

Parakeet Logic

by

Lindsay Karty

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Approved:

Kathy High, Thesis Advisor

Pauline Oliveros, Member

Mary Anne Staniszewski, Member

Kristin Lucas, Member

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ABSTRACT

This paper is an analysis of how an amalgamation of concepts, processes, emotions, and my art practice during the past two years led to creating my thesis project, *Parakeet Logic*. A multi-channel sound and video collage, *Parakeet Logic* is an allegorical representation of an absurd attempt for self-understanding in a conspicuously excessive and connected society. The result is a bricolage created from a “library” of objects, texts, sounds, videos, conversations, experiments, and observations. *Parakeet Logic* is a spiraling multi-channel sound and video collage, combining trash aesthetics, podcast logic, and amateur video. Drawing from location-based DIY counterculture, *Parakeet Logic* is a satirical journey through our technological fetishes, our search for authentic relationships, and the tangles between. *Parakeet Logic* is formed by collected language filtered and activated through Craigslist collaborations, handheld video experiments, and a significant repository of things collected over the past two years. These materials are amassed, reduced, and spewed into a study of weird harmonies where some things seem significant, but are actually equalized.

1. Introduction

This paper is an analysis of how an amalgamation of concepts, processes, emotions, and my art practice during the past two years led to creating my thesis project, *Parakeet Logic*. A multi-channel sound and video collage, *Parakeet Logic* is an allegorical representation¹ of an absurd attempt for self-understanding in a conspicuously excessive and connected society. The result is a bricolage created from a “library” of objects, texts, sounds, videos, conversations, experiments, and observations.

As the production of material and virtual objects continues, the intent with which we utilize these objects becomes an increasingly complex cultural negotiation. Through remix and collage practices, our considered reuse of commodities can be re-contextualized into new work, creating a seemingly endless, circular granularity to the lives of materials. Having said that, there are imminent difficulties posed by the types of materials that are produced that threaten the future of this fragile system.

This paper seeks to provide a selective overview of historical methodologies of appropriating and repurposing materials, through a survey of pertinent works. It also aims to serve as a larger inquiry into how consumer culture and mass content production manifests in contemporary working methodologies.

The majority of my art practice is based on the practice of “making-do”²—whatever I find, happen upon, overhear or notice is re-contextualized using what is accessible. Another way is saying this is using bricolage as both a strategy and method. Skills used to create works are culled by means of making a living, everyday occurrences, and periods of manic inspiration. *Parakeet Logic* is seeded in a “script” of found texts collected from the Internet and transcribed conversations. The synthesis of these voices creates a networked subjectivity, which I appropriate and use to create a sound composition. The palette for this composition consists of voice actors, sought via Craigslist, reading and interpreting the script in their chosen voice.

¹ “In allegory, the author-artist uses the full array of possibilities—found and created—to collage a world that parallels the new production (collectively) of objects as commodity.” Robert Fitterman and Vanessa Place, *Notes on Conceptualisms* (Brooklyn, NY: Ugly Duckling Press, 2009), 15.

² See “Making Do”: Uses and Tactics from French philosopher Michel de Certeau's 1981 book “The Practice of Everyday Life.” Loosely defined, making-do is using bricolage in poetic ways to re-use existing marketing structures.

The construction of this paper uses bricolage as a method of picking and choosing—sources, influences, and my past work are collaged together, exemplifying my work method. Underlying ideas, theories, and memories foundational to *Parakeet Logic* are interwoven throughout the first section. In the midst of describing histories and theories, contemporary societal conditions are patched in to provide modern contexts relevant to the process of creating *Parakeet Logic*. The last chapter recounts the process (messiness, organization, chance happenings) of piecing together *Parakeet Logic*. Certain points in this text may seem tangential, feel free to read distracted, let yourself wander—this is the way I work.

The sort of distraction that is provided by art represents a covert measure of the extent to which it has become possible to perform new tasks of apperception.

—Walter Benjamin,

The Work of Art in the Age of Its Technological Reproducibility

2. Historical and Conceptual Overview

2.1 Bricolage

Loosely defined, the French term bricolage refers to “working with what you can find.” In art, the term is often associated with the creation of a work from readily available objects, notably the notion of found object—a concept referenced in regard to other forms of appropriation art. In his book *The Savage Mind* French anthropologist Levi-Strauss uses the term bricolage to describe “mythical thought” as a means to reuse and piece together available thoughts and materials to solve new problems. Rather than adopting an engineer’s approach to end means, the process is of most importance to the bricoleur:

Further, the ‘bricoleur’ also, and indeed principally, derives his poetry from the fact that he does not confine himself to accomplishment and execution; he ‘speaks’ not only with things, as we have already seen, but also through the medium of things; giving an account of his personality and life by the choices he makes between the limited possibilities. The ‘bricoleur’ may not ever complete his purpose but he always puts something of himself into it.³

As Levi-Strauss describes, “bricolage”⁴ is the engagement with a continually rearrangeable but limited set—a strategy used in art practice that celebrates performing with what is readily available.

2.2 Junk Culture/Trash Aesthetic

To situate my practice, which is often compared or associated with “Trash Aesthetics” or “Junk Culture,” I will provide a brief introduction of artists, movements, and theories that I’ve found to be historically relevant precursors to my work.

2.2.1 Dada Trash

Dada’s real contribution to modern art...was that it opened wide the doors unlocked by Cubism [doors that led to] an ‘anything goes’ freedom of materials and subject matter.

—Lucy Lippard,

³ Claude Levi-Strauss, *The Savage Mind* (Chicago: The University of Chicago Press, 1966), 21

⁴ Ibid.

Using discarded material and the correlated techniques employed to do so traced back to the Dada art movement—specifically collage, assemblage, montage, and readymades (techniques which will be elaborated on throughout this paper). Most cited Dada artists such as Kurt Schwitters, Hans Arp, Sophie Taeuber, Hannah Höch and Max Ernst abstained from working with traditional high art materials of the time,⁵ instead working with readily available representations, detritus, and existing materials of capitalist society. By using existing material and trash, Dadaists eschewed the high art notion of originality or uniqueness—an idea later resurrected in Pop art.

Although Dadaists were fundamentally iconoclastic, the movement suffered from misogynist tendencies, which in turn fueled feminist themes in the work of female Dadaists—exemplified in the collage of Hannah Höch and “word-salad”⁶ poems by Baroness Elsa von Freytag-Loringhoven, who was a physical embodiment of Dadaist trash.

2.2.2 Jack Smith's Junk Sensibility

Much of my adolescence was formed around nostalgia for '70s/'80s no-wave, punk and trash cinema but admit, I didn't know who Jack Smith was until the third decade of my life.

Jack Smith, godfather of the New York '60s avant-garde theater and film scene...was a major influence on diverse New York trends (he was important, amazingly enough, to both the minimalist and maximalist camps); Warhol's narrative films and the theater of Robert Wilson would almost be inconceivable without him, as would the junk sensibility of the East Village aesthetic.

Mike Kelley,

—*Foul Perfection, 1999*

⁵ Around 1916-1923.

⁶ As coined by Walter Benjamin: “The Dadaists attached much less importance to the sales value of their work than to its uselessness for contemplative immersion. The studied degradation of their material was not the least of their means to achieve this uselessness. Their poems are 'word salad' containing obscenities and every imaginable waste product of language.” *The Work of Art in the Age of its Technological Reproducibility and Other Writings on Media*, ed. Michael W. Jennings, Thomas Y. Levin, and Brigid Doherty (Cambridge: Belknap Press of Harvard University Press, 2008), 20.

The summer before my final year of graduate school my friend and cultivated incoming peer, Matt Wellins, sent me a recording of Jack Smith reading “The Great Moldy Triumph” and I was absolutely blown away. Why had I not heard this before: maybe because I'd grown up in the Midwest?⁷ Actually, Cary Loren of the founding members of the Michigan music/art collective “Destroy All Monsters,”⁸ a group whose influence was essential to the bizarro underground music scene⁹ I'd been exposed to as a teen in 1990's Ann Arbor, MI, was an apprentice of Jack Smith in 1973.

In the midst of 1960's social political and cultural undercurrents, combined with changing technology, the concept of intermedia could be conceived as way to loosely comprehend interdisciplinary arts, acknowledging etymological space for labeling art practices. Art world outsider, Jack Smith was an exemplary deviant of this time: espousing definitions of commodified artwork while working outside the realm of institutions. Like Fluxus contemporaries, Jack Smith was decidedly uncommercial and a proponent of aestheticizing life by glamorizing the everyday through performances, which featured, happened upon actors staged amidst sets assembled from throwaways, collected from the streets. Smith's screenings combined film, slide projection, and sets made of trash into a form of theater he called “expanded cinema.”¹⁰ The expansion of happened upon objects (including actors and found stuff) in his films realized new paradigms of art making by working with throwaway consumer fallout. He was in

7 Jack Smith grew up in Ohio.

8 Destroy All Monsters was an art and music performance collective formed Ann Arbor, MI, from 1973-1985. Members included artists Niagara, Cary Loren, Jim Shaw, and Mike Kelley. In *a manifesto of ignorance*, Cary Loren describes the group as a “menagerie of words, images and sounds were an attempt to thumb our noses at the pretentious circus of rock-star bullshit and musical emptiness that filled the air-waves during the early to mid-1970's. the images that moved us then were a strange combination of film-noir, monster movies, psychedelia, thrift-shop values and the relentless drone of a crazed popular culture.” Cary Loren, “a manifesto of ignorance; destroy all monsters,” accessed June 19, 2015, <http://www.furious.com/perfect/dam.html>.

9 Southeastern Michigan has a rich history of disruptive culture, meaning movements that subverted cultural norm in music and art of its time. In retrospect, I consider my exposure to art/music as a lineage and mixture of The ONCE Group, Funkadelic, Destroy All Monsters, Griot Galaxy, Electrifying Mojo, and Underground Resistance, to name a few.

10 Who first coined “expanded cinema” as a form is debatable. In an article for *Bomb* magazine, artist Nayland Blake states that Jack Smith used the term to describe his work. The first published account was in artist/filmmaker Stan Vanderbeek's 1966 film manifesto “Culture: Intercom and Expanded Cinema: A Proposal and Manifesto.” When searching Google, the first page of search results for “expanded cinema” yield Gene Youngblood's 1970 book titled “Expanded Cinema.”

ardent opposition to property ownership, which coincides with the expanded cinema concept of architectures of reception: space is not owned, rather perceived in relation to participant experience. In the opening of his monologue “Irrational Landlordism of Baghdad” he proclaims:

Could art be useful? Ever since the desert glitter drifted over the burnt out ruins of plaster lagoon thousands of artists have pondered and dreamed of such a thing, yet, art must not be used anymore as another elaborate means of fleeing from thinking because of the multiplying amount of information each person need to process in order to come to any type of decision about what kind of planet one wants to live on before business, religion, and government succeed in blowing it out of the solar system. Let art continue to be entertaining, escapist, stunning, glamorous, and NATURALISTIC — but let it also be loaded with information worked into the vapid plots of, for instance, movies.¹¹

He again critiques the notion of designated space in an interview featured in Mary Jordan’s documentary *Jack Smith and the Destruction of Atlantis*: “Ownership of property is an exploitation of people. It's easy to manufacture a rectangle...I can't handle their ugliness. I have to make my own surroundings.”¹² Commodity culture is aesthetically linked to art in the capitalist West: either overtly such as the Pop-art fetish for consumer kitsch, by necessity repurposing throwaways for lack of funds, or both as was the case for aforementioned Jack Smith’s lifestyle and trash performances which rejected capitalist society.

Smith's aesthetic lived on to become what is known as Camp¹³ and Trash¹⁴— respectively referring to “in bad taste,” often in the form of re-appropriation and “low brow” or below societal expectations. Cheaply produced films from the 1950s-1970s, which exploit cultural anxieties are often categorized as trash cinema.

In the aforementioned quote he advises art to be “loaded with information worked into...vapid plots.” For artists in an information economy, it becomes material—

11 Jack Smith, *Wait for Me at the Bottom of the Pool : The Writings of Jack Smith*, ed. J Hoberman and Edward Leffingwell (London: Serpent’s Tail, 1997), 11.

12 *Destruction of Atlantis*, directed by Mary Jordan (2007; New York: Tongue Press Productions, 2010), Audiovisual File.

13 Susan Sontag's 1964 essay “Notes on Camp” codified cultural meaning of the word as an aesthetic style. She was one an admirer of Smith's work and there are interesting anecdotes in regard to his reception to her writings. According to Sontag, camp is a “sensibility that revels in artifice, stylization, theatricalization, irony, playfulness, and exaggeration rather than content.”

14 See Gillian Pye: “Trash as Cultural Category.”

a sardonic stance or subversive questioning of digital trash consumed in contemporary society.

2.2.3 Virtual Trash

In Fall 2014, I showed a multi-channel audio and video installation titled *2nd Tier Disaster at White Elephant Party*. The piece considered the movement of physical unmodified objects, which combined my interests (at the time) in the transportation engineering theory of material convergence, gift giving, and the history of 1970's object performance.¹⁵ Creating the piece involved accruing a significant repository of objects to add to the voluminous piles of junk in my studio. I then created videos, photos, and audio recordings of performances with the objects. The process involved management and movement of the piles of physical clutter, in addition to digital files, notes, folders, and bins.¹⁶ The files I created would be dumped on a hard drive, then forgotten, misplaced, or obsolete. When projected, these images were literally trash images, meaning I picked the content out of the garbage. I started thinking of the image as trash, digital images specifically, and the ephemeral nature of these materials, which are subject to degradation and decay. In the digital age we're constantly trashing images when they do not fulfill our aesthetic life expectations—similar to physical materials that end up at the thrift store or dump. What determines the “status” of a digital media file?

