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Istvan Kantor (a) Monty Cantsin? AMEN!

ACCUMULATIONS

FULLY REINTEGRATED MULTI-STRATEGICAL PROLIFERATING PERIPHERIAL SOCIO-SONIC MACHINES & MONUMENTS IN TOTALITARIA

BUSINESS, DOMESTIC, PUBLIC AND SERVICING SECTORS
(Office - Kitchen - Street - Cleaner)

Introducing the Zeroes

Puppet Government Media Office 1997

Background
implementing philosophically re-manipulated hyper-concepts into the anarchitecture of an exclusively over-transitional and vextatic document

background

Accumulating shit: the ancient method
I accumulate, therefor I am (the robot) [dead broke]

(Low budget horror movie:) accumulating shit is a committed, sophisticated and ultimate way of addressing dead ideas (stabbed bodies in plastic bags). There is absolutely nothing new in it (fuck novelty!: fading impulse of (un)pleasant used furniture [music, à la Rick Sote). [Algorithmic escape sequence] It starts with stones, leaves, bogs, dead birds, continues with drawings, notes, books, photos, letters, debts, and suddenly you are surrounded by a gigantic mess of useless objects, (s)crap, tapes, documents, instruments, ultimatums, antithesis, police, machines, monuments... (Plague! Mayhem! Suicide!)... [Long Live Coat Hanger Cult!] Comrades/Darlings: I dont think I can avoid making mistakes. (remember Gay-Debby Ord)

The same thing happens inside the sub-operational asylum of the nervous (protein-computer) system, muscles, brain, teeth, veins, kidney, lung, heart, etc. Clients (clients are biophysical n-tities in the metaphorical world of Totalitaria) are accumulating/integrating things and things are accumulating/integrating clients. Memories. Data. Calcium. Digits. Protein. Poison. Low-frequency vibrations in

sync with the nervous system(city-zone anachronism). When clients take a shit (piss, spit, vomit, cut arteries, dump, download) they get rid of some accumulated stuff (and their shit gets rid of them). That's what everyday life (revolution-in-decline slapstick decadence) is about (à la Kraoul von Eingem). Of course clients can save their shit (Rev. Man Zoni) and preserve it for further use (dated, titled, pseudo-valued). That's what we traditionally (used to) call art (merda d'artista). {Up to the monument: a huge pile of shit.} The old fashion scene of avant-garde crime (market place: church: kitchen) is included in the new (media) business game and open to the public (Deadsite/extermination camps). By integrating with the city we become hostages/accomplices (reason had been excluded).

Note: Joe Leonardo da Davis proposes the Norton Ring / USA astronauts' shit containing bacteria accumulating and circulating in space(soviet's take it back home) / there might be alien shit as well / origin of Totalitaria (humanity) / bacteria from alien shit deorbited to Earth

background

Vacationing in Totalitaria

Arise, go to Nineveh, that great machinery

(Reactivated/extended nervous system:) the city accumulates (techno-invasion overload: jerk-off component) more and more buildings(parallel expanding/vanishing into cyberspace: decay/ruin/cold soup). The buildings accumulate more and more people(terrorizing aspects of the redesigned immortality: extraterrestrial condom-fever). People accumulate more and more stuff(automatic gestures and purifying pollution). Each unit(building, house, mistake) has a specific role and character (circus posthistoricus: architecture/performance/environment) depending on the stuff it holds and accumulates (sucked into electronic vortex). Streets are external units of the accumulationist happening (acceleration/crisis/libido). Depussy[why (not)Depussy?] would prefer walking in the country's fields and woods to going to a concert(according to Johnny Cage). With the help of accumulationist theory I can pass(piss) through Times Square without disgust (perpetual confrontation - permanent revolution).

(Conspiratorial tele-existence:) survival in Totalitaria is my primary occupation that keeps me busy (& broke). Inter-testing/investigating all super-deadly aspects and lethal hardware of the massive-oppressive techno-power-ritual (the algebra of sucking) of trans-gigapolis (Heil Virgin Mary!); alternatively and strategically immersing myself (blood partizan) in the noise, the beat, the speed, the sex, the fragmentation, the danger, the misery, the decay, the shit, etc,(sweet home architecture & x-[mass]ray syndrome); remastering the learning-

teaching multi-dialogue concept proposed by Roberta Phillia(early integrative Interface); focusing on sexual phenomena (atoms rub against one another): trillion byte memory/ engine/ dildos (Sumerian origin); continually cross-questioning(robot-brain) and re(de)constructing my own hyper-existence: Das Kapital!; taking my children up and down on the freight elevator(high-tech tower/Babel-playground); these are some principal city-Zen activities I practice everyday in Totalitaria (frigophony anthem fades in). Everyone is on the stage. Don't be scared... I'll take care of you, darling: from affirmation to negation. I'm built on a missing column(void/absence). I'm physically touched by language(tongues). My work(system administration, programming, worshipping, fucking) is intended as an indicative demonstration dedicated to the operational concept of accumulations (permanent creation/vacation in Totalitaria). Look, there goes Prometheus, the left-brain guy!

