







is a straightforward transfer of noise from one space to another via the Internet. It is a live audio transmission of a sheep grazing a field in Devon to a gallery in London for

he listener to ruminate over. It operates simultaneously across a range of spaces; from the space of production, the field, to the space of consumption, the gallery, through the medium of exchange and the space of the Internet. It is a continuous sound, "live" and unrecorded with no edit. These working notes are available for grazing by the reader, forming a further spatial relation between the head and page.

white gallery a space of consumption.

Map:

on spaces & sound

green field a space of production.
Internet medium of exchange, various spaces.
with one chief spatial relation: the head and the screen.

- A SPACE OF PRODUCTION.

A less obvious function of pasture and meadow was to fertilise arable land. The soil slowly lost fertility - as it now does more rapidly - by minerals leached out by the rain, or removed in crops and transferred, via human body to middens, gardens and churchyards. Before fertilisers were imported, these minerals were replaced from the dung of animals that had fed on grassland. Sheep especially could be fed on pasture during the day and folded on arable at night, which saved the trouble of handling dung. Hence the complicated foldcourse customs of mediaeval East Anglia, and the usual requirement that a tenant should fold his sheep on his lord's land. Later it was often said, at least in books, that the dung of sheep was more valuable than wool or meat. (OR)

- A SPACE OF CONSUMPTION/EXCHANGE.

So how then does the purchase of pop music of the 20th Century or choral music of the 17th Century make sense of your experience, of what you produce, what might be your labour (your work) of your social relations with similar bodies and towards groups very different to yourself? The representation of sex-desire in one and the sacred in the other are abstractions; they stand for something, an object, that isn't to be grasped, got 'hold of', even though one is an element of a whole fucking industry and the other an element of a whole cultural industry (of aesthetic and cultural appreciation).

- A SPACE OF CONSUMPTION/EXCHANGE.

It is clear firstly that the exchange of activities and abilities which takes place within production itself belongs directly to production and essentially constitutes it. The same holds, secondly, for the exchange of products, in so far as that exchange is the means of finishing the product and making it fit for direct consumption. To that extent, exchange is an act comprised within production itself. Thirdly, the so-called exchange between dealers and dealers is by its organisation entirely determined by production, as well as being itself a producing activity. Exchange appears as independent of and indifferent to production only in the final phase where the product is exchanged directly for consumption. But:

(1) there is no exchange without the division of labour, whether the latter is spontaneous, natural or already a product of historic development;

(2) private exchange presupposes private production;

(3) the intensity of exchange, as well as its extension and its manner, are determined by the development of and structure of production.

For example, exchange between town and country; exchange in the country, in the town, etc. Exchange in all its moments thus appears as either directly comprised in production or determined by it. (KM)

- THE FORMS/CATEGORIES OF NOISE AND SOUND.

These two forms and categories overlap. Noise is taken to include both organised and incidental sounds, as part of a general range of sounds within society. Noise here is understood as sound produced from within society, having its source in places of work, the sounds of collective activity. Music is that thing, produced through

foreign and church power, and now through institutional and corporate powers. From the 17th Century this music was organised and political economic orders of representation: from the second half of the 19th Century the new political economic order of production, that of repetition, came to be the structure for the production of sound. The output of a radio station, of an hydraulic press, can be classified as noise; a concert, the playing of a record, a lecture can be classified as music. However, the two categories are fixed relative to the other; noise at one point might be taken up as music, and vice versa. The category 'noise' and 'music' are closely tied to orders of society, its reproductive forces and generally to powers of assigning value.

There is a further definition of noise - in the actual quantity of music circulating, in public and domestic places, through 24 hours, this constitutes through repetition; noise rather than music. It appears, it no longer recurs, but 'plays' continuously as a drone. It becomes the accompaniment to motion, it lubricates the flows of work, shopping, talking, journeying, thinking... it is all around and inside. This is noise channelled through various means and particular forms - entertainment, news, culture - in effect silencing other forms of listening. This definition parallels those arguments about the extent of information circulating as nonsense - noise as a metaphor of this.





