets up a boundary between what Ultra-Red call the empire-state and the lumpen. Instead of agitating to eradicate poverty and the material inequality and to heal the community, the art world condescends to the poor through philanthropy and charity. Similar to the way that DeLaurenti's "in the moment" compositional stance contrasts to that of the recording studio, *Wallingford Food Bank* is an exploration of the mythology of art as an avenue to wealth, and questions whether art should identify with wealth at all, or if it should simply cut the support generated by galleries, museums, and funding agencies. The anesthetic atmosphere of the art world's self-valorization sharply contrasts with DeLaurenti's ambient explorations of poverty. *Wallingford Food Bank* contests the elevated gallery space with another much more real one: the food bank. We can push this further even noting that arriving at this productive place of alienation generates the force and movement that takes us from the mimetically real to productive alienation to the next step which is the movement (force) of a line towards becoming sonic—a soundwalk that attends to the affective atmosphere of the relationship between art, poverty, and creativity.

The precursor for DeLaurenti's soundwalk is the politicized form of exploring urban space and wandering the city practiced by the Situationist International, the dérive. A dérives constructs affective relationships between a person's locale through actions that change reality by challenging and rejecting the way that the world has been organized by capitalism for us to passively experience and consume. Debord writes that "the world must be changed" and new modes of action need to be activated and that "spatial

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[37] P.O.P. means Preferential Option for the Poor. The concept is derived from Catholic liberation theology and social teaching. For example: "The moral test of a society is how it treats its most vulnerable members. The poor have the most urgent moral claim on the conscience of the nation. We are called to look at public policy decisions in terms of how they affect the poor. The "option for the poor," is not an adversarial slogan that pits one group or class against another. Rather it states that the deprivation and powerlessness of the poor wounds the whole community. The option for the poor is an essential part of society's effort to achieve the common good. A healthy community can be achieved only if its members give special attention to those with special needs, to those who are poor and on the margins of society" ("Themes from Catholic Social Teaching," n.d.).

development must take the affective realties that the experimental city will determine into account" (Debord in McDonough, 2004, p. 44):

> A rough experimentation toward a new mode of behavior has already been made with what we have termed the dérive: the practice of a passional journey out of the ordinary through a rapid changing of ambiences, as well as a means of study of psychogeography and of situationist psychology. But the application of this will to playful creation must be extended to all known forms of human relationships, so as to influence, for example, the historical evolution of sentiments like friendship and love. Everything leads us to believe that the essential elements of our research lie in our hypothesis of constructions of situations (Debord in McDonough, 2002, p. 46).

The dérive's urban project must be extended to all realms of life. In the second issue of the journal *Internationale Situationniste* published in 1958, Guy Debord wrote a *Theory of the Dérive* which set out in the most theoretical and critical terms how the idea of the dérive functions as a subversive engagement with capitalism:

> In a dérive one or more persons during a certain period drop their relations, their work and leisure activities, and all their other usual motives for movement and action, and let themselves be drawn by the attractions of the terrain and the encounters they find there. Chance is a less important factor in this activity than one might think: from a dérive point of view, cities have psychogeographical contours, with constant currents, fixed points and vortexes that strongly discourage entry into or exit from certain zones (Debord, n.d.).

The dérive becomes a method to recreate the urban environment (and subsequently life) by analyzing the cracks and fissures of the urban network, which reveals the conscious manipulations of the capitalist city. Sadie Plant writes, "to dérive is to notice the way in which certain areas, streets, or buildings resonate with states of mind, inclinations, and desires, and to seek out reasons for movement other than those for which an environment is designed. It is very much a matter of using an environment for one's own ends, seeking not only the marvelous beloved by surrealism but bringing an inverted perspective to bear on the entirety of the spectacular world" (Plant, 1992, p. 59). We must be careful here and remain rooted in the actual material practice of the dérive; it is not a way of escaping or avoiding the reality of existence, but a practice that antagonistically engages with commodified city and lives and that turns these away from their commodity roles. Drifting has the effect of reversing the banal world of commodity production where

leisure and the everyday are sold back to us as alienated products and creates new engagements and emotional responses closer to realizing authentic desires found in connection than the mere desire one has for objects. Love must be chosen over the garbage disposal unit for society to be changed.

Play constructs a performance of a body in space that is creative. DeLaurenti's microphone is not a passive and stationary device but one in motion, recording, capturing and intervening in the flows of people and encounters, and also in the flows and movements of the atmospheres of the city. *Wallingford Food Bank*'s sonic dérive tunes into the varied ambiences of a playful construction: a psychogeography that both reads the inscriptions on space, but that more importantly approaches them as recombinant messages that can be diverted and transmitted. Movement is a transformation, the changing of one's place that may make the everyday made strange. Movement can also be the drudgery of repetitive motions of banal transits and the slog of everyday life at its most mundane, but in these moments too, insight can be had, thought is working and minds and bodies are in motion.

At its most hopeful, the goal of this production of knowledge is the production of new truths and understandings that can transform reality itself. The figure of the artist tends to have a monopoly in discourse as the privileged figure producing new realities and transforming existing conditions, but there is no need for this to be so. At it worst these thoughts and movements repeat the habits and structures that bind thinking and being into its worst manifestations— pathologic refrains of individualism, privatization, and base competition. Berardi writes that politics as an active strategy needs to shift desires and ways of knowing the world to dematerialize the sclerotic blockages that stop the circulation of the social imagination: "The obsessive nuclei stratified in the social imagination produce pathologies: panic, depression and attention deficit disorders. The clots need to be dissolved, avoided, deterritorialized" (Berardi, 2009, p. 139). But these are also important ways of knowing and understanding the world—strategic investigations of all forms, flowing or sclerotic, are linked and networked into the imaginary constitution of new ideas that circulate new ways of being. In the terrain of struggle, the production of knowledge relates directly to how people are separated from their common interests and pursue individualistic motives and needs that put the entire

species at risk. The way then that we think about certain processes through our beliefs, thoughts, and actions have real material consequences on our collective narratives, thinking, and world making. It is through movement that the body constitutes and is constituted by space in a back and forth movement of perception, reception, and reaction.

As an aesthetic practice, the soundwalks is a poetic act that sonically investigates the "area" being studied to shift awareness between "factual to fictional, documentary to docudrama, directing our attention … while maintaining a sonic palette rich in texture, nuance and tonality … like all levels of abstraction, whether painterly, musical, or spoken, they conceal while at the same time reveal another shape to reality (Labelle, 2006, p. 206). The soundwalk practice in drifting involves the recorder playing the space between the real and the imaginary, constructing and composing beyond the documentary that can be read by the ear, to "the possibility of harnessing the real while getting closer to its submerged sonority: audio recording constructs place in a way that brings to the fore its acoustical life" (Labelle, 2006, p. 206). A contradiction often emerges in soundwalk practice's capturing both transcendental and material realities that need to emphasize the presence of the artist to add a layer of objective information about what one is hearing. This is true for DeLaurenti, who lends commentary at key points in *Wallingford Foodbank* directing our ears towards certain moments of significance: DeLaurenti forgets to bring his bags, he has conversations about employment, he tells us that what we had just heard was an antagonistic run on bananas.

At a number of points in the recording DeLaurenti includes microphone and level checks, highlighting that this is in fact an artistic object being created. Most importantly, at the end of the recording DeLaurenti directs us on how to conceptualize the silences that punctuate the recording, noting that we should take these as opportunities to identify with the sounds and to insert our own experience imaginatively within the 'reality' of the recording. DeLaurenti calls these silent moments "windows" which can be opened by us and expanded. Labelle notes that the recording is only real in so far as it situates the personality of the artist within the looping weave of the information supplied to us within a communicative loop "in which recording means looping self and environment in a weave of the found and the compositional" (Labelle, 2006, p. 207). The signification of the sound recording is meaningful because of the relation between sound and body found

in the recording, so it is DeLaurenti's presence within the recording that orders meaning for us. Composing with the ambience of a space actively re-signifies it to produce counter-affective ambiences, places where the embodied and emotional resonance of privatization, the market, and dispossession can be countered with a mode of exchange, a relationship, that can brush against neoliberalism's hegemony and detach, even if temporarily, from those forms of exploitation.

Labelle goes on to critique the immersive and situatedness of the soundwalk concluding that the listener of the sonic recording of place is in fact displaced and alienated, that the emphasis on the immersive and specificity of the soundscape composition has another seldom examined side to it:

> [In] place-based, site-specific sound work, place paradoxically comes to life by being somewhat alien, other, and separate, removed and dislocated, rather than being thoroughly mimetically real … that is to say, as a listener I hear just as much displacement as placement, just much placelessness as place, for the extraction of sound from its environment partially wields its power by being boundless, uprooted and distinct … here, we could propose that to listen deeply is to arrive at a place of alienation, not necessarily disheartening but rather productive (Labelle, 2006, p. 211).

The emphasis on the spoken word and the orientation in *Wallingford Bank* is operating in a number of capacities for action that cannot be reduced to the generation of meaning both alienated and alienating. The articulation of words, the spoken explanations of poverty, the mixture of accents, languages, and the different intensities of the mockingly angry to the actually violent are involved in a deterritorialization of the bureaucracy embedded in the structure of the food bank as an institution, where people that are hungry need to prove identity, and are mocked for their hesitance or who encounter the reticence of who can be deemed worthy of receiving food. At one point in the recording a voice emphatically denies a woman access to the service because she has already used the food bank for the week. There is an obvious practicality to this: the need for the food bank is more than the actual food they can supply; therefore the food bank must limit access to ensure a fair distribution of food. Because of this, the distribution of need in the food bank is politicized and a system and structure (a territory) is erected to control the flows of access. Hunger is not the primary requisite for using the food bank, but rather the

showing of papers and the legitimizing of identity to prove that you are in the proper residential district to receive food and the frequency of your access.

The language of the workers captured and composed by DeLaurenti is official and sober: name; address; proof; and then line up. What we hear in response to these directives are the movements away from the bureaucracy, into the community of people in need, a switched frequency away from the repetitions of the command to identify into the solidarities of hunger. Deleuze and Guattari write that when the language is official, the majoritarian expression, the collective minor enunciation arrives and deterritorializes the expression of the major. DeLaurenti captures people speaking in Eastern European languages, the bleats and cries of children and exasperated mothers, their sighs and exhalations of weariness; ideas for cooking the food; desires for certain items (coffee, tinned tomatoes); puzzling over what the food is ("Ohhh this is yucca," the recording picks up one man saying. At other points in the recording someone excitedly exclaims, "hot chili beans"!); a fight breaks out ("I'll rip your ear off and scream into it!"), people speculate about the healthiness of the food ("you have to watch out for mold" and "I wonder if it has vitamins"). An active and vibrant life is seemingly a primary component of the food bank in all of its commotion, which transcends just the delivery of the food— chaos is the primary state of poverty—the disorder of hunger, the turmoil of living paycheck to paycheck. DeLaurenti repeats certain elements as well, solidifying aspects of the ordinary and amplifying our attending to them: a child saying "mama;" a woman telling him that all she owns is in her bag that he has admired.

The bureaucratic language is dry, official; the collective enunciation is vibrant, engaged, curious, and expressive: "Go always farther in the direction of deterritorialization, to the point of sobriety. Since the language is arid, make it vibrate with a new intensity. Oppose a purely intensive usage of language to all symbolic or even significant or simply signifying usages of it. Arrive at a perfect and unformed expression, a materially intense expression" (Deleuze and Guattari, 1986, p. 19). The bureaucratic system is deterritorialized by strategies of adapting the home language against the English language of the people working together to help one another, of noise, of movement, of desires. The voices become just a sound amongst a number of sounds, heard in the matrix of the recording, that exist within the plane of composition on which DeLaurenti is

assembling his materials to activate a sensation: "Sensation is that which is transmitted from the force of an event to the nervous system of a living being and from the actions of this being back onto the world itself" (Grosz, 2008, p. 71). Two forces have been created that operate with each other to create the territory and to define its contours. A modulation and rhythm of sensations and vibrations come into play through the recording, the construction of precarious, unsure, and at-risk subjectivities: the confession about homeless men who cannot access the service because they lack fixed addresses and the worker's own subversion by getting them food anyways, the confidante tactics of ways to get the freshest food, the subversion of food worker's authority through silence and willful misunderstanding. In Deleuze and Guattari's language, the striated space of the food bank is opened to new possibilities. DeLaurenti's recorder captures these moments and produces interference in the processes and productions of the food bank by capturing the voices, utterances, and ambiences of the space, recomposing its affective qualities via its activist sound production.

3.5.3   Cut-Up 3: Broadcast Depression

Berardi locates the origins of the contemporary atmosphere of ambient neoliberalism at the end of the 1970s and punk's embrace of the Sex Pistol's slogan, "No Future" (Berardi, 2015, 2012, 2009). It is in this moment that the social imaginary shifted and gave up in believing in a utopian trajectory where the world was going to get better and where a collective imaginary could be deployed to overcome the economic, social, and political inertia that characterizes the death of the golden age of capitalism and the birth of a monstrous and predatory form of neoliberal exploitation that has led to the generalized immiseration of many people, a concurrent poverty in the imagination, and a lack of ideas and determination about tackling planetary precariousness.

The characteristic atmosphere of neoliberal reorganization is depression, both economic, as in the number of crises, bumps, and market failures that have accelerated in frequency and the effects of their echoes; and personal, in the increase of suicides and people being medicated for various cognitive ailments. Crisis after crisis occurs that threatens humanity with its total eradication. Major catastrophes like Fukishima's meltdown, which has unknown ecological ramifications, major collapses like 2008's

economic and financial meltdown, which still echoes and is predicted, often through crypto-paranoid reactionary paranoid media, to repeat again through the consequences of 2008's bailout and failure to regulate the financial sphere; the oil market's conflicted demise and potential end; water disaster in California threatening the global food supply; the continuance and exacerbation of war; mass murders; amok militarized police; austerity; and worst of all, the denial that any of this matters by a group of people getting rich off of the misery of everyone else. And yet, nothing changes.

In the *Soul at Work* Berardi writes that depression is a form of chaos instigated by the accelerations of the semio-sphere and the effect of too much information, the effect of being "no longer able to understand the flow of information stimulating your brain" (Berardi, 2009, p. 215) Depression is an outcome of the noise generated by the semio-sphere, by advertising and marketing, consumption, by a continuous media and social media cycle that can never be turned off and that demands a performance from the subject continuously. Depression is for Berardi pathological, but more importantly, a form of knowledge: "depression is a condition in which the mind faces the knowledge of impermanence and death. Suffering, imperfection, senility, decomposition: this is the truth that you can see from a depressive point of view" (Berardi, 2009, p. 215). DeLaurenti's sound recording plays with the atmospheres of created poverty that make the Wallingford Food Bank necessary and juxtapose these sounds with a semio-spheric use of radio which is utilized to create an ironic counterpoint and comment on the actions unfold in DeLaurenti's composition.

Radio is a key aspect in the construction of the soundscape and one that still has an important function in the everyday world as a way of creating and controlling atmosphere and as a way of generating autonomy in the workplace. As a form and medium for culture, the radio is a technology synchronized and compatible with the rise of affective capitalism and has played an important role in maintaining creative and immaterial forms of labour and culture. Schafer identifies the radio as a key moment in creating the soundscape and the first example of a "sound wall" which encloses the listener and keeps others away (Schafer, 1993, p. 94). Radio is a cultural form situated in the "production and reproduction of capitalist spatiality" (Berland, 2009, p. 132) positing both the technology and techniques of cultural production and reproduction in relation to

the audience and its construction by capitalist ways of knowing: "[Cultural technology] draws our attention to the ways that popular culture articulates technologies, economies, spaces, and listeners, and mediates their paradoxical dynamics" (Berland, 2009, p. 133).

Power and location are intertwined through circulation and consumption and find spatial expression through channels of entertainment that moves from a particular social space, such as a club or a theater, into the spaces of everyday life and consumption. Entertainment becomes part of the general ambience of the capitalist city and is absorbed into the creative structures of the immaterial economy. The sheen of everyday entertainment finds value in its "claim to release audiences from the constraints of work, politics, discipline, boredom, history, and the "normal" confines of everyday life, of which it remains, in fact, an integral part" (Berland, 2009, p. 147). Saturation is a key point for capital, so as to 'thicken' the noise and (as in Berardi) accelerate the flows and information and capital. We know this now implicitly and explicitly: viewing is pleasurable and escape is facilitated by the mechanizations of narratives confirming our thoughts and beliefs, that speak to us, situate our positions, and draw conclusions for us in a miasma of choice and ubiquitous atmospheres. Privatization, individuality, and competition are rehearsed over and over again in a spray of information that surrounds us everywhere.

Throughout the soundscape of *Wallingford Food Bank* the radio plays light soft rock, along with occasional station identification and advertisements, establishing both the atmosphere of the food bank and DeLaurenti's composition. This atmosphere echoes an everyday aspect of the soundscape that most people would recognize from their own workplaces. As the food bank workers and volunteers and the machinations of need are at work delivering food, checking identifications, and ordering people into their place, and surveilling the needs of the patrons, the radio is making the work-flow easier. Anyone who has worked a menial task understands the need to have a radio, or music, constantly going on to facilitate the drudgery and relieve us of some of our working burden.

DeLaurenti carefully and gradually gives the radio presence within the space of the soundscape composition. When we first encounter the radio in the 3rd track "Friday,"

it is largely obscured and just barely discernable to the listener.[38] Within the soundscape of the recording and through DeLaurenti's compositional technique the spatial ambience of the foodbank takes precedence: we hear the cyclic hum of the room and probably the refrigerators and equipment; we hear the sounds of movement; children; wrappers and other sounds that we would probably normally associate with shopping. People's narratives punctuate the ambience, talking about their PTSD and in languages other than English, (though the word "part time" clearly emerges out of the conversation), discussions of paycheques, travel, are all surreptitiously captured by DeLaurenti. The banter, often friendly and convivial between users of the food bank is sharply contrasted with their need to process people and families. The ambience of DeLaurenti's recording plays with our sense of familiarity with experiencing the spaces and acts of grocery shopping and the affective states that we associate with that act which is constructed to have us purposely consume. Throughout, the radio acts as a territorializing machine of media and capital, but one that DeLaurenti infects and mutates through his recomposition and cut-up of the soundscape. Other songs appear in this track as well, including an instrumental snippet of Procul Harum's 1967 song "A Whiter Shade of Pale," perhaps referencing its similarity to J.S. Bach's "Air" and maybe calling attention to the atmosphere being constructed by DeLaurenti with Kenny Rogers' and Kim Carnes' 1980 duet "Don't Fall in Love with a Dreamer."

The first significantly audible track is Louis Armstrong's version of the 1928 murder ballad "Mack the Knife" composed by Kurt Weill and Bertolt Brecht as a part of their *Threepenny Opera*. The irony could not be clearer: a play by a noted German socialist involved in the production of avant-garde art with lyrics by a noted leftist musician working in the realm of popular culture of their time. The *Threepenny Opera* deals with the fortunes of beggars and the poor and is known for its satire of capitalism. It is also a core example of Brecht's theatre style known as the epic theatre, which was designed to poke through the illusions of entertainment and expose the artifice of the theatre to shock his audience out of its stupefied complacency (Galens, n.d.).

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[38] It took me several listens to even notice the radio's role throughout the recording, and though I was aware of the song at the end, I am still unsure about the first song that occurs in "Friday."

The goal of epic theater was to commit the audience to understanding their alienation and provoking a form of social change by hailing attention to the artificiality of the play. The song has an intricate history that has moved it from its origins in Brecht and Weill as a part of their critique of the culture of easy entertainment (approvingly even by Adorno) to being covered by Bobby Darrin (1959) who is perhaps one of the clearest representatives of commercial and entertaining pop music and use in a McDonald's commercial.[39] By using Louis Armstrong's version, DeLaurenti is perhaps speculatively adding a layer of understanding the dynamic of race to his exploration of poverty. Sharon Guthrie in her exhaustive genealogy of the song, notes how Brecht's partner Elisabeth Hauptmann was opposed to the recording of the song feeling that it was an act of decadent American colonialism, but Brecht approved of Armstrong's version on the basis of Armstrong's status as an African-American, a population that was then and still is brutally exploited by capitalism and who disproportionately are affected by poverty.[40] Berland quotes Brecht on the role of entertainment in assuaging the desperations of everyday life and the role radio plays in the mitigation: "…this apparatus is conditioned by the society of the day and only accepts what can keep it going in that society. We are free to discuss any innovation which doesn't threaten its social function—that of providing an evening's entertainment" (Brecht in Berland, 2009). The choice of Armstrong's version is a potent one that brings together a number of the strands traced in this chapter from the avant-garde to the popular, race, and the experience of poverty and neoliberal politics. "Mack the Knife" as a part of the atmosphere of the Wallingford Food Bank and DeLaurenti's sound walk function both to draw attention to the ruthless force of capital, the song appearing as DeLaurenti identifies himself and gives out his statistical biography of name, birthdate, and household statistics.

The radio also functions as a manifestation of the intertextual cutting and negative poetics that DeLaurenti employs as a composition method, Armstrong's voice and trumpet, literally cutting into the sonic fabric of the soundscape. A number of important

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[39] An enormous range of artists including Nick Cave, Lyle Lovett, Frank Sinatra, Sting, Peggy Lee, Ella Fitzgerald, the Doors, and Brian Setzer to name just a few has covered the song.

[40] In Seattle, African-Americans make up 35% of the poor population and Latino's 25%. http://www.seattle.gov/humanservices/lifelines/201110SeattlePovertyRates.pdf

sonic cuts occur at this point in the recording between language, ambience, and media. The person asking DeLaurenti to disclose his information shares an anecdote about the rate of homelessness in the county having been counted at 8500 people that the interlocutor suggests is probably inaccurate due to the number of people who probably were not counted or who did not participate. The conversation likely refers to a one-night count of homeless people who living in shelters and on the street, walking around, sheltering in structures or on benches, bus stops or alleys, as well as breakdowns by gender and counting the number of homeless minors, conducted by the Seattle/King County Coalition on Homeless every January. The social goal of this count is primarily to use the numbers to indicate the problem of homelessness in Seattle and also as a symbolic gesture to make homeless people count to build public and social engagement around the issue of homelessness in Seattle ("Seattle/King County Coalition on Homelessness," 2013). The report garnered a lot of attention for Seattle due to the fact that the homelessness count rose 14% working against the larger measures of the Department of Housing and Urban Development which has as it goal to end chronic homelessness by 2015, end homelessness for veterans by 2015, end homelessness for youth and families by 2020, make progress towards ending all homeless— laudable goals that obviously remain unmet (Pickford, Owen, n.d.).

Kenny Rogers' duet with Kim Carnes also acts a soundtrack to a number of significant interactions in the food bank regarding the quality and availability of the food. As Rogers and Carnes sing about how falling in love with a dreamer only leads to broken hearts, a woman tells DeLaurenti that you need to check the food to make sure that it isn't moldy; another person is told to make sure that the seal on their food jar pops so that they know it is fresh and hasn't been eaten. A man asks about peaches and finds out there are none left, but discovers some yucca root and wonders how to cook with it. He thinks he might take it to make a pudding, but he is unsure of how to make yucca pudding, though he remembers having it as a child; the man's hope is that it may have some vitamins in it if he prepares it properly. Rogers and Carnes duet is a clear counterpoint between entertaining soft rock and the reality of the space of the food bank. The love song and the dreaminess of being in love (and its explicit warning) is one of the key tropes in popular music which is undercut by its juxtaposition with the reality of a food bank's food quality

and their ability to provide fresh and healthy food. Dr. Valerie Tarasuk who does research at the University of Toronto into food insecurity, notes that as income declines, so too does the quantity of fresh foods like fruits and vegetable people eat, simply because it is unaffordable (Tarasuk, 2011). DeLaurenti cuts off Rogers and Carnes abruptly leaving a stark and bleak silence filled with understanding that the dream of most of these people probably had little to do with food banks and poverty: the reality is almost always excluded from the realm of popular entertainment.

If "Mack the Knife" expresses a particularly ruthless aspect of the atmosphere of capitalism, DeLaurenti uses another easy listening song to frame his exploration of poverty, the Little River Band's 1978 hit "Reminiscing," another song that details the predictable love story of a man reminiscing about meeting his partner and growing old with her. In the context of the collage that DeLaurenti produces, and in relation to "Mack the Knife" and "Don't Fall in Love With a Dreamer" the song takes on a more interesting character. The song occurs in the final section "Would it Turn out Right" of *Wallingford Food Bank*, unadorned by the ambience and soundscape of the food bank and not explicitly a part of DeLaurenti's ambient recording. Instead the song occurs separately, as we might hear it on our own stereo, so we can clearly hear the song's lines "I want to tell you/I want to build my world around you." This lyric is followed by a short section that repeats the part of the recording about the size of the woman's bag that contains everything she owns. This is followed by a very long 90-second silence occasionally punctuated by the sounds of DeLaurenti's moving, breathing, and speculatively, the sounds of his studio. The silence is interrupted by DeLaurenti direct address to the listener with the following speech:

> So far in this piece you've heard a number of silences and I hope you will consider, or I would like you to consider that those silences are not only silence, but also as windows, windows that can be opened and expanded if you feel you have a story, a tale or a testimony, I would encourage you to take one of those windows and open it as wide as you need it and include your own story (DeLaurenti, 2008).

This is followed by another lengthy silence eventually interrupted by the repetition of a woman who has recently moved to Seattle and loves it for its potential. Immediately, and with a fidelity not heard in the recording until this point, the Little River Band enters

clearly with the line "tell you that its true I wanna make you understand I'm talking about a lifetime plan." This complex of Little River Band references is further extended when you realize that DeLaurenti has, perhaps playfully, named all of the tracks of the album after lines from the song "Reminiscing."

DeLaurenti successfully constructs an ambient soundscape based on the Situationist practice of détournement,[41] which comes out of the Surrealist, and Dada practice of collage. Détournement remixes aspects of culture using and abusing the pre-existing objects of capitalist production in subversive and ways of repurposing social reality. Its connection to revolutionary potential is apparent in its etymologic connection to turning, revolving, and revolutionizing ideas and meanings to create a new reality. Sadie Plant writes that she is "convinced that the poetry and desire revealed by the détournement of the language of information, bureaucracy, and functional control was vital to success of the revolutionary project" (Jappe, 1999, p. 59). This is best illustrated in the many examples of the SI practice of taking comic books or advertising images and rewriting the slogans or dialogue to reflect revolutionary ideals. This appropriation of the commodity fundamentally changes its function as a banal distraction, much like a child can turn any object into a toy and re-utilize it or reframe it for uses that engage the imagination. Anselm Jappe states that détournement "involves a quotation, or more generally a reuse, that "adapts" the original element to a new context" (Jappe, 1999, p. 58).

The ultimate goal of the détournement though is to not just use the commodity structure and turn it on its head, but rather the complete overthrow of the capitalist system and its replacement with another one. Seen in this light, playful appropriation, quotation, and reuse, along with drifting through the space of the food bank becomes a method of research of the terrain on which revolution will take place. DeLaurenti connects the dérive as a form of re-inscribing the spatial with the détournement, which reinscribes the cultural in an attempt to generate epistemological connections between space, poverty,

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[41] Though still used subversively by groups like the Billboard Liberation Front, détournement can be seen more and more in advertising, and in magazines like *Adbusters* who use the practice to frame the project of their magazine. It is this notion that Pasquinelli identifies as the impossibility of "culture jamming." Yet, could it not be that the soundscape has been overlooked to the point the remixing audio space is in fact something that still has a powerful resonance in terms of confronting the hearing?

precarity, and creativity. A connection of détournement with Burroughs's cut-ups can be made here: both Burroughs and the SI cut into reality as a project of overturning the present situation of a world limited to commodity relations and the exclusion of those who cannot participate. Détournement uses language against itself to trump the dominance of the spectacle in its totality. Plant writes that détournement liberates commodified meaning, the ideologies and dead language of manuals, policies, and technocratic understanding (Plant, 1992, p. 89). By resisting and declaring war on these forms of expression, the complete reversal of capital, as a utopian project, could become a possibility for overturning the structures that subjugate and oppress us. The radical imagining of other worlds within this one is then a crucial part of an activist sound politics that has the emancipation of everyone as its goal.