2.2.3.1 The “Poor Image”

Economies produce sound, imagery, ephemera, which will be sorted, trashed, or reused. Artist/philosopher Hito Steyerl's essay “In Defense of the Poor Image,” traces image status in the “economy of poor images” and “imperfect cinema”—a discussion of the circulation of less reverent imagery in network culture. Because of mass distribution, accessibility and small file size, the poor image is more democratic and accessible:

Poor images are thus popular images—images that can be made and seen by the many. They express all the contradictions of the contemporary crowd: its opportunism, narcissism, desire for autonomy and creation, it's

15 Material convergence is the movement of unsolicited donations from donors to emergency zones for disaster relief.

16 Bin is a term used in software applications such as Adobe Premier as a means of file management. I find the etymology humorous in relation to “waste bins” or “thrift store bins.”

inability to focus or make up its mind, its constant readiness for transgression and simultaneous submission. Altogether, poor images present a snapshot of the affective condition of the crowd, its neurosis, paranoia, and fear, as well as its craving for intensity, fun, and distraction.¹⁷

The immense availability of the poor image diminishes its value and is no longer about a real thing. Instead it becomes and exists on its own “conditions” transforming through “swarm circulation, digital dispersion, fractured and flexible temporalities.”¹⁸ Through “defiance and appropriation” as well as “conformism and exploitation”¹⁹ it becomes reflexive of reality.

2.2.3.2 Paper Rad and Extreme Animals

Sometime in 2001, I received an anonymous package from filled with brightly decorated CDRs, collaged snippets of comics, drawings, the note “your music is inspirational,” and a scrap piece of paper with “paperrad.org” scrawled in ballpoint pen. The website was an endless scroll of animated gifs, found photos, digital and hand drawn comic strips. These linked to mazes of “Easter egg” animated videos and pages of popular material collected from television, video games, and advertising.

The site was created by the art collective Paper Rad—a group whose use of American throw-away culture in their work symbolized the disposability and immortality of our junk.²⁰ The group of three (sometimes four) combined their individual and collective experiences to produce artworks, which question contemporary culture and spirituality through a juxtaposition of new and old media. Two members maintain this ritual through their music project *Extreme Animals*, which acknowledges the mix of self and spirit in a sea of media. In a recent interview, member Jacob Ciocci reflects the group’s body of work:

Paper Rad to me was about taking certain shared languages (of throw-away American culture: Saturday morning cartoons, BMX bikes, junk

17 Hito Steyerl, “In Defense of the Poor Image,” in *The Wretched of the Screen* (New York: e-flux, 2012), 41.

18 Ibid.

19 Ibid.

20 The use of appropriated material in their work was often described as “nostalgic” but to me, it seems more in line with Walter Benjamin’s idea that the outmoded could be used as symbolism of past novelty and newness in capitalist society.

food, cheap toy synthesizers, the design and methods of early vernacular websites) and using these references to create an infinitely generative, almost utopian creative space. But it was never escapist to me—instead I do feel it was about trying to create [a] type of rupture...It was about transposing onto this culture of consumption (80s/90s culture) some kind of hard to define radical spirit, which I do believe can exist inside consumerism (albeit ephemerally, or moment to moment).²¹



Figure 2.1. Paper Rad, *Trash Talking*, 2006.²²

2.3 “We are All Very Anxious”

During the critique of *2nd Tier Disaster at White Elephant Party*, following our Fall 2014 graduate show, the guest critic Amanda McDonald Crowley suggested I research network cultures and anxiety—these were themes I’d inherently considered, but had yet to look into. She later sent me an article, which is worded somewhat like a manifesto titled “We are All Very Anxious,” authored by The Institute for Precarious Consciousness. This dossier outlines the ways in which the stronghold of capitalism has shifted from “misery” to “boredom” and now “anxiety” in the global North.²³ It states that this mass anxiety is instituted by an economy which commands mediated

21 Graeme Langdon, “The Anals of Extreme Animals,” accessed June 20, 2015, <http://bodyliterature.com/the-anals-of-extreme-animals-an-interview-with-jacob-ciocci-and-david-wightman>.

22 Paper Rad, “Trash Talking,” accessed June 10, 2015, <http://rhizome.org/editorial/2010/nov/4/trash-talking-2006-paper-rad>.

23 Institute for Precarious Consciousness, “We Are All Very Anxious,” accessed June 19, 2015, <http://www.weareplanc.org/blog/we-are-all-very-anxious>.

communication, militarized public space, and the surveillance state we are subjected to live in.

“We are All Very Anxious” outlines the ways in which anxiousness has been established describing it as “a public secret” and provides suggestions for combating anxiety drawn from feminist movements of the 1960's and 1970's. According to WAAVA, “capitalism has encouraged the growth of mediatised secondary identities—the self portrayed through social media, visible consumption, and lifelong learning—which have to be obsessively maintained.” Much of this article resonated with me, aligning with social considerations I'd thought through while working on *Parakeet Logic*. I also recognized various parallels between several of the outlined “solutions” and the ways artists approach their work. One of these suggestions addresses the recognition of the controlling structure and discussion of that experience:

Analysing and theorising structural sources based on similarities in experience. Participants change the dominant meaning of their experience by mapping it with different assumptions. This is often done by finding patterns in experiences which are related to liberatory theory, and seeing personal problems and small injustices as symptoms of wider structural problems. It leads to a new perspective, a vocabulary of motives; an anti-anti-political horizon.²⁴

As the quantity of networking sites we are expected to participate in grows, the quantity of online personas we maintain proliferates. Therefore, the images we create of ourselves become another form of digital trash and as WAAVA points out, “image management means that the gap between the official rules and what really happens is greater than ever.”

2.4 Collection

At a fundamental level, I consider my practice in terms of collection. Resulting works are a synthesis of collected material. Works develop through practice and experience as a mode of inquiry, usually before theory or ideology (although these are folded in throughout the process).

Collecting becomes a means of research for the bricoleur to seek, understand, and express, ideas and significance through found material. In his essay “The System of

²⁴ Ibid.

Collecting,” Jean Baudrillard cites the collection as a means for collector's interpretation of the world:

Whatever the orientation of a collection, it will always embody an irreducible element of independence from the world. It is because he feels himself alienated or lost within a social discourse whose rules he cannot fathom that the collector is driven to construct an alternative discourse that is for him entirely amenable, in so far as he is the one who dictates its signifiers—the ultimate signified being, in the final analysis, none other than himself.²⁵

The process of seeking and piecing together material is an act in which the collector finds their place in society to make sense of the world. This concept is exemplified in Walter Benjamin's unfinished *Arcades Project*—a posthumously published collection of written reflections of the Flâneur.²⁶ He referred to the project as an attempt to use collage techniques in literature, using written experiences of wandering Parisian arcades in the form of text objects. His description of the process is akin to Baudrillard's description of the collector:

What is decisive in collecting is that the object is detached from all its original functions in order to enter into the closest conceivable relation to things of the same kind. This relation is the diametric opposite of any utility, and falls into the peculiar category of completeness. What is this "completeness"? It is a grand attempt to overcome the wholly irrational character of the object's mere presence at hand through its integration into a new, expressly devised historical system: the collection. And for the true collector, every single thing in this system becomes an encyclopedia of all knowledge of the epoch, the landscape, the industry, and the owner from which it comes.²⁷

The *Arcades Project* was Benjamin's last piece of work, funded by his colleague Theodore Adorno who intended for it to become a piece of Marxist literature. For Benjamin, his collection represented “a relationship to objects which does not emphasise their functional, utilitarian value—that is, their usefulness—but studies and loves them as the scene, the stage of their fate.”²⁸ However, Adorno considered his activities as a

25 Jean Baudrillard, *The System of Objects* (London: Verso, 1996), 37.

26 Strolling in an area to experience it.

27 Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin. (Cambridge, Mass: Belknap Press of Harvard University Press, 1999), 204.

28 Douglas Smith, “Scrapbooks : Recycling the Lumpen in Benjamin and Bataille.” *Trash Culture: Objects and Obsolescence in Cultural Perspective*, ed. Gillian Pye (Bern, Switzerland: Peter Lang, 2010), 199.

surrender to capitalism, by way of trying to get the last bit of exchange value from material.²⁹ I tend to align more with Benjamin regarding this topic, quote “The collector dreams his way not only into a distant or bygone world but also into a better one-one in which, to be sure, human beings are no better provided with what they need than in the everyday world, but in which things are freed from the drudgery of being useful.”³⁰ At this point, the object is no longer capital, rather a means for thinking beyond the intent of production.

Physical objects are unique, marred in their presence, and aged. Some are obscure or regional, only found in certain locations. Yet, as such, they contain an “aura”—objects may be sought-after, they may be fetish items, they may only be available to or used by people in certain socio-economic strata. Information culture disdains physical material—hoarding is pathologized, television shows are based on cleaning clutter, while clean and streamlined is a sign of status.

My appreciation for physical objects could be correlated to pack rat tendencies—a trait possibly inherited from my grandmother whose depression era fear of “running out of stuff” was imbued in my childhood psyche.³¹ Eventually my genealogy aligned with re-appropriation: I collect electronics, wire, components, and enclosures to create sound-making devices for recordings and performance. This process is meant to mutate commodity and eschew “out of the box” consumer electronic sound.

2.4.1 Psychogeography of the Thrift Store

In his book “Uncreative Writing,” Kenneth Goldsmith exquisitely summarizes the activities of the Situationists:

In the mid 1950s, a group of artists and philosophers who called themselves the Situationist International proposed three concepts designed to infuse magic and excitement into the dull routine of everyday

²⁹ Ibid.

³⁰ Walter Benjamin, *The Work of Art in the Age of its Technological Reproducibility and Other Writings on Media*, ed. Michael W. Jennings, Thomas Y. Levin, and Brigid Doherty (Cambridge: Belknap Press of Harvard University Press, 2008), 117.

³¹ After her death, I cleared a five-foot wave of wrapping paper and ribbons collected from any form of gift exchange she'd attended.

life: the *dérive*, *détournement*, and *psychogeography*. Their idea was not to reinvent life but to reframe it, reclaiming dead zones as alive.³²

These tactics were a means to the aforementioned “boredom” phase of capitalism or the “work-consume-die cycle.”

Before I knew about the Situationists, I understood the concept of psychogeography as demonstrated in the Heidelberg Project—an outdoor art project created by the artist Tyree Guyton. Partially in protest to the deterioration and urban blight inflicted on his childhood neighborhood following the 1967 Detroit race riots, the Heidelberg Project is a block of abandoned houses decorated with collected salvage from the sprawling, desolate, landscape of the city.

My first visit was in 1999, the impression opened up possibilities: boredom could be combated through exploration and art making for little or no cost. As I make this distinction now, in an academic paper, I realize my privilege to be able to make this connection between a political French art movement of the 1950's and the Heidelberg Project—which broadened the spectrum of my perception of art.



Figure 2.2. The Heidelberg Project.³³

2.4.2 Digital Dérive

Material used for *Parakeet Logic* was based on my penchant for the everyday and the practice of digital *dérive*. I used videos of wandering in suburban settings, driving

32 Kenneth Goldsmith, *Uncreative Writing: Managing Language in the Digital Age* (New York: Columbia University Press, 2011), 36.

33 David Yarnall, "The Heidelberg Project," accessed June 10, 2015, <https://en.wikipedia.org/wiki/File:HeidelbergProj02.jpg>.

around strip mall parking lots, and late night supermarket visits. Much of the text I used (which is further explained in the next chapter) was found by aimlessly wandering the Internet. The idea of “drifting” in a contemporary information grid is addressed by Brian Holmes in the article “Drifting Through the Grid: Psychogeography and Imperial Infrastructure.” The article calls for an activist approach to using technological structures for disobedience in an age of digital predictability. Updating the Situationist concept of “psychogeography,” Holmes adapts the idea of “drifting” around urban environments to “drifting through the grid” of contemporary media environments. “What would it really take to lose yourself in the abstract spaces of global circulation?” Holmes asks.³⁴ The Situationists practice “unitary urbanism” and especially the “dérive,” which is a spontaneous journey through an urban landscape with the aim of producing a new aesthetic experience.

2.5 Collage, Montage, Assemblage

Previously I introduced the notion of trash in western modern art,³⁵ specifically Dada's use of collage, montage, and assemblage because of the influence on punk/noise culture I grew up with. In this section I provide definitions for these techniques (in specific relation to my work and this paper) and briefly discuss contemporary theories regarding montage and assemblage.

Activating a thing means perhaps to create an objective—not as a fact, but as the task of unfreezing the forces congealed within the trash of history.

Hito Steyerl,
A Thing Like You and Me, 2010

34 Brian Holmes, “Drifting Through the Grid: Psychogeography and Imperial Infrastructure,” accessed July 14, 2015, http://www.springerlin.at/dyn/heft_text.php?textid=1523&lang=en.

35 Wikipedia lists that trash, on May 5, 2015, may refer to garbage, computing, literature, music, television, film, and junk food.

2.5.1 Collage

Collage is a term coined by cubists Georges Braque and Pablo Picasso to describe the technique of using different forms to create a new whole. Traditionally, in the visual arts, this applies gluing together scraps sometimes including magazine and newspaper cutouts, photos, objects, and paint on a canvas. Collage as a technique been used and evolved over hundreds of years, but gained recognition as a form of Western art in the early 20th century.

My formative introduction to collage was by way of DIY experimental music—show flyers, music recording artwork, and zines, make routine use of collage to produce ephemera and collectable memorabilia. Over the past year, I began to recognize the process of collage in my video and sound composition practice. Cutting and pasting imagery, sound, and text and overlay and arrangement is how much of my work is produced. I became acutely aware of this when discussing my methods with painter/professor Caren Canier. Her work uses collage as a technique in painting, combining contemporary and historical imagery to realize new aggregates.



Figure 2.3. Video Collage in *2nd Tier Disaster at White Elephant Party*.