background

Notes from Plunderground

Whatever I create shall NOT remain unaltered!

A technical aspect of life(God during the Renaissance) which always stupefies me is the progressive amount of state-of-the-art trash(infiltrating mainstream) which accumulates daily in Totalitaria. The process of accumulation is signified by the garbage super-production of the day (evidently even the highest technology {cybercultural depth is penetrating} will end up, sooner or later, in a scrapyards). And it's the same with accumulating ideas [sub-version 3.2.1] in the form of books or electronic media. Even if we give more respect to certain (application specific) printed products (People of the Book: Hebrews/Greeks/Romans)by preserving copies in safe monasteries guarded by genetic mutants or in cellular alarm armed public libraries, most of it will end up as waste in scrapyards and will be recycled(within a vaste multiplicity of possibilities). Book burnings or record destruction power-rituals are the more radical forms of anti-accumulationist (nomenclature) recycling turbo-methods in Totalitaria.

For a number of years now there is a strong and ongoing tendency (or perhaps a trend) in all fields of creative activities (writing, music, film, video, electronic arts) to save the continuously accumulating mass of information/knowledge by anti-authoritarian ultra-recycling. Appropriation/plagiarism/plunderism have already a long and impactful history and probably an even greater and more (un)intelligent future. Taking ideas from others, using up all available accumulated information, is a traditional way of the collective teaching/learning process of inter(re)active living. Even if something has been written by one person or dictated by God, it expresses the genius in everyone struggling for life throughout many generations (dictatorship of the mesmerizing Millennium).

Of course it is hard work to make a decision of what to select (Tatiana and/or Mathilde?!) from the already existing, accumulated ideas(enemies: good taste/\$/politicians). And in the middle of a counter-revolution we have no time for fine scruples over the copyright of ideas(higher priority rhymes/hard beat of cabinet drawers). If one wants to know the taste of a worm one has to transform the worm by eating it. Transposing an image or idea from one context to another is often sufficient to alter its meaning or significance, or to recharge its extensible value. The worm(experimental reality experience): I am empty and void and waste. {Never ending simultaneity!}

background

The (n)origin of The Book of Neoism?!
Neoism?! (is the machine that) makes Neoism?! more (less) interesting than Neoism?!

To put together this preface (conceptual makeup) I took ideas from The Book of Neoism?! (dissemination of research) which is already plunderist hyper-product (protocol definition). Later on someone will reuse this preface in some ways (links to files) that it will get altered into another phase-text (Bible) or get transformed into another form (navigation environment). At a disastrous as well as lucky moment it might even get back where it came from (nowhere). And this advanced process will continue [and go on] & (on) {for ever and for ever}. Eventually everything will get mixed with everything that no origin of ideas can be ever traced back. That will be a happy time: 6 o'clock! Gang-Bang! Orgasm!

In the Book of Neoism?!(three volumes of the projected six are finished, the forth is in progress) I keep accumulating thousands of interchangeable definitions of Neoism?! (megaphonic convulsions/ frigophonic hummings/ bureauphonic slammings/psychotronic transmissions). Most of them are simple appropriations taken/stolen from various well known, less known and unknown authors and added, altered, cut, restructured, developed, fucked up, improved, recomposed, destroyed, deteriorated, reorganized, dethroned, revaluated, abused, galvanized, anti-freezed, dehydrated, dehibernated, totalized, recontextualized, reswallowed, welded, remastered, untouched or distorted beyond recognition. The Book of Neoism?! can be looked at as both accumulationist (or accumulist) and plunderist document. The Book of Neoism?! is both, a product of the accumulationist method and a textoretical ground for the various concepts (bureauphony, frigophony, megaphony, psychotronics, etc) integrated in this project, under title ACCUMULATIONS. The following text intend to lay out the relating discourse and contribute some

enlighteningly confusing notes concerning my accumulationist concept and its strategical aspects. Our Laundry or Death! Return!