3.6   Conclusion

Christopher DeLaurenti composed *Wallingford Food Bank* in 2004, when like many people, he found himself stretched to his limits and needed to rely on a food bank to feed himself. Reflecting about his experience DeLaurenti "remember[s] that hard work and money often remain incongruent, I collected site recordings, interviews, and surreptitious microphone captures into my testimony of poverty" (DeLaurenti, 2008). Cities are also shaped and fashioned by the labour that happens in them, whether that be the manufacturing of goods, the mental labour of advertising, marketing and technology workers, government policy wonks, the labour of baristas and the rest of the enormous class of service labourers, construction and maintenance workers, cable and internet installer and tweakers, bartenders, cooks, and wait staff, movers; and also writers, musicians, artists, dancers, who often do double duty in the service industries, architects, teachers, and other creative and knowledge workers. But also drug dealers, prostitutes, after hours clubs, and a whole list of grey and black market activities, all keep the city's various bodies, commodities, knowledges, and interests circulating. These movements shape the people who live in them, as we adjust to different schedules, stay out too late, engage in a variety of activities, move, and mutate. This labour and movement is not practiced or shaped equally but instead generates inconsistencies, irregularities, and contradictions that play themselves out through inequality, poverty, and disparity. Within

all of the matrices of events and encounters there are those who have the fluidity to move amongst the various registers and those whose movement, tempo and rhythm is slow, stagnant, and wanting.

Sound has its own special relationship with the city as seen in the number of recordings, engagements, and analyses (including this one) of the city and the urban as a source of material, subject of analysis, and object of listening. Sound travels and through movement helps us to understand in an experimental way the ways our environment is comprehended and understood through the complex matrix of the senses. In the liner notes to his sonic document *Wallingford Food Bank,* Christopher DeLaurenti introduces us to the production of a "gritty sonic document of poverty" experienced in listening.

The sonic world produced by DeLaurenti and other artists, is both a part of the real material existence of things, as a part of the synesthetic apprehension of reality, and so must also leave room for what has been called "worlding" or the state of being in the world. How we find our way through these worlds and what we use for the guidance system of our selves is a crucial element in the movement that our experience with art provokes. The sonic world that we inhabit is generated by reacting and interacting with a variety of processes that integrate our "selves" to the connected processes and disintegrations that make up and define our world. Listening is creative and works cooperatively in the communication of its meaning. This is not to imply that miscommunication or disagreement does not occur: rather, as we shall see, negotiating the meaning of what is being conveyed is of critical importance. To understand this sonic document and to "read" it and its meanings poses a challenge for us, in so much as it is difficult as we have seen, to conceptualize sound as a representational phenomenon.

In an essay contained in a collection of speculations on the connections between arts and the political, Berardi, explores the connection between the proclamations of the modernist avant-garde and their development in the neoliberal turn of the past 40 years (Alliez and Osborne, 2013). Connecting the moment of Italian Futurist avant-gardism with the rise of Fordist production, Berardi notes how avant-garde gesture to break all rules has become the watchword of neoliberal capitalism: "*Dérèglement* was the legacy left by Rimbaud to the experimentation of the 1900s. *Deregulation* was also the rallying cry of hyper-capitalism of later modernity, paving the way for the development of semio-

capital" (Berardi in Alliez and Osborne, 2013, p. 108). The move to information capital and microelectronic processing the resultant changes in the perception of speed and space and the neoliberal turn instituted by Thatcher, Reagan and Mulroney, disrupted the connection between labour and value and turned this disruption and indetermination into political economy, bringing in the era of simulation (as in Baudrillard) and projecting the economic development of the period culminating in the economic crisis of 2008: "The whole system precipitates into indeterminacy as all correspondences between symbol and referent, simulation and event, value and labour time, no longer hold. But isn't this also what the avant-garde aspired to? Doesn't experimental art wish to sever the link between symbol and referent" (Berardi in Alliez and Osborne, 2013, p. 108)?

The connection is an interesting one that bonds experimental gesture and radical aesthetic movements to the very processes of capital itself. This isn't to say that Margaret Thatcher and her government were avant-garde artists, but rather that the anarchic utopia and freedom of the avant-garde was actualized in the economy by turning the experimental art into its opposite, creating the conditions for individual freedom, precarity, and generalized subjection to the arbitrary flows of value. The turn to dematerialized forms of art is congruent with the turn to dematerialized forms of labour. The many moves of restructuring and deregulation, the flexibility of the economic system, its networked fluidity, the creative destruction which undoes and remakes capital over and over again, remaking and tinkering with technological and subjective positions. The precariousness of the artist has become the precariousness of the worker through the erosion of unions, the breaking of labour laws, the move to a contract economy, the requirement of doing work "on spec" (speculatively).

Wallingford Food Bank constructs an epistemology of exploitation and plays with the harrowing idea of the starving artist who must rely upon the worn fabric of the American social safety net under neoliberal pressures. More importantly, DeLaurenti's composition situates us into the space of need as he explores Ultra-Red's question what is the sound of the war against the poor—the everyday reality of those who have no chance of moving outside the precarity of systemic poverty. DeLaurenti explicitly invites the listener's to bring our own experiences of poverty, in the form of narratives, stories, and recordings to bear on the space of the recording, to imaginatively fill the gaps of audio in

with our own struggle. The antagonism between the production of art in times of precarity and the connection to spaces set up to provide for those who need food and shelter is a key focus for militant sound investigations and their articulation to class relations, poverty, and exploitation. These compositions sound out the divisions and differences between the corporeal and affective elements of living under exploitative conditions and create strategies for understanding and experiencing how those spaces operate to attempt a counteraction that can only be described as the revival of class war. By recording his need, DeLaurenti composing and crafting an experimental space where the rhythms of poverty control and social services imaginatively meet. The composition produces the cartography of the damaging results of a social imaginary stagnating and cold in its response to poverty and art.

The next chapter builds on ideas about mapping and drifting developed so far to construct a diagram of queer dispossession in Griffith Park. Acoustic ecology is explicitly connected to temporal durations that create an oscillation that continues both the literary aspects of sonic analysis introduced in this chapter by examining John Rechy's queer horror novel *Numbers* in relation to Ultra-Red's echoing of Rechy in their "Ode to Johnny Rio" and the development of a sonic queer pastoral on their geophilosophical sound map "*Second Nature.*"

4   Political Economy and Rhythmic Ecologies of the Music Machine

It is in a country unfamiliar emotionally or topographically that one needs poems and roadmaps
—Clifford Geertz

4.1   Introduction

"'You go to parts of Elysian Park and there are straight couples. They're fornicating. And they're not behind a bush,' complained one gay man who was arrested for lewd conduct in the park. 'It's out there. You don't have to look very hard. But there's a different attitude--that's normal. That's OK'" (Boxall, 1997). As a human activity, sex is often framed as a part of our natural functions, along with eating, expelling waste, and the running of our somatic systems. For some, sex serves the simple purpose of repopulating the world and continuing the species; a point of view that wilfully ignores the simple pleasures of tactile engagement and the powerful perceptual and sensual becomings that sex offers to us, in expressing bodily sensuality, desire, and pleasure, towards other people and the world of heightened perception, arousal, and touch. Sex is creative and unleashes intensities of sensation that can build out into the world. It would be a mistake to think sex in terms of one specific set of behaviours (conception) with a series of well defined results (species continuance): instead there exist a polyphony of desires from non- and asexuality to the promiscuous and hedonistic. Within this arc enormous flexibilities are evident, demonstrating that sex is a complex act, not specific to humans or binaric thinking. Rather, it is an act with various motivations and with as many ways of "doing it" as one can imagine. Sex and sexuality are also rooted in deep strata of misogyny, racism, sexism, and gender politics that code and define 'proper' ways of sexual expression and desire delimited by dominant codes and rituals often bound to ideas about morality, propriety, and heterosexuality. These strata extend to ideas about what constitutes naturalness and unnaturalness and what kinds of behaviour are acceptable in private or public.

This chapter examines two mappings of public sex—one fictional and the other sonic— by building on the idea of the refrain and noise introduced in the DeLaurenti chapter through a deeper consideration of Deleuze and Guattari's ideas about sound,

especially their explanation of how rhythm, milieus and territories take shape through vibration and resonance. This process of territorialisation and deterritorialization is essential to understanding how space and bodies create timbre and textures that striate public spaces and give shape to new forms of movement or affective mappings. Beginning with an examination of the contemporary notion of the map and the line as both a cognitive construct and as an aesthetic production and object I argue that both John Rechy's queer novel *Numbers* and Ultra-Red's *Ode to Johnny Rio* and *Numbers* map a vibrational and rhythmic change in the state of things by playing with ideas of the 'natural' and 'nature,' through fiction and sonic documentation. This is achieved both by Rechy and Ultra-Red via a form of "inscriptive machinics," involved with the recording an ethico-aesthetics that excessively spills over the frames of representations to an exceptional becoming of bodies and their relation to place that challenges both legal and social norms of sexual behaviour.

4.2   Map, Line, and Sonics

In her lucid analysis of the connections between mapping and art, Karen O'Rourke definitively claims that "mapping is rooted in wayfinding" (O'Rourke, 2013, p. 101). Utilizing the notion of cognitive mapping derived from Kevin Lynch, the Situationists and Frederic Jameson, O'Rourke finds that processes of movement and artistic practices of psychogeographic drifting act as a way of carving space and remaking the world beyond the its representation as a "realistic" form. O'Rourke draws upon a number of artists that use atypical and imaginative movements in public space as a way of understanding the history, politics, and theory behind the capitalist city and as a way of remaking the world both physically and as a cognitive object. Mapping the cognitive brings us immediately into both a mental technique of how the brain understands and organizes space in order to find our way around that space, but also the mental and conceptual 'picture' we keep of a space we are experiencing. This is largely recognized to begin with Kevin Lynch's 1960 text, *The Image of the City,* which initiated an interest in the spatial organization of the city and raised the phenomenological question of how the city's form is meaningful for the people who inhabit these urban spaces. The goal of Lynch's text was to uncover the underlying markers of the urban that people use to

identify how the city could be made into a space that facilitates its inhabitants through space and according to their desires. As the title suggests, Lynch's analysis is largely concerned with the way that the city means as a formal construction and how we perceive it through our sense of looking in order to build references that orient us. In Lynch's conceptualization an individual observer experiences a space designed by a strategic placement of signs and symbols that the city dweller can interpret and easily understand, assisting their navigation.

Frederic Jameson builds upon and critiques Lynch's project for its phenomenological focus and for its political naivety and turns to a form of cognitive mapping that acknowledges the Althusserian and Lacanian roles of ideology, reality, and symbolic in order to explore the subject's imaginary relationship to reality. Jameson constructs a tentative theory about how we are able to function in the real world using our cognitive abilities to form mental ideas of how space is in our heads and how we translate that into our engagements with actual spatial arrangements. Jameson's project opens out into the realm of the politics of cognition, perception and the sensual. Echoes and affinities with the Situationist International (SI) and notions of psychogeography, the avant-garde spatial technique of exploring how the geographical effects and shapes the emotions and behavior of people, are latent in Jameson, but he usefully moves us ahead in time to a period beyond that of the SI's concerns. Considerable value still exists in Situationist techniques, but we need to account for a new era of rampant high technology capitalism, spatial redevelopment, technical acceleration, and financialization, that the SI saw coming but did not theorize, not in order to say that the contemporary period is radically different, but to trace how aspects of urban space have changed through redevelopment, policing, and race and classed gentrification.

In Colin MacCabe's reading of Jameson, cognitive mapping "works as an intersection of the personal and the social, which enables people to function in the urban spaces through which they move" (MacCabe and Jameson, 1992, p. xiv). In Jameson's analysis cognitive mapping is not a passive activity but demands that the person practice and negotiate urban space, connecting the project of cognitive mapping into a larger and more meaningful collective reality that can move beyond the particular interests of the REWORK individual and their relation to a city space. For Jameson this is "exactly what

the cognitive map is called upon to do in the narrower framework of daily life in the physical city: to enable a situational representation on the part of the individual subject to that vaster and properly unrepresentable totality which is the ensemble of society's structures as a whole" (Jameson, 1991. See also: Jameson, 2005, pp. 51–53).

For Jameson the subject of postmodernism is alienated for a host of reasons not just related to the way that space is organized in the city. For Jameson, a globalized system of multinational capital is involved in methods of acceleration, computing, and processing that our bodies and our brains cannot keep up with. The challenge for cognitive mapping is to grasp, in some unknown fashion, the impossible spaces of globalized capitalism in order to build a way of making sense out of the world of hyper-capitalized commodity culture. The contemporary individual is lost as production has shifted beyond our actual cognitive grasp as local economics and our location in a local space has given way to the vast global financial system that largely operates beyond our ability to recognize it. In the new world system, the categories with which we could identify and project our collective social imaginaries on to is obscured and, as the archaic categories of class and nation, are replaced by mass production and commercial consumption. In *The Geopolitical Aesthetic,* Jameson turns to the category of allegory to explain the frisson between 19th century ideas of subjectivity and their disconnection between the reality of the 21st century in order to trace the structure and emergence of the geopolitical unconscious that may uncover the meanings of globalized capital. Jameson writes that a disconnect exists between the social imaginaries we still rely upon in order to make sense of our world but that this is an inadequate cartography without the connection to the global form:

> We map our fellows in class terms day by day and fantasize our current events in terms of larger mythic narratives, we allegorize our consumption and construction of the object-world in terms of Utopian wishes and commercially programmed habits – but to that must be added what I will now call a geopolitical unconscious. This it is which now attempting to refashion national allegory into a conceptual instrument for grasping our new being-in-the-world … so that a fundamental hypothesis would pose the principle that all thinking today is *also,* whatever else it is, an attempt to think the world system as such (Jameson, 1995, p. 4).

A need exists to push beyond Jameson's "cognitive mapping" to encompass the changes that have occurred with the waxing and waning of the postmodern consciousness and its

even more brutal contemporary neoliberalized forms to account for the subjective positions that were violently marginalized and excluded, and continue to be so, from public discourse. For O'Rourke, the legacy of psychogeography is in its operational multiplicities and how "it embodies the desire to renew language, social life, and oneself" (O'Rourke, 2013, p. 25). In this way the traversing of space becomes a way of locating and rediscovering one's position within the production of space through the traces that one leaves behind moving through space. There are numerous examples of this from the arts, as O'Rourke so ably illustrates, using a variety of aesthetic practices to demonstrate how space is produces the movement through it. These traces in space produce a score, or a map, or a line that forms a new territory.

Mapping often connects to forms of state power that legitimizes exclusionary and problematic territorial expansions in the representation of space, but there are also important avant-garde traditions that use mapping and the metaphor of cartography as a way of re-presenting space along imaginative and aesthetic lines. Mapping, especially as a form of queerness, provides a critique of dominant space and the exclusions of sexuality that Jack Halberstam, writing as Judith, has identified in the work of David Harvey, Frederic Jameson, and Edward Soja as a foundational exclusion of Marxist spatial critique (Halberstam, 2005, p. 5). Mapping space as a form of formal or informal practice orients people and situates them in a certain space and has obvious political and legal overtones for determining how space is conceptualized. Mapping can be a form of way finding, a process of directing, and also the tracing of a movement in a location. The map's relationship to reality is sketchy—what is essential is usually highlighted in importance and the extraneous things are left out. However, mapping is different across culture and what may be an insignificant detail for some people is in fact a crucial feature for others. For example, in an intense urban environment with a lot of light pollution navigating at night by the stars is next to impossible but in another situation it may be the only way to locate oneself. Maps are a form of imagined space that orient people by being directed by lines.

By focusing on the line as a simple detail of the map, we can expand the idea of the practice of mapping beyond how we normally think of mapping, as in a road map or an atlas, and think about the ways lines exist both as an emblematic part of thinking about

space, but also as a way of linking the knowledge of where we are and how we understand that position in space. Lines of borders, demarcations, lines that direct and influence behavior, that impart the information about where we can and cannot transgress, move, and be, become ways of marking and delineating behavior and movement as we idiomatically find ourselves "getting in line," or find ourselves in "the firing line," or naively believe something, "hook, line and sinker," are told to "colour inside the lines," and often find ourselves with our asses "on the line." There are the lines that grid the city, power lines, roads, the outlines of buildings; lines that mark music, the staff, the notes, the performance line between the ensemble and the composer and the audience, and the lines that accumulate as we live and age and undergo our own experiences of living; lines of joy and lines of trauma, and the lines of everyday working that mark the body; the illusion of unity is involved in a social process performed along lines known, ignored, tested, and unlimited.

The map can be a form of experimentation and guide us following flexible lines that escape the rigid concept of the line. One of the best ways to do this is to construct and compose flexible and curved lines that open space up to novelty. Far from a frivolous endeavor, the artist composes a vital connection to the material becomings involved in the encounter or exchange of the experience of art: "Painting is about rendering the invisible in visible form, and music about sounding the inaudible, each the expression and explorations of the unrepresentable. Art is not the activation of the perceptions and sensations of the lived body … but about transforming the lived body into an unlivable power, an unleashed force that transforms the body along with the world" (Grosz, 2008, p. 22). For this reason art is a universal human endeavor made all over the world. The line is more complex than we may have first thought as it both demarcates and marks a space where the territory is formed, but can also be followed outside of that territory towards processes of becoming.

In the specific practice of acoustic ecology, the soundwalk has been developed by composers like Hildegard Westerkamp and members of the World Soundscape Project as an aesthetic practice that acts as a critical tool in understanding the urban acoustic ecology of cities and their spaces. A simple act of wandering an environment and attentively listening to the sounds that exist in it, the soundwalk blends fictional and real

elements in the recording of the trajectory that the walker traces as they orient themselves in space through the soundscape. Furthermore, we can see that the soundwalk combines the drawing of lines, the sonic mapping of a territory, capturing rhythmic milieus, upon the plane of composition. The soundwalk's primary purpose is to listen to the environment, which as Westerkamp notes may be a "painful, exhausting or a rather depressing experience" because of the noise and ubiquity of sound that blocks out the smaller and more discrete 'natural' parts of the soundscape (Westerkamp, 2007).

For the uninitiated the soundwalk should be an intense analytic experience that brings hearing back to the listener in a reactivation of the sense of hearing. Prescriptively, Westerkamp's directions for the soundwalk begin with the body and move outwards to other people, natural sounds, and mechanical noises in the detection of the environment and how it resonates back to us. In this iteration of the soundwalk, walking and the acoustic environment's ambience encourages a deeper connection to the environment and to what we hear in nature; a certain sensitivity is developed as "urban people attempt to regain contact with nature" (Westerkamp, 2007). The soundwalk is a way of reclaiming space, even as we may critique the 'nature' of that space, for the listener as the soundwalker asserts their hearing and listening into the space being explored.

The other side to this is the composition of the soundwalk, which for Westerkamp has an aesthetic quality rather than the more practical one described above. Composition in this sense means both the artistic intervention and field recording of the sonic environment and the way that the sonic environment presents itself as a composition to the listener through its particular sonic effects. The soundwalk produces an auditory and physical map of the path taken by the sound recordists as they move into different sonic zones. How then is it decided where to go? With the initial soundwalk the field recorder would be an enhanced listener, using both microphone and headphones in order to hear the sonic details not normally available to a regular physical listening apparatus, connecting the ear to the sonic productions of the earth capturing the rhythms and durations and melodic events. Westerkamp equates the soundwalk with a coming to consciousness of the listener who once aware of the micro-acoustic diversity of the world will no longer accept "bad acoustic situations" (Westerkamp, 2007). The practical and the

aesthetic come together in the recording or listening that results from the soundwalk and its possible reproduction by other walkers.

Here, the distinction between the imaginary and the real begins to blur, as people listening to the soundwalk recording may not be in the actual place where the soundwalk was recorded and are definitively outside of the recording's present. The recorder has captured a moment in time and that time can be returned to, but never experienced again at that same moment. The purpose of examining an acoustic space for Westerkamp is to construct a representation of that space and its sonic "soundmark," the sonic equivalent of a landmark. We can see a function similar to Lynch's concept of cognitive mapping, but in this case the recognition is a sonic one that helps the individual establish where they are in space. The soundmark, much like Lynch's mapping, is meant to facilitate familiarity and establish recognition in order to assist understanding of space through composition.

As a departure from facilitating familiarity, Deleuze and Guattari's idea of composition realizes sensation within the material of the composition itself and not within representation (Deleuze and Guattari, 1994, p. 194). This expression of sensation is the play of "technique, transitions, combinations, and coexistences [that] are constantly being produced" (Deleuze and Guattari, 1994, p. 194). These sensations intensify or thicken the elements that make up the art work through the building up and relinquishing of the perspectives that normalize and produce familiarity, whether architecture, painting, literature, or music. Continuing with the line, Deleuze and Guattari argue that a line of flight, as seen in the previous chapter, is organized and followed in the process of composition that deframes the territory and opens it up, contorts it, and vibrates the material in a new way: "This is precisely the task of all art and, from colors and sounds, both music and painting similarly extract new harmonies, new plastic or melodic landscapes, and new rhythmic characters that raise them to the height of the earth's song and the cry of humanity: that which constitutes tone, health, becoming, a visual and sonorous block" (Deleuze and Guattari, 1994, p. 176). Affects and percepts move beyond

feelings, representations and interpretation.[42] Soundwalking moves quickly beyond the constitution of a territory from disparate elements and the recognition of "bad situations" and becomes a way of composing with and through texture and sound as a kind of sonic composition of space and the sensation of the sonics of that space, shifting us beyond a simple categorization of "I feel" or "I saw" or "bad" or "good" situations. Art, or the thing that is produced by art "is a bloc of sensations, that is to say, a compound of percepts and affects" (Deleuze and Guattari, 1994, p. 164). In Deleuze and Guattari's view, affects and percepts move beyond feelings, representations and interpretation.

The work of art exists monumentally, not as preservation, or as a mark of a great work, but as the coming together of interdependent sensations that make up the artwork. Sensation is a part of the material that makes the art and also the result of the artwork: "We paint, sculpt, compose and write with sensations. We paint, sculpt, compose and write sensations" (Deleuze and Guattari, 1994, p. 166). Sensation is the vibrational force of the percepts and affects moving together in the creative process to form new becomings of sensational affects and percepts that make what has come before skip, stutter, shake, sing, resonate, blur, etc. Art's task is to take its materials, whether sounds, colours, images and so on, and to "extract new harmonies, new plastic or melodic landscapes, and new rhythmic characters that raise them to the height of the earth's song and the cry of humanity: that which constitutes tone, health, becoming, a visual and sonorous bloc" (Deleuze and Guattari, 1994, p. 176). The line has a much important function than merely pointing the way out and beyond the territory or of being a way of finding where one is. The line of flight is the compositional opening of space into novelty: the line of flight directs a new perspective on to the world.

The line of flight is not a singular instance but the multiplicity of possibilities that one may take between two points when the territory has become too familiar and needs to be transformed into something else. To return to mapping, the psychogeographical or the

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[42] For Deleuze and Guattari the percept and the affect do not refer to human perceptions and feelings but rather the nonhuman becomings of people (Deleuze and Guattari say "becomings of man" and I assume this to be a universal becoming of humanity): "*Affects are precisely these nonhuman becomings of man,* just as percepts … are *nonhuman landscapes of nature* … We are not in the world, we become with the world; we become by contemplating it. Everything is vision, becoming. We become universes. Becoming animal, plant, molecular, becoming zero" (Deleuze and Guattari, 1994, p. 169).

cognitive maps are dependent upon the movement of the subject through space who leaves a trace behind them. But the point for Deleuze and Guattari is not to make a trace, which only represents the striations and reproductions that describe and maintain what is already there in existence. Instead, Deleuze and Guattari call for a mapping connected to their idea of the rhizomatic linking of things in the world, where experimentation is paramount. The map is differentiated from tracing, which only represents a thing, as an open and connectable experimentation and modification: "it can be torn reversed, adapted to any kind of mounting, reworked by an individual, group, or social formation. It can be drawn on a wall, conceived of as a work of art, constructed as a political action or meditation" (Deleuze and Guattari, 1987, p. 12).

The trace only represents those points where the line of flight is solidified or where the point of a territory has been formed and where structure has come to be. Therefore, the "tracing should always be put back on the map" to counter the obstruction that representation and blockages that have occurred. When this map begins to be recorded and the invisible or inaudible are rendered the forces of the world, the brain or the cosmos are intensified.[43] To return to what art does, it elicits sensations that a sense something, as in I look at a painting and 'feel' something, but a "pure intensity, a direct impact on the body's nerves and organs" (Grosz, 2008a, p. 22). This affective intensity is directly related to the opening or the becoming that art entails as art is that which opens us up into the cosmic: art enlarges the universe and facilitates the many becomings that a subject can contain by following a creative line. Art is a way of mobilizing and moving, or in more Deleuzian parlafonce, of deterritorializing the everyday territory of what has been framed.[44] This is not an oppositional relationship. The territory provides the potential

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[43] Deleuze and Guattari note that the brain is not a tree and thinking is not arborescent, though they mockingly note that many people have a tree growing in their heads. Instead, the brain is like a grass, a rhizomatic plant that grows in both directions (beginning in the middle) that connects rhizomatically.

[44] In previous chapters I have used Lefebvre to discuss the way that space is organized by neoliberal tendencies and capitalism to create the form of the city. Here I adopt the more abstract ideas contained in Deleuze and Guattari's thinking of space as smooth and striated. Art, in a sense, smooths (deterritorializes) the striated space of form. This doesn't have to be the city, though it certainly can be, but rather any artistic practice that undoes the fixity, order, organization: "the smooth is the continuous variation, continuous development of form: it is the fusion of harmony and melody in favor of the production of properly rhythmic value, the pure act of the drawing of a diagonal across the vertical and the horizontal" (Deleuze and Guattari, 1987, p. 478). It is also important that Deleuze and Guattari's discussion of the smooth and striated derives from the French composer Pierre Boulez and their most cogent examples are musical.

and possibilities and organization that we need to understand before we can begin to deterritorialize and follow the multiplicity of lines available for us to use. We need to understand how these territories are related to spaces such as can be found in the city like parks and how these spaces and the subjects within them are regulated and striated.

4.3   Wilderness, Law, Force

From another angle, a line regulates space and is therefore involved in its striation or boundary making. Deleuze and Guattari note that these differences are important in their affirmation of the "difficult complications" of smoothing or striating space between the nomos and the polis. For Deleuze and Guattari the city is the ideal concept for the striation of space, as the city "is the force of striation that reimparts smooth space, puts it back into operation everywhere" through the irruption of smoothing actions of counterattacks of those plunged into the impoverishment and immiseration of the striated spaces of money, law, housing, work, by the nomadic becomings of sprawling, shifting, temporary, patchworks of nomadic forces (Deleuze and Guattari, 1987, p. 481) The smooth can exist within the striated and the striated can exist within the smooth in a variety of directions though "nothing ever coincides, and everything intermingles, or crosses over" (Deleuze and Guattari, 1987, p. 482). The law, as a stable entity, cannot maintain but is constantly being made and unmade through acts of spacing and coming before the law or the state simultaneously raises the question of whether a smooth space is queer and also whether or not a smooth space can be mapped. We move towards a mapping of liminalities between the smooth and the striated in Griffith Park and wilderness and cultivation.

There are a variety of views of nature that come into play both in Rechy's novel and in Ultra-Red's recordings. Nature, in many of its readings, is a process of production, an act that derives from the human control, exploitation and management of the natural. That which appears natural is in fact a falsification of reality: a construction that covers over and elides its own production and the creative act so fundamental to nature which brings forth all of the things that sustain life in its various forms. The division of nature as something separate from us is a part of the division that has been expertly fashioned through the Cartesian split of mind and body that contributes to the binarism that structure

Western epistemologies and which much thinking has been at pains to undo.[45] Nature appears as something separate from us; just as time feels separate from space, we feel that nature is something to go to, to explore and experience. Nature is presented in an unsatisfactory fashion and in contradictory ways that both affirm its necessity for life while at the same time utilizing it for the production of inequality through the rise and return of racist and sexist formulations of what it means to be human and the reaffirmation of Christian stewardship narratives that legitimize the extraction of oil, trees, and water from the earth for human manufacturing, commodification, and consumption. Nature, as we understand it now, as a managed construction traces its roots to the Romantic period when numerous groups emerged to protect villages, the environment, and develop parkland against the increasing industrialism and urbanism happening in the 19th Century (Macnaghten and Urry, 1998). Accepting that there is no split between human and natural, we still must grapple with the trace of nature that has informed so much thinking about the environment. Nature is a particularly slippery topic to get a handle on due to its long trajectory within the history of ideas and in its complex relationship to both human biological development and relatedly, the production of cities and shelters. Raymond Williams said that nature was "perhaps the most complex word in the language" (Williams, 1983). To come to a definitive notion of "Nature" as an aspect of human development is fraught with difficulties.