Musak: dealing in the music of silencing. Created in 1922, to provide music over the telephone, it branched out into selling atmospheric music; the pieces of music used on the tapes they sell are the object of treatment called 'range of intensity limitation' which consists of dulling the tones and volumes. They are then programmed by a computer into sequences thirteen and half minutes, which are in turn integrated into completed series of eight hours.

- THE SOCIAL-SPATIAL CONTEXT OF HEARING.

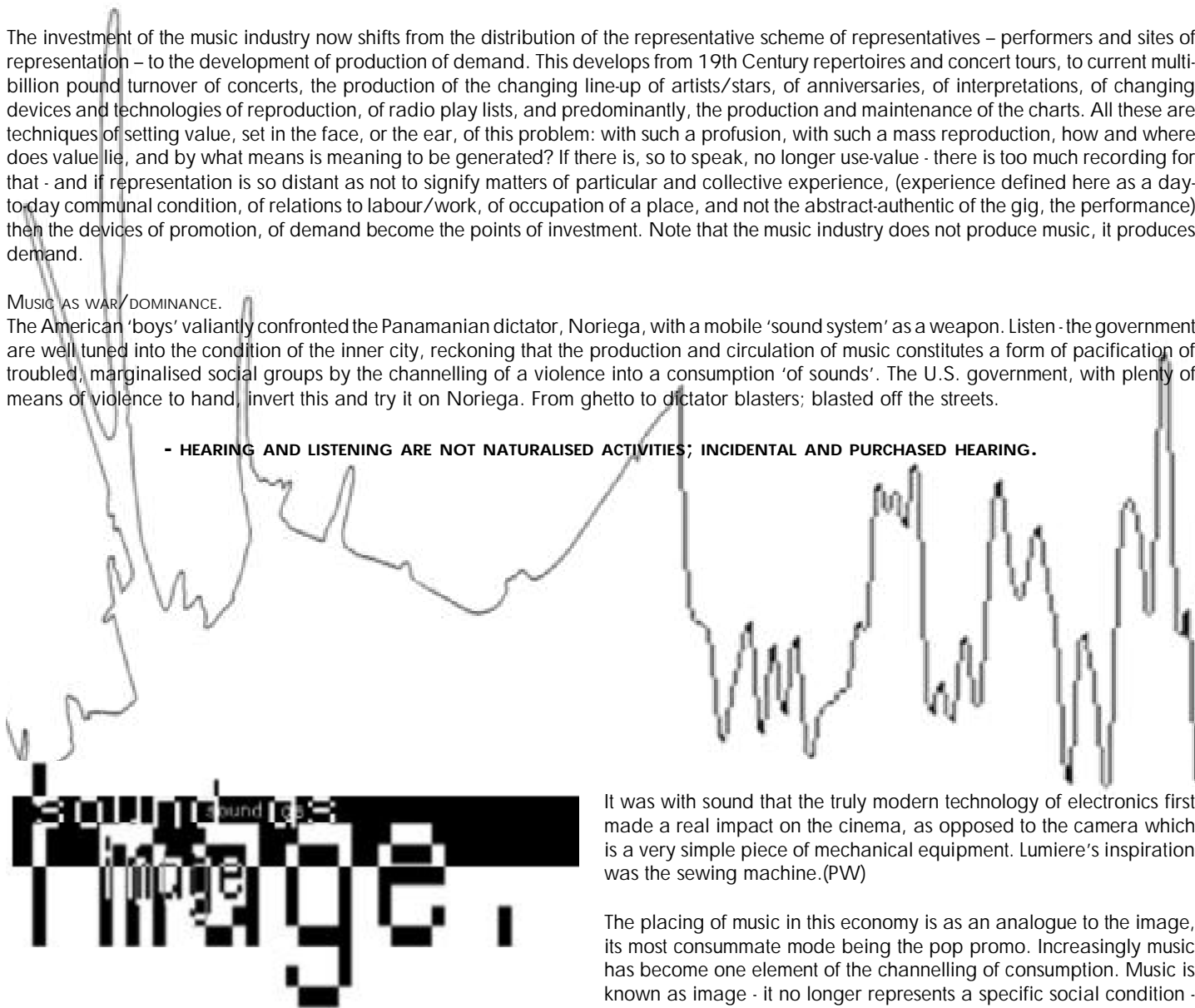
- THE ECONOMIC CONTEXT OF HEARING.