Sector 1

BUREAUPHONY

fuckoff-revolution machinery

Introduction

In jan/1993 I opened my new office, Puppet Government, located at 372 Richmond Street West, in Toronto. My interest in file cabinets developed at around this time, and, as it happened at so many occasions before, it has been induced by chance. I've found a four drawer lateral cabinet at the freight elevator waiting to be thrown in the garbage. I moved it immediately into my office and at that moment I knew it was the object I was waiting for. For the first time in my life, I looked at a file cabinet as someone would look at an alien device with astonishing interest. I felt vextatic. I started pulling-pushing the drawers in and out and I was fully amazed by the noise they made. I have been using scrapmetal junk for performances and installations for many years collecting them from junk yards and from the streets, but, for some reason, I've never paid enough attention to the file cabinet. It took a special moment to discover the nature of this perfect noise instrument and potential monument. Soon after this major discovery I have made a couple of motor powered kinetic cabinets. The function of these machines is based on gravity and the pulling power of AC motors. When the cabinet tips forward the drawers slide out and when it tips back the drawers slide back. The thumping sounds created by the mechanical movements of the cabinets (slamming drawers) are digitally sampled, manipulated through voice processors and accumulated in the form of multi-layered loops. The very first time I used a lateral file cabinet on stage was at The Music Gallery in Toronto, nov 12, 1993, in a performance entitled ARENA, part of the Freedom In A Vacuum experimetal music festival. Since then I keep exploring the cabinet as a noise-machine and as one of the main subjects of my activities. My most recent file cabinet robots (Executive Machinery) are computer controlled machines driven by compressed air via pneumatic arms. Beside exploring the cabinet as multi-functional object (sound instrument, kinetic sculpture, machine, monument) I also developed a theory about the principal role of the file cabinet in the world wide territory of office/information system(s). The file cabinet and the related sound-action refer to socio-sonic networks and technology.

Office

There are countless office buildings in the city. Cathedrals of bureaucracy. The Business Quarter. The art of architecture belongs to the world of business, the government and the church. Everyone is hypnotized by production and conveniences - subway system, bankmachine, cellular phone, video game, recycling container, drugs. From the lobby elevators take us to any floors. We can listen to ambient elevator music. A short walk and we are in the office. Work stations are devided by acoustical panel systems. The sound-dampening fabric panels offer an attractive, contemporary look, create a

pleasant, private office environment while reducing the distraction of unwanted noise.

Furniture/File Cabinet

We take a closer look at the office. Let our eyes wander from an executive multi-tilt arm chair to a heavy duty operator chair via an "all-in-one" computer desk. We remark the newly installed file cabinets. The steel hardware of information storage survives even in a digital world. Cabinets combine function, economy and attractive styling. Lateral and vertical cabinets are available in two, three, four or five drawer heights. They accommodate all types of files and change easily from legal to letter size. Front to back filing is maximized by the deep cabinets. The cabinets have smooth operating, durable roller systems. They are equipped with full cradle suspension and sound dampened drawer fronts, so drawers open effortlessly and close silently. Stresspoints are reinforced. In some cases mechanical interlock allows only one drawer to open at a time to prevent tipping. They are complete with pull handles, latch, lock and fully adjustable removable follower block. A range of colors are available, black, grey, sand, beige, nevada.

Performance

Information stored in file cabinets is also digitally processed in computers. The mechanical movements of people working in offices keep the cabinet closely connected to the computer. Gestures are made. File cabinets are opened and closed, opened and closed, opened and closed. The smooth operating roller system wears out and can't reduce all the sound anyway. Simultaneous and similar sounds are made. Noise. The sounds of the file cabinets. A chain reaction. The digital file is sent to another office. The receiver has to look for more information in the metal drawers of file cabinets. Impulse and feedback. It is repeated unlimited times. Number of participants unknown. Every computer is linked to a network. Networks are linked together. Thus file cabinets are directly linked together all around the world. My concert/performance is a model of this socio-sonic action, illustrating it in an extreme form and under the traditional circumstances of a concert/spectacle.