Part of the problem of understanding the term nature has to do with the confusion between transcendental and material aspects that can substitute for a number of concepts which may or may not have anything to do with nature; that seem to have the force of a law, regulation and normalization; and finally, that operates as a fantasy object on to which any number of ideas and concepts may be projected (Morton, 2007, p. 14). Nature is the world, the reality that we all exist in, symbiotically and in the interactions between our bodies, skins, and neurons, and in further relation to others and the social, and further still, our relations to the environment, the air, the water, and the atmosphere. This thought can easily be extended to bacteria, microbes, germs, DNA and RNA, and everything connected, not just to human life, but also to life in its largest conception of everything

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[45] For example the deconstructive projects of Jacques Derrida and the undoing of gender by Judith Butler.

that surrounds us from the macroscopic to the most atomic realms. We might say that Nature, a term we are to reject, is the prime sensual form that we encounter and are in a relationship to. The relational aspect of the world is important for understanding our sensual encounter with nature, the senses being the way that we form our knowledge of the world and interpret our experiences. Recognizing our sensual relationship to the environment also makes us aware of its spatial characteristics. The world, which we are to assume is in fragments, is brought together through relation. Though this is a fleeting togetherness, as that whole, that natural state, is an Edenic fantasy that probably never existed and that serves to fuel the fantasy of nature as ours to do with as we like, as 'man's' dominion. The fantasy of wholeness betrays a conservative projection backwards, to the time when everything was okay, and before fragmentation, when clear natural boundaries kept intact the boundaries that keep self and other in their respective positions. This was of course a fantasy and a phantasmagoria that reaffirms the nature/society divide that ultimately posits nature as an "other," as something external; perhaps this is the biggest problem we need to overcome.

Nature is also that which is constructed to be natural or normal or as a habitual way of being. This thought ties in to the political and capitalist reproduction arguments and becomes a way of legitimizing heterosexual and family relations as well as forms of consumption currently eroding the planet. These are normalizing fantasies because they delimit how we can think: men cannot have sex with men because it is not reproductive, women cannot become men because that is unnatural, and the world is our oyster because we can exploit it. Because nature is a creative entity that produces natural things the role of sexuality and biological reproduction become a key way of thinking about what is natural. Sex and gender become categories with a natural and legitimate form as well as its perversions and transgressions. This notion of nature spills over into behavioral traits as well, normalizing or naturalizing "the way things are" or those aspects of our personality that we may think of as set and solid.

A park becomes the location or territory through which a number of these ideas of nature can be explored. A park in a city like Los Angeles has the added benefit of troubling "Nature" as we understand it as a part of the landscape that is striated and marked by urban development. Griffith Park, named after Californian industrialist

Griffith J. Griffith and bequeathed to the city of Los Angeles in 1896 is the location for both Rechy's and Ultra-Red's compositions. The park exists as a temporal object that transcends the human biological lifetime and exists through geographic and geologic and history and memory and its development. The park exists on a border between the urban and a manufactured wilderness within the urban. It is not separate from the city but is rather coextensive with it. It is not a natural space, but it is a space where natural biotic elements are allowed to flourish until they require management. A park is a space clearly a construction and subject to the rationalist production of city planners and landscape architects but that also exists on its own as a biotic and ecological entity.

The urban park is connected to the power structures and stratifications of the city as the park is the product of planners, urbanists, and city councils who often decide where it is to be located, how it is maintained and who it will be named after. Critiquing the view of landscape as a purely human invention, Yves Abrioux argues for a landscape that overturns the Western ethnocentricity and focuses on the problematic relationship between the human subject and the natural object (Abrioux, 2009). Abrioux paraphrases Philippe Descola's view that the environment contains the social traces of events that have occurred in places that can be significant either personally to individuals or to a community. For Abrioux it is these hauntings and spectral traces that inform an environment with its atmosphere (*genius loci*) and that imbue the environment with both its social and its cosmic characterizations. In the relationship between nature and the city, neither polis or nomos is exclusive to one space or another: "We cannot content ourselves with establishing an immediate opposition between the smooth ground of the nomadic animal raiser and the striated land of the sedentary cultivator … even the sedentary peasant participates fully in the space of the wind, the space of the tactile and sonorous qualities" (Deleuze and Guattari, 1987, p. 481). Where cultivation and striation begins and ends is not at all clear, though it is likely that the natural and urban overlap and begin and end somewhere in the middle if we are to keep with Deleuze and Guattari's rhizomatic theory.

Griffith Park can be thought of as a space with a number of productive forces concentrated in a single space known as "Griffith Park." These forces are largely exclusionary and based on a violence connected to the binaric and hierarchical idea of

nature traced above: the land is initially taken, closed off for ranching, and developed as a part of the internal colonial expansion of the United States, both displacing natives and beginning the processes of development that harm its ecology; eventually the land comes into ownership by an abusive and violent Colonel Griffith,[46] who gifts the park to the city of Los Angeles as a pleasure ground for equality in recreation: "It must be made a place of recreation for the masses, a resort for the rank and file of the plain people. I have but one request: that the public —the whole public— should enjoy with me this beautiful spot" (Ultra-Red, 1999). When queer men, who are largely marginalized both by queerness and race, use that space the police and park rangers adopt a position of control and attempt to expel queers from the park.

The transversal lines that cut across the space of the city and the historical make up of Griffith Park, its natural history, blur the distinctions between regulatory uses of space, public and private conceptions of spatial use, temporal distinctions of violence, and lines between a bourgeois conception of the leisurely life and a more subversive form of pleasure. The blurring of these different lines or the ability to follow a particular line creates an ambience or an atmosphere of space. The ambience of a place points to a certain value, imagination and re-imagination of how that space can be used and what kinds of bodies are allowed to access that space. For the homeowner's association queer and raced bodies in public space create an ambience that requires policing. Their discomfort is due to a tension between different identifications and different conceptions of use between those allowed to publicly express themselves and those who are not. We come up against a particular legal definition of bodies in space and how their actions are policed and where standards of normalization are impressed upon queerness.

There is a contradiction and fragmentation in the space of the park that manifests in its use as a place of leisure; a place of escape; a place of nature; a place that appears public but often privately owned and therefore privatized. What we would know as zoning, or the practice of carving up urban space into its various use sectors (or use values) permits a group to use the space as it is intended by the city governors and their

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[46] Griffith was a notorious alcoholic who suffered from paranoid delusions. In 1903 he shot his wife Mary Agnes Christina Mesmer in the eye, permanently disfiguring her. (Bell, 2011)

economic interests. Zoning often supports and consolidates the power of the dominant interest groups who control the city. As such, zoning is able to delineate space in a way that controls who stays where, regulates vice, and promotes narratives of health and safety (Logan and Molotch, 1987, pp. 154–159). Lefebvre called this "contradictory space" noting how space appeared to be homogenous despite its fragmented nature: "Space is what makes it possible for the economic to be integrated into the political. 'Focused' zones exert influences in all directions and these influences may be 'cultural', ideological, or of some other kind" (Lefebvre, 1991, p. 321) These zones though spill over into different uses as prohibitions against use are transgressed by the social need of the users of that space. This can be as banal as stepping on the grass where one is not allowed to; taking a short cut across a space one is supposed to keep out of; to activities like skateboarding on public monuments; having sex in public; or acts of vandalism. Lefebvre notes the technological devices that demarcate and prohibit forms of behavior and variously construct feelings of unease and senses of belonging. The physical manifestation of exclusion exists in railings, gates, fences, and ditches to more abstract notions of class divisions between neighborhoods or places where a social status is accepted and allowed to exist unchallenged (Lefebvre, 1991).

A further connection to the development of the park movement in the 19th Century and contemporary correlations to ideas of masculinity, whiteness, health, and heterosexuality exists. Mortimer-Sandilands and Erickson connect this development to social, economic and political changes of the later Victorian period and the erosion of this white, masculinist power due to changes wrought by women's increasing economic independence, the solidification of urbanism and restructuring of cities, changes in the racial and ethnic make up of cities, the erosion of patriarchal family structures. Wilderness and wildness "came to be valued as sites to be preserved away from the corrupting influences of urban industrial modernity, and in particular, as places where new ideals of whiteness, masculinity, and virility could be explored away from the influence of emancipated women, immigrants, and degenerate homosexuals" (Mortimer-Sandilands and Erickson, 2010, p. 13). The complex milieu of these changes and the loss of natural space to growing industrialization and intensification of the assemblage of urban social and economic intensification were manifest in an over compensating

emphasis on masculinity and the location of the primal, wilderness. The park derives a civilizing power that could facilitate healthy ideas of masculinity and foster habits that would excise the moral corruption that was believed to be germane to the city.

Parks develop partially "from a desire to facilitate recreational practices that would restore threatened masculine virtues. [and] in the assumption that cities were sites of the particular moral degeneracy associated with homosexuality" (Mortimer-Sandilands and Erickson, 2010, p. 14). Parks are a part of the binding of space identified by Lefebvre above, that persist in our imaginary, in the urban structure, and around understandings of different classes and hierarchies of permission and existence. Queerness is linked with all of the other degeneracies identified in white power structures and is associated with a number of familiar binaries: masculine/feminine; black/white; immigrant/native; city/country; urban/wilderness; natural/unnatural. Landscaping and architecture can be connected to the creation of atmospheres of control where design and management is developed to "exclude some people and reduce social and cultural diversity. In some cases this exclusion is the result of a deliberate program to reduce the number of undesirables, and in others, it is a by-product of privatization, commercialization, historic preservation, and specific strategies of design and planning" (Low, 2005, p. 1). Parks are spaces within the city that people are drawn to in order to escape the urban. As such, they are often constructed in the sense of an oasis or as the "lungs" of the city. They are often crafted green spaces integrated with their concrete surroundings.

In heavily urban contexts, they are totally manufactured, a small capitulation to the natural landscape that used to exist there untended. Often, as in the suburbs, they are integrated within a housing development, retaining a portion of the environment before it becomes a site of habitation and use. As a site of struggle, parks are a space of contention over whose and what rights are important, as in arguments around the existence of homelessness and transience and its attendant rights issues. Parks are also the location of struggle over political acts such as free speech, the right to assembly, and the notion of order against the anarchy of the mob (Mitchell, 2003). Parks in this sense are places where people can exist (sometimes) when they have nowhere else to go in order to gather and bring people together. The park is also a site of desire, a place where illicit things happen. When we are children we are often warned about the park at night, how it turns

from a playground into a ground for play. People often use park space for illicit play; drinking, engaging in sex, and using the space and darkness as a cover for what is either ambiguously allowed (public displays of affection) or deemed unlawful (sleeping, drinking, drug dealing in public).

In Deleuze and Guattari's schematic, the striation of space forms a part of a basic opposition between a smooth space that is open and a striation of smooth space which "intertwines fixed and variable elements, produces an order and succession of distinct forms, and organizes horizontal melodic lines and vertical harmonic planes" (Deleuze and Guattari, 1987, p. 478). Law here becomes part of the social texture that intermingles the processes of smoothing and striating the space where law is put into practice. Thus an opposition between the space instituted by the war machine that "is constantly being translated, transversed into a striated space" and the fixed or sedentary space of the state that "is constantly being reversed, returned to smooth space" (Deleuze and Guattari, 1987, p. 474). The smooth and the striated oppose the nomadic and the state which are further explained as the spaces of nature and the spaces of the city as surfaces on which textures or striations are allocated and distributed (Deleuze and Guattari, 1987, p. 481).

Recalling Boulez, the smoothing of space, is continuous: continuous variation and continuous development of form. What Boulez is concerned with is how the smooth and striated communicate with each other, how "a strongly directed smooth space tends to meld with a striated space" (Boulez quoted in Deleuze and Guattari, 1987, p. 478). The line provides the direction for how one is leaving the territory: it is about what is happening rather than where it is happening. Deleuze and Guattari "Smooth space is filled by events or haecceities, far more than by formed and perceived things. It is a space of affects, more than one of properties. It is haptic rather than optical perception" (Deleuze and Guattari, 1987, p. 479). The smooth is dependent upon discrete properties of how it is being made and unmade and oscillating between the smooth and striated. Smooth space is not a space that is empty, as Deleuze and Guattari demonstrate, but is in fact highly textural and filled with microscales of surfaces and planes and their undoing. Music is the act that allows the many possible becomings its greatest possibilities by drawing new transversal lines through consistency, direction, rhythm, and time. The musician and their creative acts are processes of "drawing their own diagonal, however fragile, outside

points, outside coordinates and localizable connections, in order to float a sound block down a created, liberated line, in order to unleash in space this mobile and mutant sound block, a haecceity (for example chromaticism, aggregates, and complex notes, but already the resources and possibilities of polyphony, etc.)" (Deleuze and Guattari, 1987, p. 297).

In Lefebvre's urban theory public space depends upon conceptualizing the city as a work in process, as a form of poetics being created and realized by citizens through use. In *The Right to the City* the urban becomes a place of struggle between the competing interests and interpretations of the city and the desires articulated with the potential processes of becoming and the unleashing of public energy, often within the erotics of urbanism and the attractiveness of the city. Lefebvre's city is a space of possibility where the potentials of human being can be tested out and realized in order to transform the status quo.

Drawing out his fruitful intellectual engagement with Guy Debord and the Situationists, Lefebvre argues that the city is an experiment in the possibility of radical transformative justice with the possibility of spatial transformation and the elevation of use-value over exchange as a starting point for re-imagining the city as a space of justice. The right to the city argues that the city and public space benefit from density and difference; the city—with its concentration of people and pleasure and its constant attraction of new citizens through immigration and migration—assures a thick fabric of heterogeneity. The city is a space of "encounters, focus of communication and information" and a "place of desire, permanent disequilibrium, seat of the dissolution of normalities and constraints, the moment of play and of the play and unpredictable" (Lefebvre, 1996, p. 129). Urban is space constantly in flux, being made and unmade according to both the territorializing machinations of capital and the people's use and repurposing of space according to their needs. Beyond city regulations and the legal frameworks that determine how people can use theses spaces, grey and black markets crop up, houses become stores, streets can be repurposed for impromptu performances and expressions, and buildings can be squat or become the site of raves. Space is not limited to proscribed usages but is instead an open work that can and is repurposed for other occasions and other usages, from street festivals and sanctioned reimaginings of

space to illicit trade and riots. Space is not a static entity but one that often is changeable and flexible.

There is a problem though in the spatial practice of justice and that has to do with the actual exercise of justice as an act of law. Between space and justice an exchange, relation and transformation must be enacted and embodied for a transformation in the ambience of space, as seen in Chapter 1. Furthermore, the body and its affective and political registers, in its possibilities and applicability, must be situated within both justice and space. This is because justice and the act of justice, is necessarily related to one's body in one space. Spatial justice must eventually be linked to an idea of power that operates in and through space and the knowledge that something is not right, and there needs to be a corresponding desire to challenge power and to be recognized by that power. In terms of normalizations this recognition is achieved (with hope) through the institution of the law and the recognition that some laws are unjust, deny people their rights, and must be challenged and changed. The question arises how to challenge the legal framework and attempting to operate within it, particularly in neoliberal spatial practice which has been largely successful politically by challenging and changing laws in order to disposses people of their work rights, housing rights, and rights to be human. What benefit can operating within the law, which largely seems to be rigged and oppressive, have when challenging injustice? Law though is a process that constantly challenges norms and is re-written to adapt to those norms. Rather than being a stable and certain set of prescriptions, the law is always in question and undecided in a flux of uncertainty. The law may offer direction as an imagined stable norm, but it is in reality an open concept of inconsistencies.

Andreas Philippopoulos-Mihalopoulos in *Spatial Justice and the Geography of Withdrawal* has argued that the notions of spatial justice put forth by thinkers like David Harvey and Edward Soja have largely misunderstood the connection of justice with space. Philippopoulos-Mihalopoulos argues that what is largely missing is a strong theory of spatial exchange. By doing this thinkers like Harvey and Soja offer a weak conception of space (add space to any topic and stir) that keeps space in its adjectival form as merely describing the term justice rather than having justice act as a spatial category. This keeps space a background to society, the human, the political, which all remain stable categories

and go unchallenged, maintaining claims to being a universal category rather than the awkward, angular, and unpredictable conception of space that it really is. Justice, remains a point in time at which we will eventually arrive, but not now. That is, the legal conception of space largely ignores the fact that a person occupies space actively and that the ethics of legally challenging the right to that space demand a radical withdrawal from that space before the claim of another who appears before the law: "the justice of judgment will depend on law's answer to the unique and singular demands of the person who comes to the law" (Philippopoulos-Mihalopoulos, 2010, p. 205) This coming to the law is crucial as it determines that the law is space that needs to be activated by an arrival and an appearance, and more crucially it brings to space a notion of movement and a rhythm. This moves space out of its dormant state and rejects the adjectival form of space that qualifies the subject as a part of the spatial, in favor of the verbal: space as the act of spacing.[47] By verbalizing space and making it active Philippopoulos-Mihalopoulos emphasizes the social lived aspect of space that we find in Lefebvre and Deleuze: space is not static and still but is a process always becoming, being made and unmade, and taking new forms. It is in this process that laws are re-written and that ethics and justice are reinscribed with new nuances or abolished all together.

But there is more. The activation of space is not just in the verbalizing of space (spacing) but also occurs through the coming to the law and verbalizing and expressing the problem of injustice and participating in a hearing. Having a voice that is listened to is important to be a fully present subject. Space is activated in the processes of the act of speech and the listening to that speech. The law does not begin and end with its codification in statutes and legislation but derives from moral codes and norms that have been agreed upon by the community or by certain influential members of the community who have the power and access to power to impose both their morality and their ethics. Of course the law cuts both ways and a hearing does not guarantee justice as much of the legal apparatus is caught up in maintaining the power of certain elites at the expense of the rights of many. The action of the law is much more frequently used to dispossess

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[47] Philippopoulos-Mihalopoulos is making an argument for the post-structuralist approach to the law and references the ideas of Jacques Derrida in this thought alluding to the idea of withdrawal mentioned above with a subject deferring their space that the ethics of law and justice demand in an encounter.

people and wielded as a punishing club. The law and notions of justice construct a line that encloses what is considered, through the codification of law, to be a legal or an illegal behavior. Justice is presumed, but not necessarily attained on either side of these laws. Indeed, from the enclosure or limitation on the activation of space that we find in the law, a number of boundaries are constructed that delimit how one can act and what one can expect as they move and encounter different spaces and places, both private and public.

Sodomy laws, which outlawed queer sexual acts while usually allowing the same acts if performed heterosexually, were ruled unconstitutional in 2003 in the case of *Lawrence v. Texas.* Despite the Supreme Court ruling, many states have not formally repealed their sodomy laws and maintain them on the books.[48] Significantly, these crimes are considered "crimes against nature" and include acts such as bestiality, sex with minors, anal sex, and sex in public. It is these latter two that are important for this chapter. The body is the location at which the law prohibiting queer sex in Griffith Park is acting upon in order to control what the body can and cannot do. Law then becomes a mode of disciplining the body but also of controlling where it can and cannot move or what kinds of space it can occupy. The queer body becomes a disruptive presence, an unnatural being in the 'natural' space of the park. In short, the queer body does not belong to 'nature' and therefore needs to be expelled from the natural environment.

Queer sex has a long and embattled history with interpreting how public space can be used and understood by queer communities largely dispossessed of the simple right to demonstrate desire in public. Public space has been under threat from a number of quarters, particularly those of free market and neoliberal fundamentalists, throughout the rise and extension of neoliberal ideologies and policies of the past forty years. Arguments of morality, values, and common sense usage, have policed and restricted queer publics to specific zones that demarcate where queerness is permitted. These zones are contentious within a heterosexual public sphere: much of queer history is a history of the violence and denigration of these spaces as degenerate and subject to both harassment from both authorities and public opinions. Neoliberalism's deployment of a totalizing apparatus of

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[48] A representative case is the state of Louisiana who rejected in 2014 the repeal of their 'crimes against nature' laws which read in part: "Crime against nature is the unnatural carnal copulation by a human being with another of the same sex or opposite sex or with an animal" See: (Smith, 2014)

security and criminality has seen public space and people's rights to public space being removed through surveillance, privatization and policing. The threat to public space and the privatization of it in all forms re-implements the expulsions and dispossessions enacted by the initial enclosure movement, especially in terms of the public space of the internet and the shaping of traffic, but also in its very real material forms of streets, parks, squares, and sidewalks. New York City's efforts under Mayor Rudy Giuliani and William Bratton to clean up New York often to the length of privatizing public space and of expelling undesirable elements, the poor, the queer, the raced, from these private spaces. Zero tolerance laws and disorderly crackdowns become methods, as magnificently and harrowingly researched by Andy Merrifield in his book *Dialectical Urbanism,* of displacing those who need public space the most and replacing it with the needs of the spectacle, as theorized by Guy Debord, giving it more space in which to peddle capital's messages. The expulsion and limitation of gay rights can be read as a rehearsal for the broader absorption of queer spaces into straight and heteronormative forms of specialized neighbourhoods, straight institutions like marriage, and state participation via the military. As queerness gains cultural cachet and acceptance within the public sphere there are still major contentions around queerness, especially as it is extends beyond those expressions outside the prescriptivism of marriage, children, and property ownership. As an issue, queer public space defined through radical sexology and radical queer politics challenges many to confront and be confronted with those aspects of sexuality still being debated and argued over.

4.4   Rechy, Horror, Noise

We are now in a position to begin to deal with compositions created by John Rechy and Ultra-Red and their relationship to nature, landscape/soundscape, and law. I begin by recalling and expanding the notion of landscape as a space that vibrates with spectral traces or what we might call lines of composition or striation, to examine haunting as a way of understanding the effects of force and meaning. Haunting is terrifying precisely because it is a way of abuse making itself known in our everyday life and this is especially true for systems of power supposedly finished their abuse. Haunting is "an animated state in which a repressed or unresolved social violence is making itself

known, sometimes very directly, sometimes more obliquely" (Gordon, 2008, p. xvi). Haunting is an experience that brings the trauma into a kind of clarity that distorts the familiar and that moves one outside feelings of security. In this way, haunting opens up the enclosed and secure space to the outside experience of time and space. Gordon writes "haunting describe[s] those singular yet repetitive instances when home becomes unfamiliar, when your bearings on the world lose direction, when the over and done with comes alive, when what's been in your blind spot comes into view. Haunting raises specters, and it alters the experience of being in time, the way we separate the past, the present, and the future" (Gordon, 2008, p. xvi). Haunting is a repetitive and atmospheric, a kind of ambient condition where experience becomes unframed and the territory is no longer familiar; it is uncanny, as Freud described it—an unfamiliar feeling of doubt and terror—a spreading, vague, weird, darkness.

Rechy, a queer Mexican/American writer best known for his first novel *City of Night,* published *Numbers* in 1967, which explores this vague weirdness through the story of Johnny Rio, a Latino hustler haunted by his past. Three years previously he had been a hustler in Los Angeles' street scene. Narcissistic, beautiful, and confident, Rio has been in retirement from the street, living with his mother in Laredo, Texas and working for his uncle and in general, leading a quiet and unexciting life, working on his body and staying alone. Something, a force, a reckoning of some sort, has summoned him back to Los Angeles, what Rio calls the, foggy, clouded, city of dead angels: "(even when he lived there he though of Los Angeles with its ubiquitous advertisements for interment —as a "swinging cemetery" a "graveyard of fun"; have-a-ball-on-your-own-gravesite!), Johnny Rio appears moody, almost sinister, like an angel of dark sex, or death" (Rechy, 1967, p. 16). Rio is both haunted and haunting, coming back to the scene of his hustling days, which he left suddenly and dramatically and preoccupied by his own image, his still young, fit, and attractive body; tasting his own sweat and constantly checking himself in the mirror. Johnny Rio though is a one way street: he allows others to touch him, suck his cock, and feel his balls and rim him, but he never reciprocates; that is not his scene. He returns to L.A., entering the Cloud, and thickness of traffic and anonymous sex. The recurring image of the cloud emphasizes the space that Johnny Rio inhabits is a separate reality, another world that he has returned to. He immediately runs into men who want

him, returns to past lovers who took care of him and have since moved on, and reconnects with a group of sophisticated and successful writers whom he was involved with before. Johnny Rio has come to settle an account with his past, which only emerges and forms a part of his quest and appears to him the more men he gets off with. Johnny wanders L.A., entering the queer movie theaters and coming on and letting himself be fucked. This time it is decidedly not about money. Johnny Rio has given himself ten days to fuck 30 men.

Numbers is a pornographic and extremely masculinist account of L.A.'s 1960s queer cruising scene. In a 2010 interview with *Vice* Rechy called *Numbers* a sexual horror story: "it is a very serious book—very, very serious, and it was really about being haunted by death. The man who's cruising Johnny Rio all throughout the book, he becomes more and more attractive, and I wanted him to be Death. I don't think anybody saw that" (Lafreniere, 2010). *Numbers* is not simply a story of an insatiable hustler but concerns an otherworldly, immaterialism that at times reads like a late period Federico Fellini film. Beginning with a quote from "Numbers 9:16":

> It was always so; during the day
> The dwelling was covered by the cloud,
> Which at night had the appearance of fire.

The "Book of Numbers" concerns the exile of the Israelites and their movement towards the Promised Land; it is a book of exile, nomadism, wandering, punishment and redemption. Moreover, both the "Book of Numbers" and *Numbers* are a testament, a demonstration or a testimony of something that has happened, one from the word of God and the other from Johnny Rio. The sacred and the profane come together in Rechy's novel, as Johnny looks for a kind of redemption in pleasure; a recovery of his past or perhaps a recuperation of having to get paid for it. Much like the fairy tale of the *Red Shoes* or the film of the same name, where the red shoes engage an unstoppable compulsion to dance, Johnny is compelled to have sex. Johnny is split between desires and needs and between desiring to be wanted by everyone but by his need for love and his inability to consummate any relationship in a meaningful way. Johnny can't stop even as he understands the meaninglessness of his actions.

Rechy's novel opens itself up to a rich variety of readings, but it is the ecological that contains the most interest here, as it is Griffith Park that provides the location for

Johnny's sexual annihilation. Deepening the connection to the Biblical, when Johnny first comes to the park, we learn that the park had been ravaged by a great fire, making the territory of the park glow a fiery orange that was visible from the city (Rechy, 1967, p. 108). When hustling, Johnny never went to the park because the trade there was not financial, but primarily sexual. Rio has of course heard of the legend of the park in breathless whispers and "tones of excitement" and this drives him to Griffith Park. Rio's relationship to the history of urbanism and observation is salient: Rio spends much of the novel as a spectator and as a mystery, someone uncanny who has returned to exact a mysterious form of revenge upon himself and upon the men who want to use him for his beauty and his body. The familiar heterosexual male, which so much urban theory has assumed as its subject, is decentralized through Rechy's queer tale: Rio is not quite the affluent flâneur of modern theory and though he is a hustler, his relationship to the money side of his sexual transactions is negated by his refusal to accept the cash, complicating his status as a male prostitute. We have to wonder, what draws Rio so desperately to the park and what his actions within its spaces may signal. Rather than a space of reality, Rio's L.A. and the park in particularly are an oneiric space, the place of a dream or a nightmare or a fantastic space where the markers of reality are effaced by the imaginary events of the plot's unfolding.

The space that Rechy explores is clearly a fantastical natural space such as that explored by Rosemary Jackson and the 'mennipean' explored by Mikhail Bakhtin, an ancient Christian and Byzantine form of literature prominent in the medieval, Renaissance and Reform period writing that "moved easily in space between this world, an underworld and an upper world. It conflated past, present, and future and allowed dialogues with the dead. States of hallucination, dream, insanity, eccentric behavior and speech, personal transformation, extraordinary situations, were the norm" (Jackson, 2003, p. 14). The *menippea* are transgressive stories that shatters unity and celebrates incoherence: that emphasize the unnatural. These trends, as Bakhtin has traced, continue into modern and postmodern forms of the fantastic literature, where people have become alienated from nature, each other, their labour and themselves. For Jackson this severs modern fantasy from its connections to the carnivalesque and community, "the destruction of 'organic' order" (Jackson, 2003, p. 16) transforming the *menippea* into a

confrontation with reality that confuse representation and mimesis: "Fantastic narratives … assert that what they are telling is real — relying upon all the conventions of realistic fiction to do so – and then the proceed to break that assumption of realism by introducing what – within those terms – is manifestly unreal" (Jackson, 2003, p. 34). Though *Numbers* is very much a book about the city of Los Angeles it has a much deeper relationship to the wilderness and public parkland that make up Johnny Rio's descent into his quest. From a contemporary perspective the themes are a bit obvious falling into the overarching rebellious outlaw literary trope, but Rechy complicates the "naturalness" of the story by narrating a series of homosexual encounters, what would especially at that time be seen as pure transgressions. In Rechy's novel Griffith Park constitutes an imagined world, a fictionalized space where gay sex is barely policed (though references and paranoia of vice squad busts and entrapment appear throughout the book) and where Johnny can find the men he needs to for his testimonial. The world of the park is conventional, in that it is constructed and populated with the characters we might expect in a realist type of fiction. What makes the park extraordinary is the kind of sexual utopia that Johnny Rio is able to find there, as a kind of return to innocence and Eden shattered by the need for Johnny Rio to keep score, to make his testimonial an accounting of his encounters. The park though is not a space of redemption, but rather a space of falling, a space where Johnny Rio confronts his mortality and realizes that he will die, regardless. Johnny Rio is not merely counting conquests, but is counting down his experiences, the markers of time marked by regular appearances of the man in the red convertible, who can be nothing other than death himself, and Johnny's compulsion to look at himself in the mirror:

> He drives to the Observatory. To the Mirror. It's becoming part of a Ritual. Is the face back? No. He's handsomer, more desirable every day. (How the blind hell could that mothering son-of-a-bitch prefer that other guy to *me!*).
> Without preparation—as unexpected as the first bolt of lightning in a sudden storm—this thought strikes:
> Why am I here?
> To stop the flow! A statis in time! A pause! The liberation of orgasm! Over so quickly! Only in retrospect!
> Johnny is grasping for an important "reason" in his sudden chaotic and contradictory thoughts.