The investment of the music industry now shifts from the distribution of the representative scheme of representatives – performers and sites of representation – to the development of production of demand. This develops from 19th Century repertoires and concert tours, to current multi-billion pound turnover of concerts, the production of the changing line-up of artists/stars, of anniversaries, of interpretations, of changing devices and technologies of reproduction, of radio play lists, and predominantly, the production and maintenance of the charts. All these are techniques of setting value, set in the face, or the ear, of this problem: with such a profusion, with such a mass reproduction, how and where does value lie, and by what means is meaning to be generated? If there is, so to speak, no longer use-value - there is too much recording for that - and if representation is so distant as not to signify matters of particular and collective experience, (experience defined here as a day-to-day communal condition, of relations to labour/work, of occupation of a place, and not the abstract-authentic of the gig, the performance) then the devices of promotion, of demand become the points of investment. Note that the music industry does not produce music, it produces demand.

MUSIC AS WAR/DOMINANCE.

The American 'boys' valiantly confronted the Panamanian dictator, Noriega, with a mobile 'sound system' as a weapon. Listen - the government are well tuned into the condition of the inner city, reckoning that the production and circulation of music constitutes a form of pacification of troubled, marginalised social groups by the channelling of a violence into a consumption 'of sounds'. The U.S. government, with plenty of means of violence to hand, invert this and try it on Noriega. From ghetto to dictator blasters; blasted off the streets.

- HEARING AND LISTENING ARE NOT NATURALISED ACTIVITIES; INCIDENTAL AND PURCHASED HEARING.



It was with sound that the truly modern technology of electronics first made a real impact on the cinema, as opposed to the camera which is a very simple piece of mechanical equipment. Lumiere's inspiration was the sewing machine.(PW)

The placing of music in this economy is as an analogue to the image, its most consummate mode being the pop promo. Increasingly music has become one element of the channelling of consumption. Music is known as image - it no longer represents a specific social condition - of Power, of ritual; rather it 'appears' and functions through weak-minded notions, of correspondence or association. That is the music

is not listened to for what 'it is', (how it comes into being, the history of its formation, the social and political position of its producers), but rather for its projected value, a value-added mode of representation, (a value that has a monetary equivalent, nearly always manifest as a visibility): of appearance, clothes, posture, particular places, expenditures of energy.

On JLG, TJ says, C'est le bruit qui informe, qui fait circuler, qui fait marcher le système. Car un système trop parfait est menacé de mort. 'Le principe du bruit organisationnel ou de complexité par le bruit veut dire que le bruit réduisant les contraintes dans un système en augmente la complexité'. L'analyse du bruit dépend en fait de la place qu'on occupe vis-à-vis du Tout. Ce qui semble, en apparence, pur bruit pourra, dans la logique du cosmos, fonctionner comme principe de complexité et d'auto-organisation. On ne sait jamais quel effet peut produire un son.(TJ)





CERNED MORE WITH SOUNDS AND VISIONS THAN WITH BITS AND BYTES. YET IN ORDER

sound/noise

is metaphoric, and intangible;
stands for an elsewhere, a "culture", a place, a source.
production is unique and transitory.
its reproduction as music is intensely capitalised,
and channelled through institutions.
sound rarely as
is understood a of knowledge .
medium

sound can be taken as a point source and thus can stand for an aspect of what virtuality means in terms of images: a virtual image involves a point source being reflected in a mirror. MD wants to talk about a virtual sound, and he can do so only by analogy. It is not wholly clear what hidden noise could possibly be.