Accumulation

If we could accumulate the sounds made by all the file cabinets around the world by a single day we would perhaps listen to the most dramatic, super-chaotic, ultra-radical, fuckoff-revolutionary aural earitainment. This ongoing work-in-progress concert is a contemporary (di)version of what Erik Satie called "furniture music for law offices, banks, etc". He meant some kind of ambient music that is composed for specific environments. The origin of this musical form can be traced back in history: devotional atmosphere for worship,

carnival tunes, etc. The herein explored socio-sonic office sound goes beyond the original idea of furniture music as it explores distracting noise, the unwanted by-product sounds of office work that nobody supposed to listen to. It is not intended to be an enjoyable sound to inspire office employees. It has nothing to do with composition, nobody planned it, nobody controls it. There is no need to call it music. The world is filled with these type of sounds. Factories are the best examples where the noise of machines and mechanical movements are more evident. File cabinet sounds would become evident only if we would be able to accumulate it and play it back. But its nobody's aim.

Conclusion

This project demonstrates the system of bureauphonic sounds and introduces the file cabinet as socio-sonic noise machine and interactive sub-monument. It creates a special occasion to take a closer look at the inter-operable strategic architecture of the worldwide conspiratorial monument of Bureauphony. The File Cabinet Project investigates the sculptural system and kinesonic mechanism of information storage furniture.

The digital age didn't kill the old hardware of information technology and the metal office furniture became part of the new electronic communication network. There are file cabinets in every office all around the world.

While in the old times all data was stored in the metal hardware of this specific furniture, today file cabinets are extended with computers and are interconnected through the electronic system of communication.

Information kept in the cabinet drawers is transferred to the computer and distributed through cyberspace.

Files are accessible through the opening and closing of the cabinet drawers. The kinetic movements of the drawers produce mechanical sounds.

We can conclude that the single monolithic file cabinets are linked together by computers and integrated into a giant network that functions as both kinesonic mega-machine and world wide monument serving the entire planet with information.

While my principal socio-sonic concept and the related bureauphonic system can be taken for a simple plagerist mix of the dadaist concept of the ready-made and the situationist detournement technique, my project has gone far beyond both ideas. I have no interest of claiming the file cabinet as a ready-made for old fashion museum display. In fact I'm not interested in the ready-made at all. As an object of over-tournement the file cabinet does not mutate into something else that an outmoded situationist would like to appropriate, but it stays in the hand of the original user thus negating to negate the negation of negation. Therefore my re-actionary concept of the "reintegration" of objects to their place of origin proposes to leave everything as it is and where it is. Pleasing inactivity becomes an act of vandalism that radically destroys the obstacles of creativity. That's what I

call fuckoff-revolutionary machinery.

Sector 2

FRIGOPHONY
ambient kitchen-noise machine

Introduction

The fact that a few million people are farting simulataneously every second is just as fascinating as the fact that a very large number of the world's population listen to refrigerator noise everyday. Refrigeration and farting are, in some ways, closely related and some day I'll have to write a pamphlet about the socio-econo-atmospheric whatever sounds of farting. But now, according to my original plans, I devote this essay to the refrigerator. (By mentioning the sensationalistic farting-project I just wanted to increase reader's attention and add to the excitement of reading about the built-in by-product econo-mechano-socio-ambio sound of the refrigerator.) I became interested in the refrigerator-as-object (and only many years later as sound source) at around age 6 when I have discovered an old icebox in the basement of our country house and hid things in it. This lifelong inspiration later continued with various installations and performances in which I placed objects inside refrigerators. "The frigidaire of Marcel Duchamp"(1985), an expanded video-performance and song(released by Maldoror records in 1987, NYC) marks the continuation of this special interest. I never owned a refrigerator until july,1980 when my father surprized me with a brand new model because the one in my apartment was dead, just laying on the floor on its back, filled with red water and with a few out of order fish. I have exhibited my sticker collection on refrigerator doors throughout the 80s. One of them, "The Black Door", is still in my collection. I have made my first recordings of refrigerator noise in 1986, after the surprising result of an interview tape I have recorded in the kitchen (I noticed the refrigerator noise after listening to the interview tape to which I havent pay any attention during the interview). Since then I have incorporated sampled refrigerator noise in sound pieces at several occasions. Though I spend a larger part of my time in Toronto, I keep my ties in Montreal as well. My "secret" storefront studio space in Ville-Emard that replaced the legendary Neoist Embassy(Outremont) after my eviction, is a time capsule, stuffed with the remains (archives, objects, videos, printed material, blood paintings, garbage, etc) of the late 70s and the 80s. But there are also new things that make the place functionally updated. The furniture is the same as ever including an old, noisy refrigerator that still has the worn-out sign: "the frigidaire of Marcel Duchamp." This kitchen appliance gave me tons of inspiration in the past and it produced the necessary impulse for this project. TENTATIVELY, a CONVENIENCE's recent review, Egnekn's fridge, in Musicworks No63, is now a significant official document on the subject. He reviews a cassette of refrigerator noise, credited to a certain Egnekn(I wont disclose the origin of this obvious pseudoname). He also mentions another recording of the same type, "The Kenmore Symphony - in 2 movements" by Komar & Melamid. TENTATIVELY also mentions another reference to the cultural significance of the fridge that is on page 53 of Douglas Davis' book Art and the Future where he credits artist Martial Raysse of "The New Realists" with saying "I wanted my work to possess the serene self-evidence of mass-produced refrigerators." The concrete noise of the refrigerator has already made its way into recording history. But