>   Pushing those thoughts away, he surprises himself in the Mirror. He's caught a glimpse of another face. Not the distorted one that grimaced at him so hideously three years ago. Not the lean, sensual, dark-angel face either. Another face: a face he's never seen before.
>   A face marked by enormous, bewildered sorrow (Rechy, 1967, p. 149).

Just prior to this remarkable scene where desire, time, weird doubles and revelation all come together Johnny's "world had collapsed" when another young beautiful hustling boy had scooped one of his conquests leaving Johnny in this state of existential crisis. As a narrative moment, this scene enacts Roland Barthes' pleasure, that moment "between two edges (the open-necked shirt, the glove and the sleeve); it is this flash itself which seduces or rather: the staging of an appearance-as-dissapearance" (Barthes, 1975, p. 10).

Johnny Rio's body has become a horrific body of accumulation. David Harvey demonstrates how Marx's conception of class concerns a fixed relation in terms of property and ownership over property. Harvey expands this to mean "positionality in relation to capital circulation and accumulation" (Harvey, 2000, p. 102) This allows Harvey to account for the variety of ways that bodies under capitalist forms of production are situated in relation to their different modes of being. Harvey's expansion adds a multiple, relational and flexible notion of the body, which is so integral to understanding how the body is sensually positioned within urban space as a worker, and how the body adapts or is adopted by the various rhythms of everyday life.[49] The body is used up physically and cognitively by capital to produce value and also becomes an object of research for efficiency and for increasing the limits of what the human body is capable of doing.[50] Simply, a body produces (for capital) and exchanges its power for and energy in the form of labor and as a consumer and reproducer. Thus, the body is in "accumulation strategy" involved in the contestation of forces that create it in actual time and space. Harvey writes that "the body is not monadic, nor does it float freely in some ether of culture, discourses, and representations, however important these may be in materializations of the body. The study of the body has to be grounded in an

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[49] "Productive consumption of the commodity labor power in the labor process under the control of the capitalist requires, inter alia, the mobilization of 'animal sprits,' sexual drives, affective feelings and creative powers of labor to a given purpose defined by capital" (Harvey, 2000, p. 103).

[50] For example see (Braverman, 1998; Crary, 2013).

understanding of real spatio-temporal relations between material practices, representations, imaginaries, institutions, social relations, and the prevailing structures of political-economic power" (Harvey, 2000, p. 130). The body is in a relational nexus where no one site is privileged as constituting the others and is also the distributed locus for transforming the world. It is the person in relation to institutions, other people, movements, objects that change the way that world is constituted. The capability of imagining other ways of living our lives or reorganizing distribution or of coming to new understandings about how dispossession and disparity are created and re-inscribed as "the way things are going to be" and passed on is crucial to undertaking the task of militant imagination. The laboring body in both its physical and mental processes is the creative element of progress and creativity for the species.

The concept of "normality" functions ideologically in tandem with the patriarchal order of society in a way that constantly but unevenly reorganizes how we can conceptualize the boundary between normal and other, "naturalized as the way things are or should be" (Hennessy, 2000, p. 25). Queer sex is complicated by its function in late capitalism in relation to capitalist ideology and the way that production and consumption are conceptualized within its matrix. The starting point for understanding queer sex in a materialist fashion is in grasping the ways real material existence depends on the production of what is needed to survive. The continuance and maintenance of heteronormative bourgeois reproduction is entirely dependent the imaginary fixing of stable ideas of sex and gender in conjunction with hierarchical divisions between classes and race. Labor and desire are normalized along a heterosexual social order (Hennessy, 2000, p. 25). Heterosexuality functions as the naturalized and hegemonic expression of sexuality and is maintained through a myriad of discourses, rituals, and social practices such as marriage, family, traditions, and sexual identity. (Hennessy, 2000, p. 22). The queer can be assimilated through these rituals and codes of practice such as allowing LGBTQ people to participate in the consumption of dominant heterosexual rituals such as joining the military and becoming married. These absorptions of queer sexuality fit in well with the reorganization of identity under late capitalism's exhortation to play with identity and to slip through and lubricate the cultural coding of what is acceptable: "Postmodern incorporation of a queer 'gender fuck' into commodity culture replaces the

binary logic of liberal moralism's vacillation with the logic of the supplement. Here identities are fluid, open to resignification and recontextualization" (Hennessy, 2000, p. 69).

In the context of theorizing the body within late capitalism, Hennessy's argument is situated neatly within a certain kind of theoretical concern of 1990s cultural ideas. Importantly though, Hennessy brings a class analysis to bear on her analysis of sexual identities located within the rise of neoliberalism and the intensification of class war since the 1970s. Within this turn to class, is the idea that the ruling bourgeoisie's fears of queer subjectivities is located in the potential relationship and alliance that might form between people across the various stratifications of the class structure, disrupting the 'natural' order of conservative hierarchical thinking and challenging the social structures that ensure domination. In Hennessy's conceptualization the ruling bloc deploys a number of strategies that ensure that solidarity remains unformed: "these strategies span many institutions and social practices. They include a growing emphasis on state repression and violence as well as efforts to shape ideas about how society should be divided —how to assign loyalties along lines of national, ethnic, racial, sexual, and gender difference" (Hennessy, 2000, p. 14).

These loyalties and identifications are embedded within the cultural institutions that construct the epistemological consciousness of subjects and their social identifications especially that of the individual free to pursue their desires. In her Marxist feminist breakdown of class, Hennessy sees the division between owners and workers as being "reproduced, though never simply or directly, through the forms of consciousness that legitimize, naturalize, or conceal this arrangement" (Hennessy, 2000, p. 177). As a strategy of ensuring class division, identities based around ideological norms are located within identifying class division along confused and blurry lines of lifestyle choices instead effacing the very real aspects of exploitation that exist in America. One of the key sites of the class struggle must be located in and at the threshold of the body and its policing by the ruling bloc in its deployment of norms of class, race, gender, and sexuality.

Johnny Rio's worthless accumulation can be thought of as form of labour and has the same effects of working on his body, his youth, and his desire. For every orgasm and

expenditure of sexual energy, Johnny Rio loses his face and his youth to time. Pleasure here is the necro-pleasure of the body as a living thing, but also the pleasure of recording, of finding the evidence, of exploring the gaps between the edges of being and becoming. Johnny's body, which is astoundingly sexual and perfect, is becoming marked as he descends deeper into the labyrinthine wilderness of Griffith Park. He falls and bruises his perfect body. The park becomes a temple. History is being written on Johnny Rio's body—both the history of his conquests and encounters, but also the history of the park, the shape of Los Angeles, the metamorphosis and emergence of the dark sexual angel who cannot find love. Johnny Rio begins to embody the palimpsest of both the urban and the historical.

Rechy's novel is a novel of process and movement, of temporal duration and its ambiguities and forces, of the mark, the cruise and the hustle. But this is a movement in negativity, which is what gives it horrific contour: Johnny Rio is not going anywhere and the count is never going to satisfy—there simply is no number high enough. At the end of the novel, Rio has an uncanny encounter after being chided by his cohorts that he needs to push further with his desire to find satisfaction, to explore that territories of himself and desire that he is not familiar with:

> And then with kindness Sebastian says: "But you still haven't explored … a further country, dear John. And until you do, you'll never know if *that* is *it*: yes, what could, just possibly could, make you happy. Until you do, you simply can't be completely —truly—free of a world you've explored only in part—and I do know you yearn, truly, to be free within yourself"
> "What further country?" Jonny asks, knowing the answer.
> "The country of sharing mutually of course, one for one," Sebastian answers.
> "And—perhaps—of finding *one* number."
> And so again the recurrent echo: the unexplored country (Rechy, 1967, p. 236).

Soon after this scene, Guy, a beautiful dancer who acts as a double for Johnny Rio in vanity, youth, and temporal unease, seduces Johnny with a pact of liquor and pills bringing Johnny to a place where "the fantastic will once again become the expected in Johnny's strange life" (Rechy, 1967, p. 236). Johnny, who cannot get hard, and cannot penetrate Guy, ejaculates weakly and without ever achieving an erection, affirming that the country he was to explore was not for him and affirming that he has not beaten the

park (Rechy, 1967, p. 243). In a fury, Johnny returns to the park and fucks a young anonymous man, afterwards washing his genitals frantically and obsessively in the observatory washroom. Johnny sees that his reflection in the mirror has changed: his eyes, "the crystal-souled sadness of the one discovered in the park" (Rechy, 1967, p. 248). Subsequently, Johnny, whose penis has been the source and focus of all his feeling throughout the novel needs to affirm sensation by seeing it in the mouth another: "But Johnny's prick is so numb it feels soft between the other's lips. He looks down, assuring himself visually of the contact" (Rechy, 1967, p. 250). Johnny needs to recognize, to be able to see that in fact he is being touched, as he rages around the park with his cock getting sucked, he begins to count the contact, the merest of touches in a desperation of trying to get as much as possible, an insatiable loneliness. The park eventually engulfs Johnny:

> Johnny stands alone in the Grotto, and he looks through the trees of the Park— beyond the falling hills and toward the ghostly city, which is impassive and unconcerned; another world: locked, like the sky by the heavy mist. And he no longer notices the Cloud: it's become his sky.
>   A silence shrieks at him: Eeeeeeeeeeeeeeeeeeeeeeeee!!!
> Eeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeee!!!! (Rechy, 1967, p. 251).

What is this shrieking silence that Johnny hears so decisively? Johnny has been absorbed by the park and has entered a new territory of his being in a confrontation that echoes Brian McHale's postmodern gloss on Jackson's fantastic as an ontology of fiction rather than an epistemological deep structure:

> The fantastic in other words, involves a face-to-face confrontation between the possible (the "real") and the impossible, the normal and the paranormal. Another world penetrates or encroaches upon our world … or some representative of our world penetrates an outpost of the other world, the world next door…. Either way, this precipitates a confrontation between real-world norms (the laws of nature) and other-worldly, supernatural norms" (McHale, 1991, p. 75).

The novel ends with Rio confronting death, embodied by the man in the red convertible, accusing him of following him and demanding to know what his deal is. Death, ambiguously answers Johnny with a counter-accusation that Johnny has been following him. Johnny sees himself trapped and reflected in Death's gaze: "Johnny sees himself

clearly reflected. Two faces, trapped, very small, on in each pool of the glass" (Rechy, 1967, p. 253). Johnny drives away, thinking that death is a "weird motherfucker" who gets off on following people around ("that *is* his scene—following people!"). Johnny, is of course correct, but cannot recognize the spectacle of death for what he is and where he is imbedded through the merging of the faces on the cars glass window. Johnny and Death are a palimpsest. Johnny Rio is trying to go against nature, frantically asserting his virility, acting wildly in the wilderness in order to evade time. Like an explicitly queer Dorian Gray, Johnny Rio tries to evade time but cannot. In the end, Johnny Rio is overcome by the sensuality of the park and he becomes a part of the world he has not been before: a being who has emerged into a new world, or a new territory of the self that maps and accumulates an empty time: the time of becoming death.

4.5   Rhythms of Political Economy in Public Space

Rechy's horror novel and Ultra-Red's sonic politics resonate with one another across the years and within the queer politics that both are engaged with. Most obviously Griffith Park is the place setting explored by both Rechy and Ultra-Red. Ultra-Red's recording and album design signal a number of returns and a mapping of both the recreational and geological, which we might read as the resonance between the social and the natural and the law and its transgression, placing Ultra-Red's work as a type of uncanny geocriticism or a "topophongraphy" that brings together ideas of recording space and place as a type of writing that is broadcast and performed for a listener. Ultra-Red are concerned with a historical understanding of the park as a "queer space" and the erasure of that history through the displacement and legal exclusion of queers from accessing their space.

For Rechy, the park is a labyrinth, an uncanny place filled with awfulness, but for Ultra-Red, the character Johnny Rio serves as a marker in queer history of a different kind of American queerness and its relationship to the natural. Johnny stands in an uneasy relationship between the city, the park, and his homosexuality. These elements echo some of the terrains mapped in Freud's explanation of the phenomenon of the uncanny. The uncanny is a strange repetition or reappearance of a certain situation, person, or event, much as Gordon explains in terms of haunting. Rechy's notion of 'nature' is monstrous

and dark, the park in the city is both a refuge and a trap—a supernatural space—that both attracts and repulses Johnny Rio as he repeats his need to 'score' with a numbing desire. Commenting on Freud, Timothy Morton notes this relationship between the inside and the outside, the canny and the uncanny, and subsequently nature and culture as a series of doublings, foldings, and entanglements equating these weird copies with a notion of the uncanny's ambience and the habituated rhythms found in writing (Morton, 2007, p. 178). The uncanny brings down a spooky ambience, like Rechy's fog over L.A. and consists of vibrations or throbs, that Morton directly ties to the feeling of being lost in a forest: "A 'vibe' or atmosphere is rhythmic: it comes 'again and again' when we are 'lost in a forest, all alone.' Forests are iterations of trees, and hence highly uncanny" (Morton, 2007, p. 178). When we are lost in a forest, we return to that which is familiar, a place or a landmark that beckons us and anchors us: we look for a place that we can return to in order to get our bearings.

Significantly, the image of a child being lost in the dark also characterizes Deleuze and Guattari's initial explanation of the refrain and its relationship to territory. A territory is built from the refrain, which is a fundamentally constructive process that composes and brings together a number of diverse components and organizes or unleashes any rhythmic patterns that construct territory. The refrain can be simply defined as "any kind of rhythmic pattern that stakes out a territory" (Bogue, 2003, p. 17). Conversely, the refrain also opens up towards becoming in order to recompose these elements as well. Deleuze and Guattari note three aspects of the refrain: 1) singing a song as a reassurance against the chaos of the dark in order to provide comfort and a point of order as things begin to feel wrong; 2) the home, as a delimitations, an organization of "limited space" to keep the forces of chaos outside, a marking of territory and finally 3) the opening of the circle, the breaking of the delimitation, an improvisation that joins with the World, the following of a line that drifts into "different loops, knots, speeds, movements, gestures and sonorities" that opens the territory up to other possibilities. The refrain has three aspects that can be thought of as processes of building, organizing or assembling that protects and to provides comfort and stability against the world, the drawing of a circle or the marking out of a territory or property, and the continuous need

of deterritorializing to rupture the circuits of habit and repetitions all of which operate together rhythmically to form the territory.

The refrain is a form of marking space, of experimenting with the line, and of opening the subject up to movement, or in Grosz's formulation: a home, a yard, and a way out (Grosz, 2008a, p. 53). Thus, we have three processes or series interconnected and joined in becoming that move from territorialization, deterritorialization, reterritorialization; chaos, milieu, territory; rhythm, refrain, music and can be mapped to different processes of sonic production. We can therefore come closer to understanding Deleuze and Guattari's sonorous focus as rhythm becomes expressive as we move into the contemporary period of post-Romanticism where forms, matters and themes of art become forces, densities and intensities in the assemblage of what Deleuze and Guattari call the sound machine, which "molecularizes and atomizes, ionizes sound matter, and harnesses a cosmic energy" (Deleuze and Guattari, 1987, p. 343).

Taking its title as a direct homage to Rechy's novel, *Ode to Johnny Rio*, released in 1998 on Terre Thaemlitz's Comatose Recordings label, is the first part of Ultra-Red's *Second Nature* project consisting of two albums. The EP consists of two tracks 'Auto Body' and 'Cruise Control' and two remixes of 'Cruise Control,' which also makes it on to the *Second Nature* album. Ultra-Red's preoccupation with Johnny Rio and Rechy's novel is to acknowledge the echo that exists across time while rejecting Rio/Rechy's struggle with his coming to terms with his sexuality Peter Doyle explores the ramifications of the refrain through popular music's synthetic echoes and reverb arguing that the echo may be paradigmatic of the refrain's deterritorializing effects, due to its constant return through difference: "a sound emitted here is repeated there, the space in-between is thus delineated, mapped, known, possessed. Or perhaps the opposite occurs; the echo is diminishing, retreating, and irretrievably other. The echo and the space between here and there is alienated, lost, unknowable" (Doyle, 2005, p. 18). The refrain never returns in the same way and Ultra-Red are explicit in their "rejecting [*Ode to Johnny Rio's*] existential despair for a materialist approach to queer space" (Ultra-Red, 1998a). The sounds on the EP are largely organized around the sonics of cruising coupled with the sounds of nature in the form of insects stridulating, engaging through the echoes with the sonic spaces, both public and private that Rechy uses to structure his novel.

This materialist approach takes the form of a political economy of public space that pits the benefits and costs of public space and leisure against the private value of territories of exclusion. As a mapping of sound that produces a sonic object, *Second Nature* traces the rhythmicity of a public space occupation that was initiated against harassment by the park rangers, residents with property encroaching on the park, and the Los Angeles Police. For Ultra-Red the primary concern of their occupation concerned the class and race based assault on queer desire in a public space that had a strong historical precedent for sex in general and queer sex in particular. The object of the occupation was to overturn the territorialized public sphere by imagining a public space permeated with private desire—to bring the privatized realm of sex and sexuality into public consciousness—thereby complicating the private/public divides. Ultra-Red attempted to "detourn the bourgeois character of a public sphere which excludes any recognition of class conflict - specifically, an awareness which may lead to actions against bourgeois interests" (Ultra-Red, 1999). These queer and sexual actions in public space forms a part of the reaction against bourgeois interests initiated by the homeowners association in Griffith's park and the response of the LAPD and park rangers. Ultra-Red writes that,

> Pressured by a local homeowners association to 'rid Griffith Park of the gays,' Los Angeles Police descended upon the park with mounted patrols, a phalanx of squad cars and helicopters. Within minutes, LAPD evicted several hundred mostly black and Latino queers on the grounds of being a public nuisance. Again, the sight of queers in public space is not the source of antagonism, but rather the ambiance their desire produces. An ambiance, which amplifies competing claims upon public space, particularly a public park defined by 19th century urban planners as, 'pleasure grounds' (Ultra-Red, 1999).

We see in this short description a matrix of tensions, or rhythms, between deterritorializing queer desire, the policing of behavior along territorialized sexual and racial lines and the trumping of property rights over public use value and an ambience that has to do with a transgressive desire. We also hear in the expression of "ridding the park of the gays" a diachronic resonance of Griffith Park's connections to its own violent past of colonial displacement of lands and the authoritarian misogyny Griffith himself. The space of the public, a space supposed to be created and used for and by people comes into tension with the actual bodies that make use of that space.

The presence of queerness in the park in the form of sexualized and racialized bodies creates an intolerable ambience that is countered by Ultra-Red through a project of utopian sound creation. Ultra-Red write that they have been "compelled to compose an ambient pastoral which retraces its steps from the given, back to the utopian" (Ultra-Red, 1999). Ultra-Red proposes an imaginative movement, a line of flight, through space and time, across the geography of the park and the space of public sex, and the history of queerness, that has been covered up and ignored. It is here that we return to notions of rhythm we have explored using Henri Lefebvre's notion of rhythmanalysis and connect Lefebvre to the repetitive vibrations and rhythms theorized by Deleuze and Guattari to follow the resonances between Rechy, and Ultra-Red and the idea of acoustic ecology and sonic mapping.

Though often unacknowledged, and overshadowed by Deleuze's interest in painting and literature, Deleuze and Guattari's work often engages an intense interest in music helping to explain their particular account of the world. This is especially clear in their attention and elaboration of the refrain, and its role in the processes of becoming and territorialization in relation to the formation of milieus.[51] The milieu is the atmosphere or surroundings that form territories emergent with the rhythms and melodies constructing it. The milieu is characterized by Deleuze and Guattari as a "block of space-time," a bringing together of that which emerges from chaos, rhythms and melodies, which provides the directional vector from which a point of order may derive or from which a territory may be formed. The milieu exists by a point of periodic repetition that "produce[s] a difference by which the milieu passes into another milieu" in the creation of the territory.

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[51] Deleuze and Guattari's theories of music and of rhythm are not without their problems. First, is their almost exclusive focus on musicians of the great Western modernist tradition of composers—Boulez and Messiaen are representative here. Furthermore, Deleuze and Guattari's examination of becoming music and particularly music that can be considered minor, there is an almost complete absence of anything popular or that engages with rhythms and melodies outside of the high modernist classical school: i.e. jazz is discussed through Messiaen's problematic theorizations; the synthesizer is discussed using Boulez. As Steve Goodman notes this "elide[s] a set of problems and [...] limit[s] the potential of their wider rhythmanalytic innovations" (Goodman, 2010a, p. 115) Second, is the lack of any explicit discussion of soundscape or the ear, which given Deleuze and Guattari's cosmic and geological concerns, their theoretical focus on chaos and milieu, and discussion of animal music (birdsongs, wolves), seems a strange and critical oversight to miss the actual sound of the earth and its biosphere itself. For more see: (Goodman, 2010a; Hulse and Nesbitt, 2010)

What is important here is the vibratory nature of milieus in connection to one another, as each block of space-time is established by intervallic "repetition of the component," the component being the formative part or constituting vectors that combine to form the territory. Milieus are in relationship to one another by communicating between their exterior materials, the interior elements of their composition, and the transitional atmospheres of tissues and boundaries (Deleuze and Guattari, 1987, p. 313). For example, a person is situated in an ambient space in relation to the city, other bodies, animals, vegetation, the air and atmosphere, which are composed of the chemical and biological processes going on around them, including the sonicity of the space where they are located. The body itself has an internal milieu of organs, circulations, and quotidian rhythms that connect with the other rhythms and patterns that relate to the waning of the day, the need for food, etc.

This rhythmic organization is not to be confused with metrical appearance of the same or ordered repetitions that count time off procedurally and metrically. Instead a variety of rhythms exist between different movements, temporalities, and situations joining together in temporary rhythmic intensity. Rhythm exists as an in-between in the formation of milieus: "rhythm is the milieus' answer to chaos. What chaos and rhythm have in common is the in-between—between two milieus, rhythm-chaos or the chaosmos" (Deleuze and Guattari, 1987, p. 313). Elaborating a bodily example, Bogue explains that the rhythmicity of the milieu is a repetitive alteration between different milieus and sub-milieus; the rhythms taking place between the different milieus in response to external environments as well as internalized processes of bodily changes and regulation (Bogue, 2003, p. 18). Milieus are not in isolation from one another but instead overlapping and integrated through the betweeness of the rhythm: "Meter is dogmatic, but rhythm is critical; it ties together critical moments, or ties itself together in passing from one milieu to another. It does not operate in a homogenous space-time, but by heterogeneous blocks. It changes direction" (Deleuze and Guattari, 1987, p. 313). Repetitions, echoes, and vibrations: each resonates and come backs differently than the original.

The repetition of the same simply structures and forms metrics and cadence whereas vibration is the stuff of becoming music, of joyful deterritorialization: "Music is

never tragic, music is joy" (Deleuze and Guattari, 1987, p. 299). Deleuze and Guattari unfortunately never theorize sound satisfactorily as a sonic material, but do hint at through their description of the melodic landscape, where "territorial motifs form *rhythmic faces or characters,* and that territorial counterpoints form *melodic landscapes*" (Deleuze and Guattari, 1987, p. 318 italics in original). Landscape here is referring to a "heterogeneous array of features —a terrain— … populated by heterogeneous elements, what is jumbled together: milieus, territories, worlds, spaces" (Bonta and Protevi, 2006, p. 104). Consequently, if the milieu can be treated as a landscape, then it seems to make sense that we could also conceive milieus as soundscapes of sonic becoming. Discussing "melodic landscapes" we find that rhythm, that which vibrates two milieus, becomes the character of the territory in its entirety by maintaining consistency, through augmentation and diminishment of rhythm, melody, and sonic texture: "by the addition or subtraction of sound or always increasing or decreasing durations, and by an amplification or elimination bringing death or resuscitation, appearance or disappearance. Similarly, the melodic landscape is no longer a melody associated with a landscape; the melody itself is a sonorous landscape in counterpoint to virtual landscape" (Deleuze and Guattari, 1987, p. 318).

Rhythm mixes and connects different atmospheres, situations, backgrounds and ambiances together (and…and….and….and….) through the vibratory nature of the milieu ("every milieu is vibratory" [313]) as we move from chaos, to milieu to territory and from rhythm to refrain. Music's movement is predicated on movement and vibration that bring the earth and body together in a process of becoming that engages with the space of becoming in space:

> Vibrations are oscillations, differences, movements of back and forth, contraction and dilation: they are a becoming-temporal of spatial movements and spatial processes, the promise of a future modeled in some ways on the rhythm and regularity of the present. Vibrations are vectors of movement, radiating outward, vibrating through and around all objects or being dampened by them. Music is the result of the movements of territorialization, deterritorialization, and reterritorialization of vibratory force in its articulation of the (the division or difference between) the body and the earth (Grosz, 2008, p. 54).

Resonance and vibration are forms of movement that make the territory sonorous as the movement reverberates and resounds amplifying and echoing the rhythms between the

different milieus. Resonance must take place between two different elements or bodies in order for oscillation to occur. Resonance is an amplification of oscillation in another through the force of another vibration. Rhythm and vibration are the very condition for making the world and life possible emanating creatively out to affect all bodies and matter in the universe.

Queerness offers a future potentiality that has not yet arrived against the pragmatic issues of queer subjectivity and experience, writing that "queerness is utopian, and there is something queer about the utopian" (Muñoz, 2009, p. 26). The pragmatic side pertains to the reality of arrest and harassment in the park, the embourgeoisment of queer identities through military and marriage participation that can be confronted by the utopia of radical queer sex. For Muñoz, as for Ultra-Red, the utopian project is spatiotemporal and maps the traces of queer space and feeling against the "hopeless heteronormative maps of the present where futurity is indeed the province of normative reproduction" (Muñoz, 2009, p. 28). Mapping continues to be a crucial tactic in Muñoz's theory to look forward to the future. Recall that mapping is both a way of finding where you are but also a place where you can experiment with who or what you want to be. *Second Nature* constructs a similar map by working backwards through the spatiotemporal queer conditions of Griffith Park to map a movement from the fragmented to present back to the utopian. For Ultra-Red this forms a retracing "from the given, back to the utopian" (Ultra-Red, n.d.). The retracing that Ultra-Red makes takes the form of a pastoral tale, moving the notion of what is the territory of the natural to the forefront of their acoustic concerns.

Ultra-Red's occupation of Griffith Park interrogates the bourgeois nature of public space that attempts to efface any kind of class antagonism surrounding the use of public space for sexual ends. For bourgeois sentiment, sexual desire can only be a private affair and therefore cannot be something that emerges in the public sphere. The two albums, *Ode to Johnny Rio* and *Second Nature* conceive their recording as a form of public address, a kind of queer public service announcement that acts both as a detailing of harassment and injustice and as the lived reality of social space. As a public address, *Second Nature* is a manifestation of the refrain, echoing Deleuze and Guattari's televisions and radios that mark the territory of the home, that draw the circle around and ward off a bit of chaos (Deleuze and Guattari, 1987, p. 311).