SOUND/NOISE IS METAPHORIC, AND INTANGIBLE

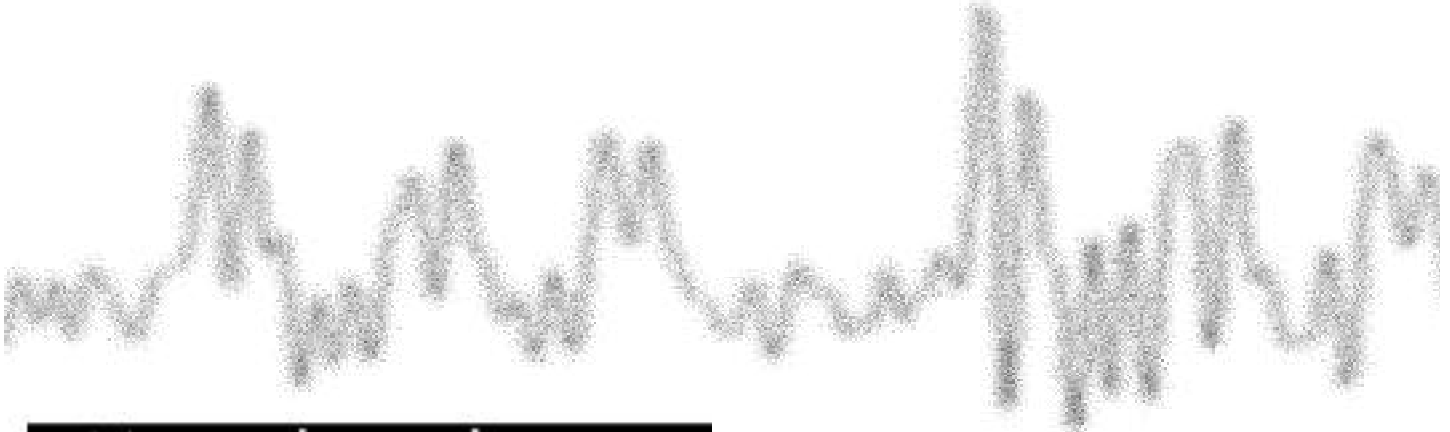
In one of his notes from 'A l'infinif' MD includes a sketch of a cube containing a sphere labelled 'Echo. Virtual sound'. These words indicate a possible way of interpreting his apparent conflation of a readymade with the geometrical category of a continuum. An echo is a repetition. It is, in a sense, a reproduction or a mass-production of a natural phenomenon. The hidden source for the noise inside the ball of twine suggests a virtual sound, in the sense that it cannot be seen or identified. It is an echo of an object. The hidden source for

- IT STANDS FOR AN ELSEWHERE, A 'CULTURE', A PLACE, A SOURCE.

- ITS PRODUCTION IS UNIQUE AND TRANSITORY.

- ITS REPRODUCTION AS MUSIC IS INTENSELY CAPITALISED, AND CHANNELLED THROUGH INSTITUTIONS.

- SOUND IS RARELY UNDERSTOOD AS A MEDIUM OF KNOWLEDGE.



reproduction
reproduction
as the ideological effort of the "pure":
as the mimetic reproduction of things:
as interference-free communication and exchange
as authentic reproduction;
the means of production and
conventions of reception;
the technological invention (reproduction) of things:
bio-technological and A-Life (the ear).
recording and the preservation of the absent;
technologies of re-play and repetition.

THE IDEOLOGICAL EFFORT OF THE 'PURE'

- AS THE MIMETIC REPRODUCTION OF THINGS.

Of course, some of their animals undoubtedly consisted of electronic circuitry fakes, too; he had of course never nosed into the matter, any more than they, his neighbours had pried into the real workings of his sheep. Nothing could be more impolite. To say, 'Is your sheep genuine?' would be a worse breach of manners than to inquire whether a citizen's teeth, hair, or internal organs would test out authentic.(PKD)

The link between mimesis, primitivism and technological development: It is the task of the animal to register the rediscovery of the naturalness of the mimetic faculty in a technical age - confirming B's insight regarding the rebirth of the mimetic and mechanical reproduction. When the great E was credited with the invention of the 'talking machine' - and here we cannot easily bypass the obvious primitivism, the animism, built into the concept in the popular name of the apparatus from the start - first heard in 1877, his voice played back to him singing 'Mary had a little lamb,' he is reported as saying, 'I was never so taken aback in my life.' 'Taken aback' is a significant choice of words for this historic moment, a spontaneously fitting way of expressing (what A called) 'the shudder of mimesis' being taken back to childhood.(MT)

- AS INTERFERENCE-FREE COMMUNICATION AND EXCHANGE.