2.5.2 Montage

In film and video, montage is an editing technique in which quick cuts are pieced together to create new reality based on the composition of segments. Eisenstein believed

edits and cuts could create impact beyond individual images. Montage works on juxtaposition, creating collision between adjacent sequences of images. The use of quick jumps creates different perspective. In the book “Film as a Subversive Art,” Amos Vogel states, “As the brain is confronted by the unexpected, it moves back and forth in confusion and excited agitation in an immediate, inevitable search for relationships and does not come to rest until a new ‘understanding’ is reached.”³⁶

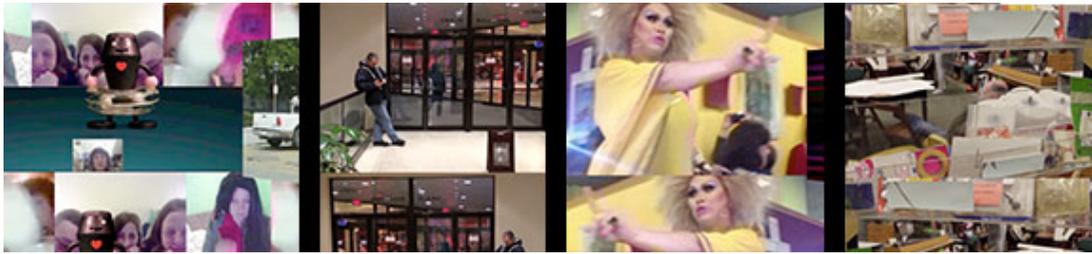


Figure 2.4. Montage in *Parakeet Logic*.

Media theorist Lev Manovich's 2001 book “The Language of New Media,” cites montage as a key technique to use and represent new media forms. He argues that the superimposition of images and multiple screens can overcome the indexical nature of film, creating a reality that exists nowhere outside the screen itself. But with moving visual media distributed via the Internet, montage works according to five specific principles: numerical representation or digital code, modularity, automation, variability, and transcoding. With numerous fractals of data continuously growing and meshing, linear thinking is not representative of communicating with digital language. Manovich posits “editing, or montage, is the key twentieth [century] technology for creating fake realities.”³⁷

2.5.3 Assemblage

Assemblage, like most artistic vernacular, is a multifarious term with definitions and theories that spill and splash into counterpart terms, dissolving etymological frames which bind. Merriam Webster defines assemblage as “a collection of persons or

36 Amos Vogel, *Film as Subversive Art* (New York: Random House, 1974), 44.

37 Lev Manovich, *The Language of New Media* (Cambridge, Massachusetts: MIT Press, 2001), 140.

things.”³⁸ In early 20th century Western art object-making it might be considered analogous to collage, yet aligned with three-dimensional works, whereas collage is confined to a frame. Fluxus artist Allan Kaprow extended the art-world conception of assemblage, using it to describe the term “happening” an umbrella term for performances, events, or situations he conducted which strove to fuse “art and life.” In his 1966 pamphlet, “Some Recent Happenings” he defines this union.

...an assemblage of events performed or perceived in more than one time and place. Its material environments may be constructed, taken over directly from what is available, or altered slightly; just as its activities may be invented or commonplace. A Happening, unlike a stage play, may occur at a supermarket, driving along a highway, under a pile of rags, and in a friend’s kitchen, either at once or sequentially. If sequentially, time may extend to more than a year. The Happening is performed according to plan but without rehearsal, audience, or repetition. It is art but seems closer to life.³⁹

2.5.4 Social Theories of Assemblage

In the late 1980's, during the advent of computer networking and personal technological devices, philosopher Félix Guattari conceptualized a “post-media” era in which mass media conformity would be broken down, and advocated for a new era of “subjective assemblages of self-reference might come into their own.”⁴⁰ This optimism was in tandem with free radio stations popularized in the 1970s. A decade later, media theorist Howard Slater referred to independent music, print, image and online production as “post-media operators.”⁴¹ Internet connectivity provided networks for these media practitioners to distribute outside mass media communication.

Over the past decade (2005-2015), communication has been co-opted by social networking platforms creating a mesh of continuous connection. Philosopher Bernard Stiegler refers to the result of communicative online behavior as the process of trans-individuation or “an assemblage of psychical individuations socially co-individuating

38 Merriam-Webster Online, “Assemblage,” accessed May 5, 2015, <http://www.merriam-webster.com/dictionary/assemblage>.

39 Allan Kaprow, *Some Recent Happenings* (New York: A Great Bear Pamphlet, 1966), 5.

40 Clemens Apprich, *Provocative Alloys : A Post-Media Anthology* (PML Books, 2013), 21.

41 Andreas Broeckmann, “Postmedia Discourses,” accessed June 19, 2015, <http://www.mikro.in-berlin.de/wiki/tiki-index.php?page=Postmedia+Discourses>.

each other (and not only in the psychological sense).”⁴² He compares to our social behavior to neuronal network theory, describing multiple co-individuations as attractors that are built up as the societal norm.

2.5.5 Re-Assemblage

Circling back to assemblage in artworks, I'd like to point to Cally Spooner's work—which blends theory, philosophy, current affairs, and pop culture to be reconstituted on stage through “plotless novellas, disjunctive theatre plays, looping monologues and musical arrangements.” Her works appropriate from a variety of performance genres including musicals, television commercials, and radio plays, in conjunction with scripts that use youtube comments as material. In combining these elements, she meshes the assemblage of trans-individuation from social networks, with older forms of mass media.

By mimicking social media speak, Spooner's work retorts the algorithmic slant toward language and speech—highlighting the sameness of globalized society on the Internet.

2.6 Language as Material

To borrow, sample, and appropriate language is ubiquitous conceptual literary practice. For example, erasure poetry is created by erasing words from existing text, resulting in a poem. This practice is meant to create new meaning from an existing piece of writing. The rise of the Web affords a textual abundance of writing and information that is easily accessible and malleable: copy, paste, cut, repeat. Using digital language as material is part of a “post-internet”⁴³ conceptual writing movement championed by controversial

42 Bernard Stiegler, “The Most Precious Good in the Era of Social Technologies,” accessed June 19, 2015, <http://books.networkcultures.org/unlikeusreader/chapter/chapter-1>.

43 Post-internet is a term introduced by artist Marisa Olson, who used it to describe art practice influenced by the use of the internet in everyday life.

poet Kenneth Goldsmith,⁴⁴ who urges, “never before has language had so much materiality—fluidity, plasticity, malleability—begging to be actively managed.”⁴⁵

After becoming overwhelmed with possibilities in an information and tool (software and hardware) saturated era, language is a parameter that I returned to as a basis for *Parakeet Logic*. Poet-author Robert Fitterman notes:

Finally, one day when the American culture has been fully saturated with images, ideas, language, etc., all of this information will be electronically laid out before us for our inspection, digestion, processing, and all of us will have access to it, and that day has arrived. It seems to me that for poets, this is an especially significant moment. Poets now have access to the language of seemingly everyone’s feelings and ideas from any historical moment. It could be similar to how Pop Art artists benefited from the new vocabulary of images offered by television around 1960.⁴⁶

2.6.1 Text Scores and Lingual Opera

Subsequently, yet of commensurate importance, I'd like to acknowledge that much of the inspiration for *Parakeet Logic* is founded in the work of sound composers who use text and language in various capacities. In *Parakeet Logic*, I took two dominant traditions of 20th century music into consideration: the “Lingual Opera” of Robert Ashley and the Text Score as practiced by composers ranging from Morton Feldman to Pauline Oliveros. The Lingual Opera aspect should be apparent—by using stitched together text and directing performances of their readings, I hoped to convey an overall literary experience. The Text Score element is a little less pronounced—and has to do with my organizational tactics for the piece, as outlined in the next chapter.

2.7 VOICE

Voice is an overarching theme in *Parakeet Logic*, as a larger context that considers multiple dimensions including text, language, sound, subjectivity, and identity. The aim was to collect and break apart or decollage these criteria, then re-assemble. Specifically,

44 Goldsmith appropriation practice has been called thoughtless and “lazy.” His “print the internet” project is criticized for wasting paper. On March 13, 2015, he recited the autopsy report of police shooting victim Michael Brown, as a performance at Brown University, which has been cited demonstrative of white male privilege.

45 Craig Dworkin and Kenneth Goldsmith, *Against Expression: An Anthology of Conceptual Writing* (Evanston, Illinois: Northwestern University Press, 2011), 19.

46 Robert Fitterman, “Identity Theft.” in *Rob, The Plagiarist*. (NY: Roof. 2009),18.

text, languages, and sound were used to fuse multiple perspectives to create new subjectivity from an immersive perspective. I will provide further explanation of this process in the next chapter. This section provides an overview of artists (specifically in the realm of feminist performance art) and concepts, in relation to the notion of voice, and how the voice represents empowerment.

Poet and author Robert Fitterman posits whether blending sections of found online texts synthesizes multiple identities to create intersubjectivity:

Can we express subjectivity, even personal experience, without necessarily using our own personal experience? ... There has clearly been a desire to engage or re-claim the personal. I am interested in the inclusion of subjectivity and personal experience; I just prefer if it isn't my own. Today I have access to an unlimited number of personal utterances and expressions from the gut, or the heart. Why listen to my gut when I could listen to thousands of guts? ... For writers coming of age in the 70s and 80s, the notion of multiple identities and appropriated identities is a sort of native language, a natural outgrowth of the multiple personas that have been engineered and then targeted by market strategists.⁴⁷

Silencing voice is a maneuver used to maintain power. Although I consider voice and sound interchangeable, voice in this section references the ability to express personal experiences. Having voice lessens anxiety and despair. As discussed in the aforementioned publication "We Are All Very Anxious," anxiety is a control mechanism. Expressing voice is outlined as a strategy for overcoming anxiety:

The culture of silence surrounding the public secret needs to be overthrown. Existing assumptions need to be denaturalised and challenged, and cops in the head expelled. The exercise of voice moves the reference of truth and reality from the system to the speaker, contributing to the reversal of perspective—seeing the world through one's own perspective and desires, rather than the system's. The weaving together of different experiences and stories is an important way of reclaiming voice. The process is an articulation as well as an expression. Participants would need to learn to speak with a self-expressive voice (rather than a neoliberal performance derived from the compulsion to share banal information), and to listen and analyse.

47 Ibid.

While the use of appropriated texts could be portrayed as a means to lessen individual history, it also has the power to combine experience and create a stronger voice.

2.7.1 Voice through Performance

Construction of “personality” through the fragmentation and multiplication of identity is a tactic used by performance artists to convey ideas. Artists such as Linda Montano, Lynn Hershman, Jacki Apple, Martha Rosler, and Shana Moulton use alternate personae to examine subjects through the lens of everyday life sometimes blurred with personal experience. Linda Montano refers to her work as “art/life” a practice, which “opens up the categories of art by dissolving conceptual, social, and economic boundaries that tend to limit conventional art forms and artistic expressions. What does it mean to be the author of a text that is spoken or written as well as the author of one’s life?”⁴⁸

Shana Moulton is a contemporary artist who mixes video and performance to explore anxiety through her alter ego Cynthia: whom I find humorous and surreal. Her works address personalized anxiety, specifically the self-esteem industry summed up in “we are all very anxious” as “the massive outpouring of media telling people how to achieve success through positive thinking—as if the sources of anxiety and frustration are simply illusory. These are indicative of the tendency to privatise problems, both those relating to work, and those relating to psychology.” Moulton has said of her character “It’s me in the bathroom; it’s me worried about aging; it’s me looking at a beauty magazine... We share a brain. I don’t even think of her as a character. It’s just me.”⁴⁹ This quote reminds me of something Linda Montano said in a workshop she conducted, “I perform lives through voice of other people because I’m still looking to find mine.”⁵⁰

48 Linda Montano, *Performance Artists Talking in the Eighties* (Berkeley: University of California Press, 2000), 58.

49 Graham T. Beck, “Focus: Shana Moulton,” accessed May 2, 2015, <http://www.frieze.com/issue/article/focus-shana-moulton>.

50 Linda Montano, “You Are a Performance Artist” (Workshop, Arts Graduate Colloquium at Rensselaer Polytechnic Institute, Troy, NY, April 29, 2015).



Figure 2.5. Shana Moulton, *Whispering Pines*.⁵¹

Let's return to the practice of using language as material under the umbrella of voice. When I began collecting text for *Parakeet Logic*, I assumed this was a new process for me, but later remembered prior experiments using language cut-up techniques for song lyrics in my experimental music project *Viki*. Inspired by female music performing artists such as Cosey Fanni Tutti and Lydia Lunch, I began recording and performing under the title *Viki*, as a means to play hand-crafted electronic instruments I'd built using circuit-bent consumer fallout, simple circuitry, and found detritus. This project was started in 2000 and I continue using this nom de plume for various projects.

Viki's lyrics were assembled from everyday experience: text gathered from books, magazines, newspapers, and advertisements, combined with memories of my own experiences and overheard conversations. The name *Viki* came from a persona I'd created to make videos and sound recordings with a neighborhood pre-teen friend. The

⁵¹ Shana Moulton, "Whispering Pines," accessed June 10, 2015, <http://rhizome.org/editorial/2010/apr/14/the-object-whisperer-shana-moultons-whispering-pin>.

resurrection of the *Viki* identity for music performance was updated to encompass the resurrected glam, punk, and noise influences of my early twenties.

My use of the *Viki* persona could be considered analogous, albeit parenthetically, to glam personas of the 1970s—by absorbing culture and using it's trash as a performance device. The comparison occurred to me while reading artist Mike Kelley's essay “Cross-Gendered/Cross-Genre.” He positions glam rock as a cynical mirroring of capitalist society, describing it as “a music that fully understood the commercial music world and accepted it as an arena of facade and emptiness.”⁵² Pointing to David Bowie as a crucial example, “He adopts personas, throws them away at whim, and constantly reinvents himself for the market. He mirrors our culture of planned obsolescence”⁵³ — Kelley's description is in line with *Viki's* combination with mocking lyricism and use of circuit bent devices. However, unlike David Bowie, *Viki* didn't adopt glamorous personas—she evolved from the aftermath of no-wave and electropunk,⁵⁴ performing parodies of popular tropes in the underground music scene. In retrospect, I used this persona as a tough solo artist to navigate through the male dominated experimental noise music scene I participated in during the early 2000's.

52 Mike Kelley, *Foul Perfection : Essays and Criticism*, ed. John C. Welchman (Cambridge, Mass: MIT Press, 2003), 111.

53 Ibid.

54 The Screamers.



Figure 2.6. *Viki* Performance, Antwerp 2008.