The second track on *Second Nature* "Public Address (C.B.)" gives a history of Griffith Park from a queer perspective, detailing the history of the park as queer public space, the measures taken by Park Rangers such as road closures and painting curbs red to indicate no parking zones, and the harassment and entrapment by undercover police, in order to curb the behavior of gay men in the park. The parenthetical (C.B.) evokes the amateur unlicensed broadcast standard of the Citizen's Band, a short distance two-way radio standard, which can both broadcast and receive and calls attention to the citizen rights of gay people who are permitted to use the park as a public space, just as any other citizen is allowed to. Communicatively, this message is directed outwards toward those willing to listen and those who harass queers on the basis of their sexuality, a spreading of the message out into the public sphere. The required legal negotiation of space is not occurring and a queer public space is being threatened with extinction. This raises the question regarding the kinds of public space sanctioned within the city: if we accept that the majority of space as it is developed is geared towards a specific type of person, usually heterosexual and male, we have to ask if spaces for others can be allowed to exist as a public, but moreover in public. As "Public Address (C.B.)" asserts, within the public space of the public park there is a public dispossessed of their right to be in public: "there is no public in that part of the park anymore" (2:25-2:31). This public right to the park is reinforced throughout *Second Nature* by a four short tracks called "Eclogues,"[52] a series of interviews with the queers that elicit their opinions and that share information of the experiences with entrapment and harassment by the police as well as the general usage of the park beyond sex. What is exposed in these recordings is the social disconnection between what we call public and what we call private as manifest in the planning and architectural layout of the city.

The streets are clearly public, bringing people together and having them move and circulate amongst each other and within a specific public milieu. Parks also are public, drawing people to them for an nice place for a rest, an identifiable point in public to meet and gather, a place to play, a place to walk through, a place to enjoy. At this particular historical moment, ideas about public space are under heavy scrutiny as debates circulate

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[52] An eclogue is a poem that relates either through dialogue or soliloquy a natural idyllic scene or incident.

in the public sphere about who can be in public and in what ways. Ultra-Red address both state harassment, as well as the self-policing morality of queer activists who rally against cruising on the grounds of safe sex. A disturbing refrain arises towards the end of the track which concerns a quote from a park ranger of the goals of regulation and harassment to "eliminate homosexual behavior from the parks" (4:30-6:28) which repeats for almost two minutes. This is not a negotiation or conversation but an eradication of a specific type of park user. Towards the end of the track, the narrator's voice is chopped up and reduced to a repeated feedback that renders it indecipherable, the last audible statement concerning the removal of sexuality from identity, challenging the specificity of policing only queer sex. As this part fades out birdsong becomes the dominant sound, which is eventually replaced by the sound of a car.

As we have seen, becoming music for Deleuze and Guattari is one of the key expressive moments of deterritorializing and one of the key entry points for the myriad of possible becomings—woman, animal, child, minor, etc. But Deleuze and Guattari do not move their analysis beyond music into sound itself, or the sonic. In Ultra-Red's conception of queer acts in public, the existential angst of Johnny is rejected in favor of a materialist examination of queer space. Rather then the total negation of the self that Johnny Rio experiences in his cruising and accumulation which ultimately destroys him, Ultra-Red assert the liberation of sex as an affirmative expression of queer identity, which should be celebrated joyously. Ultra-Red's Johnny Rio is an ode in that it recognizes the historical significance of Rechy's work and resonates the importance of Rechy as a queer writer. But the echo is not simply homage, but becomes a key component in understanding the resonance between *Numbers*, *Ode to Johnny Rio*, and *Second Nature*.

Ultra-Red's echoing of Rechy does not sonically represent the character of Johnny Rio or represent the queer space of Griffith Park. Ultra-Red maps a different and contradictory expression of Griffith Park as both a place of horror and pleasure: they deterritorialize the regulated legal space of the park through a queer sonic mapping. Writing in 1980, on the cusp of the synthetic revolution that has dominated music since that time, Deleuze and Guattari conceive of a sound machine, not as a reproductive machine, but as a "musical machine of consistency" that "molecularizes and atomizes, ionizes sound matter, and harnesses a cosmic energy" (Deleuze and Guattari, 1987, p.

343). The synthesizer as a musical machine of consistency, or composition, may or may not be successful in rendering things sonorous —as anyone who has played with a synthesizer knows it is a lot more difficult then simply pressing a key to make a decent sound on it. There is something between the synthesizer and the idea of consistency— made up of "relations of speeds and slowness, between unformed elements, and in compositions of corresponding intensive affects"— and sexuality that we cannot miss.

I imagine that sonic terrain of *Ode To Johnny Rio* and *Second Nature* as building of Rechy's silent scream at the end of his novel, turning it to a scream of ecstasy, and reversing Rechy's horror to one of pleasure and joy: a surge of conduction—a resisting force. The echoes of this scream are a part of the ecology of the signal processing that occurs between recording, composing, and manipulating the sonic material that makes up the album and the rest of the refrains that characterize both Rechy and Ultra-Red's aesthetic productions that "charted a ringing tone of critical distance eventually given way to low-end fury" (Ultra-Red, 1999). On *Ode To Johnny Rio,* a number of keynotes sonically reoccur: the centrality of the automobile, that " explores the over-determination of property" (Ultra-Red, 1998b) in relation to cruising and the class composition of this cruising. Just as Johnny Rio's car becomes the vehicle for his sexuality and as his radio transmits through what was then a nascent rock music still seen as dangerous, overtly sexual, and transgressive,[53] so to do Ultra-Red focus in on the question of cruising and accumulation, wryly interrogating the complication of the model of a car, the bass system, and the rainbow sticker on the bumper.

Other keynotes, such as insects, interviews with park rangers and queers, oral sex, and ambiences between night and daytime in the park also make up sonic character of the album. Ultra-Red's occupation and challenge to dominant forms of heterosexual and white identities pushes a class analysis of queerness to the forefront, as homosexuality in

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53 Ultra-Red mark this connection between the sonic elements that soundtrack and accompany his cruising of the park connecting the natural soundscape with the electrification identified by thinkers of acoustic ecology and the noise that the radio brings to create a low level drone of everything. "Thirty years ago, Rechy's Johnny Rio drove these same parkways listening to the "electronic murmuring" of the radio. Odes to radical desire like "Wild Thing" and "Satisfaction" "act[ed]" as a catalyst for Johnny's buried despair. Beginning by cruising Griffith Park with a microphone, Ultra-Red's Ode to Johnny Rio records the chorus of birds and crickets accompanied by the din of passing cars, the shuffle of footsteps and the low-level drone of the urban machine outside the garden. Ultra-red's manipulation of this soundscape catalyzes a critique of cruising as controlled by the political economy of public space" (Ultra-Red, 1998a)

the park becomes part of the spatial reorganization of queer space along bourgeois claims to property rights, values, and privacy in contradiction to the democratic foundation of Colonel Griffith's bequeathement. The line that maps the queer experience of sex and the city that provides the material, sonically and bodily, for an imaginable homosexual dérive and the beginnings of a queer cartography. I want to be explicit here about the line as a both a metaphoric marker of differences between people and also as a real set of conditions that limit and define how people are permitted through both legal and social inscription to display themselves sexually and publicly through demarcations of belonging, acceptance and exclusion, depending on where they lie. But Ultra-Red is also opening the territory up to a new call that moves beyond standard ways of being sexual.

Another opening that Ultra-Red pursues is the geologic, a move that I think situates Ultra-Red's concerns with the larger cosmic forces of the earth and a form of sonicity taking us beyond the musical and merely sexual onto the plane of composition: "art is connected to sexual energies and impulses, to a common impulse for more" (Grosz, 2008a, p. 63) In the liner notes to *Second Nature* Ultra-Red note that in their recordings "Bleeps and blips threatened to become music and the panting of erotic excess continually fell under the jurisprudence of the Eye" (Ultra-Red, 1999). This is an interesting way of conceiving the recorded material and becoming. As stated above, *Second Nature's* sonic character includes a number of keynotes or refrains: insects, ambience, automobiles, sexual activity, voices, birdsong, horses, and microphone noise being just some of them.

This opens public space up to Ultra-Red's political concerns, whether deliberately or not, into a territory that moves beyond the human, anthropocentric focus and that includes animals, machines, and the environment itself in its recording. Ultra-Red's recording synthesizes and captures a number of 'natural,' machinic, and human actions and sounds; the rhythms of oral sex, the stridulating of crickets, and the Doppler effects of cars passing along with the vocalizations and repetitions of harassment and violence that accompanies the park: in short a capturing of the forces of the earth that sonically affect people; or has Simon Frith argues the importance of music is not found in how it reflects people and places but in "how it produces them, how it creates and constructs an experience—a musical experience, an aesthetic experience" (Frith, 1996, p. 109). On one

hand, then, Ultra-Red's *Second Nature* and *Ode to Johnny Rio* records are reflective of at least capturing the experience of queer men who cruise and are harassed in Griffith Park, but on a much deeper level Ultra-Red deterritorialize the lines of striation that mark the space, quite literally in the case of the red curbing, that determines the movements of bodies in that space: the territory is opened up to not just a specifically radical queer sexology but to the idea of sexuality itself; not just sensation as a specific thing that happens between two people, but the creativity, the plane of composition, of all things. For Ultra-Red "the bleeps and blips of electro-acoustic performance, like the sighs and slurps of sex, are best experienced al fresco. In the open: an act of nature" (Ultra-Red, 1999) because if we are going to posit universals natural things for the world it is probably going to be sex and music. As the territory gives way, as the ear begins to hear and the eye begins to see and as the body begins to move, we become resonant and vibrational, like the crickets and other 'uncaged fauna' that meet with other forces in the process of becoming other: "Chasing away the residual echoes of long-removed caged fauna, the performance charted a ringing tone of critical distance eventually given way to low-end fury. This too was meant to be a pastoral; all reflective resonance and the harmonious synthesis of industry and leisure. From the edges of that synthesis, a contradicting din arose . . ." (Ultra-Red, 1999).

The way that sex is defined is predicated on ideas of what is natural and where transgression occurs. While there have been shifts in the public consciousness regarding gay rights and the ambience of queer desire the limitations of how a queer body can be in public is still fraught with tensions around such acts as public displays of expression, dressing, and even what we might call a queer ambience. What is often acceptable are the ways in which queer desires are slotted into heterosexual normalizations. This is particularly salient as we know that queer public spaces are often celebrated or now the sites of targeted consumerist culture that uses queer ambience, such as pride parades or identifiable gay neighborhoods or streets, or even gay marriage which are often deployed in the service of capital and consumerist notions of queer identity. Ultra-Red unequivocally reject the "current definition of queer politics as market empowerment" to examine the "clash between libertarian sexual radicalism and bourgeois propriety"(Ultra-Red, 1999). To contextualize this it is good to remember that in the late 1990s debates

over gays in the military and equal marriage rights were in the forefront of public consciousness, as was the continuing specter of the AIDS crisis and the stigmas that surrounded people who were categorized as queer and positive. These scant histories of parks are a deliberate complication and realization of the space occupied is complicated over time by its history and connections to violence through the dispossession of native populations to the very real violence of Colonel Griffith's brutal attack on his wife and the everyday violence of poverty. The park has a unique relationship to pleasure, transgression and what may be called deviance in its wide recognition of place of sexual exchange.

4.6   Conclusion

For Ultra-Red the private domain clashes with the public realm as both the figure of the car and the sexual act become the compass points where queer behaviors are modified and restricted. Edward Soja links the distinction between public space and private property to spatially understood social injustice. For Soja, private property rights have completely trumped and blanketed public space and formed a thick layer of assumptions and that asserts property and market rights over all others (Soja, 2010b, p. 44) The key move of neoliberal economics has been this marketization and privatization of all things held in common and considered public. The boundaries that developed with American capitalism asserted and glorified the right of property over all others. Soja writes of the connection between property ownership and its connections with the state and legal apparatuses as well as the system of rights that allow one free access to public space and the simple right to be:

> Human rights in general and such specific claims as the right to the city become subordinated to the primacy of rights to property … as a result, a finely grained netting of recorded but usually invisible boundaries was thrown over the earth's surface, creating a perpetual tension between private and public ownership and between private and public space that is played out in everyday life all over the world (Soja, 2010, p. 45).

The move to demarcate and grid the world with ownership is a specific political project that distinguishes the world with territorial distinctions and that maintains binaries and lines between class, race, and financial based spatial organization. By maintaining these

boundaries, neoliberal power is able to maintain control over territory and profit off of it as they see fit.

Furthermore, the specter of sex itself, the vibration of human to human is often subject to norms, criticisms, and fears over propriety and what is considered normal. Recent outrage in Ontario over the reformations of the sex education curriculum demonstrates how pervasive and persistent fears over sexuality and gender still remain, especially regarding the education of children. Ontario parents are upset and keeping their children home from school over information provided in sex education over naming of body parts, masturbation, gender identity, homosexuality, and discussions of anal and oral sex. The explicit homophobia and moral superiority of many critics of this plan cannot be overstated. Overlooked, is the often well engrained and embodied cultural markers of queer identify and behaviors that do not conveniently echo majoritarian white and heterosexual identities. Gay cruising, anonymous sex, and multiplicity of gendered and sexualized bodies do not so easily conform or fit into the neat mappings of identities that echo heterosexual identities. Hence the conflict in Griffith Park, which pits queer behaviors, bodies, and identities against what we might call the suburban conceits of those that call for laws that curb the behavior in the park through policing, barring traffic, and issuing tickets to gay men for loitering, as well as entrapping gay men for sexual behavior.

What is at issue here for Ultra-Red is not the presence of queers being seen in public enjoying themselves, but rather the ambiance that their desire produces (Ultra-Red, n.d.). A large part of the ambiance is no doubt due to queer bodies in public sexualized by the people complaining about them: the queer body announces itself sexually simply by positing its identity as a sexual preference. Furthermore, it is no doubt that these queer bodies are also considered diseased bodies, given the connections all around America at the time (and that continues still) between homosexuality, AIDS, and sex. As numerous writers note in the *Policing Public Sex*[54] anthology from 1996, public health legislation surrounding queer spaces where public space has been practiced for years, such as bath

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[54] Colter, Ephen Glenn and Dangerous Bedfellows, eds., *Policing Public Sex: Queer Politics and the Future of AIDS Activism* (Boston, MA: South End Press, 1996)..

houses, clubs, and parks, is largely based on either complete abstinence or strict safe sex practices.

For example, Stephen Gendin notes in his essay "I was a Teenage HIV Prevention Activist" that in the mid 1990s, as researchers began what is known as the second wave of HIV infections among the gay community, New York began shuttering bars and other gay public spaces instead of focusing on other efforts that may have preserved gay public space. The media participated in describing gay sex as lurid and depraved and safe spaces became more and more difficult to maintain across the United States (Colter and Dangerous Bedfellows, 1996, p. 111). Queer ambience is not just a matter of gay sexual expression, but is bound up in with a number of political and social aspects of sex that see queer sex as a transgression from what is considered the norm of sexual expression: reproductive, heterosexual, and even limited by what constitutes sex: penis and vaginal penetration, but not oral, anal, mutually masturbatory, sadomasochistic, spanking.

5   The Weather Networks: Silence, Speed and the Ear at the End of the World

"You have to lose/You have to learn how to die/if you want to want to be alive" —Wilco
War on War

"We're just a biological speculation/ Sittin' here, vibratin' / And we don't know what we're vibratin' about" —Funkadelic *Biological Speculation*

5.1   Introduction

Weather fascinates: we talk about it incessantly and it frames a significant portion of our everyday life, from what we are going to wear to where we are going to go, and how we might get there. Weather connects to our condition as a species and forms a continuously shifting and unstable perceptual atmospheric backdrop that we are almost constantly aware of, especially as we progressively experience riskier and more intensely fluctuating weather conditions. Weather also forms the backdrop for much of our apocalyptic imagination —from religion's vision of a world wiped clean of sin and vice through fire, plague, hail, and rain; to contemporary television programs detailing how the world will revert to nature when humans are eliminated, usually through our own hubris, from the face of the planet; to the common post-apocalyptic cinematic experience of films like 2015's resource depletion horror, *Mad Max: Fury Road* or the pre-apocalyptic supernatural doom vision of 2011's *Take Shelter*. Finally, weather is a part of the discourse around the considerable debates that inform issues around the ethics of consumption, the limits to nature, and the present denial that any of this matters or is just a part of the natural progression of worldly things. Extending previous chapters focus on space, the spatial is opened up to ideas of temporality and duration to examine the sensations produced, often in the form of a kind of sonic horror, of the acoustics of ecological change as heard in Chris Watson's recordings of long durations *Weather Report*. In the Anthropocene—the contentious, but seemingly agreed upon buzzword that names the most recent geologic period of time where the intricate human imprint on the geologic and atmospheric record has been forever marked— radical ecological change presents itself partially as an auditory tension between the gradually intensifying silencing of the world's natural processes, realized through the rapid extinction of unique

ecosystems and animals, and the intensification of noise produced by capitalism's unrestrained growth.

This chapter considers John Cage's importance and relevance as an ecological composer through an analysis of his thinking about composition and its relation to theories of complexity and philosophies of deep ecology. This analysis is performed as a way of opening acoustic ecology up to contemplating the recording of the environment as a way of interconnecting human and non-human actors. Considering acoustic ecology in this way forces us to listen beyond human need and consider our position as one part of an immense system of milieus. Attending to acoustic ecology in this way shifts its focus towards a "dark acoustic ecology"[55] that refers to the deep interconnections and multiplicities in existence between ourselves and all aspects of the environment, both horrible and beautiful (Morton, 2010, pp. 59–97, 2007, pp. 181–197).

Thinking interconnection is thinking ecologically; a thinking that "includes all the ways in which we imagine how we live together" that is "profoundly about coexistence" between the human and the environment without hierarchically privileging either (Morton, 2010, p. 4). Thinking ecologically requires serious thinking about the prefix "co-," and all the meanings that ooze away from it: "The general sense is 'together', 'in company', 'in common', 'joint, -ly', 'equal, -ly', 'reciprocally', 'mutually'" (OED). For Morton, coexistence eradicates the nature/culture divide, destroying the idea that nature is the background on which our existence is foregrounded as the only one that matters. Common aspects of life, nature, environment and human are "co-" from every possible position: "Existence is always coexistences. Human beings need each other as much as they need an environment. Human beings are each other' environment. Thinking ecologically isn't simply about non-human things. Ecology has to do with you and me" (Morton, 2010, p. 4). The challenge acoustic ecology and the practice of field recording faces is to contend with thinking ecologically and move beyond reflective (ecomimetic) field recordings and instead engage with what David Michael has called a "dark nature recording" that rejects the aesthetic artifice of nature recordings (both kitsch and

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[55] The idea of a dark nature recording has been proposed by David Michael (Michael, 2011). A dark acoustic ecology is meant to build on Michael's work in an implicit collaborative gesture.

soundscape) and closes the perceptual gap between the living world and ourselves (Michael, 2011, p. 206).

5.2   John Cage's Ecological Composition

John Cage's influence on the direction of music and soundscape recording cannot be understated and we have already examined in relation to Christopher DeLaurenti's sonic material activism, how Cage's ideas about sound can be conceived as capturing some of the complex and chaotic force of the world. Perhaps no avant-garde composer of the 20th century has been the focus of so much scholarship, while also having his compositions and ideas become a part of the general popular discourse. Part of the interest in him stems no doubt from the incredible richness of his thinking through sound, Eastern philosophy, radical politics, queerness, and composition. Certainly, Cage's ideas about composition and the slippages between silence and noise have become a frequent touchstone in the contemporary 'sonic turn' in media and sound studies (Demers, 2010; Grubbs, 2014; Perloff et al., 1994; Voegelin, 2010). We can also detect his influence on the World Soundscape Project's close attention to sound and sonification. Cage's experimental approach to composition and sound has been recognized as a crucial part of the development of 20th Century avant-garde aesthetics in a number of media beyond music as well (Grubbs, 2014; Kahn, 1999; Perloff et al., 1994). It is with the familiar stories about Cage's relationship to silence and his experience in an anechoic chamber that I begin with, but refocused slightly to bring attention to the emergence with Cage of an "ecological" listening and compositional practice, where the ear of the behearer is not objectively analyzing an object of sound, but is instead a part of a body that is being located and positioned, while always shifting and dissolving both as an intensive and extensive frame, simultaneously all too human, and beyond the human.

Cage's famous piece *4'33",* also known as 'Silence'[56] has been the subject of a number of analyses, homages, and performances, and even a recent copyright

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[56] The two clearest readings of Cage's silence continue to be Douglas Kahn's and Brandon Labelle's, both who interrogate 'silence' in its broader aesthetic and social contexts. (Kahn, 1999; Labelle, 2006) My understanding of Cage is deeply indebted to them.   For more on sound and music specifically see: (Grubbs, 2014; Perloff et al., 1994; Shultis, 2013; Voegelin, 2010).

infringement suit. Composed for any combination of instruments, but first performed by David Tudor at a piano in 1952, the piece consists of three movements with no notes played and no instruments sounded, the premise being that throughout the duration of four minutes and thirty three seconds "nothing" happens. Within this experience of nothing, the ear should become attuned to a new level of hearing and orient itself to listening to the environment of the concert hall or other venue where it is being performed. As the piece unfolds over its duration, nonmusical sounds will become apparent to the audience. Again, depending on the venue this may be the sounds of shuffling nervousness, coughing, the architecture of the place, shifting bodies; or sounds that encroach from "outside," traffic, birds, weather, and so forth. *4'33"* is frequently located within the larger modernist aesthetic of challenging and bending the "frame" in which an art-work is experienced, and to push the limits of how we define by incorporating the world of noise into the world of music, to become instead an "organization of sound."

In a lecture from 1937 Cage writes that music is a term that should be reserved for 18th and 19th century instrumental categorization only, as broadcast and reproduction technologies such as radio and phonography has rendered the term music useless: "Wherever we are, what we hear is mostly noise. When we ignore it, it disturbs us. When we listen to it, we find it fascinating. The sound of a truck at fifty miles per hour. Static between the stations. Rain. We want to capture and control these sounds, to use them not as sound effects but as musical instruments" (Cage, 1961, p. 3). Paying attention to the sounds of everyday life, Cage amplifies the vocabulary of instrumentation to include all of the possible sounds in the world as they rush to be perceived by us. A number of interpretations of the piece have been published, with the most agreed upon conclusion being that no such thing as silence exists calling attention to fact that the world is constantly sounding. This is an important insight, but one that has become commonplace in our contemporary sonic world of ubiquitous foley sounds, sound effects, and sampling. Still, Cage's opening composition to sounds beyond music, orients thinking towards a consideration of the environment as a possible source for compositional materials, by "opening the doors of the music to the sounds that happen to be in the environment" (Cage, 1961, p. 9). This is, of course, an excellent starting place for listening: when one

first encounters *4'33* even today, it can be a revelatory experience and reflecting on it can still bring forth a number of questions about sound, performance, and framing of the work of sonic material. By expanding the realm of the 'musical' Cage expands the possibility of sound beyond music to a theory of sonics that unfolds into a myriad of possibilities for sound.

Salome Voeglin notes how *4'33"* does not merely invite us to listen to sounds as sound "but to all sound as music" (Voegelin, 2010, p. 80) and that silence is not the absence of sound or noise but "the beginning of listening" (Voegelin, 2010, p. 83). This leads Voeglin to make an argument for the intersubjectivity of the environment and the person located within a "sonic life-world," as sounds pass through the filter of the ear, as a specifically phenomenological occurrence where the world is apprehended. For Voeglin, *4'33"* is environmental as it draws our attention to the paradoxical experience (well in keeping with Cage's Buddhism) that out of nothing comes something, and out of something comes nothing. Both the experience in the anechoic chamber and Cage's silence develop a "spatial" understanding of sound. Obviously it is in the anechoic chamber, which is an architectural structure designed for testing the physical properties of sound and sound devices, where Cage recognizes the impossibility of silence and its connection to the chamber of the body, suggesting that the human also resonates almost imperceptibly with an environment. Moving beyond the phenomenological register, with its emphasis on sound directed towards a human hearer, Cage's *4'33* deterritorializes our listening and confuses the sonic foreground and background, bringing a depth to the listening experience and subsequently complicating the very notions of the need for a sonic lifeworld that exists *for* a human listener. This is the old question about the tree falling in the forest, but with the resounding counter-question: does it even matter? A falling tree must have some effect on *some* life form, which may experience the falling tree in ways that could never occur to the human sense. With the blurring of the fore and background the human perceiver drifts between the two, and listening becomes unsettled.

In his 1957 lecture "Experimental Music" Cage recounts how he entered an anechoic chamber at Harvard University, a 'silent' room devoid of reflections or echo and sheltered from outside noises. While sonically entombed, Cage could only discern two sounds, which according to the engineer, were his nervous and circulatory systems. Even

in the most austere conditions of soundproofing, Cage understands that sound will always be perceptible. Presumably even after our body ceases to be a living organism, sound will continue, as bodies rot and gasify. For Cage, the sounds he has composed will continue their reverberation and resonance in performance, teaching, and listening (Cage, 1961, p. 8). The anechoic experience further complicates the blur of foreground and background, as our unconscious biology, the somatic and affective processes of our nervous system, the diastolic and systolic rhythms of our life, and the many microenvironments of the human body, becomes the foreground. Throughout his writing, Cage argues that humans have a relation to nature, as we must, and lists a number of natural experiences and emotions that nature arouses in him, such as experiencing wonder while viewing a mountain, fear in a forest at night, and rain as a mediator of love between heaven and earth. The microsonic details and affective processes of our being, are for a Cage a critical part of the ontology framework our being that in sounding and becoming audible, have as much significance as modern science's reorganization of space and time. Cage's experience in the anechoic chamber and his insights into silence and noise come to inform a compositional technique where the composer chooses between controlling the sound or giving up control for "new possibilities and awareness" that will let sounds "be themselves rather than vehicle for man-made theories or expressions of human sentiments" (Cage, 1961, p. 10).

Much like O'Callaghan, sounds for Cage are individuals with resonant durations that have materiality and endurance. Cage's compositional technique becomes a counterpoint and critique of the teleology of the Western classical tradition, which depends on linear melodies, rhythms, and timbres that resolve in a harmonious climax. Music is, of course, much more complex and diverse than Cage's polemics allow. In letting sounds be themselves no matter their origin, Cage invokes a compositional process of chance and indeterminacy that stretches out to encompass the world as a series of paradoxes and complexities that involve both human and nonhuman agencies. Composition as a philosophy is elevated to encompass the total environment. Cage's idea of nature, as a force beyond the human with its own processes and its own movements, is the ideal chance element to compose with. Instead of proceeding authoritatively as the creator of a composition who attends, shapes, and controls the form and content of the

music with the intent that it be heard, Cage relinquishes that control in to assemble a compositions that is as purposeless as nature itself, that simply comes together and endures for some time, and then is gone, and is never to repeated exactly the same again. The novelty of creation is discovered through a new kind of listening that does not "attempt to understand something that is being said, for, if something were being said, the sounds would be given the shapes of world. Just an attention to the activity of sounds" (Cage, 1961, p. 10). There is still a response in the listener, but not one of that evaluates the quality of the piece, but that instead attends to the activations of sensation that listening brings forth in the experience of perception becoming intensified. We may interpret parts of our environment as significant, but much more is going on in the world that we cannot attend to but which nonetheless has an impact on our perception allowing all sounds an existence for themselves in the total field of possible sound.

Both the letting go and the equality of sounds in the soundscape are related to Cage's complex political, spiritual, and philosophic beliefs that pull together anarchistic and radical democratic beliefs, Zen Buddhism, and an approach to nature that leaves things alone by imposing no will upon another living thing. Cage's radical democracy connects to the radical ecology that emerged in the 1960s and 1970s through thinkers like Rachel Carson, Arne Naess, and Murray Bookchin (Bookchin, 1995; Carson, 2002; Naess, 1998). But the biggest influence on Cage's engagement with environmental thinking comes from dissident American writer, thinker, and naturalist Henry David Thoreau. Thoreau is in many ways a proto-sound ecologist, making frequent references to sound in his journals and most pertinently commenting in a journal entry on the sound of the wind thrumming through telegraph wires (Ingram, 2006). In an interview on the occasion of his 70th birthday, Cage summarizes his politics as anarchist and anti-institutional: "I'm an anarchist. I don't know whether the adjective is pure and simple, or philosophical, or what, but I don't like government! And I don't like institutions! And I don't have any confidence in even good institutions" (Montague, 1985, p. 205). Cage's anarchist politics flow over and inform his ideas about the function and role of nature as well, leading him to conclude that it is over managed by humans who turn it into museums by removing it from the realm of complex interconnection. Our common view

of nature, as has been advanced in previous chapters, is of a separate realm removed and distant from the human.

For Cage, and other deep ecological thinkers, a truly ecological approach to the natural world means leaving it free of human involvement and not interfering with its processes, so that if left unattended, would take back its rightful place in the world. Letting it go has parallel consequences that are a kind of sweet destruction: "I would let it all go to heaven and to hell at the same time. That happens automatically" (Montague, 1985, p. 205). This is an interesting phrase, and an all too human conceit, that in giving up the managerial impulse towards nature, things would get both better and worse. From this point of view, humans who interfere with nature or try to give it shape are an invasive presence instead as opposed to the human who understands their place within a complex system that includes a thing called "nature" and works with it, not in harmony, but in understanding the many complex events and processes that emerge from the natural world.