The myth of instantaneous communication, such as the telephone call to Mars: Occasional reports of possible extraterrestrial attempts to contact Earth always featured space aliens signalling in codes familiar to english-speaking peoples.(CM)



THE INTERNET AND EARLY PROPHECIES - ALONG THE LINES OF THE GLOBAL VILLAGE.

Is live sound like speech (more than writing), in the relations of producer to listener or writer to reader? It is the speaker who seemingly has control of any situation by maintaining those oppositions of subject/object. 'I' speaks and 'you' listen. To actively contest this in speech or writing or form of cultural production becomes a significant oppositional strategy, perhaps expressed by the use of silence or inarticulacy. The centre colonising author) appropriates oppositional discourses and 'erases'.

No need to hear your voice when I can talk to you better than you can talk yourself. No need to hear your voice... Re-writing you I write my anew.(bh)

Noise derived from a sheep has a certain lack of clarity, unlike good authoritative speech, a sheep breaks all the rules of articulacy that we claim to be clear; without pause, at the right speed, with appropriate rhythm and intonation, and so on.

When I heerd faethur sceech, and he and the ladder fale away, I knowed 'twas all ovvur; he must, thoft I, be kill'd in one of these here three ways

-Ef he's gone to bottom, every lem es brock.

-Ef ennything like life es left, he must be drown'd in the sump;

and ef he shud catch'd up by the stage where we belong [ie. the stage where they stood to work, and which they had just left] the two holes must blow un into a thousand pieces.

-Oh dear! Oh dear! I faeld down pon my knees, and all that I cud pray was

-Oh, Nicky, pray for faethur.

Nicky kneeled down, but he dedn't pray, I reckon, for when the holes went off, he said

-'He's out of pain or he's in the sump swemming.'

My lighted candle was on my hatcap; -I catch'd hould ov the lift, slider'd away from flanch to flanch, and was down pon the stope like lightning.

The place was full of smok, and not a lem nor nothing human cud be seed. At laest up agenst the lift I seed faethur's head and shoulders.

The attle was to his brist, and hes face in a dismal shape; hes eyes was uppun, but cudn't speak.

-O, help me, Nicky; help me, doey, to clear away the traed from faethur.

He's glazing, said Nicky, but he can't be alive, you know; twud kill a thowsand cats ef they'd ben there.

-Oh, clear away quicker! quicker! Nicky.

"I believe I'm saved Jimmy, and I baent hurt much, I reckon, Jimmy."

...as deaf as a haddick; but that and a few smale cuts es awl that hurt dun to un. (JV)

- AS AUTHENTIC REPRODUCTION; THE MEANS OF PRODUCTION AND CONVENTIONS OF RECEPTION.

JD argues that logical or scientific truth is rhetorical, existing as 'an effect of language that seeks to negate its status as language precisely in order to better its claim on the real. What is available is an endless stream of reproduction, a parody of origin as 'simulacra', with the real dissolving into an historical construct. JB goes as far as to say that signs and codes have replaced reality altogether and installed a reality effect.

One day a large parcel arrived for the Emperor, on which was written "Nightingale." But it was not a book; it was a little piece of mechanism, lying in a box; an artificial nightingale, which was intended to look like the living one: but was covered all over with diamonds, rubies and sapphires.

Three-and-thirty times he sang one and the same tune, yet he was not weary. And the artist wrote five-and-twenty volumes about the artificial bird, with the longest and most difficult words that are to be found in the Chinese language.

Then something sprang "sur-r-r-r."

"Music, music!" cried the Emperor... But the bird was silent: there was no one there to wind him up, and he could not sing without.(HCA)





NEED TO BE FLUENT IN OR AT LEAST BE ABLE TO INTERPRET AND TRANSLATE EACH OTHERS

what and/or whom is reproduced by this
reproduction
 as cultural sclerosis/invention:
 what is sustained by this reproduction?

Here, the real is defined by what is possible to be represented. In seeking the perfect recording of sound, the performance that the consumer hears when the recording is played is not a copy of an original but is a simulacrum, a copy that has no original existing only as reproduction.

EVERYTHING IS CONVERTED TO DATA AS AN EVER INCREASING VOCABULARY OF A NEW LANGUAGE.