would anyone listen to this sound if it wasn't built into this special kitchen appliance, or, in other words, would you buy recordings of refrigerator noise that comes on a CD without the real furniture? Years ago perhaps the answer was a definite NO, but today it is not that evident at all. This project is an effort to pay tribute to the refrigerator, the world's greatest household "classical" drone instrument, icon of aural ambience and kitchen-noizak.

Kitchen

Dinner time. Happy Quarter. Stereotype Suburbia. This house looks just like that house. Welcome home. Have a drink and relax in the kingdom of good smells and tastes. Everything looks clean and shiny. The floor is covered with square pieces of bright, flowerly linoleum. The walls are lined with light green Dutch tiles from the floor up to 5 feet and the rest is painted glossy white. There is vase of fresh flowers on the table that is already set for dinner. The kids are washing their hands in the basement bathroom. Mother and Father are enjoying a glass of red wine. Some cooking pots are steaming on the stove. The dinner is cooked and it is waiting to be served. The humming of the refrigerator adds to the warm evening atmosphere. Somewhere else in the world, in a loft of an artist type being, who lives in the surroundings of an individually charged set, impactedness and disorder, the ambient noise of an aged refrigerator sounds almost the same (perhaps a bit louder) but the atmosphere it creates is radically different.

Appliances/Refrigerator

While having a conversation in the kitchen, we notice the noise of the refrigerator when it stops, causing a sudden silence. This silence reveals us the world of ambient sound that fills the kitchen and all the rooms of the homeland. The world of household appliances. The monuments of function. Stove. Heating system. Air conditioning. Washing machine and dryer. Lighting. Water system. And more. The refrigerator is the heart of every kitchen. This beautiful white box is constantly filled with tasty ready made: fresh food(except at harder economic situations when the cabinet space transforms into the empty void of fresh misery).

A modern domestic fresh food refrigerator consists primarily of three parts: the cabinet, the mechanism (condensing unit and evaporator) and the electrical circuit. The cabinet contains and supports the evaporator and condensing unit; it also supplies shelving and storage space for the foods or beverages. In the evaporator, the liquid refrigerant expands and becomes a vapor. This vapor absorbs heat from the foods or beverages in the cabinet. The condensing unit removes the heat absorbed in the evaporator. The liquid refrigerant then returns to the evaporator to repeat the refrigeration cycle. The lower temperatures slows down oxidation, reduce multiplication of bacteria in the living cells and fibers and decrease the aspiration (removal of

fluid) of the food. Keeping the food fresh by the control of temperature, that's the principal function of the refrigerator. The sweet humming (or rumbling noise) is just an inevitable by-product.

Ritual

Food stored in refrigerators ultimately gets processed and consumed. The mechanical movements of people making dinner in the kitchen keep the refrigerator closely connected to the everyday activities of life. Gestures are made. The fridge gets filled with food. Someone takes something out or puts something back. Fruit. Milk. Cheese. Beer. Juice. Butter. Vegetables. Meat. Eggs. Mayonaise. Jam. The supermarket and grocery store are connected to the kitchen-table via the refrigerator. To make this interactive event more ritualistic everybody has to listen to the same or similar sound of the refrigerator. Number of participants are unknown but it is certain that a great part of the world's population is involved in this socio-sonic ritual.