As Cage develops his thinking about ecology, politics, and composition, it becomes difficult to separate ecology from Cage's compositional processes. In *For the Birds* Cage argues for an ecology of music that does not privilege the human being as a special part of nature, but simply as a part *within* the natural world: "We have acted against it [nature], we have rebelled against its existence. So, our concern today must be to reconstitute it for what it is. And nature is not a separation of water from air, or of the sky from the earth, etc., but a 'working-together,' or a 'playing-together' of those elements. That is what we call ecology. Music, as I conceive it, is ecological. You could go further and say that it IS ecology" (Cage qtd. in Ingram, 2006, p. 72). A critical connection exists between Cage's concept of composing music by processes of chance and indeterminacy and his political ecological views which both depend on rejecting the human imposition of order into any system, whether musical or ecological. For example, for us to have a perception of something called harmony in music we have to understand the humanly constructed system of music and the predetermined "structure of relationships between tones" which further demands that we have a "knowledge of certain musical procedures and traditions that have as much to do with thinking as they have to do with hearing" (Shultis, 2013, p. 88). Cage maintains that his chance compositions are

an ontological questioning of the predetermined syntax of musical composition and of the human foundation of making, hearing, and interpreting the musical: "I compose music. Yes, but how? I gave up making choices. In their place I put the asking of questions" (Cage, 1997, p. 1).[57] The question that Cage seems to ask the most is "what if" that is fundamentally a question of imaginary connections: What if I connect composition to a growing tree? What if I connect sound to the world? What if I connect radical politics to composition? Art, nature, and politics converge in Cage as a protest against the way that we inhabit the world to raise the questions about how we might possibly model new ways of being together with species, habitats, and each other.[58] Conceiving composition as nature begins to orient processes of listening towards new ways of experiencing the sonic which positions us as a questioning that stages a confrontation with the slurry of chaos which becomes the ground of new sonic possibilities.

Cage's opening of composition leads to questions about what is let in from the "outside." By "letting" sounds into the hall, one might conceivably ask whether this is not in fact an authoring or authoritarian gesture, that by drawing out attention to these sounds, we are in fact being directed or persuaded in our listening. There is the further problem of the human element of sounding. As a metaphoric gesture, the letting all sounds "into" the performance space is metaphoric and indicates potentiality for composition—Cage is not really opening the doors of the concert hall (not always in any case) to the sounds of the world out there—rather he is tunining the listener's hearing to sounds as they exist in the here and now. Anyone who has heard a performance of *4'33"* in a concert hall knows that what one hears primarily are the sounds people make, by shuffling, sniffling, coughing, and breathing. If not, then often the sounds that people have made come to life, but now run autonomously are making sound: lighting, air conditioning, doors opening and

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[57] It would be a mistake, I think, to reduce Cage's compositional method down to one play of chance. Cage used diverse compositional methods including tossing the I Ching and asking it questions, making marks on the imperfections of paper, and giving directions to the performer who then interpreted their meanings. Of course, asking questions, making marks, and giving direction still contain a measure of control on the outcome, raising the question of whether a pure chance composition would be possible.

[58] This does not mean that Cage is above criticism for his refusals to engage with political institutions, his frequently cringe inducing Orientalism, or even for his view of nature. As Piekut argues, Cage "continually fell prey in his thinking to a modernist ontology that separated social affairs from natural ones, and that recapitulated an uncritical understanding of nature" (Piekut, 2013).

closing, instruments accidently being sounded. Human made sound is the primary sound heard in most spaces, which raises the question of how natural this opening might be. If we are to take Cage at his word and interpret his gestures in a strict fashion of 'the natural', then we may think that Cage's project is a failure and that the ecology of sound that he is tuning us onto is simply our own bodies and the dominant human sounds of machines and social process we developed and that drown out natural sounds—a performance may appear to be both narcissistic and anthropocentric. But there is another possibility here.

The implications of Cage's political and ecological arguments suggest an interpretation of Cage and his approach to silence and nature based in and an elaboration of philosophies of process and chaos, as we saw with Lucretius and the swerve of atoms. This posits a Cage who is less interested in the calming nature of silence or as a reflective ground for human thought, but instead a Cage that opens composition's parameters to complexity and chaos to really let it all go to hell. In "Composition as Process" Cage writes that one can find in his compositions a discernible movement away from order: "there is a tendency in my composition means away from ideas of order towards no ideas of order" (Cage, 1961, p. 20). Focusing on disorder and chaos is a critical, but often overlooked part of composition, because "no ideas of order" contradicts the classical music idea of "composition" as a bringing order and arranging musical notes to be faithfully repeated by trained musicians.

When Cage's idea of silence comes to bear on music, something strange happens—something that we might call a form of "deep simplicity." If we are listening closely, the not-quite-human, the outside, suddenly begins to vibrate in a new way with new kinds of resonance. Cage's disorder invites us to move beyond the interior of our selves and get outside of our prescriptive habits of partial and fragmented attentions and connect meaningfully with the world. Bringing Cage's silent and anechoic experience together, sound can be read as a merging together of human experience into a whole, as outside and inside, the internal and external, the intensive and extensive. We then have, if not a carnivalesque Cage, then at least a Cage who recognizes in the processes of nature and in composition multiple movements towards entropy as a disorder and as an organization of chaos: as order is brought into one aspect of the composition, disorder emerges in other

areas through chance operations, making equilibrium next to impossible. In his emphatic rejection of the linearity of the Western Classical tradition, of the climax, and the teleological, Cage plays with indeterminate forms of order and duration. With this slight change in perspective we now have a composer interested less in the sounds between silences but in the duration of forms unfolding in a space. Cage opens the concert hall doors to an outside rich with potential, not simply to an outside of the everyday, but towards the cosmos, an opening outwards into atmospheres of complexity and chaos, to have us listen in on, rather than listen to, a world that he is composing, but that is just as much also composing the composer and the listener.

Listening as a tuning, as a line of flight, offers a new perspective on music, a percept in Deleuze's terminology, by "making audible what is heard" on a "sonorous plane a singular thickness to which very diverse elements bear witness" on which Cage redefines the sonic percept, the thing perceived, "according to noise, to raw and complex sound" (Deleuze and Guattari, 1994, p. 195).[59] Deleuze and Guattari use the terms percepts and affects to describe sensations movement from one state to another when encountering an artwork. Can we say that sounds themselves, as pieces of an artwork, are intensive and parts of our sensed becomings? The sounds of the everyday pepper Cage's writings—rain, trucks, the forest, friend's voices discussing mushrooms, fellow composer's opinions, New Year's Eve parties, interruptions, replies, lectures, illness—the deeply simple things of everyday life that give shape a life, that disclose a world, and that compose an ecology through which the world unfolds in complexity and becomes with us a part, not necessarily the only central part, but the perceived human part of the vibrational things in the world. Cage discovers and confirms the paradoxes of noise that emerge in silence, which relates to the Zen Buddhist belief of something in nothing, and so too, simple things open out into complexity: the everyday is a site of deep simplicity and complexity, as confirmed by the sociology of everyday life and the things we encounter within it. Cage's silence is full of rich potentials, multiplicities of things, and bursting with resonances that emerge from disorder, surface to our perception, and recede and are replaced by other sounds.

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[59] See note 2, Chapter 3 for an explanation of Deleuze's use of percept and affect.

Exploring the probing characteristic of noise Michel Serres understand it in relation to the generation of knowledge that materialize out of the variety of noisy things that present themselves to our perception. For Serres, noise is the background of all human being, out of which arises the unities and assemblages that give our world form, if only temporarily. Drawing on a definition of noise that traverses both the metaphysical and informational, Serres conceives noise as fundamental to the birth of time and space. Echoing Deleuze, Serres challenges the viewpoint that reduces the world to singularities and wholes in an attempt to theorize complexity through a thinking of the way sea, forests, rumor, noise, society, life, and labor are a part of the flow of all things: "Background noise is the ground of our perception, absolutely uninterrupted, it is our perennial sustenance, the element of the software of all our logic" (Serres, 1995, p. 7). For Serres, much like Deleuze, and by extension Cage, chaos is the creative potential for all things to come into existence, composition being only a temporary imposition of order. Serres writes that all circumstances "come to us from chaos. The most common forgetting is that of the possible … there is chaos, there is a circumstance and suddenly there's the whole foundation. There is the background noise, there's a noise in the midst of that background noise, and suddenly there's the whole song. There is the perennial surge, a fluctuation in that surge, and suddenly there's the river of Time" (Serres, 1995, p. 24).

Noise is a kind of flatness, or a plane as Deleuze and Guattari might have it, that brings forth a form that we are capable of perceiving. Cage's exhortation to our equality and affirmative presence in chaos is the bringing together of not just noise and silence and chaos and order, but of noise *in* formation; a blending of all things together not to make an incoherent slush, but to open one's self out onto chaos and the possibilities in form; not to have the composition reflect or represent the sounds outside or "nature," as it were, but to make composition an actual part of the becoming of the world. Serres offers another idea of becoming as thinking through noise that makes a subject "to be" or to become some thing: "I think means the very activity that thinks, moves, grows and awakens me, which develops like ivy in a place hard to assign that appears to have some collocation in me … When I think a given concept, I am entirely this concept, when I think tree, I am the tree, when I think river, I am the river, when I think number, I am through and through and from head to toe number" (Serres, 1995, p. 31). Greg Hainge points out the

importance of recognizing that even as noise is foundation for Serres, no singular origin can be attributed to any one thing, such as the big bang or some other unique cause that sets the world in motion like a clock that has been wound and is subsequently unwinding. Noise is in fact "reserved for the condition of infinite multiplicity that precedes even this event and that subsists in all of its products" (Hainge, 2013, p. 19). It is useful to note that Serres and Deleuze and Guattari share a similar treatment of multiplicity emergent from chaos. Time and space, order and possibility, patterns and rhythms come out of noise or chaos—the two are not exclusive ideas— to form the possibility of all things; the becoming of all things. Becoming is a form of unfolding time, of a thing's being in process, following its trajectory that cannot be static, but always moves in space and in time.

For Cage chaotic composition means that the "the function of the artist is to imitate nature in her manner of operation" (Cage, 1961, p. 194). In a provocative piece called *The Weather of Music,* Bernd Herzogenrath artfully uses to Deleuze and Guattari to argue that composing like nature becomes a "meteorological" move on Cage's part, "since nature operates according to extremely complex dynamics, probabilities and improbabilities … just like weather" (Herzogenrath, 2009b, p. 223)! Herzogenrath's enthusiasm not withstanding, minimizing Cage's idea of imitating nature to just weather does not open Cage's compositional practices up far enough. Herzogenrath is correct in linking the complexity of Cage to a meteorological function, but why not a forest, or a river, or a termite? This can be pushed even further as we begin to think of all the different microcosms and milieus available to specific species' *Umwelt*; we can see that with Cage it is perhaps more appropriate to rewrite Herzogenrath's exclamation, "just like everything!" Herzogenrath is correct that one of the appealing things about associating sound with weather is that like sound "weather is a highly complex, dynamic, open, and thus in the long run unpredictable and uncontrollable system of forces and intensities" (Herzogenrath, 2009b, p. 223). But for Cage it seems more correct that the weather is one system amongst many systems at play at many different levels. Rather than opening Cage to a "molecularization" that "frees [composition] from the molar regime of representation" Herzogenrath restricts Cage to a singular phenomenon of nature rather than having the artist function as complexly as nature functions.

Cage's *Lecture on Weather,* a composition initially commissioned by the CBC, is of course the primary example of sound as weather. During a performance Cage actually opened doors of the concert hall and the weather cooperated by storming and blending in with the field recordings Cage had made of thunder and rain, as well as the performers intonation of passages from Thoreau's *Civil Disobedience*. Herzogenrath quotes Marjorie Perloff who notes that the performance was "not *about* weather; it *is* weather" (Herzogenrath, 2009b, p. 225). Herzogenrath understands Cage's composition as "an assemblage of sonic intensities and natural processes," and he is correct. And yet, the sonicity of the *Lecture on the Weather* almost immediately demonstrates Cage's use and engagement with complexity, as the voices interchange and emerge into a number of different registers, and as the performers use their voices, not to mimic, but to become different atmospheres, elements of storms, weather, insects, humans, winds, and one may even imagine, Thoreau's famous Aeolian harp of telegraph lines. Cage's *Lecture on the Weather* is not just weather, but an environment in process.

Jakob von Uexküll's concept of the *Umwelt,* the surrounding world as it looks to a particular organism, is a key idea for understanding how we can listen to music as an environment. For Uexküll, the environment for any subject is not privileged and only depends on our point of view and position from which we can observe it. Uexküell demonstrates this with a number of interesting examples, including the way an oak tree in an apple orchard looks like an oak tree to a farmer, a scary face to a young girl, provides shelter in its roots to a fox, vantage in its branches to an owl, places to climb and travel for a squirrel, food and reproductive safety for a bark beetle, and so on. Uexküll writes that, "in the hundred different environments of its inhabitants, the oak plays an ever-changing role as object, sometimes with some parts, some time with other. The same parts are alternately large and small. Its wood is both hard and soft; it serves for attack and defense" (Uexküll, 2010, pp. 126–132). There is no single world with one kind of event, but instead many worlds and many events, most, which we do not have immediate perceptual access to. To really open Cage is to recognize, as Herzogenrath does, that Cage is operating with complex perception and sensation, and that his compositional method of chance coupled with his views on nature and politics is a line of flight that gives up control; and to further understand that the complex layers of sensation that Cage evokes

cannot be simply reduced to a single system.[60] It is not that Herzogenrath's analysis is incorrect, but that it does not fully articulate and continue the necessary logic implicit in Deleuze and Guattari's philosophy. Rather than saying along with Perloff "Cage *is* weather," we need to continue the statement with a connective "and" to follow through the logic of interconnection: Cage is weather …and…Cage is animals…and Cage is voices … and Cage is whistles … and Cage is wind … and so on. To truly follow Uexhüll and take Cage down to a molecular level is to experience composition itself as an ever-shifting expression between sound, composer, and the listener with each part always changing and always in a process of becoming. Compositions like *Lecture on the Weather* become Cage becoming weather: Cage becomes a dry wind, Cage becomes a rainfall, Cage becomes a telegraph humming, Cage becomes Thoreau, and so on, and so to the listener. We can take this further even still, using Deleuze and Guattari's connectivity and asignifying semiotics to move beyond the expression to the level of sensation where Cage creates a multiplicity of sensation by playing a recording of the wind, and where I become a humid heat, and the performer becomes Thoreau in 1849, and you become a light rain, and she becomes thunder, and so on.

We need to think Cage now by taking into account the relationships he explored between theories of complexity, philosophies of becoming, and perception. In his lecture "Where are We Going And What Are We Doing" Cage recounts a country car ride he took with the avant-garde composer Earle Brown and his wife Carolyn. While driving they discuss a much-loved quote from the Tamil philosopher Ananda Coomaraswamy that the function of art is to imitate nature, a quote we are now familiar with. Cage comments that the idea of the artist imitates nature leads him to conclude that "art changes because science changes—that is changes in science give artists different understandings of how nature works" (Cage, 1961, p. 194). What follows in the lecture is a meditation on whether art drives science or science drives art and questions about

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[60] For Herzogenrath it seems that Cage falls short of the reading I am giving here because of the frames that he imposes on his compositions: "These systems, however, are, as Cage himself admits and regrets, still "framed"—even silence has the precise temporal coordinates of 4.33". While I accept that a composition may be framed for Cage, I don't accept this as a limitation on Cage's composition as an ecosystem. If we go to small enough time slices, we will find that *4'33"* is not precisely four minutes and thirty three seconds. This may seem like quibbling, but Herzogenrath's examination of Jason Luther Adams, contra Cage, depends on such elements as chaos theory, complexity, and Leibniz's "little perceptions" that Cage was also cognizant of.

whether "man" is in control of nature. Cage concludes, and I think correctly, that humans are not in control of nature and therefore life is meaningless. Yet humans will create meaning out of meaninglessness because this is what we do. Thus, Cage presents a lecture that he says is lucid, but without meaning, significantly, not out of disdain for humans but "out of regard for the way I understand nature operates. This view makes us all equals … here we are. Let us say Yes to our presence together in Chaos" (Cage, 1961, p. 195). The conversation with Earle Brown has another significance, as Brown is best known as a composer that developed an "open" form of composition that has its basis in Baroque art (yet another line of flight….) which implies a freedom that the classically notated musical system cannot accommodate.[61] In art, Heinrich Wollfin sees the open form, what he calls a-tectonic, as a form that breaks the barriers, that creates lines that move outside of the frame, which compresses energies and moments in the painting and supersede its structure. In music the open form implies a sense of freedom over the composition and a breaking of the staff and its confines, which Cage achieves by opening music up to noise and the sounds of the everyday —an everyday that Cage understood had undergone significant ecological damage that was only worsening as time went on.

5.3   Accelerated Listening and Slow Violence

Significant parts of the environment Cage orients us towards and that Serres and Deleuze and Guattari theorize as a part of the background on which our being is located is now in a crisis and in danger of disappearing. Or is it that the environment is in danger of a kind of recomposition that we cannot quite understand because of its complexity? By letting it all go to hell, Cage provokes an ethical question about our position in the world and our position as a species among species. Is the environment to be managed and turned into a sustainable garden where we have dominion over all flora and fauna? Would this be heaven? What are the consequences of just letting it go to hell and would this lack of management open us up to the problems we are currently facing? Have we not already let

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[61] For more on Brown's compositional ideas see: (Gresser, 2007). Gresser interestingly brings up the point that for both Cage and Brown either a conductor or a timekeeper was often employed in their works.

it go to hell or are there ways to manage the 'world' in effective, sustainable, and replenishing? How do we let "it" all go to hell and heaven at the same time?

According to a number of researchers we (the human mass 'we' who occupy the planet) have entered a planetary situation that threatens entirety of life, at least as we understand it. This age is known as the Anthropocene, a contentious term coined by global warming and ozone depletion researcher Paul Crutzen and picked up by a variety of thinkers concerned with the rapid and simultaneous changes many of our systems are currently undergoing.[62] The Anthropocene refers to the moment in time when humans altered the world to such an extent that our presence on earth has made a permanent inscription into the sedimentary record of the planet and probably beyond. These changes go far beyond notions of global warming and include the transformation of the earth's land surface through agriculture and city building; shifting the course of rivers by damming and diverting their natural flows; fertilization; the damage to fisheries incurred by extracting vast amounts of fish, damaging corals and coasts and acidifying oceans, and by over using the world's freshwater run off. Combined with deforestation and fossil fuel production and usage, these changes will "leave behind a stratigraphic signature that would still be legible millions of years from now" (Kolbert, 2014). These changes are accompanied by the concurrent mass extinction that has its causes in the transformation of the chemical make up of the environment and also in the fallout from globalization's circulatory practices that spread species around the globe through globalized trade routes, illegal animal trading, and that bring the most remote places into view via adventure and eco tourism. Ironically, we are more aware of endangered environment and animals than ever, but somehow it seems impossible to stop our need to consume everything, go everywhere, and subsequently destroy it.

The Anthropocene raises questions about how bad the world really is ecologically engaging us with complex speculations and realities about the many environments on our planet and the many possible scenarios we may encounter in the near future, from the

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[62] There is a burgeoning literature on a number of aspects of the Anthropocene, as well as a number of arguments about the accuracy and appropriateness of the term. See for example (Bonneuil and Fressoz, 2016; Moore, 2016; Scranton, 2015; Wark, 2015). Recently Donna Haraway has proposed the term "chthulucene," not in reference to H.P. Lovecraft's monster, but "the diverse-wide tentacular powers and forces and collected things with names like Naga, Gaia, Tangaroa, Terra, Spider Woman….". For more see (Haraway, 2015)

extinction of amphibians, the collapse of pollinator colonies, rising sea levels, extreme weather phenomenon, the many brutal wars, uprisings, and unrest that characterizes so much of the politics of our markets and extractive-based economies. Such trouble is further complicated by the denial of so many about what the predicament truly is and what it may look like. By denying and rejecting an impending ecological disaster, a number of people seem willfully oblivious to the very real and noticeable changes happening around them right now.

For Roy Scranton, a former U.S. soldier who served in Iraq, the answer to denial is simple: learning to die isn't easy and the more one thinks about it the more discomforting the idea becomes until we finally accept the real possibility of our own end. Even then there is no guarantee that we won't go kicking and screaming (Scranton, 2015, p. 21). Learning to die is terrifying. Scranton enumerates a number of reports and studies from the military and economic sectors detailing the projected consequences of unchecked climate change, all of which have a more immediate impact and pose a greater threat than terrorism. If climate science is accurate, and the consensus is correct, incremental changes in climate will seriously weaken the global security environment. The coming challenges according to US Pacific Command, the National Security Advisor, the Director of National Intelligence, the Department of Homeland Security, the Pentagon, and President Obama, will disrupt markets, destabilize social relations, intensify social inequalities, disrupt food and water distribution, displace large populations of people, and spread pandemics of disease (Scranton, 2015, p. 15). Lest one think that this is an alarmist conspiracy perpetuated by a self-interested government or anti-capitalist protestors, Scranton details the findings of the World Bank's various reports on climate extremes, which "offer dire prognoses for the effects of global warming" if the global temperature rises 7.2 degrees Fahrenheit within the next 100 years, we can expect a seven to eight foot rise in sea levels as ice sheets and glaciers melt. The melting will also lead to the release of large amounts of methane gasses, currently trapped under ice, which could result in conditions akin to a nuclear winter or a catastrophic comet or asteroid impact. As Scranton concludes given this evidence: "We're fucked" (Scranton, 2015, pp. 14–16). A number of people deny that humans have intervened in the climate in any significant way and diminish the human role to make arguments that

this is the natural progress of the planet and that there have been warming periods in the past. But it is clear from a number of sources and models generated by reputable sources that the climate is changing and that humans are a significant actor in its cause.

Research has demonstrated the origins of this change may go as far back as ancient human developments or more alarmingly as recently as the beginning of the industrial revolution, when humans began making a discernable impact on the atmosphere and topography of the world through new industrial and agricultural processes. Significant geological markers can be traced to 1784 when the output of coal fired industrial processes began depositing their mark globally (Morton, 2013, p. 4). The invention of the steam engine set off a chain reaction of industrial development that assembled a number of machines into a proto-cybernetic system used to build other machines producing emerging forms of labor, industrial processes, numeracy, and abstract value that vampirically sucks the power from humans as it develops (Morton, 2013, p. 5). Crutzen et. al. roughly support this date, but move it up somewhat to 1800 to account for the process that occurred between 1750, the start of the industrial revolution, and 1850, the point at which they identify the total dominance of industrial production in England (Steffen et al., 2011, p. 849).

The period following the Second World War hastens and intensifies the catastrophic human impacts that now can be detected in almost all aspects of life. This "Great Acceleration" began, as both Morton and Steffen, hypothesize, on Monday 16 July 1945 when the first atomic weapon was detonated in New Mexico, scattering radioactive isotopes around the globe that now are a permanent feature of the sedimentary record (Morton, 2013, p. 5; Steffen et al., 2015, p. 93). Following the dropping of the bombs on Hiroshima and Nagasaki, and the nuclear tests that followed, the nuclear disasters of Three Mile Island, Chernobyl, and most recently, Fukushima, have only served to intensify the distribution of radiation and the alteration of our atmosphere. For Morton, the detonation of nuclear devices and events like Chernobyl do not simply signal the beginning of the Anthropocene as a marking point in the stratigraphic record, but more importantly indicates the beginning of a post-apocalyptic way of being: detonated nuclear bombs are the end of the world (horrifyingly true for all the living things eradicated by the blast, the children born with birth defects, and the mass destruction of the surrounding

ecology) and assert the entry of the human as a devastating mass force that threatens the world and everything contained in it: "… it is indeed the fate of the concept *world* at issue. For what comes into view for humans at this moment is precisely the end of the world" (Morton, 2013, p. 7). For Morton, we can no longer think of the world as a thing that holistically exists. The Anthropocene makes us acutely aware, if we care, about temporal scales of change and acceleration that extend far beyond human being and bring new rhythms into our everyday lives at paces that often feel as though we are just barely keeping up. Noise and silence take on an urgent expression of the limits of temporality and duration in the Anthropocene. What connects both Cage and thinkers like Scranton, who point not only to the science, but also the very real political and military understandings of what is about to happen, is an urgency and immediacy, but also the futility of worrying about the temporality of it all; that the delayed response is already too late, and the processes that may bring about extreme changes in our *Umwelt,* have already been loosed and are creating new rhythms and patterns that cannot be easily reversed.

This is only one aspect of the "Great Acceleration" that is worrying for so many forms of life on the planet. The increase in human beings, the rapid intensification of industrial modes of production, the increase in automobile use and general petroleum production, the economic connecting of markets, businesses, and nations, the intensification of modes of electronic communication, and the rise of international travel, water usage, fertilizer consumption, all serve to destabilize the global environment and its ecosystems. (Steffen et al., 2011, p. 850-851). An increase in temperature, atmospheric chemical concentrations, ozone depletion, coastal zone erosion, acidification of the oceans, and the loss of biodiversity and extinction of species is already well underway. Despite efforts at governance a growing consensus that the problem is so enormous with so many interconnected parts, we can never possibly catch up with the great acceleration—its head start has been too much for us to ever close the distance. As Steffen et. al. note, the complexity of how the Earth system operates in terms of its many, many, subsystems and the irreversibility of extinctions of species and habitats, as well as the differing time-scales of human vs. geological life, is a new problem for humanity and so responses are confused and largely ineffective (Steffen et al., 2011, p. 856). There is the concurrent problem of willpower, as tackling ecological devastation directly

challenges a number of economic and political assumptions that underpin how we manage the earth and its systems, and how we approach the planet in terms of "our" stewardship, needs, extraction, and exploitation.

Scranton calls this the "wicked problem:" we cannot simply hope for a technological solution that uses wind, solar or water energy to come along and save us and we cannot simply stop capitalism without putting masses of people out of work, destroying entire industries, and pitching millions into abject poverty. Yet, we cannot continue this way. Scranton's message, and other's, is that it is simply too late to decarbonize. Scranton bleakly summarizes that a nation with the political, economic, and social will to give up oil and coal would "not survive in any kind of democratic or oligarchic government, because the rigorous austerity necessary to such an effort would mean either economic depression and poverty for most of her constituency, a massive redistribution of wealth, or both" (Scranton, 2015, p. 53). Perhaps this insight hints at a politics to come. Scranton is doubtful about the possibility and reality of a global effort to seriously reduce carbon emissions, as it is carbon power that has intimately connected our economies and made them dependent extractive economies.

Scranton argues that we need to accept the fact that there is no turning back and that the very real possibility of life on earth, especially as we know it and are wrapped up in it, will transform its current pattern, shift and pivot, and leave us behind: "it may be that we have crossed the summit of our knowledge and power, and the brief explosion of human life in the Holocene will turn out to have been as transient as an algae bloom" (Scranton, 2015, p. 116). It does not matter whether or not you believe climate science: the change has already and irreversibly been wrought and there can be no turning back the clock to a utopian moment of the "before" time. Nor can the future reliably be a place to put our hope. There is no point in demonstrating the inconsistencies in weather patterns and rabidly noting contradictions between viewpoints: there are contradictions because the environmental system never made any sense and the only order imposed on nature, atmosphere, climate, and geology, was a human conceit; the dream of domination that was constructed mythologically in an attempt to make sense (how stunning that phrase) of the insensible. Finally, even if we reject the idea that climate and ecological change is caused by humans on the planet, the hubris of such a position not withstanding, means

that we really have no clear picture of what is going on or an understanding of the all the processes and the intensity of change, leading one to wonder that if climate acceleration is not a human made problem then something non-human and much more horrifying is at work.

It is important to note some objections to Scranton and Morton's apocalyptic visions, even from those largely sympathetic to the climate change theory. David Harvey has cast skepticism on ecological panic, noting how capable capital is in resolving ecological problems, as well as the spotty history of doomsday ecological predictions: capital commands an ingenuity for figuring out ways to profit off the very worst problems facing the human species (Harvey, 2014, pp. 246–249). Capital's adaptability and willingness to spin its ecological credentials through things like greenwashing make it a formidable force for both exploitation and legitimation of the ecological crisis. But Harvey also acknowledges that capital's history is one of destroying human bodies and laying them to waste through a prodigious lack of caring and concern with the human worker and lack of attention to the toxicity wrought by capitalist production processes. The legacy of all productive buildup remains with us in forms of toxicity and growth continues unabated furthering the pressures put on the environment. Rampant and uncontrolled growth is leading to further pressure on the world: "[Growth] … puts intense pressure on commodifying, privatizing and incorporating more and more aspects of our lifeworld (even life forms themselves) into the circuits of capital" (Harvey, 2014, p. 253). The ecosystem of capital exacerbates problems of climate change, diversity, and food security through its globalized systems of production and exchange, making what used to be localized problems, a challenge on a global scale through the trade of commodities, energy, and carbon credits.