And other languages have interpenetrated each other; other cultures have overlapped and justly infected each other; with images licentiously affiliating themselves to any and every word of any and every language, betraying earlier meanings for massive significations. The world is only context now, with each utterance and each image-sign a nodal point in a network of related relays of meaning. As JB says, every word gives off the scent of a profession, a genre, a current, a party, a particular work, a particular man, a generation, an era, a day and an hour. Every word smells of the context and contexts in which it has lived its intense social life; all words and all forms are inhabited by intentions!

- WHAT IS SUSTAINED BY THIS REPRODUCTION?

'When old technologies were new': along with textual competence, other gross indicators of technological literacy included skill in operating electrical machinery and, always, sensitivity to the social conditions and constraints surrounding the exercise of those skills, including unhesitating appreciation of the virtues of new electrical technologies and the experts who oversaw them. In the realm of electrical communication, this last condition implied an absolute belief in its uniqueness, and the refusal to entertain any notion that electric communication merely extended or speeded up oral and written communication, or was an equivalent substitute. By its very nature, in other words, it was not subject to existing social rules. It was truly new, and the rules for using it owed nothing to the past, but only to the engineers bent on creating the future. It was a short step from perceptions of electrical communication as a phenomenon outside the realm of personal or cultural values to the conclusion that expert-prescribed instructions for its use were not the mutable product of human custom, but given in nature.(CM)

from field to Internet to gallery.
mediation
 as that which comes between:
 the action of recording, transmitting, replaying a sound source.
 the various agencies (organisations) of this action, the technology, the links that which brings to audibility/visibility:
 the range of computer software and increasing functions of this technology;
 what can and is to be encoded.
 the production of the 'virtual' and its representation of the 'virtual' and its representative effects.

A-baa has been initiated by Media Arts Staff (Geoff Cox, Susan Derges, Chris Rodrigues, Phaedra Stancer & Robin Serjeant) at Faculty of Arts and Education, University of Plymouth (with QR research funding); with Camerawork (that receives revenue funding from the London Arts Board); Obsolete (Jon Bains, James Stevens, Kim Bull); and Seale Hayne Farm (Richard Newington). Additional help has been provided by Andy Bateman (Royal College of Art); Dave Westcott & Rosalind Banwell (Faculty of Agriculture, University of Plymouth).

- THE ACTION OF RECORDING, TRANSMITTING REPLAYING A SOUND SOURCE.

(THE WOBBLE OF OUTSIDE/INSIDE BROADCASTS, EARLY YEARS OF RADIO).

- THE VARIOUS AGENCIES (ORGANISATIONS) OF THIS ACTION.





This act represents a moral protest against the complicity of art and new media with late capitalism; it seeks to emphasise technologies' contribution to the spectacle; there is too much, there are too many, things are made to be excessive, too visual - 'the vision to keep the world talking' (BT).

Developments in communication and information technology make free and immediate exchange more possible, while the impoverishment of their use merely reinforces the alienated pseudo-participation of the 'spectacle'.(SP)

- THE TECHNOLOGICAL LINK; FROM (BATTLE)FIELD TO INTERNET TO GALLERY.

Such as the Gulf War: from sites of battle to Internet and back again; as order of information.

AS THAT WHICH BRINGS TO AUDIBILITY/VISIBILITY

SF gives the analogy, talking about dreams, of the facade of a Baroque church in Rome which includes stones taken from the ruins of Classical temples. He said 'There is no time in the unconscious' everything is simultaneously active and causality can act in 'reverse time'. One of the concepts in psychoanalysis that I've found most interesting is the concept of 'psychical space'. I think the concept has a lot to offer, both at the level of politics and of theory, in terms of issues of Diaspora, nationalism, racism and so on. I'm interested in the ways our relations to others, to 'the other', are played out in this space. It's a virtual environment, a virtual space, and I see the space of the computer screen - wafer thin and infinitely deep - as an analogue of that psychical space.(VB)

as that which brings to audibility/visibility:



the range of computer software and increasing functions of this technology; what can and is to be encoded. the production of the 'virtual' and its representative effects.