2.7.2 Acousmatic Voice

As outlined by Michel Chion in “Voice of Cinema,” the Acousmatic Voice has a number of modalities related to its perception in a theatrical space. The two primary categories from a distinction between digetic and non-digetic sound—in other words, sounds heard coming from the film (or video, in this case) and sounds that are not seen on screen.

The ways I treated the voice in *Parakeet Logic*, fragmented and layered, not to induce anxiety, but provide an atmosphere of information overload, parts to sort or not, it wasn't always important to understand semiotics of language. The subsequent sound formed what Chion refers to as *acousmetre*:

An invisible character created for the audio-viewer by means of an acousmatic voice heard either offscreen, or onscreen but hidden (behind a curtain or other obstacle). The voice must occur frequently and coherently enough to constitute a true character, even if it is only ever known acousmatically and so long as the bearer of this voice is theoretically capable of appearing onscreen at any moment. In film the acousmetre is distinct from the voice-over that is clearly external to the image: an acousmatic character is defined by the edge of the frame, a space where it

could appear at any moment, but whose position outside that frame seems to confer on its certain powers over what is inside the frame.⁵⁵

⁵⁵ Michel Chion and Claudia Gorbman. *The Voice in Cinema* (New York: Columbia University Press, 1999), 456.

3. Parakeet Logic

Parakeet Logic is a spiraling multi-channel sound and video collage, combining trash aesthetics, podcast logic, and amateur video. Drawing from location-based DIY counterculture, this piece is a satirical journey through our technological fetishes, our search for authentic relationships, and the tangles between. *Parakeet Logic* is formed by collected language filtered and activated through Craigslist collaborations, handheld video experiments, and a significant repository of things collected over the past two years. These materials are amassed, reduced, and spewed into a study of weird harmonies where some things seem significant, but are actually equalized.

I have limited discussion of technologies used in the process because it's of less interest to me. It could be the fleeting conditions of technology, but the archaeology (and decay) of media technologies seems most relevant to my work. Perhaps as a lineage of earlier work with circuit-bending and music composition, I continually look for ways to subvert the intended application of media technologies. The installation of *Parakeet Logic* could be considered an example—screens and projectors were arranged so that multi-channel images overlapped, spilling over the screen and distorting across the walls, as opposed to large perfectly centered portraiture.

3.1 Conception

I often start with an idea based on available resources and are usually implemented over a one to two week time period. In contrast, *Parakeet Logic* was pieced together over an extended time frame. Rather than coming up with a concrete idea, I pulled from a rhizomatic mass of concepts culled from research and conversations collected over the past two years—including some ideas addressed in the previous chapter. In addition to these concepts, the significant stockpile of physical discarded material I'd amassed in my studio must mean something? I had a lot of “stuff” and was trying to come up with a way to integrate all of it into some form of frenzy, but felt stuck.

For this piece, I had the opportunity to explore my process, consider previous experiences and contextualize both. I have a backward working process: I start working and figure it out later—revelations come along the way. Sometimes I am pointed to historic or modern references I'd no awareness of, but historically resonate in my work,

and subsequently further my curiosity. I collect and pull stuff together from the world around me—in an effort to make sense of it, or at least create something from the surrounding organization and chaos.

I entered graduate school with hopes of forming collaborations and intending to work with physical material and sound—relief from glued-to-the-screen, headphone wearing seclusion of office culture. During the first semester of graduate school, my curiosity shifted toward thinking about what junk or these objects in their unmodified state. This consideration of the object evolved from my experiments attaching transducers⁵⁶ to objects to create speakers, inspired by David Tudor's *Rainforest* in addition to my introduction to object-oriented ontology, a newer branch of philosophy frequently discussed in modern academia. Following a trend in the humanities and some social sciences to use “vibrant matter” or “new materialisms” to reference the agency of “objects.”

Inspired by activation of objects via David Tudor, who believed that new intrinsically electronic musical material and forms would emerge as each instrument took shape. In his words, "I try to find out what's there not to make it do what I want, but to release what's there. The object should teach you what it wants to hear." Also: Tudor's idea here is that any object can be ambidextrously used as either an input or an output, as “microphone” or as “speaker.”

Thinking about Barad's intra-activity BARAD According to my agential realist ontology, individuals” do not preexist as such but rather materialize in intra-action. That is, intra-action goes to the question of the making of differences, of “individuals,” rather than assuming their independent or prior existence. “Individuals” do not exist, but are not individually determinate. Rather, “individuals” only exist within phenomena (particular materialized/materializing relations) in their ongoing iteratively intra-active reconfiguring.

Physical material continued to inform my work: I collected and stored objects in my studio creating an atmosphere of chaos with piles of “stuff.” However, my direction

⁵⁶ Working with transducers on objects galvanized thoughts about transduction in concurrent works. Transduction or using existing material, translating from one channel, or networking to another, has been a recurrent theme for me during my time at RPI.

shifted due to space resources—it wasn't easily available for long-term setup or large-scale fabrication. While taking classes with Kathy High and Pauline Oliveros, I returned to working with video and organized my first collaborative telematic performance, titled *The BOC*, with the performance collective “Perfect Weiners and Butts.” The script for the piece was based off a shared text file that we all agreed to consistently contribute to—logging thoughts, found snippets of text, and a journal of daily life. This process attempted to insert some form of collective consciousness into the script, which was compiled from snippets of the final document. I continued using the method of using “text as material” in my next piece *2nd Tier Disaster at White Elephant Party* and *Parakeet Logic*.



Figure 3.1. Viki with Perfect Weiners and Butts Skype Performance.

3.2 Interviews, Podcasts, and Living Room Conversation

I initially intended for the piece to evolve around a series of interviews and envisioned it as a “publication” of findings from a pseudo-social-science experiment. I wanted to engage with subjects in an informal way, like a podcast interview. Questions posed would be formed through a list of thoughts and topics I'd been collecting from

conversations, or overheard snippets of text collected from the Internet, intertwined with phrases and words from personal memories. In addition, I began making audio recordings of living room conversations with friends. This was an effort to collect instances of social atmosphere, offline or in person.

After conducting my first interview, I experimented with the resulting audio recording. One idea was to run the recording through speech recognition software and use the results to form new questions for the next interviewee. Because the interview was with a friend, the results were very informal, and didn't quite work—it felt like a biased experiment due to our familiarity with each other. It seemed as though formal speech might work better in juxtaposition to the living room conversations recordings. I decided to put an ad on Craigslist for voice actors. An impending timeline deterred me from experimenting further with the interview format, and decided putting together a script would expedite the process while interacting with strangers from Craigslist.

3.3 Appropriated Text “Script”

While collecting text for *Parakeet Logic*, I didn't have a specific “theme” in mind; Instead, I sought passages and fragments that seemed humorous or resonated with me at the time. This produced over 80 pages of fragments that, for sake of sanity, I filtered down to 10 pages. My aforementioned peer, Matt Wellins, helped me categorize text into sections of recurring themes: the internet, disorganized mind/anxiety, professionalism/productivity/illusion of success, healthy living, and a section for what seemed to be the “consciousness” of the text/script consisting of questions, crossovers, and conclusions.⁵⁷ The install was two months away and, anxiety over managing an abundance of content ensued. At this point, I created a basic strategy for moving forward:

Step 1. Creating Voices: The following four sections will be extrapolated on with blocks of text, drawn from the topic prompts. “This Voice” will be able to interject and tie these blocks of text together to larger themes and important notes. The texts will consist of “Written Text,” comprised of original content and

⁵⁷ Upon sharing this document with my peers for feedback, which ultimately became the “script” for the piece someone commented that they resemble popular magazine section headings.

copy and pasted materials and “Improvised/Interview” texts that are generated through social experimentation. The Internet, The Disorganized Mind/Anxiety, Professionalism/Productivity/The Illusion of Success, Healthy Living, and Conclusions/Crossovers/Questions

Step 2. Recording Voices: The texts generated will be read by voice-over actors and non-actors, this will generate new content (re: “Improvised/Interview”). The audio recordings will be organized in some capacity related to a multi-channel speaker system. Techniques may include spatialization and heterophony.

Step 3. Video: Handheld video and stock footage will be collected and culled from electronic devices computer, hard drives, and phone. Step 4. Objects in Space: collection of found materials will be presented alongside of the audio/video component of this performance. They will likely be grouped within some sort of architectural/thematic framework with the aim of creating a sense of dense, immersive space for the spectator to explore.

Step 4. Objects in Space: The extensive collection of found materials will be presented alongside of the audio/video component of this performance. They will likely be grouped within some sort of architectural/thematic framework with the aim of creating a sense of dense, immersive space for the spectator to explore.

Step 5. Analysis: Part of the process of “collecting texts” is tied into the research mode. Collected texts include snippets of research accumulated through the process.

Step 5. Analysis: Part of the process of “collecting texts” is tied into the research mode. Collected texts include snippets of research accumulated through the process.

Part of the text collection process involved searching the Internet for snippet combinations of text used in past projects. The following is a screen grab of search results from strings of terms plucked from the *BOC* script,

Google search results for the query "ke chlorine and i can't stop thinking about the great mystery of exis". The page shows three search results:

- I Am Number Four (Lorien Legacies, #1) - Goodreads**
www.goodreads.com › Science Fiction › Aliens › Goodreads
 ★★★★★ Rating: 3.9 - 196,224 votes
 Aug 3, 2010 - **Want** to Read saving... do you suggest for **me** to see the movie?? of I am number four ... It has **great** actors in it, and it paints a good picture for when you read the EDIT 2: Everyone who is even **THINKING** about reading this book how I **can't** appreciate something fun and not overly brainy (do tell!) ...
- Militarism (Narcissism-in-uniform) - 1st Tactical Studies ...**
www.combatreform.org/militarismsucks.htm
 "We're kind of building an airplane while it's in flight, and we **can't stop**." ... George **told me** he spent his free time during high school sneaking through other Adam **Smith's** first major work was not The Wealth of Nations but a book on ethics: Americans **want** to **EXPERIENCE** rather than THINK and are thus prone to ...
- [PDF] Drink Tank #300 - eFanzines.com**
efanzines.com/DrinkTank/DrinkTank300.pdf
 Smerdis's father was Cyrus the **Great**. Herodo- the three novels I **want** to do in the next few years, and ... programming of the '80s) **mystery** game called Neutri- I? For fuck's sake, **STOP THINKING ABOUT NAZIS**." I **can't** recreate the right note of

Figure 3.2. Google search of *BOC* terms.

3.4 Collaborating with Craigslist

Reaching out on Craigslist for voice actors seemed like a way to maintain the “social experiment” perspective. On my behalf, there's also an inclination to interact with new people. I'd never used Craigslist (or paper flyers/classifieds) for creative exchange and was interested to try out the Internet version of “bandmate wanted” flyers.

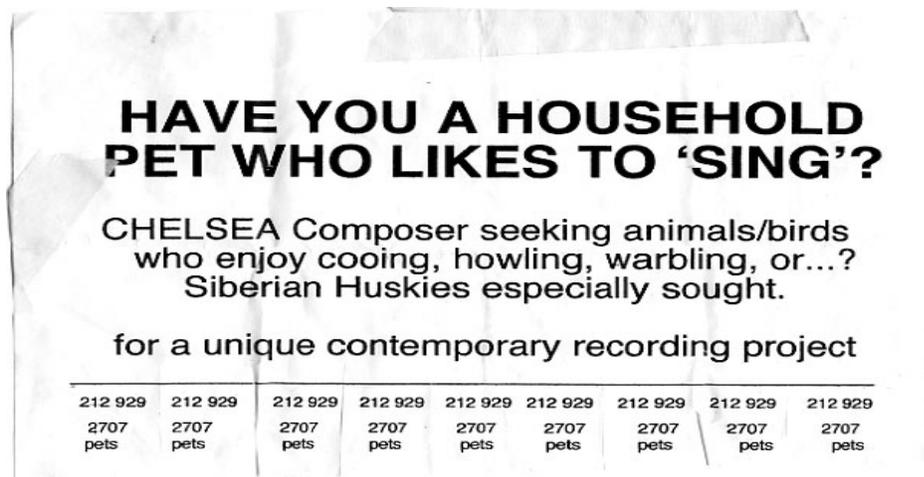


Figure 3.3. *Found Bandmate Flyer*, Ubu Web.⁵⁸

My Craigslist ad wasn't as compelling:

posting title	specific location	postal code
Voice Actors for Experimental Radio Play	Troy	12180

posting body please enter phone numbers as contact info above, not in posting body below.

Hello,

I'm in the process of putting together a sound and video installation which will be shown at the Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC) in April.

The scripts will be generated from transcriptions collected of texts/interviews in conducted in the tri-city area. Actors are encouraged to experiment with vocal inflection and improvisation. Deviation from script encouraged. Participants will be provided high quality recordings for portfolio or other uses following the session.

Recordings will take place at Rensselaer Polytechnic Institute and meeting times are very flexible.

Healthy snacks provided if desired.

IMG tag no longer supported, please use CI image upload

Figure 3.4. *Craigslist Post.*

The ad did solicit interested parties and I conducted five excellent recording sessions over a month. Descriptions of the actors include: trumpet player and Star Trek fan meets Dennis Leary, martial artist who had just arrived in Troy, NY by means of an offhanded drive across the country, bar musician with a deep and gravelly voice like Sam Elliot,

⁵⁸ Ubu Web, "Found Bandmate Wanted Flyer," accessed June 10, 2015, http://www.ubu.com/outside/ass/singing_pets.html.

and a 70 plus year old with a thriving new career in acting. Each individual had a different agenda, but everyone was on Craigslist seeking a new experience or connection. How does the Craigslist social interaction dynamic differ from paper classified ad relations?

Sometime in near the end of February, I was apparently frustrated with the process. The following is a journal entry from 2/22/2015:

I'm a month away and discovering that this social experiment is only working as an imposed and overtly inferred self-narrative. It's boring and self-reflexive. How do I make this work? Voiceover with actor today...he's used to narrative structure. Preferred plagiarized texts over those I'd found myself. My texts represented someone lost trying to make sense of the professional world and failing. On the other hand, the plagiarized text encompassed thoughts of modern everyday person. I also found out that UBC considers actors 35 and to be senior. ON the upside, they have trouble recruiting this age group - maybe I'm finally ripe.