The exchange of these goods has never been in balance and indeed, "capital's ecosystem is riddled with inequalities and uneven geographical developments precisely because of the uneven pattern of the transfers" (Harvey, 2014, p. 256). Harvey is cautious about the pronouncements of doomsayers, even as he understands and appreciates that capital's contradictions have wrought the possibility of ecological decline and the intensification of environmental degradation. Harvey's most important insight has to do with both the complexity and unequal effect that capital is having on the environment and

the muddled nature of these changes are having. Much like ecology itself, Harvey argues that capitalism's global system and its causes and effects are far too complex to simply see as either good or bad. A far more realistic way of looking at both capitalism and the negative effects of its production is as a shifting inequality, with the clearest sign occurring between those afflicted by ecological disaster because of poverty and location and those wealthy enough to benefit from disaster. Furthermore, the muddle of capital means that much like climate change denial, the scale of capital's contribution to ecological disaster is unclear. What we do know is that we likely "lack the necessary instrumental arrangements to manage capital's ecosystem well, but we also face considerable uncertainty as to the full range of socio-ecological issues that must be addressed" (Harvey, 2014, p. 258). Harvey seems optimistic that in the end capitalism's impulse to privatize and capitalize all forms of life will ultimately lead to the "contradiction" becoming too much to bear, and that capital's construction of a lifeworld that is only "functionalist, engineered and technocratic … privatized, commercialized, and monetized," will cause a possible resistance from the alienated rentier class of humans in the form of "reactions, revulsions and resistances" (Harvey, 2014, pp. 261–262).

5.4   Thinking Dark Ecology

In *Capitalism in the Web of Life,* Jason Moore examines the human and capitalist environment as intimately interconnected processes that cannot be separated from one another, arguing that if "humans are a part of nature, historical change—including the present as history—must be understood through dialectical movements of humans making environments and environments making humans" (Moore, 2015, p. 28). Moore, much like Morton and other theorists of ecology, argues that any attempt at disconnecting the human from the biosphere or the view that the nature is something "other" to ourselves is seriously flawed. Instead of discrete entities that we experience from without, Moore argues that we need to examine how "the web of life reshapes human organization—*as* a force of nature—and how civilizations forge power, production and reproduction as ways of organizing nature" (Moore, 2015, p. 29). When we begin to see our role in ecology from this position, we begin to rethink nature in ways that trouble the view of it as a

resource for human extraction or as a container for our waste products. Morton argues that there was no world until we began to destroy it: "We are becoming aware of the world at the precise moment at which we are 'destroying' it—or at any rate, globally reshaping it" (Morton, 2010, p. 132). Thinking darkly or with dark ecology possibly means letting it go to hell as the most ethical solution for the survival of all, ushering in not a nihilistic impulse, but rather the recognition that we are not stewards or managers of the biosphere and its ecologies.

Our most basic fears are often bound up with the natural world. Indeed, Deleuze and Guattari's refrain begins with the fear of being lost in the dark and losing our bearings in the woods; the familiar territory quickly evaporating, and the urgent need to order the chaos through some kind of familiar anchor into reality. If you have been lost in a forest or a unfamiliar part of a city it is easy to bring to mind what creeps into the child's head that causes the deterritorialization, when vision is diminished, and the ear takes over. Forests at night are creepy, weird, and produce a soundscape that can be absolutely terrifying and unnatural, as can any unfamiliar place. The very category of the supernatural indicates a fear of the natural world as all *too* natural, making it appear intensely strange and 'other' to us. The contradictions are immense: we celebrate and revere nature as we willfully destroy it. As Morton says, the more we try to explain what nature is, the more we realize that it "flickers between things" (Morton, 2007, p. 18).

The uneasiness we feel about the natural world is due to both its complexity as an object and our inability to fully understand it even on a basic level, all the while insisting on our ability to manage and 'fix' whatever errors we might induce. Our view of nature is impossibly contradictory, offering innumerable justifications for horror (dog eat dog, survival of the fittest) and also acting as an imaginary model for making the world where we exist holistically and harmoniously within the world: "Since the Romantic period, nature has been used to support the capitalist theory of value and to undermine it; to point out what is intrinsically human, and to exclude the human; to inspire kindness and compassion, and to justify competition and cruelty … in short, nature has been on both sides of the equation ever since it was invented" (Morton, 2007, p. 19). This "in-between" flickering indicates the separation in our thinking about nature even as we recognize our fundamental connection to processes. The current crisis and shift in our global ecological

awareness troubles the flickering, as it centers us as a key actor in the world's destruction. Recognizing our central role brings the world rushing in and the objective separation that we have based so much of our relationship to nature upon collapses. As Morton expresses in a number of places, we can no longer speak innocently about the weather with a stranger anymore, because global warming always looms like a dreadful presence over the conversation, making our "reality strange." As the world flickers, the foreground of human action merges with the background of chaotic things: "In an age of global warming, there is no background, and thus there is no foreground. It is the end of the world, since worlds depend on backgrounds and foreground" (Morton, 2013, p. 99). Things should be deterritorializing too quickly for our liking and comfort.

The flickering instability, this collapsing of worlds, and our collective inability to think about the future creates a darkened aesthetics Morton calls "dark ecology," that "puts hesitation, uncertainty, irony, and thoughtfulness back into ecological thinking" (Morton, 2010, p. 16). Dark ecology is useful for thinking about the connections between ecology and the production of aesthetic materials. Morton defines "Dark Ecology" as a depressing, weird, uncanny and strangely, sweet awareness of the world (Morton, 2016, p. 5). The darkness of dark ecology lies in recognizing and accepting the collapsing interconnections between our world, and ourselves as far as we can say that a world still exists. Consequently thinking interconnection breaks down the myths we tell ourselves about this world: nature, space, the West, and linear time, have ceased to have relevance in a world of interconnection. Like Cage's opening that allows sounds to exist for their themselves, dark ecology opens us to all the intensity and weirdness that the world requires for us to be really intimate with it. Dark ecology produces a creative opening that disturbs our recognizable categories of human and nonhuman in ways that trouble consistent and stable notions of being. Dark ecology interrupts and breaks the anthropocentric superiority of human being, forcing us to think darkly: what does the world look like without pollinators, or slime molds, or certain grasses? How far can we go before things really begin to get dire? Dark thinking focuses our attention the innumerable micro elements that we normally push away from thinking about in our daily life immediately to our awareness, obliging a reckoning with things like our waste, ice melt, Styrofoam, consumption, and so on.

Dark ecology is spatial as it brings the immensity of the planet down to multiple specifics of scale. Much like Jacob von Uexkill's treatment of the lifeworlds of various animals, "our sense of the planet is not a cosmopolitan rush but rather the uncanny feeling that there all kinds of places at all kinds of scale: dinner table, house, street, neighborhood, Earth, biosphere, ecosystem, city, bioregion, country, tectonic plate … and perhaps more significantly: bird's nest, beaver's dam, spider web, whale migration pathway, wolf territory, bacterial microbiome" (Morton, 2016, p. 10). These spaces cannot be disconnected from their temporal scales which are attached to the unfolding of their spacetimes,[63] including: "dinner party, family generation, evolution, climate, (human) 'world history,' DNA, lifetime, vacation, geology; and again the time of wolves, the time of whales, the time of bacteria" (Morton, 2016, p. 10).

Morton argues that place has displaced space as a key component of thinking the world because space turns out to be another fiction of anthropocentric thinking. Space, as it developed out of Renaissance perspective, mapping, and objective distancing, posited a notion of the world that was graspable and navigable, which has been used as a device for "constant-presencing." This has allowed humans the ease of belief that things and objects exist in space and time consistently and reliably (Morton, 2016, p. 10). Place, in contrast, is weird because its presence is always shifting and hard to pin down. For Morton, this is due to a place's connection with time, which is related to his notion of "the hyperobject,"[64] a scalable object that blurs the boundaries between ourselves and things we encounter in the world. Some hyperobjects we can experience but many we have no or only partial access to, though they remain no less real.

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[63] Following contemporary theory that has argued that the separation of space and time is merely a cultural conceit rather than a reality, it follows that a word like spacetime is both inadequate for the experience of space and time, but also necessary to demonstrate their interconnection.

[64] A hyperobject is ambiguously defined by Morton as a "thing that is massively distributed in time and space relative to humans" (Morton, 2013, p. 1). An example of a hyperobject would be Styrofoam, an oil field, a black hole, urbanism, plastic, the biosphere, or even the solar system. They are characterized being sticky or viscous in that they stick to beings; they are nonlocal and operate outside of human spacetime; their effects are experienced interobjectively and are not a function of human knowledge but have a significant role to play in human being. Most significantly, hyperobjects are a crucial factor in the end of the world. I won't be directly dealing with hyperobjects as a concept, finding Morton unclear in his treatment of the hyperobject and its traversing of scales from the quantum to macro. What I do find useful in the idea of the hyperobject is the weird and contradictory nature of the correlation between humans, things, and environments.

One of the best of examples of thinking a dark ecology is through the sound work of Chris Watson. Watson, a member of the 1970s avant-garde post-punk band Cabaret Voltaire and the Hafler Trio, is best known now for his work as a documentary field recordist, and has produced a number of radio documentaries about sound for the BBC. He is also a highly sought after and award winning specialist on location and field recorded sound whose credits include films like *Meerkats: The Movie* and David Attenborough's television documentary series, *Nature*. These details are important because they attend to Watson's approach to sound, as David Toop notes that field recordists, like Watson and Bernie Krause, with backgrounds in experimental music are musicians first, and therefore "will contextualize their soundscape within a wider history of experimental music and communication theory" (Toop, 2004, p. 50).

Watson's 2003 album *Weather Report* composes questions about thinking darkly in relation to the flows of weather, place, time, silence and movement. The recording shifts perception beyond representation into a bloc of timespace sensation. The liner notes indicate that each track, each 18 minutes long, are time-compressions of various long durations of certain places atmospheric moods and locations. The first track takes place in Kenya's Masai Mara, a large game reserve and national park, over a 14-hour period on the 17th of October, 2002 from 5:00 A.M. to 7 P.M.; the second piece located in Scotland's highland glens is a recording composited over a duration of 4 months, from September to December; and the final track is a recording of the Icelandic glacier Vatnajökull as it shifts and melts and flows into the Norwegian sea. These tracks capture the unstable and shifting sounds of animals, ecologies, and processes of weather; and places in movement and rhythmically altering their structures. More pertinently, they all capture the sound of worlds in dissolution. Rob Nixon calls this a "slow violence" that "occurs gradually and out of sight, a violence of delayed destruction that is dispersed across time and space, an attritional violence that is typically not viewed as violence at all" (Nixon, 2013, p. 2).

Reviews of the disc focus on the sounds of birds, creaking ice, and dawn or dusk choruses, but the most significant aspect of *Weather Report* is Watson' rethinking of time and compression of place through the recording of long ecological durations. The third track "Vatnajökull" particularly locates our listening in proximity with scales of time that

shift across number of temporalities. The temporality and spatial aspects unfold in relation to significant but unaccounted and invisible presence of the recording apparatus and Watson himself as a human-technological presence that persists temporally in the recording like a ghostly machine, capturing and storing time. The glacier itself precedes both machine and human by thousands of years, having been formed and retreated and reformed again over a span of about 3000 years. The recording captures not just groans, chirps, trickles, drips, flows, and the odd moaning of the glacier, but also the deep time layers of a particular geologic history.

Another temporality attends to the accelerated rate of the ice melting, the actual dissolution of the hyperobject, contributing to the overall soundscape and sonics we encounter and attend to in listening. We also hear the melt flowing into the Norwegian Sea and the North Atlantic Ocean, mixing the glacier's temporalities with and ebbs and flows of the ocean and presumably ecosystemic processes of evaporation, cloud gathering, and eventual rainfall. Can we detect in this recording the future of rising sea levels or atmospheric conditions gathering into a weather system? These two examples barely scratch the surface of possible temporalities that Watson's recorder may have picked up. For example, birds nesting, feeding, and resting on or around the glacier have temporal experiences that cannot be comprehended by our own milieu, as do the microorganisms that are no doubt residing in the waters and being transferred by the glacier's flows. Speculatively, Watson's recorder has captured a number of frequencies unavailable to humans, such as whales and other ocean creatures, inaudible atmospherics, and a variety of timespaces beyond our grasp.

Listening to the recording we encounter deep temporalities that unsettles the milieus of perceived human time. The recording captures a number of different levels of vibrant materials that we could generally categorize as non-human or postanthropocentric. Acknowledging this broadens our treatment of art and media to "allow us to consider the connections of the organic human bodies in the organic and nonorganic surroundings" (Parikka, 2015, p. 62). Watson's *Weather Report* begins to move our knowledge of the world towards an ethics that considers what exists beyond our sensation that is affecting us in ways that we are only dimly aware of. Parikka notes an urgent need for a ethics of the "posthuman" that highlights the "lack of certainty of what constitutes the human

brought about by scientific, technological, and ecological forces" (Parikka, 2015, p. 63). Détourning the SI's practice of psychogeography to account for a world beyond the urban and beyond the human, Parikka proposes a psychogeophysics[65] that like Morton's "ecology without nature" will break the contemplating aesthetic of nature art and "establish proximity, map the links, the continuum of medianatures" and that will incorporate a position that acknowledges all aspects of the ecology in question (Parikka, 2015, p. 63).

Arguing along similar lines of fixity and flux, Doreen Massey asks a critical question about locating place: "if everything is moving where is here"? For Morton the answer may be that here is everywhere, both as a relationship and as ontology, from the galaxy to our DNA. The important thing for Morton and his project is to disconnect the anthropocentric "Nature" from out idea of our selves and existence, place being a part of that fuzzy blur of contradictory things: "A human being is an ecosystem of nonhumans, a fuzzy set like a meadow, or the biosphere, a climate, a frog, a eukaryotic cell, a DNA strand" (Morton, 2016, p. 70). Massey' sense is that the crux of place relies on the displacing movements of the geographic and temporal features of place, which means that being situated in a place is always part of a process of sinking, spinning, bouncing, and moving.

As the glacier melts, it also moves across the tectonic plates. As the glacier melts, tourists flock to see it and traverse its dissolving field. As the glacier melts, ecosystems disappear and force liquid, microbial, and animal migrations. The movement of these many things occur beyond our selves and involve geology, plants, and animals, atmospheres and particles across extreme durations that confound the human (Massey, 2005, p. 138). We are in place, as the "here and now," but also involved in there "there and then" encompassing a number of interconnections, the "weaving of a process of space-time," that is thrown together (throwntogetherness). Place is rhythmical and involves negotiations between human and non-human actors in a space, or on a plane where "spatial narratives meet up or form configurations, conjunctures of trajectories

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[65] The psychogeophysical has resonance here with the psychogeography of previous chapters. As Parikka notes, the term psychogeography is a "geography" and Debord mentions both soil and climate in his writings on the topic. For more see: (Parikka, 2015).

which have their own temporalities … where the successions of meetings, the accumulations of weaving and encounters build up a history" (Massey, 2005, p. 139).

The shifting and thrown togetherness moves us all towards considering an ethics of space that politically negotiates our position in space with all of the other things occupying that place in that moment in time; a negotiation that is partial, temporary and has "no assumption of pre-given coherence, or community or collective identity … places … necessitate invention; they pose a challenge. They implicate us, perforce, in the lives of human others, and in our relations with nonhumans they ask how we shall respond to our temporary meeting up with these particular rocks and stones and trees. They require that, in one way or another, we confront the challenge of the negotiation of multiplicity" (Massey, 2005, p. 141). Ethics, sounds, and ecologies come together as a multiplicity of events, encounters, and situated temporalities. This, as both Morton and Massey, contend is difficult and necessary, if not crucial: withdrawal from the world of things and the space of places is no longer an option.

Multiplicity forms one of the core concepts that *A Thousand Plateaus* opens with in order to frame its many topics, expressions, presentations, complexities, and movements. The rhizomatic character of multiplicity is connected to the lack of a consistent unity in any subject or object, a unity being a temporary point of pivot, and for mounting their critique of structure, unity, and position. By way of Glenn Gould's pianistic virtuosity, Deleuze and Guattari illustrate the concept of multiplicity by noting how Gould's acceleration of a piece of music transforms and expands connections, blurs the points of unity (notes on the page) into lines (in space): "When Glenn Gould speeds up the performance, he is not just displaying virtuosity, he is transforming the musical points into lines, he is making the whole piece proliferate" (Deleuze and Guattari, 1987, p. 8). Proliferation propagates and multiplies, making the notes blur and open and rupture. Music, Deleuze and Guattari note, always sends out lines of flight "like so many 'transformational multiplicities,' even overturning the very codes that structure or arborify it; that is why musical form, right down to its ruptures and proliferations, is comparable to a weed, a rhizome" (Deleuze and Guattari, 1987, pp. 11–12).

Simon O'Sullivan reads Deleuze and Guattari's theory of multiplicity as a novel attitude towards the world that favors "immanent connectivity and complexity" but

without being representational (O'Sullivan, 2006, p. 28). Gould's piano virtuosity as an example of non-representation, or at least a move towards becoming beyond representation, but perhaps a better one would be his three-piece radio experiment commissioned for the CBC *The Solitude Trilogy*. Specifically, Gould's *The Idea of North* from 1967 unfastens the geographical location of the north and spreads it beyond any simple definition or idea of the actual north through the organization of polyphonic voices arranged as a complexity of counterpoints that launch away from one another. Much like Cage's weather piece, Gould, coming to sound from the Western Classical perspective of music critiqued by Cage, explodes melodic lines into textures and blocs of sound and sensation. As the five voices heard in the documentary dissolve, blur, and alternate between haziness and clarity, the recording tests ideas about the singular authoritative voice of documentary. Gould sonically renders location: the idea of a space called "north," becomes multiple and something moves with us as we listen to voices form lines, congeal at times into points, pivot, and take off again. Gould's radio documentary does not create a representation of the north, but an *idea* of north, a sensation of north, a north in the brain, a complex melodically polyphonic sensation of north, a multiplicity of north becoming pluralized "northings;" becoming north.

It is the line of flight that takes us outside representation and moves us into a new associations as intensities of rhythms, sensations, and spacetimes come undone from their fixity and others come consequently come together; doing and undoing, the world is a unavoidable interconnected instability, "as a vortex of energy … and ourselves within that world, as a 'region in flames'" (O'Sullivan, 2006, p. 31).[66] Multiplicity is not necessarily a "dark" form, especially from Deleuze and Guattari's position as philosophers of an affirmative politics, but it is clear that a multiplicity can open and should open us up to a variety of viewpoints, including those that discomfit and unsettle, that push us towards processes that may be darkening (perhaps via Lyotard's "evil book" on libidinal

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[66] O'Sullivan also makes a critical connection with two other thinkers of multiplicity: Michel Serres and J.L. Lyotard. It is not so important here to note the differences and similarities among these three thinkers (indeed that could be a whole other book) but to point out, as O'Sullivan does that all three are attempting to think outside of representation and unity and towards the expressive and aggregate. O'Sullivan sums this idea up nicely when he says "Creative thinking then involves an openness to, a reconnection with, this nebulous realm of potentialities beyond (in fact, always parallel to) the subject" (O'Sullivan, 2006, p. 30). It is the openness, reconnection and nebulous realm of possibility that I am primarily interested in examining.

economies).[67] For a dark ecology this means opening up the hellish possibility identified by Cage and affirmed by the impossibility of making the world stop resonating. Taking dark thinking to its extremes means listening to time, spaces, and atmospheres and attending to their radical and accelerated change.

5.5   Conclusion

Listening to the darkness of the world challenges us to rethink our connection to other environments, other species, and other timespaces and compels us to critically examine where we are within the matrix of ecological being. It is dark because this is an uncomfortable confrontation with our own self but also puts us in an uncomfortable position to the fantasy of Nature that has so dominated our aesthetic practice. Ecology as a whole system of changes, perhaps a system of systems, is so complex and vast so as to deny any comprehensive understanding, but it is also a place that discloses epistemologies for orienting our selves in the world. For any one individual to begin to approach understanding the complexity of the "the environment" would require a knowledge of weather systems, ocean, science, atmospherics, biology, chemistry, geology, geography, which would only begin to scratch the surface of understanding and interconnection, as each categorization has its own deeper specialties and niches. This troubles the surety of knowing something, but generating and apprehending knowledge should be a process of destabilization.

It may be that we are hearing the beginning of the final echoes of our existence on this earth, or maybe we are witnessing the first emergence of new rhythms, of accelerated disaster and dissolve, of arrhythmic seasonal change, of noisy humanity being coupled to the silencing of the dawn chorus and the disappearance of ways of being for a number of species. Cage was content for the natural world to go to heaven and hell at the same time,

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[67] In a recent book Andrew Culp has brutally criticized those "Deleuzoguattarians" who have recuperated Deleuze and Guattari's thought into the joyous philosophy of interconnection, democracy, affect theory all of which reaffirm the compulsory mantras of today's high tech networked digitalism and compulsory happiness and replaced the communist Deleuze and Guattari with a liberal one. Culp calls for a darkening of Deleuze via a number of avenues, the most interesting being his call following the death of God, and the death of man, for the death of this world: "Each death denounces a concept as insufficient, critiques those who still believe in it, and demands its removal as an object of thought … the Death of this World admits the insufficiency of previous attempts to save it and instead poses a revolutionary gamble: only by destroying this world will we release ourselves of its problems" (Culp, 2016, p. 66).

but we may no longer have that option, knowing that we are likely the species having the most significant impact on the biosphere today. In *Towards a Dark Nature Recording,* Michael hopes for an acoustic ecology that will "confront the idea of beautiful nature promoted by the mainstream of nature sound recording by playing with the hyper-reality of the content and revealing some of man's impact on environment through the sound of non-humans" (Michael, 2011, p. 209). The beautiful nature ideal keeps us from connecting to the reality of the world as a stinky, mucky, vibrant place. It is not that beauty in nature does not exist, but that passive contemplation of the beautiful object is always compromised by the reality of change and decay and neglects the other side that needs to be recovered and valued.

Brandon Labelle similarly argues for a recovery of listening that moves us into the complexity of sound that the term music overlooks. For Labelle, Gemma Fiumara's recovery of the "legein" or listening, is an ecological perspective on logos that recuperates the movement, almost a backwards movement or a movement of memory, from speaking to its origin in thinking: "A philosophy of listening can be envisaged as an attempt to recover the neglected and perhaps deeper roots of what we call thinking, an activity which in some way gathers and synthesizes human endeavors" (Fiumara, 1995, p. 13; Fiumara qtd. in Labelle, 2006, p. 13). Gadamer's insight that the one who really listens is "fundamentally open" allows Fiumara to argue that listening is the critical 'other' to language that is overlooked and ignored in theories of language and signification. Knowledge and understanding as a mode of cognition remains largely dependent on a notion of listening that exists within the context of speech. Fiumara writes about human communication, but we can logically encompass her line of thought and connect it to an expansive listening to the nonhuman. Expansive listening can be facilitated by an imaginative use of our sound technologies, which permit us to listen in on worlds that may be opaque to the human ear. Listening is important for forming a dialogue with others, because of the "uncompromising potentiality" that prevents and guards against a person adapting positions based only on monological engagements with the world, which may in fact be impossibile (Fiumara, 1995, p. 30). Asking questions about the world, whether that world is ending or not, and ourselves is the primary way that we access and understand the problems confronting us through sustaining the

'orientation towards openness.' Furthermore, listening and questioning become a way of opening on to other worlds and multiple points of view, troubling the object being questioned: "listening suggests that there is not much that can really be seen from *one* point of view, and that parallel perspectives on the same 'object' may actually reveal different worlds" (Corradi Fiumara, 1995, p. 43).

Rather than this helping us to understand our object or provide the answer to the question we may have been looking for, the multiplication of perspectives is likely to lead to disorientation and a move away from the rationality of the answer. Fiumara comes close to thinking language beyond representation by commenting that the move into disorientation posits "'reality', 'nature', 'the world'" beyond any one interpretive frame. Subsequently, moving beyond "any restrictive construction" of the world, forces us towards the position of renegotiating how we understand our position in the world in relation to its always opening and changing formation (Fiumara, 1995, p. 44). Listening is an intensive exercise of questioning that continuously extends to the emergence of contradiction and complexity, and that finds "coexistence with the incomprehensible" (Fiumara, 1995, p. 44). Our always-moving position configures our experience as a necessary rejection of faithful mimesis of the world that exists for our contemplation. Perception is not to contemplate but rather to activate. This is important, because activating and setting off microperceptions and experiences hopefully changes us or discloses a new way understanding of the world. Optimistically, listening moves beyond our own world, "it risks all, never retreating because it possesses no territory, and therefore, occupies no space. Listening draws upon those depths where 'truth' does not lend itself to representation by means of institutionalized languages" (Fiumara, 1995, p. 51).

From whatever position we adapt, whether we accept the idea that we have destroyed the world and are on the brink of destruction, or that climactic events are not caused by human interventions into the atmosphere, there is a sense that we cannot understand what is happening, a horrible feeling that gives us a sense of terror or fear. Part of the denial of climate change is a refusal to see oneself as a part of the larger frame as a part of the process of the decline of the world. As Scranton says, it is hard to learn how to die: difficult to surrender to the idea, difficult to accept it, and even more difficult

to embrace it. Our ecology, the phrase bites back with the anthropocentrism of the 'our,' has left its innocent and dominated status and everywhere seems in revolt against living. We take this personally and as an affront, even as we are the probably cause and as other species are having a much more difficult time of surviving. We may lament the disappearance of certain frogs and the critical endangerment of Black Rhinos, Mountain Gorillas, and the tigers of Sumatra, but we persist.

6 Amplified Ethico-Acoustics, Sonic Becomings, and Art as Research

6.1 Openings

As the contingencies and becomings of the preceding chapters continue to echo and reverberate, we have arrived at the point of asking what has been transmitted and what echoes will continue to resound outside of these pages and into discussions, more work, and further ideas about sound. From the start I have put forth the proposition that listening unfolds subjectivity towards an understanding of politics that moves us from the representative to the lived, or a transition from what things mean to what things do. The aesthetic realm of acoustic ecology can establish a technique of listening as an intense and focused expression that elaborates relationships between our self and the spaces we inhabit through militant sound investigations. Learning to listen actively affords us the opportunity to better understand our position in the world in relation to sonic space, other people and things, and the movements of spacetime that emerge from different slices of reality. Listening forms, and informs, territories and assemblages, which we can apprehend, record, and attend to. To listen is to amplify the environment of understanding, what we might call the logic of acoustic ecology, and situates us not as separate observers apprehending the world, but as an integral, if only a momentary, part in that world.

As this document has progressed I have moved slowly and deliberately through spaces that have resonances that many would feel some kind of attachment to or with: the city, the home, the frustrating institution, the public space, and finally the world itself. These constitute shifting experiences that we are a part of, extending and stretching our being, that make becoming a possibility. The experience is affective, as it forces us to react in unexpected and unanticipated ways as simultaneously it suggests active intimacy with the communities we participate in, and possibly with properties of communities we did not know about or have never experienced. Ideally theories of becoming destabilize the certainties we may hold about the world, activating the beginning of our becoming.

The preceding chapters have examined how sound disrupts complacent thinking about space and place, arguing that we exist at least partially through a sonic occupation

that facilitates the awareness of multiple shifting movements of temporalities and territories. Capitalism excels at movement, making our cities, parks, homes, environments, and lives feel as though they have accelerated beyond our control. Recognizing acceleration is not a cry to abandon politics as a hopeless endeavor because we cannot get a sure grip on things; nor is it a wish to hasten capitalist processes and logic to get through with it as quickly as possible. An active listening that ruptures complacency holds reality to account, through the recognition of imaginative material experiences that echo and intersect, in Ultra-Red's wonderful phrase, beyond our own need, with the needs of other people, other life forms, and other world's lines of flight. Listening will sometimes lead nowhere and fail, but the hope is that these interactions build and develop connections and relationships where none had been previously perceived.

The broader purpose of this dissertation has been to trail the traces of the sonic in the unfolding of the subject through its refrains, habits, and repetitions, which find themselves embedded both in neoliberalist approaches to the world that repeat the violence of its histories and as a composition of counter-rhythms of making new sensations and epistemologies. Refrains shift and mix the act of listening with other senses to form extra-sonic, multiple arrangements of bundled perceptions. These affective moments form openings, or lines of flight, that dissolve habituated ways and form dissonances that open up towards new ways of understanding our political relationship with the world.