For example, I would have complained that while the phonograph was reproducing sounds, it was unable to represent the sound, say, of the fall of the Roman Empire. It can't record an eloquent silence, or the sound of rumours. In fact, as far as voices go, it is helpless to represent the voice of conscience. Can it record the voice of the blood? Or all those splendid sayings that are attributed to great men (sic)? It's helpless before the swan song, before unspoken innuendoes; can it record the song of the Milky Way?

No? Ah, I go too far. In any case, I see clearly that to satisfy my peers I must invent a machine that replies before one has even addressed it or which, if the experiment says to it, "Good morning, how are you?" will answer "thank you, just fine, and yourself?". Or, if someone in the audience sneezes, it will cry out, "Gesundheit!".(AR)

- THE RANGE OF COMPUTER SOFTWARE AND INCREASING FUNCTIONS OF THIS TECHNOLOGY, WHAT CAN AND IS TO BE ENCODED.

- THE PRODUCTION OF THE 'VIRTUAL' AND ITS REPRESENTATIVE EFFECTS.

context

as the context of reception and readings: listening and reading in different places.

the pursuit of the authentic. the investment (in technology, in technical skill).

- LISTENING AND READING IN DIFFERENT PLACES.

- THE PURSUIT OF THE AUTHENTIC.

- THE INVESTMENT (IN TECHNOLOGY, IN TECHNICAL SKILL).

AS THE CONTEXT OF RECEPTION AND READINGS

If digital communications facilitate new language experiences... how are they different from ordinary speech and writing? Electronic mediation complicates the transmission of language. The function of representation comes to grief when words lose their connection with things and come to stand in place of things, in short, when language represents itself.(MP)

There are sheep in the field. She says: I know what they are but I don't know what they are called. Thus Wittgenstein is routed by my mother.(AB)

Certainly there are common strands of ideological concern, over the control of and access to information. The favoured statistic that only a third of the world's population have access to the telephone makes explicit the vested interests at play.





the re-presentation of the object via technology of listening;
dislocation/al
 the dislocation of sound source and its replay;
 the incongruity of object, sheep, and space of replay, exhibition space.
 the strange reverse turn of
 gallery-field; the plan/pen.
 the disjunction of the space of seeing as space
 of reading off the terminal.

THE DISLOCATION OF SOUND SOURCE AND ITS REPLAY

Sound, space and duration: formally the tapes operate both as a physical 'sculpture' and as the structuring of space through the geographical, mapping of sound, which also forms an auditory indexical link between the listener and the place.(DT)

- THE INCONGRUITY OF OBJECT, SHEEP, AND SPACE OF REPLAY, EXHIBITION SPACE.
- THE STRANGE REVERSE TURN OF GALLERY-FIELD - THE PLAN-PEN.
- THE DISJUNCTION OF THE SPACE OF SEEING AS SPACE OF SOUND.
- THE RE-PRESENTATION OF THE OBJECT VIA TECHNOLOGY OF LISTENING, OF READING OFF THE TERMINAL.

an alienation:

economy of cultural production.
 the economy of (precultural) (b)
 technologies of representation and consumption.
 the problem of identifying the object producing the sound.

The rural character signifies an economic order attached to the land and rooted in inelegantly mechanical procedures unsuited to the complexities of electricity.

- TECHNOLOGY OF CONTROL (BREEDING, HEALTH).