When describing the project, I referred to the actors as “collaborators,” but I'm not sure that's accurate an accurate designation. I'd like to define parameters for what I consider a collaborator—was I overextending the definition? Is it that I'd like to believe there is more perspective involved? Do the actors want to be considered collaborators? I communicated to the voiceover actors that this was my intention, but it would have been nice to work with them more extensively. Was using outside voices exploitative? In hindsight, I regret not putting more effort into crediting help I received through the process. This was due to lacking of planning on my behalf. When considering collaborative efforts, I often revisit the following section from Pauline Oliveros's essay “Bridge To Collaboration.”

What is collaboration? For me, collaboration is joining or combining forces with another or others in interactions to produce work. A collaboration is a community of effort—preferably an equality of effort. Listening to one another in mutual respect is central to collaboration. Differences in the resources of collaborators are essential to the product.

All sessions used a continuously evolving script, yet each varied—actors read their poetry, jokes, and monologues. We recorded pieces for their demo reels and cut-and-pasted text for the script together. Working this way is meant to create a generative

effect—providing guidelines to create a social situation and bounce ideas between people who might not otherwise cross paths with.

3.5 Score Consideration

While preparing the aforementioned timeline, a friend suggested that a map might be useful for organizing the process of piecing together collected content. At first I wasn't interested in this approach, thinking it would lessen the chance for disarray. Despite my reluctance, it became clear that I actually needed some form of structure. I've always been stubborn in this regard: possibly because of my disorganized nature and cynicism toward conformation within social constructs. However, I decided my initial intentions would be best resolved by creating a map.

To begin, I reviewed Fluxus instruction pieces and Pauline Oliveros's work with text scores as a means to combine sound, video, and objects. These methodologies were also an inspiration for what I called the “speculative script” in *The BOC*. I decided that approaching this project with a score could be an interesting shift. Creating a score seemed like a mythical conservatory activity reserved for classically trained musicians. I know some western music theory, but it's not my pedigree. A friend lent me a copy of *Source Music of the Avant-Garde 1966-1973*, an anthology of a journal that included scores and discussions with musician about their compositional techniques. I considered John Cage's piece *Music of Changes*, a composition that uses the *I Ching* for applying decisions to sound, duration, dynamics, tempo and density.⁵⁹ For my piece, I thought it would be humorous to consider the *Couch to 5K* running plan as a mechanism for decision-making. It made sense to me, since the piece is meant to be representative of modern anxiety and exercise is generally cited as a remedy.

⁵⁹ John Cage, *Source: Music of the Avant-Garde, 1966-1973* (Berkeley: University of California Press, 2011), 366.

1. 5 minutes: Warmup walk	Run: Faster pace of information. Trying harder. Running out of breath. Influx.
2. 1 minute 30 seconds: Run	
3. 2 minutes: Walk	
4. 1 minute 30 seconds: Run	Walk: Potentially slower.
5. 2 minutes: Walk	
6. 1 minute 30 seconds: Run	The pacing is different depending on the step - a run at step 12 is very different from a run at step 2.
7. 2 minutes: Walk	
8. 1 minutes 30 seconds: Run	Heartbeat tracking for numerical information to be used as control value/tempo.
9. 2 minutes: Walk	
10. 1 minute 30 seconds: Run	Change of playback speeds.
11. 2 minutes Walk	
12. 1 minute 30: Run	Categorize Sections, i.e. "Step 2: Food", "Step 3: Hangout", "Step 4: Internet", Step 5: Age-Related.
13. 2 minutes: Walk	
14. 4 minutes: Cooldown Walk	

A Mind Map

Figure 3.5. Sketch for Couch 2 5k Score.

I wasn't sure I wanted to follow through with this approach, preferably something without a beginning or end. I didn't want the piece to have a start or end, rather envisioned concentric cycles of content, overlapping, shifting in and out of phase—each iteration of the piece would be different.

Composer and fellow graduate student Ryan Ross Smith, researches and works with animated notation. His scores use moving images to find “alternative approaches to generating rhythmic complexity, electroacoustic synchronicity, open/modular form, among others.”⁶⁰ When experiencing his pieces, I noticed the frequent use of circles,⁶¹ so I asked him for input. We met and discussed cycles of overlapping circles as a score, which could provide a method for indeterminate idea and material mapping. He suggested I create a score that could be a framework for re-creation in other settings.

⁶⁰ Ryan Ross Smith, “Animated Notation,” accessed May 8, 2015, <http://www.animatednotation.com/About.html>.

⁶¹ I was also looking at Robert Asheley's circular score “Crazy Horse.”

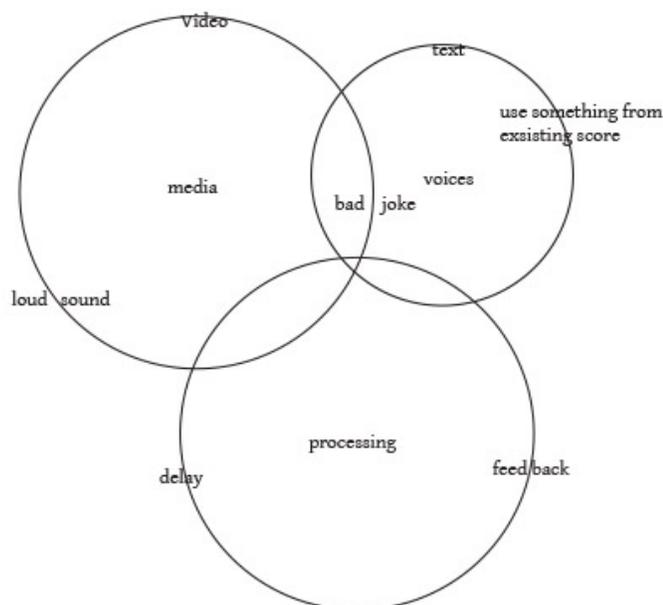


Figure 3.6. Study for Cyclical Score.

The score would fuse networked media and people. Examples may include: video, sound, synthesis, signal, performance, readymade, sculptural object, detritus, food, text, information, space, tools, and/or techniques.

- Create chance connections between seemingly unrelated eras, cultures
- End of object's lifestyle is its rebirth into a new stream of circulation
- Inserted into cyclical sequences, the way we might ingest information, which we happen upon while navigating through while social engaging in frameworks setup for us through current flows

One thing I hadn't considered it how existing network structure might fit into this kind of framework. Maybe at one point, the signal is emailed, posted online, then travels outside that system? At this moment, I haven't figured out how this could work and anticipate experimenting with cyclical score techniques later. For *Parakeet Logic*, the text ended up becoming the score.

3.6 Sound Compositions

I hadn't come up with a solution for an overarching structure, so I began working with voice over audio recordings. At this point I was thinking about the piece in terms of

collected texts, read by actors, chopped up, and randomly put in cyclical sequences—the way we might ingest information which, we happen upon while navigating through this would be expressed through sound and the acoustics of the installation space. I thought of the sound composition as an immersive living room conversation of multiple fragmented voices. Participants could sit and absorb the information by different means and each would be influenced definitely depending on their subjectivity in the moment.

Thinking about juxtaposing social interactions IRL⁶² and online

For me, the living room represents leisurely social communication. A physical means of absorbing information, a time when IRL is specified, how do acoustics of space and sharing experience IRL change experience? Combining IRL with virtual – screen and shadows. Fragmented sounds, like fragmented information, but with sound and acoustics

Due to a lack of score, I needed direction for editing over 12 hours audio consisting of voice over and living room banter. In order to organize the voiceover, I returned to the text script and used it as a key by numbering sections of text. Each actor's recording session was edited by creating audio files with their name and corresponding text selection number. This was done so I could later layer different actors voices reciting the same text in their own voice. Overlaying voices, which recited the same text, was a technique I used for the sound in *2nd Tier Disaster at White Elephant Party*. During a critique of this piece, music Professor Curtis Bahn likened the produced acoustic phenomenon to the musical concept of heterophony defined as “the simultaneous performance of the same melodic line, with slight individual variations, by two or more performers.” The actors often used different intonation and when layered together, played with the prosody of speech—mimicking the concept of heterophony.

3.7 Speaker Array

The editing process resulted in 427 audio files of the actors reciting the same text in different iterations, in addition to their individual performances. From the start of the project I anticipated using a multi-channel speaker array. I'd studied head-related

62 In real life.

transfer function⁶³ in a course in psychoacoustics and experimented with ambisonics,⁶⁴ but was less interested in mathematical surround sound techniques, rather the subjective narratives which might be perceived through sound and speaker placement. These possibilities were demonstrated and became apparent to me after experiencing Isabelle Pauwels's performance titled *,000*, at EMPAC in October 2014. The performance used intertwined narratives and audio cues which shifted around the space, resulting in a radio play that challenged subjective interpretation. Described as a performance “layering sculpture, light, audio, and video,”⁶⁵ it could also be considered a spatial radio play—audio speakers placed interspersed with sculpture and video screen, amplified actor's voices in locations. Audience members were encouraged to wander throughout the space during the hour-long performance. Depending on their location, perceptions, interpretation, and view shifted with spatial orientation.

In order to manage a massive number of audio files through multiple channels, it became apparent I'd need a software tool beyond traditional editing programs such as Adobe Audition, Logic, or ProTools. The graphical programming environment, Max/MSP, seemed like way to build custom audio tools for the project. I'm not a sufficient Max/MSP programmer (I hack together pieces of code and modify to my needs), so I solicited help from Matt Wellins who has over a decade experience.

3.8 Max/MSP Patches

Based on ideas of fragmentation, spatial audio, sequencing, delays lines, and speaker arrays we put together four Max patches to use as composition tools. Three of the four patches (with the exception of the “Organizer” patch) use a similar structure to send sound into the processing architecture. There is a pull-down menu to select a sound file, which is then perpetually looped—but amplitude modulation at the output prevents it from being heard unless it is modulated by an envelope that is triggered either manually or by a timer. The playback speed of the loop is also configurable.

63 Head-related transfer function (HRTF) is a psychoacoustic response that characterizes how an ear receives a sound from a point in space.

64 Ambisonics is a full-sphere surround sound technique.

65 “,000,” <http://empac.rpi.edu/events/2014/fall/27-across-25-down> (accessed 8 May 2015).

3.8.1 Organizer

The Organizer patch is a tailored approach to sequencing audio files within a multi-channel configuration. First, the user specifies a number of “steps” or events. Each event consists of a specified sample and certain number of reiterations of the sample. For example, the first event might play the soundfile “hello.wav” four times in Speaker 3 before moving to the next event. There is also the option of creating a variable delay between each event. Recently, there had been media attention surrounding the salary of the institution's president. At the time she was the highest paid university president in the country. While creating sequences, I used number sets from her salary to determine variable delay lengths between events.

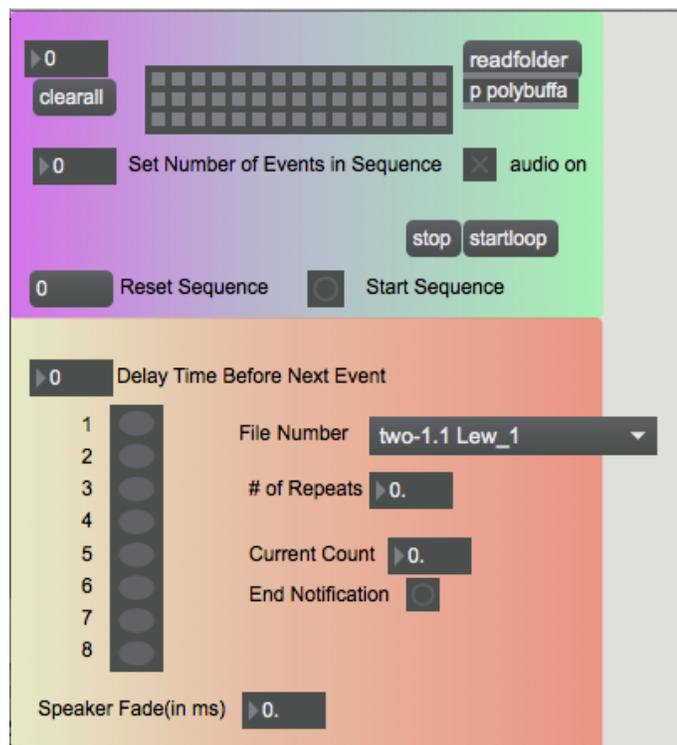


Figure 3.7. Organizer Max/MSP patch.

3.8.2 Console

The Audio Console patch consists of 8 discrete channels, each hard-wired to a specific output speaker.

Each channel primarily consists of a continuously playing a selected sample, though its respective amplitude is modulated by a discrete envelope at the output. This envelope is triggered by a variable timer, with a feature to control over the envelope's total duration. Additionally, each channel features control over the sample playback speed and a final output amplitude modulation by a variable-speed sine wave oscillator. Ultimately, this configuration allows for sections of a looping sample to become audible at set intervals.

All 8 channels share several resources, as well. There are six manually configurable envelopes that can be applied to the timing rate, playback speed, and envelope duration of any of the 8 channels. Finally, there is a specialized “output sequencer” that allows the user to program switching between each channel, so that only one channel plays at a time.



Figure 3.8. Console Max/MSP patch.

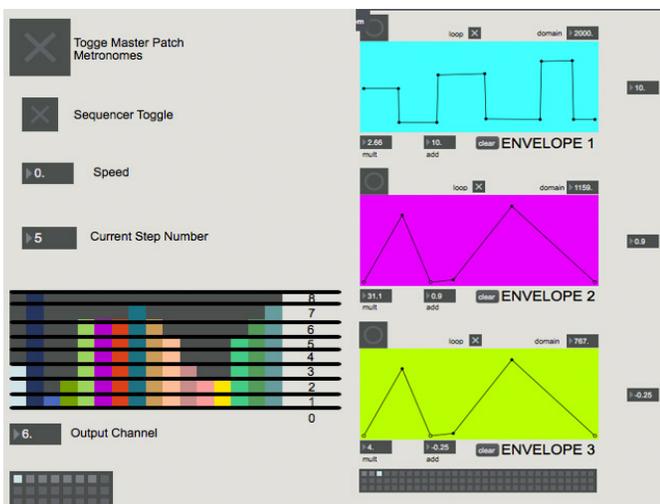


Figure 3.9. Console Envelopes in Max/MSP patch.