Accumulation

The source of refrigerator humming is the refrigerator mechanism: condensing unit and evaporator. The compressor, motor, and fan motor make most of the sound, depending on their mechanical condition. Heavy rumbling sounds, excessive vibration, loud hums, rattle or knocking are some of the sonic symptoms indicating motor troubles, worn out bearings, poorly aligned belts, loose and dirty connections, etc. The flow of liquid refrigerant is another sound source but perhaps less noticeable. The resonating space of the cabinet and the vibration of its walls and parts add more body and color to the sounds. There are many different type of motors and compressors making very different sounds. More sophisticated refrigerating systems are added with different accessory devices, among them vibration damper and special muffling devices. The soundless refrigerator would definitely kill kitchen ambiance. Sampling and accumulating refrigerator noise doesn't seem to be problematic at all, but rather easy. I can imagine excited students and research collaborators going from home to home with a microphone/digital sampler kit, just like those enthusiastic collectors of folk music done it in the past with the help of recording devices. A mission like that would truly and radically manifest the rapidly changing universe of our interest in sounds and objects. The accumulated sound of all the refrigerators of the world would be the true ambio-socio-sonic master piece for the Millenium. This is no utopia at all!

Conclusion

Time has come to (re)discover the ambient sound devices of everyday life and enshrine the cultural values of the refrigerator. I propose Frigophony to be used as a general term for the total world of ambient

sound created by any home hardware like heating, airconditioning, fluorescent lighting and cooking devices. I propose the FRIGOPHONY MONUMENT as a conceptual sculptural system that incorporates all the working and broken refrigerators of the world: a pseudo-monumentalist monstrous anti-object. In this simple acoustic presentation the sound of the refrigerators are "amplified" by the global number of machines signifying the progressing world wide frigophonic manifesto. If this seemingly simple idea needs more justification then I can mention its many different borderline aspects(which might be boring and didactic), among them the boundaries of concrete-noise and psycho-acoustics, the inspiration of fluxus-events and situationism, the stimulating areas between poetry and performance. Frigophony questions the perception and capacity of hearing and investigates the relations between physics, bio-structure and psychology. Frigophony will undoubtedly bring post-ideological multi-salvation to the kitchens of the whole universe and will liberate perceptivity from under the oppressive forces of serious culture for ever. Frigophony makes the sound of the refrigerator more interesting than the sound of the refrigerator. Frigophony puts the refrigerator back into fuckoff-revolution (aka everyday life).

Sector 3

MEGAPHONY

low-tech riot voice-machine

Introduction

After being at a John Zorn saxophone improvisation event at the Generator, sometime in 1989, in New York, I ran home (from 1986 to 1990 I lived in the Lower East Side territory) and inspired by Zorn's technique I blew my megaphone all night long. I was amazed by the sounds it produced and since then I employ the term megaphony to describe works in which the portable megaphone (bull horn, voice gun) is the main source of sound. The megaphone is a convenient PA for outdoor events. Throughout the 80s I used to carry a boom-box and a bull-horn, to play my "backing-music" on the boom-box and sing through the megaphone. This simple system enabled me to perform in the streets, in parks, under bridges, in front of monuments, at ruins, in any situation and under any conditions. Due to my practical attachment to the megaphone I kept experimenting with its use, and, as I above already mentioned I appropriated free-jazz saxophone technique in order to develop my own megaphonic method. By blowing, licking or sucking the megaphone's mouth piece (the microphone), in other words imitating as it was some kind of airophone instrument, I am able to extort yet unheard sounds: nothing pretentious but rather primitive noise, somewhere between animal screaming and alien vocal signals, farting and explosion. Megaphonic sounds are mentally and physically difficult to endure, are vexatatic(vexation + ecstasy) and irritating. I have made countless sound recordings and videos of megaphony, and, The Anti-Cycles of Megaphony, a work I devoted to the exploration of this particular instrument, remains a work in progress. ESCAPE FROM FREEDOM(1991), JERICHO (1991), BARRICADES(1992) are among the many videos exploring the megaphone and its sounds with passionate determination to assault and to subvert. In the creation of megaphonic

noise both physical performance and technology (analog and digital) are equally important. I use samplers to capture and to accumulate the sound of the megaphone directly from a mike or through voice processors. From the countless megaphone performances I have done up to today I like to mention that of a Mexico city event at X-Teresa, because it was the only time that my original and rather symbolical intention to break walls with the sound of the megaphone (similarly to the trumpets of Jericho) became a realistic dangermotive. As I heard afterwards, the sound man was ordered by the festival organizers to keep the volume low and each time I signaled to increase it he only pretended pushing it up to the maximum. The directors were worried that the already inclined old church will collapse to the megaphonic noise.

Street

We are somewhere in a big city. Fields of ruins and new districts of skyscrapers. Or perhaps the skyscrapers are old and the ruins are new. The continuous development and constant decay of technology is evident. The total chaos of the big city is a stereotype image represented by New York, Tokyo, Frankfurt, Berlin, Rio de Janeiro or Mexico city. Luxury and misery. Gold and shit. The arena of business and crime. Kingdom of gangs and police. Center of energy and disease. Home of the ordinary and the extreme. A banal, trivial, overwrought subject. Business men and women, homeless beggars, cars, buses, subway, and of course, lots of noise. Perfect background for megaphone performance.