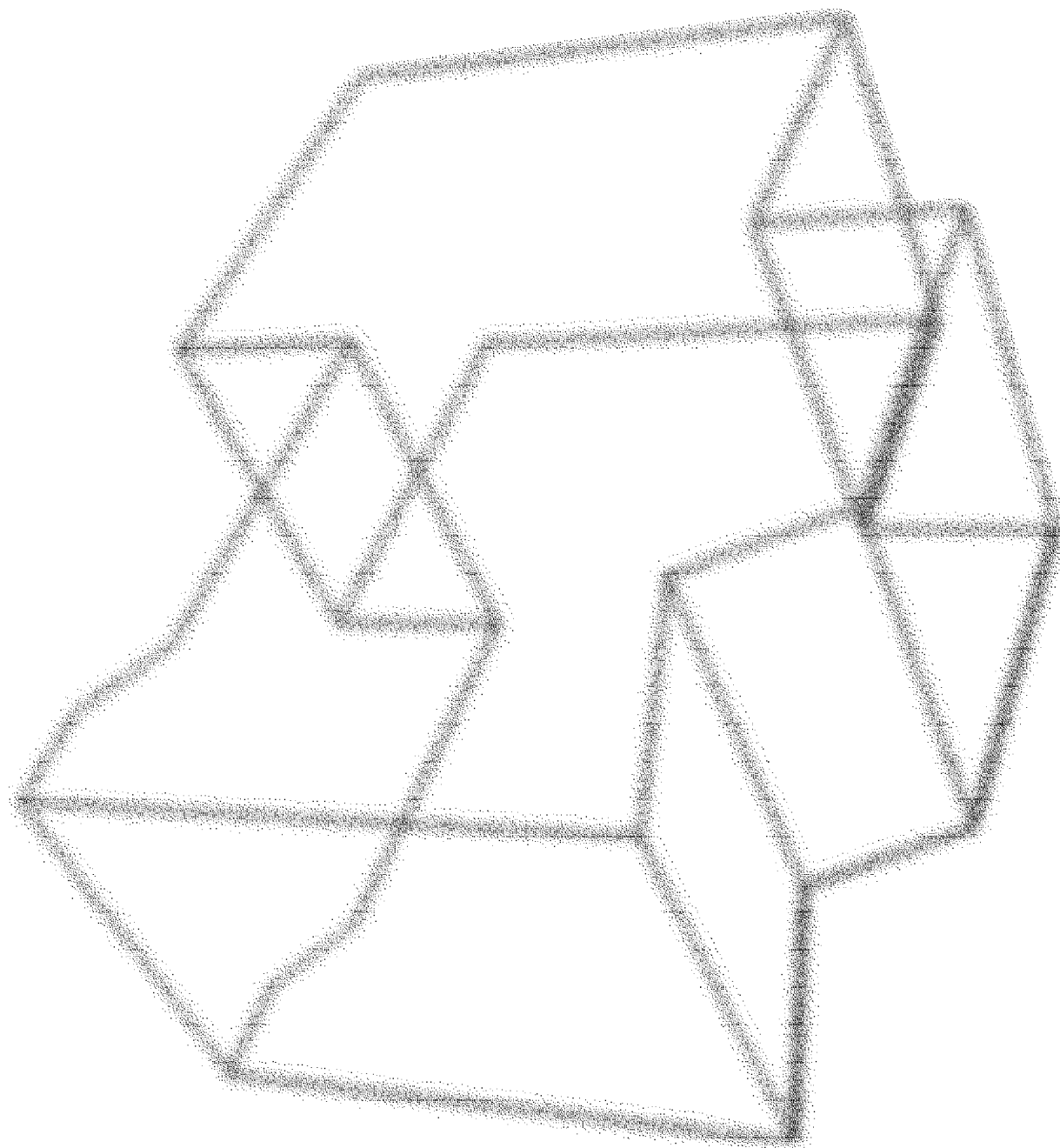
- TECHNOLOGIES OF REPRESENTATION AND CONSUMPTION.

- THE PROBLEM OF IDENTIFYING THE OBJECT PRODUCING THE SOUND?





C A M E R A W O R K, 1 2 1 R O M A N R O A D, L O N D O N E 2.



A-baa postscript:

Date: Tue, 13 Feb 1996 15:28:39 GMT
Sender: waibin@cam.ac.uk
Mime-Version: 1.0 (Apple Computer, Inc.)
From: training@uk.co.uk (Vasyl Fedorov)

Subject: Mediaspace journal addition - geoff

Unfortunately, the 'live' transmission failed after only minutes of broadcast. However, this is not (as might be expected) from a technical failure of any kind but as result of 'natural' causes.

The sheep wearing the radio microphone leapt over the electric fence of its enclosure and disappeared over a nearby hill.

All attempts to recover it on the day failed, but it was found later that evening (safe and sound).

A back-up sheep could not act as a contingency, by the rest of the flock. Of course it would have been possible to simulate the effect with recorded sound but it was decided to cancel the transmission and submit to animal protest.

end.