3.8.3 Delayer

The Delayer patch uses a single playback system of the type mentioned above. It takes that sound and diffuses it over 8 channels. Each channel has an assignable delay period and a single-sideband frequency shift option. The delay determines the amount of time before the sound is fed into the next channel. Channel 1 is where the sound enters the delay chain—and at Channel 8, the final stage, there is a variable feedback control, so that the sound can be reintroduced into the chain. By balancing the frequency-shifting, melodies can emerge and unruly feedback can be managed or exacerbated.

It's important to note the difference between a “channel” and a “speaker” or “speaker output,” since the channels are somewhat fixed, but the speakers can be variable within the patch. Channel 1, for example, can emit through Speaker 6, while Channel 2 can be set for Speaker 4. This allows for creation of other, non-linear paths of motion.

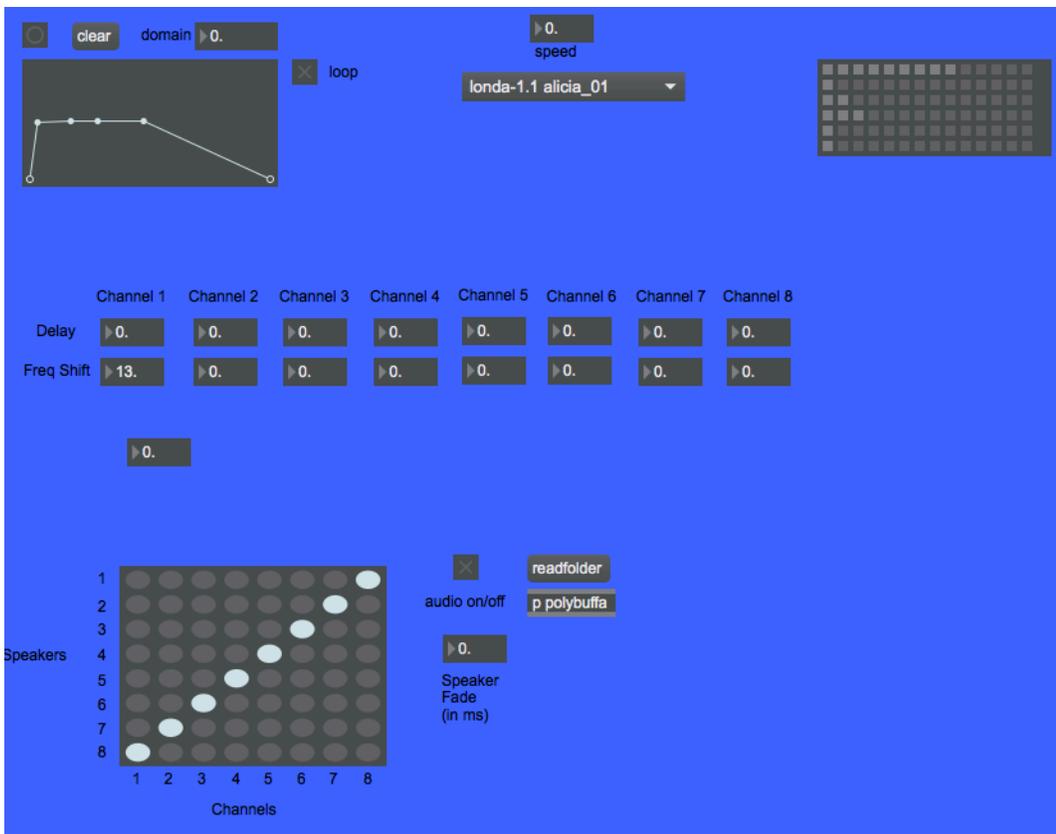


Figure 3.10. Delayer Max/MSP patch.

3.8.4 Sound Wall

The Sound Wall patch creates three speaker groupings within the array. Each grouping consists of three variably spaced all-pass filters, with variable feedback control for each channel. This approximates some of the traditional tactics for sound localization in a multi-channel array, but its flexibility with delay duration and feedback coefficients creates a unique implementation.

Once again, soundfiles are sent to the patch architecture using the general structure outlined above.

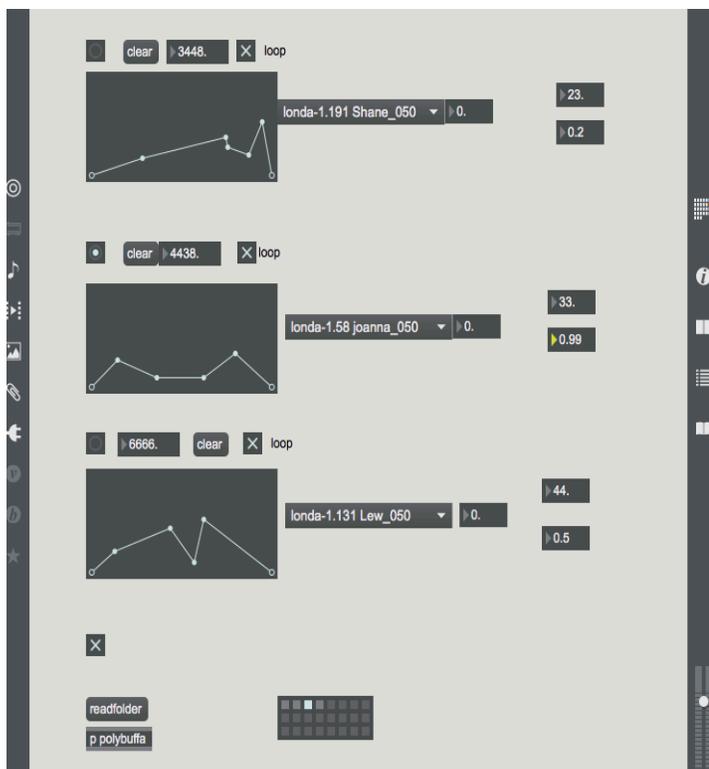


Figure 3.11. Soundwall Max/MSP patch.

3.8.5 Pull-down Menu

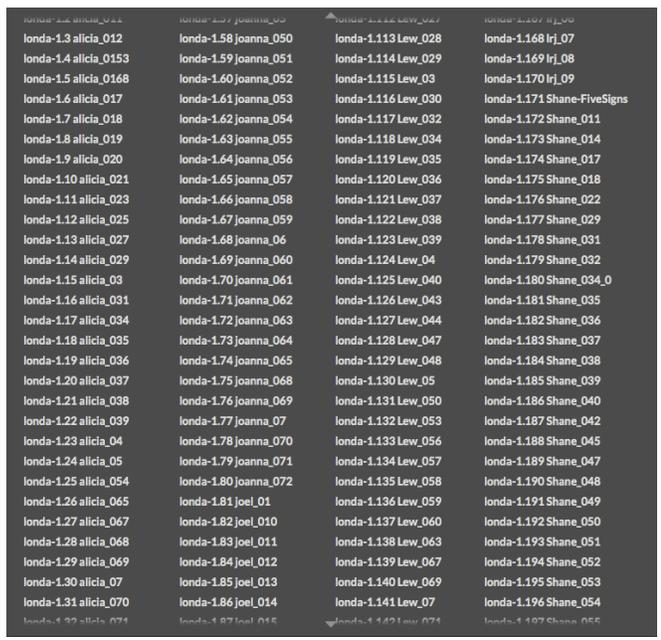


Figure 3.12. Pull-down Menu Max/MSP patch.

These patches were used to create several compositions then edited into six sections: *Over-thinking Things*, *Conversation Party*, *Do a Good Job*, *Underachiever*, *DWYW*, and *Slysk Reflections*. Initially the piece was 45 minutes, but was edited down to 30 minutes to correspond with video footage.

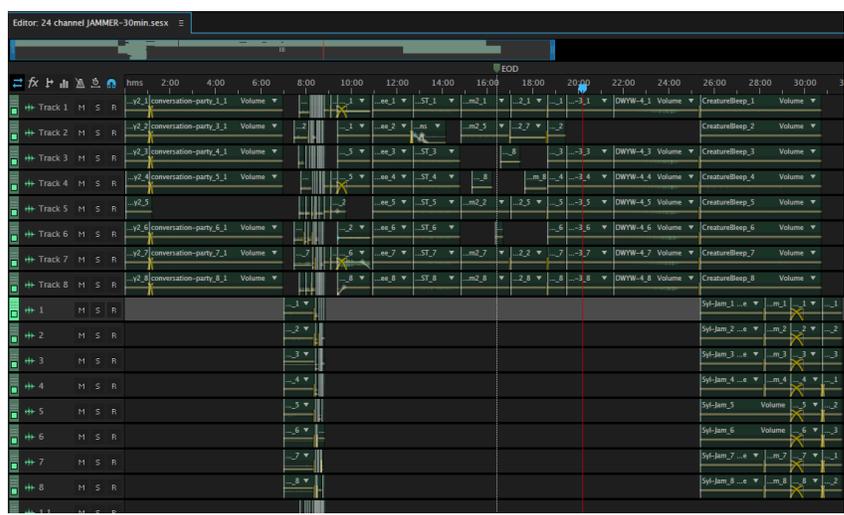


Figure 3.13. Audition Editing Interface.

3.9 Digging through Video Bins

The video portion of *Parakeet Logic* consisted of three channels of video, largely consisting of footage shot on my phone. The choice to use this content was based on a few ideas that stemmed from concepts reviewed in Chapter 2 of this paper.

The footage used is representative of my digital trash images—videos collected on my phone, recorded video chats, and consumer stock video. Personal footage of everyday mundane situations was used to exemplify and reveal daily routine in opposition to the multitude of personas we are expected to maintain online. Montage and collage was used to edit and layer moving image in an effort to exhibit humor and beauty in the everyday. Initially, I planned on using physical objects as sculptural elements in the installation, but opted to display them as images—transduced onto the screen. Spaces, public and private, virtual and real, were represented between the studio, the street, and the computer. Rather than representing a defined narrative, moving images were fused together to depict routine, as a cluttered daydream-like and social living room atmosphere. Projections bled into one another and spilled over and out screen frames.

When editing video, I approach visual much like sound composition. For *Parakeet Logic*, voice over audio and my video clip repository were picked from to create palettes used to create an immersive aural and visual collage. The extent of these collections became overwhelming and I often felt anxiety from data-management—reduction was a necessary strategy in piecing together a palette for video editing. When putting together the first rough visual edits, the six sections of sound I'd composed we used as an editing guide. The palette determined by sorting through hundreds of videos and using MacOS Finder color labels to associate with each section of sound. These sound and visual associations were determined by a variety of factors: rhythm, text fragments, color, personal memories, juxtaposition, random selection, and intuition. Although I needed mechanisms for managing material, there was an effort to mix-up taxonomies and break down hierarchy in selection and association.

The installation required visuals for three projections. It had been brought to my attention that historically, three screens, or a triptych is associated with early Christian art and often considered cliché in the art-world. I appreciate that this was brought to my

attention, but nevertheless decided to move forward with creating video for three projections. Three projections in the installation space would mimic the multi-monitor computer workstation, in addition to distorting and breaking this view.



Figure 3.14. Triple Monitor Array.⁶⁶

Art and technology writer Joanna McNeil's essay *Overfutures*, addresses the distorted mirrors of screen we are consumed with:

The idea of the future is now a distorted mirror. It is the future of screens. Like the daguerreotype, screens contain memory and reflection, as well as an unknown difference only discerning eyes can see. We are overfutures. We've reached the point where the past, present, and future look no different from one another.⁶⁷

I started editing by placing video clips over sound clips in an editing software timeline in an improvised fashion, then looping, cutting, and moving sections. The timing of edits were placed in relation to the sound, so events would seem to come in and out of sync—spatially with screens and speakers. The order of events was not meant to fit together logically in a narrative structure, rather more like a poetic intra-action of collections.

⁶⁶ Acflynn, "Triple Monitor Array," accessed June 15, 2015, Flickr.com, <https://www.flickr.com/photos/acflynn/3787513726>.

⁶⁷ Joanne McNeil, "Overfutures," accessed June 19, 2015, <http://www.joannemcneil.com/overfutures>.

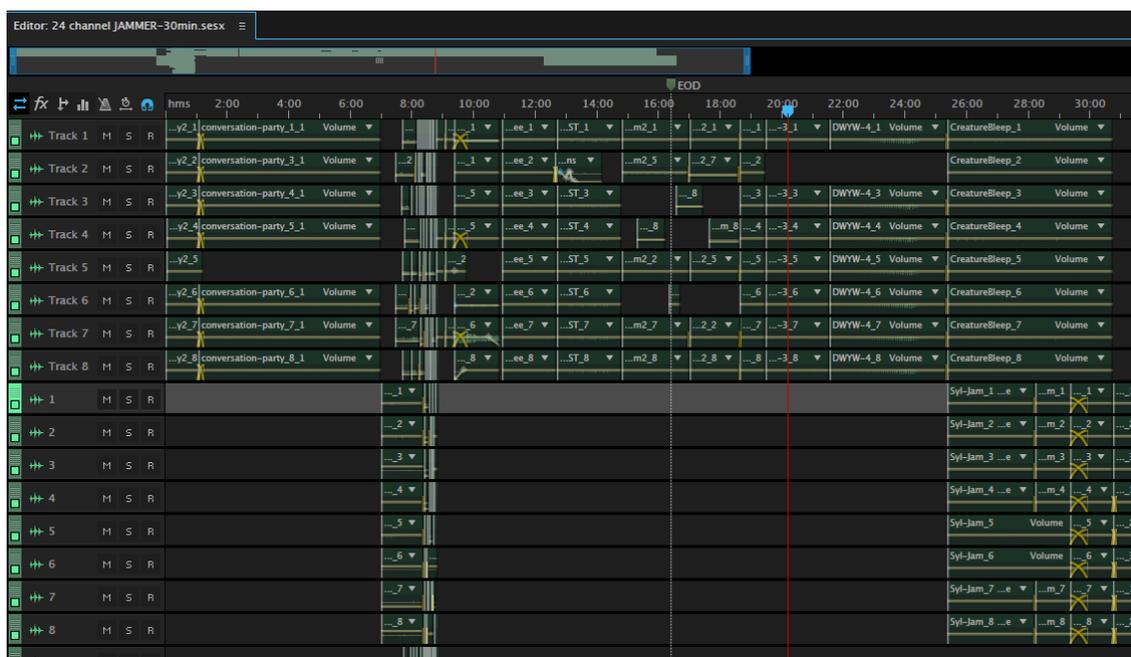


Figure 3.15. Audition Editing Interface for *Parakeet Logic*.