Device

The megaphone is the perfect outdoor device for demos, police squad action, film shooting, street prophets, sport fans, etc. The one piece object of the portable megaphone is a small PA system, including the microphone, amplifier and speaker in the same small, handy unit. It is battery operated, has an on/off switch and volume control. Sometime it is added with special features like siren or whistle. It has a handle for easy holding. Its shape follows regular speaker design, stretched towards the mike end. It's body is made from hard plastic today and combines different colors, mostly red and white. Its distorting, low quality sound is the result of the simple technology it represents, just good enough for the necessary diffusion of aggressive voice. The sound of the contributes to the creation of a heavy urban socio-sonic atmosphere.

Performance

A man in worn out business suit is standing at a street corner, convulsively talking into a megaphone and trying to transmit messages from the Bible. Not too far, somewhere in a park in the Lower East

Side demonstrators are demanding social changes. Someone uses a megaphone to address the crowd. Riot police is surrounding the demonstrators and they also use megaphones to give instructions to people. The event is being filmed by a news crew. Standing on a mobile platform, the director is holding a megaphone in front of his face and keeps yelling into it.

Accumulation

The recording and accumulation of megaphone sound is being done by the media, alternative media and individuals. Demos, riots and other public events are usually assisted by journalists and camera people armed with recording equipment. Everyday we can watch different megaphone performances on the news. The megaphone is a real instrument of outdoor communication. Using a special method of playing and generating sounds, I added a new aspect to its function. But it's still the same instrument. My megaphonic voice, a particular one, is added and blended into the accumulating socio-sonic action-sounds of total megaphony.

Conclusion

What I wanted emphasize with this text is the fact that the megaphone is an instrument of noise, a contemporary trumpet of doom. It is a popular system of amplification for anyone's use. No skills are needed. Licking, sucking, blowing the megaphone the way I do takes some practice and special interest, but it's a very simple operation. Because the megaphone is mostly used as a low-tech tool by riot police, demonstrators or street speakers, its image and sound reflects the accuracy of social unrest, frustration and alert.

Sector 4

COAT HANGER CULT
telepathic transmission mobile

Introduction

In 1980, at Apt 80, The Second International Neoist Apartment Festival that took place in Montreal, Kiki Bonbon used a coat hanger headgear in his performance at the Peking Poolroom. While his gesture was only intended to be part of a single performance, with my intervention and

renewed appropriation of the coat hanger as head-gear, almost fifteen years later, it turned into the inducing, initiative moment of a "cult". What was Kiki's concept of the coat hanger I'm not sure at all and I would be delighted if he would give me some clues. In my interpretation the coat hanger as headgear-antenna represents my increasing fascination with extrasensory communication (telepathy, psychotronics, psychokinesis) as well as my continuous resistance to the domination of technology. Though psychotronics is now also becoming part of the scientific language that deals with the perspectives of communication, when everybody technobabbles about electronic highways and cyberspace I feel like going back to the forest to hunt and fish. And it's not because I suppose to be anti-technology. I like to play, I don't negate technology as a toy or tool, I use it everyday. I refuse to leave it in the hands of those who control it for their own profit, I refuse to be oppressed by them. But I can't stand the overblown aspect about its redeeming nature nurished by politicians that only serves the owners of technology in their clever exploitation of the masses. In the early 80s when video got exploited by music television and the consumer market, I started making super8 films. Though I didn't stop making videos I demonstarted my critical resistance through the use of an old technology. I was one of the firsts to incorporate computer graphics in video, but now, when it's a trend promoted by a giant market I'm less convinced of its creative value. I'm into networking (direct, mail, electronic) for more than two decades but the hype around the internet only makes me feel sick and pushes me into resistance. This resistance seems to be symbolized by the coat hanger. A few years ago when I started wearing it I havent have much theoretical basis for its use. It seemed like a great object to create lots of questions by simply placing it on my head. My family became the first representative group of the "cult." Soon, with the collaboration of Gordon W., Alan Lord, dr Armino Kink, Angela Idealism, Ghera, BMZ and others, it spread as some kind of a new trend. Parties and performances in Toronto and elsewhere were devoted to the celebration of this cheap and simple object often identified with fashion business and drycleaning. Recently I have collaborated with several trans-artistic organizations to demonstrate the zones of telepathy with the use of the coat hanger. Transpathic Telecstasy events took place in oct/1995, in Nove Zamky, Slovakia, and in Budapest, Hungary. The series continued with a demonstration in Hull, England in may/1996, with the collaboration of Roddy Hunter. A transnational coat hanger cult event/manifestation "The One Night Only Neoist Party Seminar" took place at the CineCycle in Toronto, july 26, 1996.