6.2   Tuning as a Technology of the Self

R. Murray Schafer and the World Soundscape Project proposed to understand our sonic relationship to the world in terms that related acoustic degradation as a crisis on par with the pollution of our air, soil, oceans, water-ways, and subsequently our bodies and psychology. It is important for acoustic ecologists to identify endangered sounds and unique hi-fidelity sonic worlds against the ruins of the noisy lo-fi world that emerged alongside the developments of electrification, industrialization, and the ubiquitous communication technologies and techniques of broadcasting, advertising, and transmission. Preserving and archiving soundscapes is an important task that draws

critical attention and focus on the soundscape as a material force that has consequences on the health of the human mind and body but also on the ecology, habitat and health of the nonhuman world as well. Acoustic Ecology has developed a number of key methods and techniques for recording, notating, and archiving sound. Looking back at a publication like *Five Village Soundscapes,* first published in 1977, one is struck by the attention to the local histories of sonic communities and the sensitivity and nuance in listening to sound's specific and specialized milieus. The gathering of data and the personal histories and recollections consulted, create deep sophisticated maps of everyday rhythms of life, and their relation to the keynote sounds that have largely disappeared from the lived reality of the villagers and that exist now only as sonic documents and memories. Reading the dense ethnographies, you cannot help but be drawn in to hearing your own environment differently and become aware of the keynote sounds of one's own everyday life: in my case the neighbor's cats meowing to get in, the hum of the freeway, the clanging bell of the new train line (built on old existing tracks that have been out of use for almost half a century), the wind in the one tree near our house, and the daily repetition of motors starting as people go to work.

There are important elements of the World Soundscape Project to be maintained, particularly the tuning of the self to one's sonic environment, which unfolds into other environments that we find ourselves a part of. Relationships between the body and the environment are heavily mediated by sound and the spaces where our sonic selves unfold, as a part of larger processes, such as building worlds, that create the sonic character of our reality. We spend much of our lives hearing things, but less frequently actively listening to them. Do we notice the change in frequency that a shift in the sonic character of a space may have upon our body? Is the sense that things have transitioned between milieus one that can be located in a specific realm of the body or by an extension of one of our senses? Addressing one specific sense, like seeing or hearing, to talk about an "ecology of sound" is problematic in many ways, as the body and its neurological and perceptual apparatuses do not function by privileged hierarchy. Numerous conscious and non-conscious somatic processes are at work, cohering only in so far as the world makes sense to us at the level of consciousness. Yet each perception and bodily process has its own rhythms, spaces, and temporalities. Moreover, these processes are imperfect, partial, and

possibly unknowable, further complicating our complex mediation between the many organic and non-organic objects in our world.

At the end of his life Michel Foucault turned his attention away from analyzing the human subject as objectified and divided by discourses and forms of power towards the attempt to understand how subjectivity formed its sense of self. Foucault's term for this configuration was "the technology of the self," evoking the confluence between subjectivizing forces that converge from the inside and outside of a space where a body is situated and knowable. Foucault's conceptualization of the "technology of the self" remains frustratingly underdeveloped as he died before he could fully advance the idea. But in a seminar from 1984 he identified four major technologies of the self that form a matrix that is related to modes of training and techniques of establishing the individual. These interconnected technologies include technologies of production, that "allow us produce, transform, or manipulate things;" followed by technologies of signification, or sign-systems, which "permit us to use signs, meanings, symbols or signification;" power technologies, which "determine the conduct of individuals and submit them to certain ends or domination;" and finally, technologies of the self, which "permit individuals to effect by their own means or with the help of others a certain number of operations on their own bodies and souls, thoughts, conduct, and way of being, so as to transform themselves in order to attain a certain state of happiness purity, wisdom, perfection, or immortality" (Foucault et al., 1988). Foucault's concern here is with understanding the development of the self as it materialized in Greco-Roman philosophy, but a relationship emerges here between power, governmentality, and the technology of the self based on habituation and repetitions. These subjective technologies are governed, produced, and policed by the many interconnected and interconnecting processes of our world. The self exists (as far a self can be said to exist) as an ecology informed by the relationships identified by Foucault above, but also expanded and extended beyond Foucault's "techniques," which limit the potential of what the body's capacity may be or what it may do. The world, as a multiple and sensible thing, moves us into forms of action that become techniques for sensing the world and apprehending our place within it. The self is a technology in so far as technology acts as an amplifier between the self and the

environment in order to make a bloc of sensation more intense and to thicken our experience of space and time (Varela, Thompson, and Rosch 2000 5).

As a development of biological and cultural perception, the ear has metamorphosed to play a vital role in orienting us in relation to the rest of our haptic and perceptive apparatus that constructs our body's function and move into the world where we create new knowledge and experiences. Listening amplifies what is being heard— hearing happens, but listening takes attention and care and should result in some kind of change in both the action and sensation of the listener. Soundscape recording and acoustic ecology are not just ways of creating a document that preserves significant and important sounds as critical parts of our world. Acoustic ecologies move beyond the individual creator and the experience of those who record them to become significant objects in their own right. As Deleuze notes, an artwork does not preserve an object but exists as a monument to the bloc of sensation bundled into the piece. Sound resists monumentation because space and sound are always in between movements and transitions. Recording can only capture a very slim slice of the perceptible soundscape occurring in time. Our perceptive and affective experiences of the artwork go beyond the individual looking, listening, or reading and are in fact entities or beings in their own right: "Percepts are no longer perceptions; they are independent of a state of those experience them. Affects are no longer feelings or affections; they go beyond the strength of those who undergo them. Sensations, precepts, and affects are beings whose validity lies in themselves and exceeds any lived" (Deleuze and Guattari, 1994, p. 164). Our apprehension of the world is dependent on our senses and our perceptions to amplify our reality. Listening is an affective practice where we listen in on the transitional movement between different states of becoming which means all listening as it apprehends and captures sound in the flow of spacetime, is in some sense listening to and for a change.

The refrains that order and open the world are an important element in apprehending these transitional phases and ordering of different forces. Listening enables the emergence of a territory that comes about because of a refrain, which then opens the territory up to further becomings. Transformation occurs through the repetitions, rhythms, and vibrations that build territories that locate and permeate intensive notions of the self. Affect is the coming together of intensities and an amplification of the possibilities of

becoming between bodies. Massumi notes that affect mingles senses together: "For affect is synesthetic, implying a participation in the senses in each other: the measure of a living thing's potential interactions is its ability to transform the effects of one sensory mode into those of another" (Massumi, 2002, p. 35). Between the subject and the space in which the subject moves and lives an intermingling of sensory modes comes together propelling the body into the world to engage with its becomings. The soundscape as a formation of percepts and affects becomes a part of the bloc of sensation mediating noise and silence (or the material of chaos) as a negotiation with its formation. Recording soundscapes create the conditions for amplifying the perceptual and sensational elements found there. The materials that produce the soundscape are an integral part of the creation of the sensation itself; the soundscape is not simply the apprehension of the sound, but also the thick textures in the environment, and the ear of the recorder who is listening, and the affective relay to the next listener.

6.3 Ecoaisthesis and Listening

In his book on the painter Francis Bacon, Deleuze notes the phenomenological hypothesis that begins with the lived human body is lacking "because it merely evokes the lived body" and sensation takes a body beyond the singular organism (Deleuze, 2004, p. 39). Yet phenomenological approaches to sound have become the norm, creating an overreliance on analyzing the sonic from phenomenological points of view (Demers, 2010; Evens, 2005; Ihde, 2007; Voegelin, 2010). Part of the reliance on phenomenological approaches to sound has to do with its nature: phenomenology seems to easily fit with sound, since sound is something that we receive in to our ears. Sound seems to be an essential part of who we are. Yet this overlooks the way that sound impacts the whole body through a variety of registers, including the jaw and other bones in the skull and the ways that sounds are produced and encountered. A sound itself is a complexity of pressures, movements, mediums, and the relationship between them. It is not that the phenomenological method is unimportant or cannot reveal significant information about sound, art, and perception, but that it is too partial—sounds move beyond our listening to them and do not depend on you and I to hear them. The tree can fall in the forest, and it simply does not matter who heard it. As O'Callaghan has argued,

A particular sound … is the event of an object or interacting bodies disturbing the surrounding medium in a wave like manner. This proposal captures the fact that sounds are heard to be localized in the environment, and thus, that sounds provide information about the spatial features of one's surroundings. It recognizes that the audible qualities are attributes of sounds that depend upon the physical characteristics of the interaction over time that takes place between the object and the medium. Pitch, timbre, and loudness provide auditory analogs of color and other sensible qualities (O'Callaghan 2007 p. 164).

Sounds require space in order to be heard and the air acts as one of the mediums through which sounds travel. Sounds are multiplicities that are experienced as overlaps and mixtures with each other and within the deeper context of human perception. Sounds are complex things that construct overlapping environments and that are experienced between different sensed registers. O'Callaghan notes that sound "provides an important mode of access both to the spatial characteristics of an environment and to where one stand in that environment" (O'Callaghan, 2007b, p. 147). This document attempts to move on from the phenomenological and to understand the relationship between body, space, and sound, as something that activates us to movement and that draws us into the political in the passage from the phenomenological lived body to the expressive becoming of the world.

This thought brings us to think of the importance of understanding space as a plane on which sounds and bodies appear and coalesce, and also as the location and places where lived processes are situated in constant states of change. I have deliberately shifted between notions of *ecos* and *polis* to demonstrate how space is constituted both as a product of nature and as a product of changing that relationship via human development, both which create the vibrations that sound artists render into sonic objects that we can listen to and experience. Doreen Massey, commenting on the view that cities are active and unbalanced and the rural is passive and in need of equilibrium, critiques thinkers like Fèlix Guattari and Brian Massumi who surprisingly reinforce dualistic ideas of nature and culture. For Massey they fail to truly appreciate the dynamic flux of the natural world, celebrating "cultural mobility and mutability" while "'disturbances' of nature's pattern are viewed with alarm" (Massey, 2005, p. 160). Change and mutation is an essential part of the world of things becoming and unfolding. Ecological ideas that impose equilibrium or notions of a "sacred balance" ignore the fundamental movements

and migrations of non-human actors —animals, storms, tectonic plates, trees— and the continuous transformations that are a part of their normal unstable functioning. What is needed is not a utopian return to balance but a slowing of change and attention to the accelerated and rapidly disappearing durations of important ecologic processes in our world.

Recording accelerated change reveals the constant and massive disturbances occurring in the world, not in order to freeze them in space and time, but to extend their duration so that we can attune our selves to them and the power of development, speed, and velocity of change. This kind of listening strikes an affective tone that "operates within a play of forces and that every nexus of sonic experience is immersed in a wider field of power" (Goodman, 2010, p. 192). The recordings examined in this document are not compositions of single sound events or sources but rather syntheses of aspects, temporalities, positions, and locations that have been mixed together to create a sonic document of change. It is unlikely that one could start from scratch and recreate these recordings, unlike a song or a piece of music. These documents are not linear, though they may tell multiple stories with simultaneous narrators, multiple points of view, and different focalizations. When listened to, we hear a variety of surfaces coming together that take us deep into irruptions in spacetimes and multiplicities of events that for the most part, should make us anxious when encountered. Listening at the end of the world, as posited in Chapter 5, disturbs the focus in this document on the play between what is heard and not heard. Sound cannot be reduced only to what we hear and listening itself is often troubled by attention and competing sounds. As the weaponization of sound demonstrates, one does not need to hear the sound cannon or mosquito to understand its effectiveness (Goodman, 2010). Listening raises the question of how we come to pay attention to sounds and what kind of training may be necessary for their apprehension by the listener.

For Deleuze, artworks are multi-sensible—when we look at a painting by Bacon we hear the scream, we sense the torment, we smell the bulls, we taste the meat—the painter "make[s] visible a kind of original unity of the senses" (Deleuze, 2004, p. 37). Multi-sensibility depends on what Deleuze identifies as a "vital power" that traverses all senses and forms relationships between the senses through a folding and unfolding of

different worlds and perceptions. Vital power is in the rhythms that operate as logics of sensation "which [are] neither rational nor cerebral" but systolic and diastolic, pumping back and forth, exchanging, and opening and closing: "the world that seizes me by closing in around me, the self that opens to the world and opens the world itself" (Deleuze, 2004, p. 37). Opening has been a key concept in this dissertation, to signal the act of listening as a purposeful and decisive way of understanding the environment and our becoming with the things in the world. Sensation is intensive and amplifies both the body and its milieu to apprehend the world through intensifications of perception. Erin Manning calls the formation of these active bundle of perceptions, feelings, and affects a transformative "becoming-with" that alters experience, affect, and perception: "Affect passes directly through the body, coupling with the nervous system, making the interval felt. This feltness is often experienced as a becoming-with. This becoming with is transformative. It is a force out of which a mircoperceptual body begins to emerge" (Manning, 2009, p. 95). "Becoming-with" is a mediation between different elements of milieus, or a rhythmic intermediation between bodies experiencing the world. When we listen we no longer simply hear the sound, but attend to an event occurring in time, an object in movement, that has duration, that begins and ends—a body. Hearing may be simply an unconscious recognition—the sound of traffic; wind; a distant radio; the harbor. Listening actively engages the heard sound and produces a reaction in relation to the sounding object.

"Becoming(s)-with" must develop in relationship to some action experienced as an extensive boundary of a body and its limits, borders, and frontiers, and the intensive spaces that produce differences (Manuel De Landa, 2005). "Sensation is vibration," Deleuze writes, and the body is a composition of "thresholds and levels," a disorganized and transitional entity in multiple relationships with multiple spaces and times: "Sensation is not qualitative and qualified, but has only an intensive reality, which no longer determines within itself representative elements, but allotropic variations" (Deleuze, 2004, p. 39). Allotropism refers to the ability of some thing, usually a chemical, to exist in two different forms or states, between different thresholds. Among intensive and extensive spaces are the variations between physical and affective reactions; that which can be physically apprehended and that which affects you but cannot be contained. The

body's variation between these two states multiply rhythmically in relation to the world's unfolding: "knowing the world means paying attention to its reverberations, feeling its silent forces, mixing with them, and from this fusion reinventing the world and yourself, becoming other" (Manning, 2009, p. 227). Paying attention to everyday reverberations and forces is a part of the transformative experience of everyday life. Transformation or becoming is not necessarily something special or that takes effort, but a change that happens as a body, however defined, moves from one state to another through resonating with different temporalities and spaces. We are temporarily stitched into ripples of experience. Between the body and the world we might see our relationship to space as one always happening in-between things, hence the "becoming-with" of the world: "The self-network expresses extendibility to a degree beyond the human pale. But extensile mutuality is also *before* the human pale: it is a characteristic of every perceiving thing, to the extent that is capable of change" (Massumi, 2002, p. 127). The self-network is a synthesizer, plugging into different objects and modules to elicit reactions among "any number of heterogeneous elements, forces, objects, organs" (Massumi, 2002, p. 127). Rather than a world representing its shape and form for us, we have a world in transition on multiple levels that we simply interface with as we move through its variable thresholds. "Becoming-with" is not a singular relationship between a person and a thing in the world, but a multiple networked becoming that connects beyond the human (phones, computers, animals, electromagnetism) and is always changing.

Listening, as I have situated within the previous chapters, brings together the sensible and the self in what Fèlix Guattari has termed the ethico-aesthetic paradigm that connects creative processes with ethical accountability: "to speak of creation is to speak of the responsibility of the creative instance with regard to thing created" (Guattari, 1992, p. 107). Listening is an ethical problem as it situates itself with attention to the threshold between "becomings-with" and towards an awareness of the world's multiplicities. Becoming-with puts us in an ethical position of "belonging-to," involving us in practices of living and that require certain amounts of empathy and creativity, no matter how imperfectly practiced. We cannot be naïve here: no magical polite form of listening that means you are heard or that you have been listened to or even that has a response exists in the world. As the world continually makes abundantly clear we cannot assume a unity of

citizen interests, consensus of decision-making, or even friendliness in communication. We can listen in horror as much as we can listen in empathy and those who listen for democracy may be waiting for a long time.

6.4 Art as Research

Listening to sound plays an important part in knowledge production and understanding the world around us. Listening can help us to better understand the challenges that the neoliberal state poses with its policies that foster inequality and techniques of dividing and excluding people from the decision-making processes. Listening has the potential to be transformative through an ontological recognition that attends to the things in our world and the spaces where they unfold. Undoing hierarchy is difficult and frustrating work that demands recognizing a kind of commonality between us and other things.

Andrew Dobson utilizes Jane Bennett's "vital materialism" to argue for a concept of human being considered as a bundle of dynamic resources on par with the non-human, to minimizes differences between humans and non-humans. Vital materialism would presumably also play a role in reducing the differences between humans excluded from full agential ability due to differences in skin, gender, sexuality, or one of the myriad ways of "othering" (Dobson, 2014, pp. 155–159). In a wonderful short turn of phrase, Dobson summarizes Bennett's ontological project as one that asks not "what a thing is" but "what things do" (Dobson, 2014, p. 155). When we begin to ask what things do we begin to rethink our interconnection and inter-relationship as an ethics attuned to the ways we are subtlety coerced into actions and behaviors that reinforce the objectification of others and ourselves. Things in the city or the country, or in nature or culture, are too broad to specifically define what they produce: the generation of multiplicities and modes of becoming also requires singularities, points of momentary coagulation, or what Deleuze has called "haecceities" or the "thisness" of a thing.[68]

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[68] "[s]ingularities are turning points and points of inflection; bottlenecks, knots, foyers, and centers; points of fusion and condensation, and boiling; points of tears and joy, sickness and health, hope and anxiety, 'sensitive' points" (Deleuze, 1990, p. 63).

Listening to other people and things in the world brings perception and sensation together with knowledge. The key question here concerns how art and knowledge connect. Christoph Brunner argues that artistic research should be approached affectively, through an understanding of how art connects thinking and feeling, rather than asking what kinds of epistemologies it adds on to or generates. Art and creativity are a "mode of attentiveness and awareness of how an event is composed in its singularity and how it leaves traces" (Brunner, Chrisof, 2011, p. 34). The mobilization of affective forces is an attunement to the processes of becoming in an event. Listening in this case would attend to a sound as an event that produces a knowledge and understanding of how that event is situated within the various other events that it is a part of both in space and across time. By attending to listening we focus on thinking as well. Thinking situates us in relation to a world where we have to ask what is happening (Brunner, Chrisof, 2011, p. 35). As a mode of inquiry, art moves us towards an understanding of what is happening that creatively takes us beyond method and techniques of cognition, toward a "ethico-aesthetic and ethico-political mode of becoming" (Brunner, Chrisof, 2011, p. 35). Aesthetic research's ethical and political implications come through the responsibility that comes with creating something. Art is ethical because it asks questions about origins or genealogies and orients critical and reflective understanding as ways of doing and making the worlds. Whether we are the artist or the observer, art makes a connection with the world being made and unmade as we apprehend it. The ethics of art recognizes that art, much like reality, is a contrivance and an artifice, but one that has a deep resonance with us, and serious implications for living. Art does not just disclose a world, but actually is a part of the construction of reality. As the art world has turned towards ethical forms of making and explicitly embraced social engagement, the knowledge it generates has become a part of the living performance of art.

The sound artists in this study record and construct sound to be a critical element of knowledge creation and their art is to be used specifically for pedagogical means. The model here is Ultra-Red's focus on the exchange between aesthetic practice and political organizing and the idea that their art and politics constitute a "sound investigation" that intervenes with social policy and public discourse to enact counter-public forms of organizing and knowledge creation. Ultra-Red's research, and by extension, DeLaurenti

and Watson's as well, rejects the value form of participation in which one's own need or predicament takes precedent over the collective needs of all. As a form of aesthetic research, militant sound investigation brings understanding into crisis that can result in silence, the necessary precondition for reflection, understanding and knowledge.

Art-based research connects with sound based research by intensifying ambiguities and performing a crisis in settled interpretation and sedimented ways of understanding, engaging willfully with fragility and with speculation, forcing us to slow down our understanding and to return to thinking which may lead to action. Militant sound investigation does not ask, "What is this sound" but rather, "what can this sound do" or even "what might we do with these sounds?" When listening to space and sound that rejects the mimesis of simply "this is the recording of the sound of water" for the more complex multi-perspectival "this is the sound of water and is connected to the sound of melting and is connected to the rise in global temperatures and is connected to the sound of the rising ocean and is connected to the sound of your tourism and is connected to the sound of the combustion engine…" we find ourselves in the position of a perceptual questioning, uncertain of how we are hearing and why we are hearing it. When we encounter the sound of sex in a public space, we are forced to slow down and think of where this park is, how it came into existence, what are its connections with the land that surrounds it, how it fits into other fictionalized accounts of queerness also located there.

Sound does not settle the questioning ear but continues to unfold it into further hearings. The complexity of sound investigation is multiplied when we begin to take in to account that the recording is a composite, a mix of separate sound sources, through time and occurring within different spaces. The depth of the recording reveals itself by investigating the many surfaces captured by composing with the recording, each one layering a different encounter with the sonic world for us to investigate. Each layer is a further opening out into additional research and further composition, amplified through listening and re-recording that leads to different perspectives on understanding and knowledge. Ultra-Red writes that, "each new site is an undifferentiated field of silence to be investigated, around which to gather and to engage needs, desires, demands. When we have a RECORD we compose with it. This is not a repetition of analytic terms. Rather, it is a re-listening inflected by our growing understanding of the conditions that define the

sites and moments of our meetings" (Ultra-Red, 2011). Listening and re-listening move us towards understandings that can become speculative exercises of questioning and reflection that add layers of complexity and depth to the shallowness of our initial analysis. Listening deepens hearing to become active and affective.

Two pedagogical strategies around art research have to do with the questioning and analysis of sound derived through listening. One question that Ultra-Red frequently attends to is "what did you hear?" which slows down and focuses listening, in a reflective manner of analysis, what has been heard in the recording or in the listening to silences and sounds of a space. As a research strategy listening and reflection decelerates and loops back on the production of knowledge, confounding the forward momentum of many research designs. Sher Doruff comments that the word research means to return to the object of analysis maybe with more intensity or a different focus. This return is a motion of thinking that is "elliptically indirect" and "ambiguous" (Doruff, 2011, p. 17). Slowing down inquiry and reflecting on listening and its spatio-temporal situatedness subverts the model of research dependent on productive modes of analysis and permits us to proceed with more caution and care. In an interview, Ultra-Red member Robert Sember draws attention to the need for attending to the affective and the emotional register that analysis can bring forth. Sember states that,

> There is a certain kind of intimacy with sound; it moves through time, it does in fact register the evolution and the layering of ideas. People will start listening to the specific quality of other people's voices. One of Ultra-red's concerns is that radical investigations register the affective level of experience. We consider affect an essential component of the analytic strategy. It is valuable that people become aware of the emotional relations they have to themselves, to each other and to the conditions they are experiencing. That affective level becomes a form of analysis; it is by registering those things that you are also able to have an additional level of critical reflection (Van Tomme, 2009).

Sound as research is tentative, moving outside and beyond the view that art changes the world and adapting a more critical stance towards the participatory and social nature of sound as an aesthetic and political practice.

Criticisms of participatory art, or art as a form of living, such as Claire Bishop's, Rita Raley's, and Jacques Rancière's (Bishop, 2012; Raley, 2009; Rancière, 2010, 2004) question the real political efficacy and democratic potential of art and its applications. Art

practices that purport to be political engage, perhaps consciously and willfully, with the paradoxes of aesthetic experiences that intersect with everyday life and everyday sensibility. It can be pretentious and condescending to deploy artistic practices upon the "masses," who supposedly do not understand why art is important to their lives. It can also be dangerous to propose aesthetic and intellectual solutions to people who face very real political violence of poverty, difference, and austerity. As a test of democracy though, art based research has the potential to change perspectives or to "elicit perverse, disturbing, and pleasurable experiences that enlarge our capacity to imagine the world and our relations anew" (Thompson, 2012, p. 45).

Finally, the potential of artistic research can help us to understand our spatial relationships. Art is a way of producing and opening space up to inquiry that can develop ideas about identity, access, making, and community. At a time when public participation is resulting in democratic contests that end in virtual stale mates or wins and gains of mere percentage points, an urgent need to recuperate social space and thinking has surfaced. The challenge that theorists like Timothy Morton pose is to recognize the fundamental and essential interconnection of our selves to all things and to open up our thought to an empathetic consideration of how we organize our space and what we value within it. The battle is currently immense as resurgent nationalisms and racist identities are being deployed around the world by demagogues who wear their self-interest on their sleeves with pride, and deploy the rhetoric of anti-immigration, racist ideology, and market fundamentalism in order to reclaim identities that have been considered marginal for many since the collapse of European fascism at the end of World War II. At the same time, critical information is being ignored and expertise on topics ranging from politics to science is considered a liability.

And yet, those who suffer the harm from the policies and politics of individuality, anti-community, and the reduction of social safety, continue to vote in leaders who then pass legislation that destroy jobs or communities or are so devastated by their lives and lack of opportunity that they have withdrawn from the realm of politics altogether. Neoliberalism offers the comfort of the same and the repetitions of the familiar as it radically takes apart the world to the benefit of the few. The art of listening, as a technique of social aesthetic practice, is a part of starting to imagine other worlds in

dialogue with all people. One of neoliberalism's most successful tactics is the division of empathy, where poverty or race or sexuality becomes silos of "special interests" rather than common forms of dispossession. Creating a different life must involve new ways of understanding the world, radically and urgently.

Andy Merrifield writes that imagination is a core element that needs to be developed in order to begin the process of thinking change seriously. It is important to develop an experimental approach and develop aesthetic practices whose purpose should be "to experiment with the world, people experimenting with how they live in the world, experimenting with what that world might be, experimenting with how they might construct an alternative urban life and how they might make that realm for themselves" (Merrifield, 2013, pp. 114–115). Merrifield calls this an "imaginary pragmatics" which does not compromise or offer temporary solutions but rather develops "an imaginative form of action and activism that constantly tests out and overcomes its own limits, pushes beyond its own limits, and experiments with itself and the world" (Merrifield, 2013, p. 115). The key to an imaginary pragmatics is the encounter which is what this document has been primarily concerned with: encounters between people and institutions, between sonic objects and ears, between ourselves and others, and between our selves and the environment as mediated through practices of sound art and acoustic ecology as a process of becoming sonic.

By this idea of becoming sonic I have intended to signal a critical part of our affective being that we mediate through the ear, not in order to decry the visual and to place the ear in the place of the eye, but to amplify and let vibrate what Jonathan Sterne has called "a little piece of the vibrating world" (Sterne, 2003, p. 11). By attending to the ear in this way I have hoped to open up an imaginary auditory space and stimulate an idea of the ear and a notion of listening as part of an ecological understanding of space and our becoming attentive listeners and empathetic humans vibrating sympathetically with the entirety of the world.

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Publications:
INVITED PRESENTATIONS

Militant Sound Investigation: Sound Based Research and Activist Listening. Carleton

Communication Graduate Caucus 2015: Failure, Interruptions, Confrontations, and

Silences. Carleton University. March 5 and 6, 2015.

Tactical Field Recording in the War Against the Poor. Union of Democratic

Communications 2015: Circuits of Struggle. University of Toronto. May 1-3, 2015

Controlled Burn: Re-Imagining Space in Bill Dixon's *17 Musicians in Search of a Sound*.

Guelph Jazz Festival Colloquium 2012: Pedagogy and Praxis: Improvisation as Social

Justice and Social Responsibility. Guelph University. Panel Presentation. Improvised Placemaking: Communities in Action. September 6, 2012.

Political Sound Art: Field Recording the Capitalist City. Sound Changes: Music and Social Justice Symposium. Carleton University. Panel Presentation. The Musical Politics and Poetics of Spaces, Places and Bodies. February 24-25, 2012.

Resonant Cities: Soundscape, Space and Culture. Guelph Jazz Festival Colloquium 2010: Improvising Bodies. Guelph University. Panel Presentation. Bodily Knowledge, Cultural Memory, Public Space. September 8, 2010.

Sound/Politics: Towards a Minor History. Conference: Spaces of Violence, Sites of Resistance: Music, Media and Performance. University of Regina, International Association for the Study of Popular Music Canada. Panel Presentation, Music as Torture, Music as Shield. June 3-6, 2010.

Fabricating Soundscapes: An Exercise in Militant Sound Investigation. Conference: NCOUNTERS: Living in a World of Sound and Noise, University of Alberta, Graduate Music Students' Association. Panel Presentation and Performance, Extending Bodies. March 5-7, 2010.

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