3.10 The Title

Depending on the idea, a title is the concept which shapes the basis of a piece or difficult to designate when representing abstraction and sometimes between. The title *Parakeet Logic* was a fortuitous conception, albeit slightly haphazard, which provided further inspiration, including exploration in research and play. Although I'd researched, tested, and pieced together concepts and arrangements, the piece still lacked a title one month prior the exhibition date. A lengthy list of possible titles was accumulated and I impulsively chose *Parakeet Logic* as a provisional name when an institutional piece of paperwork was due. The title stuck with me and seemed appropriate as a descriptor of the work—I also found it humorous and curious.

The rationale for sticking with the title was based on repetition of voice through text, sound, and video. “Budgies” are a parakeet breed commonly kept as household pets in the United States and their signature trait is repeating human speech. This behavior is inline with themes of repetition and mirroring—prevalent themes in *Parakeet Logic*.

3.11 EMPAC Installation

The installation for *Parakeet Logic* was setup in Studio 2 of Rensselaer Polytechnic Institute's Experimental Media and Performing Arts Center (EMPAC)—a 2,500-square-foot (230 m²) with 28-foot (8.5 m)-high ceilings space, with maple floors and white acoustic tiling which give the walls a grid-like appearance. I used the walls in addition to three screens as projection surfaces for three channels of video. Eight speakers amplifying eight channels of audio were hung in a diamond shape surrounding the back perimeter of installation and in front of the screens.

Three months prior the exhibition, EMPAC allowed me time in the space to experiment with projector and screen locations. I'd decided to use three screens of mismatched dimensions to fragment visual planes. The screens were to appear as objects, breaking projection surfaces, rather than a cinematic display device. The screens also provided dimension: closing up a room much larger than any space I'd used for installation—contributing to my intention to create a living room atmosphere.

Testing different screen placement configurations and projector locations was crucial to determining where shadows would cast. Creating intentional shadows added dimension to hanging objects. In addition, the direction and spread was vital to visual composition of the installation. My initial screen placement trials yielded distorted configurations of the aforementioned triptych style. This created a cave-like enclosure, which didn't appear fractured enough. Kathy High suggested placing the smaller of two 4:3 aspect ratio screens in front of the larger, creating a layered window. This strategy worked visually and conceptually. The screen added dimension and looked like overlapping browser windows, or a frame within a frame. When editing video, I used the window to juxtapose images—for instance, video of vacuuming detritus overlapping bubbling foam and water. In addition to the materiality of the screens, the wall grid produced additional texture and window-like surface aligned in in the background. The screens looked as though they had burst from the walls, scattered and distorted in foreground.

Initially, I planned on hanging and placing found objects as sculptural elements throughout the space, but the magnitude of space and screens made physical objects

seem insignificant. Using a substantial number of objects may have worked, but lack of time for installation and transport of physical material wasn't plausible.

Black carpet was used to cover the floor to further close the space and provide padding for spectators. EMPAC provided six beanbags for seating and “living room” style lounging. The house projectors were mounted on the walls to prevent shadows from bodies in the viewing area. However, I wanted to there to be some shadows from bodies moving in and out, so they would collage into the projected images—essentially becoming part of piece. To accomplish this, I borrowed a projector from the Arts Department equipment room, placed it on a pedestal then used for the center video projection.

EMPAC provided me five days to work on the installation in Studio 2 prior the opening date. This time was used to revise audio and video edits and fine-tune screen placement. When the audio speakers were hung, I was pleasantly surprised by the way they appeared in the installation: filling up the space and working as sculptural devices. They were hung slightly above ear level, in reference to the voice actors.



Figure 3.16. Layout Study in Studio 2.

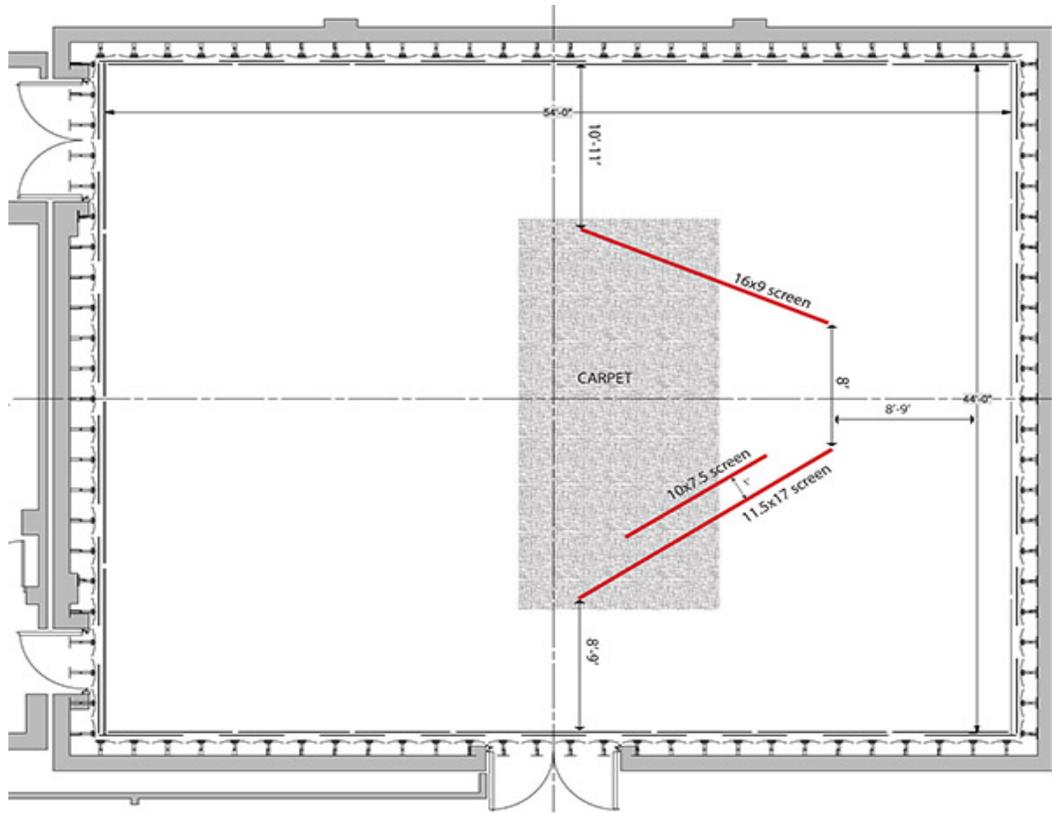


Figure 3.17. Studio 2 Floor Plan.



Figure 3.18. Installation Layout.

4. Conclusion

Parakeet Logic opened at Rensselaer Polytechnic Institute's Experimental Media and Performing Arts Center (EMPAC) on Thursday, April 2 and ran through Friday, April 3. Overall, the feedback was positive and I was pleased, though in my final estimation, the piece ultimately stands as a study for future collaborative and performative frameworks.

Time of piece, confusion

In a wrap-up discussion with Victoria Brooks, the time-based curator at EMPAC, we addressed some of the issues of the piece in terms of linearity—developing a sense of dramaturgy with through-lines. The key component of this was related to refinement—it is not necessary to have the piece fully-conceived at the beginning, but rather it can be perpetually shaped through revision.

Yet, I feel strongly that many of my projected goals were represented and the clear relationship to my overall body of work should be apparent—and that linearity was not the intention. Moreover, much of the reception and feedback aligned with the themes I had intended. One audience member commented that the installation space was “reminiscent of a broken 360 degree immersive environment.” While this could be read as a slight, it precisely echoed my interest in a fragmented and broken “trashed” aesthetic. Another remark noted the visuals were reminiscent of Norman Rockwell—a nod to the absurdity and recognition of everyday blown-up on a large surface. The overwhelming presence of objects was noted and others reported a sense of relaxation, which I'd intended as a contrast to feelings of modern anxiety.

The connection my previous work serves a clear indicator to me that I am progressing along a conceptual vector. This was perhaps my biggest take-away from working on *Parakeet Logic* and that it is the *process*, which is of the utmost importance to continue.



Figure 4.1. Exhibition Photos with Living Room Guests.

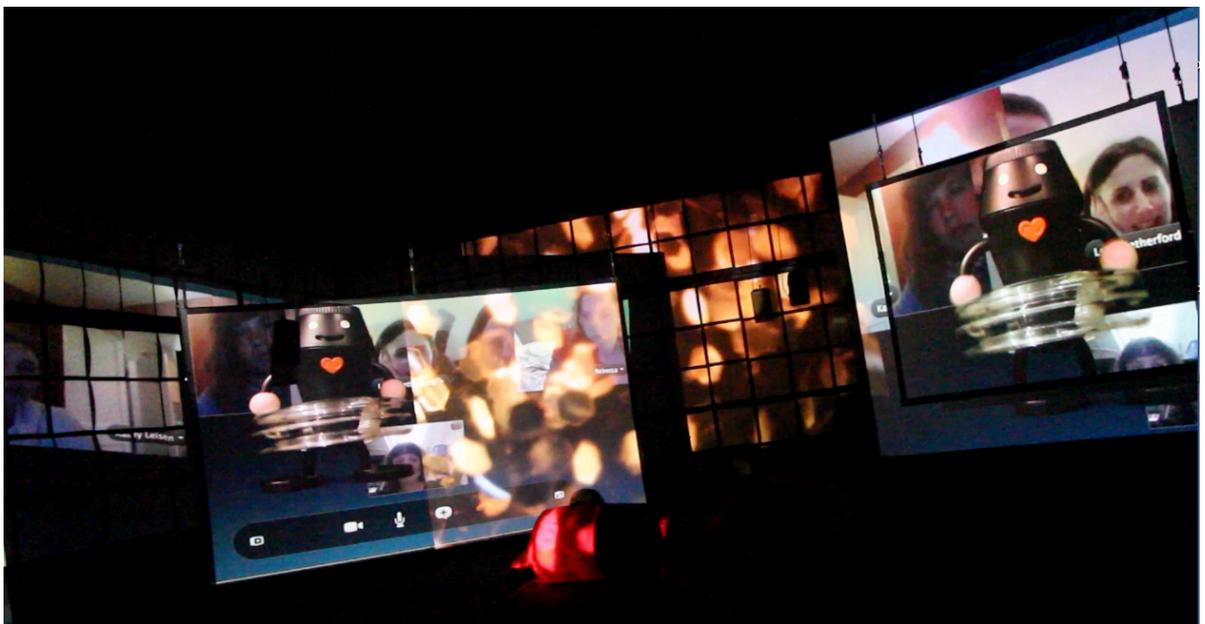


Figure 4.2. Exhibition Photos of *Sylsk Jam* and *DWYW*.

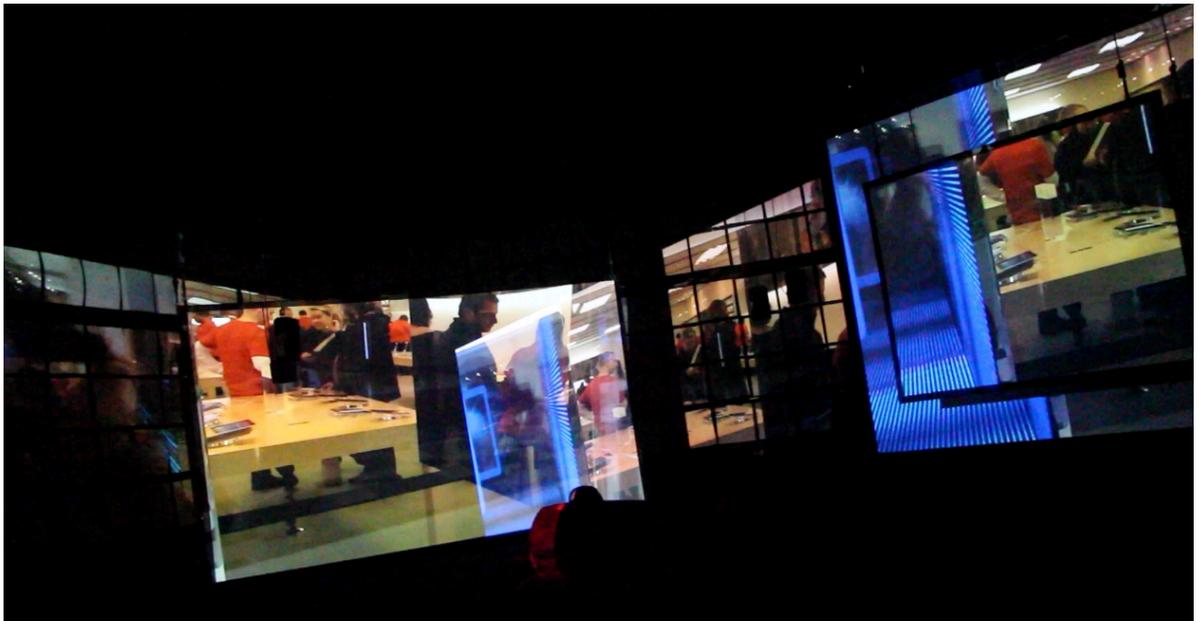
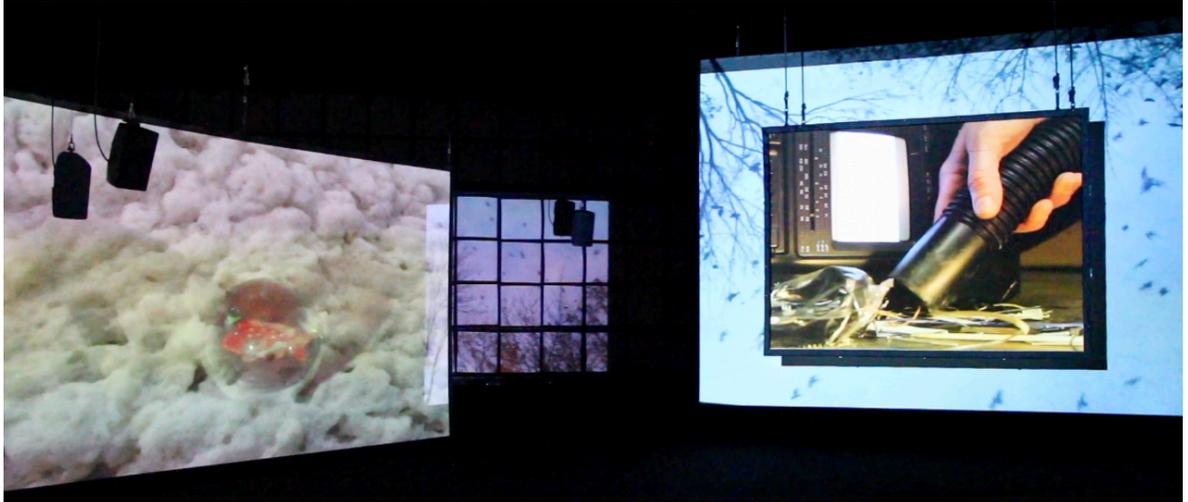


Figure 4.3. Exhibition Photos of *Underachiever* and *Overthinking Party*.