Cleaner

There is a special smell in the cleaner's shop, created by the chemicals used in the procedure of cleaning and by the old dust and dirt removed from the clothes. It might have some specific origin, I have to find it out. I'll perhaps ask the shop people next time I take

some dirty shirts in. The shop has three parts: the counter, the storage space and the cleaning site. The counter is a place of gestures and verbal communication. In the storage space cleaned clothes are hanged, tagged, covered with paper and/or transparent plastic. They also use part of the storage space to accumulate the dirty clothes. The cleaning site is where the actual cleaning job is done with the use of special machines and instruments. When the job is done the cloth is hanged on a coat hanger made from wire. Though the coat hanger belongs to several specific places, I chose the cleaner because I wanted to investigate my subject through a special field. I could also take the garderobe but then I couldn't be as specific since the garderobe belongs not only to the home but to any gathering places (business, entertainment, etc). The universal character of the coathanger greatly interests me, however, I can perhaps better deal with its functional qualities in a more specific context such as drycleaning. This way I also have a chance to incorporate a new site into this project that takes inspiration from different sectors of everyday life.

Object

The coat hanger is a very simple industrial object designed to hang clothes: coat, jacket, pants, shirt, etc. The image of coat hanger often used as a symbolical icon of drycleaning and fashion business. Coat hangers are made from wood, plastic and metal. I'm particularly interested in the very common metal wire hangers of today that people often use to unlack their car through a tiny fissure of the side window or replace a TV-antenna. As a headgear symbolizing telepathic communication, it is only known for the initiated.

Performance

Though people do their own washing/cleaning, they also take their dirty clothes to the drycleaner, especially items that are more difficult to clean or the ones that necessitate special care. Cleaners open earlier and close later than other servicing shops. The client arrives with a bag of dirty clothes and put them on the counter. One of the shop employees or the shop keeper him or herself will select the items, make a list and put some identity tags on them. She or he will also write a receipt that includes the client's address and phone number. With this piece of paper the client leaves the shop and wont return until the given date, marked on the receipt. On that date all the dirty clothes will be clean and ready to be taken home. They will be hanged on freely provided wire hangers (only on special request folded) and covered with paper or transparent plastic. The client will pay the bill, grab the clean clothes by the hanger and leave. The client will repeat this performance periodically throughout his/her life. During his/her life time the client will collect thousands of coat hangers but will only accumulate a bunch of them. The rest will be thrown in the garbage and recycled into file cabinets,

refrigerators or megaphones.

Accumulation

Coat hangers can be found basically anywhere. The cleaner's shop is one of the many places where coat hangers are accumulated in a very large number. There are special hangers to hang coat hangers. A monument made from all of the coat hangers of the world would be a very impressive object to visually represent the coat hanger cult. The monument unmade from all the coat hangers of the world is also a very impressive object that visually represents the coat hanger cult. The cleaner's shop is a popular headquarter of the coat hanger cult. Though wire hangers can make interesting sounds by touching each other, like some chiming toys do, in this case I'm more interested in the hanger as transmitter/receiver, an antenna for telepathic communication, a headgear that helps accumulate the greatest ideas of the world.

Conclusion

The coat hanger cult concept might sound like a joke, however, it represents the basic idea of psychotronic phenomena. Psychotronics is defined as a science of telepathy, clairvoyence, teleesthesia or psychokinesis. It introduces the term extrasensory perception. Any movement of psyche and consciousness is a movement (aspect, side) of some kind of matter after which radiation appears and it carries with itself the information about the subjective content of the psyche and consciousness. Psychotronics abilities are the beginning of a new form of consciousness or total-consciousness. The need of new sense organs and the development of new information channels are inevitable necessities. The question is how the extrasensory function can be activated, controlled and amplified to help us accumulate the world's greatest ideas without being ripped off by the architects and owners of technology. The coat hanger is a radiant nimbus such as the Buddha himself might proudly wear.

images:
video/photo documents
The Book of Neoism?!
Installation at Oboro
Demonstration
Network
Telecstasy