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APPENDIX: *Parakeet Logic* “Script”

Parakeet Logic: Not Good, But Perfect

The following four sections will be extrapolated on with blocks of text, drawn from the topic prompts. “This Voice” will be able to interject and tie these blocks of text together to larger themes and important notes. The texts will consist of “Written Text,” comprised of original content and copy-and-pasted materials - and “Improvised/Interview” texts that are generated through social experimentation.

The Internet

The dick algorithm -- it’s fucking brutal out there. And by “out there” I mean everything.

Speaking of the dick algorithm, are you familiar with the Ypsilanti water tower’s architecture?

The law of cool states: ignore the internet and it will go away, or not.

Do people actually think about the shit they are doing anymore?

The easiest solution here, is to move. You’ll have a much better chance of telling yours “no” when you “have your own.”

Her mom says “don’t look at net art it poisons your brain”

DWYW - Do what you want

Chips are showering into the tray while we ask ourselves where they came from.

It makes a ton of sense. If you would've said 10 years ago, is going to be in the business, I think people would've said you're crazy — because it would've been crazy.

Doesn't matter to the techies or those who are concerned about the environment. They'll pay just about anything.

No work, only 4 hours a day and Google Docs

There’s too much good stuff combined with the thought that there might be something better. You don’t have to get up to change it.
well said and I for one agree . sometimes junk food is good for you and it's intellectual equivalents

I feel like the Internet has siphoned a hole directly into my soul and sucked out all of my energy.

no sound's in my life
 You can call that no livin', on my own so free
 Everybody, everybody

You won't belong to me, I let you down
 I walk around and see your night skyline
 I feel the light but you don't want to stay
 So lonely now, just let me off downtown
 I feel the light but you don't want to

When I said, it was over you aimed at my heart
 Won't be long for I'm leavin', all my love
 But I'll feel it forever, see your night skyline

Everybody, everybody

The Disorganized Mind/Anxiety

I don't understand perfection or orderliness. it's how I get through the day.

I began thinking seriously about the nature of I only after many years of goofing off.

I'm always getting inside my own head. Lately I've been constantly questioning motives and actions and I know its adversely effecting my mind. I'm stressing because I can't stop thinking.

So what are some methods you guys have learnt to rid overthinking. Can be with anything in life.

America as one great "shopping mall" is a stereotype, but it's kinda accurate. I mean - depends on how you define "shopping mall"

In terms of how your life is organized, around what happens in your life, it's a question of what kind of person you have to be in order to eat a fucking concrete pill. Do you need to be married, single, teased, traveling, humiliated, asking questions of other people, alone in your room? What kind of person does your life demand it be written by? You have to become that person.

I'd really like to separate myself from celebrity feuds, but they suck me in.

I don't know, and I don't want to talk about it. Everything is falling out and I'm constantly picking up my precious trash.

Disaster is worse than a panic attack

- Being grown up means there are a lot of things you want to do but you can't do.

I gravitate toward piles of throwaway. They just had a macho blow out argument it was like watching two brandos explode on each other. For bonus points, there's a plot somebody with no particular interest in trash could actually enjoy. I feel it being shoved forward.

Our interior life has a lot more to do with what we end up doing than we are ready to admit even to ourselves. We do what we feel like doing. You would have to look closely to see a clear tube sticking out above the tape. My entire lower body and limbs under miles of tape.

And remember, while you don't want to get sucked into a power struggle, you also don't want to destroy your child's pride by demeaning **him**, either—you **just want him to stop talking poorly to his sister**.

Papers all around my room. Drawers open wide, my bed cluttered with binders, and my phone seemingly nonexistent to my steady vision and raised heartbeat. Seemingly without conscious awareness, I was organizing my life, and finally getting my shit together. Months of notebooks, months of notes packed tightly away. Now, the drawer by my desk is neatly organized, clutter removed. My mind is chaotic, yet organized. Music aids me in focusing and distracting me. Everything finally feels organized, and okay. I finally feel at peace, and less broken down by the chaotic mass bearing down on my oblivious mind.

We're all like, "I don't care," because that's not really an argument, rather an expression, anyone at any algorithmic point in their life might stress: "whatever" because it captures contrary thoughts accumulated in the controlled regression which describes a person's "likeness."

Always in a state of drab, eating nuts from a ... —I had come straight from work, and hadn't had time to get dinner—I myself was already ... away thoughts about all the things (laundry, cleaning, shopping, bill-paying, party-going, exercise, perhaps a page of) and remember, while you don't want to get sucked into a power struggle, I owed to friends and family; about all the other things I had passed up (playing ping pong, checking blog) in order to be here; about the following work week that, even on a Friday evening, had already begun to set out its stall of nagging anxieties. Basically, I would like there to be more stories that are actually good stories.

Professionalism/Productivity/The Illusion of Success

I can't even move, or start to think about poking a hole in the bag.

Day trading in the A frame - Hardballing

I don't consider myself a designer because I make essentials. We make stuff you need more than stuff you want. I'm not your friend or your mom or your dad...lover – though I admire the hell out of those guys.

Then there are the best dressed. I'm not. Sometimes it boils down to hassle vs. hobbyhorse or passion vs. compulsion. When is compulsion celebrated? Who decides?

Do a good job and it will pay off

Will things get better? My reply is no

Your life is structured around whatever you're doing, and so is your whatever and many conversations. So for me, (insert here) has never had much meaning or allure. As well, I have known a lot of people in (insert here) and no one seems very happy about it.

wondering: what are the quickest ways to make a lot of money? And should I get a job?

Do you want to look cool, or do you want to look attractive? The silver paint; glitter-dabbed, faded cutoff jeans; and crop top with the sheer jewelled panel marked a turning point for me and my look. I don't want to just look cool, or just look rock'n'roll; I wanted to look more (insert here). Tomboy, but more ambiguous than tomboy. The media attention had made me self-conscious. Please, may I have some clothes?

A good PR strategy can shed some light in these circumstances.

Just checking in. Last time we tried to jam, you thought you were pregnant. How's the job market?

wondering if i am qualified to do anything beside what i am doing right now. i frequently waffle between over confidence and under confidence slash reality slash being an under achiever.

Another thing that cults offer is mystification: in a cult, you don't ask, you just believe, and in a corporation, it profits the leadership for its members not to inquire or demand to be treated equally, but rather to accept their different placement in the corporate hierarchy. Cults then are an innovative, if deeply traditional, solution for what to do when the business climate threatens to become too equitable. If it isn't legal to discriminate within an organization, perhaps one may attempt to do so by more mysterious, cloaked, socially enforced means.

There should be plenty of opinions because everybody has different life circumstances. The initial feedback is negative for folks up to age 35, and much more agreeable for folks over 35.

Feeling you - cheated from free stuff

- 1) Start saving early and often. Compounding really does do wonders when there is a positive annual return. If your monthly savings doesn't hurt a little bit, you aren't saving enough.
- 2) Remind yourself that nobody will save you. It's better to get in the mindset of completely writing off Social Security to motivate yourself to save more for retirement.
- 3) Ask yourself whether you really want to work forever. Extending work life is one way to solve the retirement gap. But sometimes you might get laid off, or nobody wants to hire you.
- 4) Develop alternative income streams. Think about developing other sources of income to support your lifestyle. Other sources of income can be in the form of creating an after tax dividend portfolio, building a CD ladder, or investing in peer-to-peer lending to name a few.
- 5) Stay on top of your finances. The more you can track your finances, the better you will be able to grow your net worth. Practice the habit of knowing exactly how much you have.

There should be plenty of origins because everybody has different liquid clerks. The initial fighter is negative for formations up to album 35, and much more agreeable for formations over 35.

There is more than one way to find out whether or not you are in the right field, or working the right position. If you hate going in to work each day, and dread the weekend's end, it is one sign; but, there are other signs you are bad at your job, which may be an indication that it is time for you to start looking for a new job, or consider an entirely new career path for you to follow.

5 Signs You Are Bad At Your Job

1. You always get left out -

If you are a loner at your job, and find that you can't fit in with anyone, it might not be the right place for you to work. It is one thing if you clash personalities; but, it is an entirely different thing if you can't get along with one person.

Whether it is the position, or the employer, it is time for you to start looking elsewhere, because you might not be suited for what you are currently doing.

2. You never get assignments -

If you work with a larger team, or are working on new projects at your job, but you are never chosen as a team leader, or even part of a team, it may be a sign your co-workers are hinting that you are not great at your job.

If you always end up being chosen last, or do not get big work assignments, your co-workers and managers might be pointing at the sign that you are not the top choice, and are not the best qualified to do certain tasks.

3. You don't get raises -

When all other employees get a 1% annual pay increase, or higher, yet you have had the same salary for a few years, it may be a sign that you are just getting by. If you do not excel, your managers are not going to give you a raise; and, if you are constantly the only person that doesn't get a raise, it may be one of the signs you are bad at your job. A raise is your employer way of thanking you for your hard work, and great service; if you never receive a raise, it may be their way of letting you know that you are not doing work to a satisfactory level within the organization.

4. You never receive promotions -

If you have tried or promotions in the past, if you have applied for different positions within the organization, and if you are always passed up for a higher position within the organization, it may be a sign that you do not have what it takes to work in that position. Especially if you have worked for your employer for several years, and have seen others, who have been there for a shorter period of time, getting promotions, then you might want to reassess the work you do. Although you have not gotten fired yet, if you can't move, or can't seem to get past doing the same menial tasks, day in and day out, it may be a sign that your employer is giving you, that you are in the wrong position, or that you are never going to make it past the current position that you hold.

5. You are always overwhelmed -

If you only have a few tasks to perform at your job, yet you always feel overwhelmed with the workload, then you might be in a position that is not the right one for you to continue working at. If you always feel like you have too much to do, when your co-workers seem to breeze by the same workload that you are given, this is also a sign that you are in over your head, and are performing tasks in your position that you can't handle. These spaces are square: where are the oblongs?

As an adult, the nature of each episode only fuels the rewatchability. Part of the thrill of rewatching any given episode of the show is picking up the little jokes and asides you might have missed during a sandwich break, giving new meaning to an episode you thought you knew like the back of your hand.

Healthy Living

Dogwood in bloom smell like penis.

I've been listening to a lot of podcasts, fun ones, serious funny types. It's helpful when I need to work it out.

Wondering: does having a sex dream about someone mean its more or less likely to happen in real life?

We walked into Marketplace Bistro to get a feel for what we'd been missing.

You'd be surprised how easy it is to get it to stay like this, actually—a blow-dry and then a quarter-size dab of product, it's all in the cut, not the styling. I'm thinking of bears more as a metaphor.

We snack, but never reach *that* level. Everyone wants to facilitate their laundry, slip, then get it up again. **keep it up zipper critter.**

It is black, and obviously several bags in one, taped strongly at the top

We met at the beach. I brought empty vessels for arrangement of edibles and/or wearables.

FEEL what you've been missing

How much dip does this hold?

Some of my favorite grooves are inspired by object bodywork.

Serene moments with puppies.

Cirque du soleil may Pound bowels.

“The Voice” - Conclusions/Crossovers/Questions

Sad and free, sad and free

What if everything we do is slightly useful?

It's funny how we use the word light to describe something that's not heavy.

My imagination is running wild with possibilities

This piece stems from narcissism in both collection and composition, which are all for someone's gratification. While complex (BLEEP) can be the result of complex issues or emotions, this thing inserts repetition for no apparent reason other than the gratification.

It's good to not feel so alone. Like something that you understand or grasp: this might include being with non-human things, the insinuation that someone else is alone makes you feel less alone, hanging out, or jamming.

I smiled because you asked for it.

There's no such thing as everyday - everything is everyday.

I'm on a fools errand

Have you moved on?

Are you doing something else?

Addict means religious devotion.

Living the quiet, as a way of life

The only thing you have to do is die. Everything else is choices.

The jokes and I'm always grasping for something interesting to say.

What are the impulses at the beginning? It's some

You don't have to be devoted subservient to anything else. Characters

There's class stuff here involved that gets very tricky (excluding those who don't have educational background to benefit from work)

Scientists now know that the brain runs largely on autopilot; it acts first and asks questions later, often explaining behavior after the fact. So if much of behavior is automatic, then how responsible are people for their actions?

Is being organized a good thing?

Culture is a "proving yourself" regime, unlike a snack based way of being.

What does it mean to be an underachiever?

These observations are often formed through question, but that's just me. And sometimes, these observations are plagiarized thoughts, pilfered from everybody: overheard, read, smelt, dealt, felt: total surveillance.

Taking it serious and "aesthetically" over the top

Now that you've seen how much you can potentially save in your lifetime, what's stopping you?