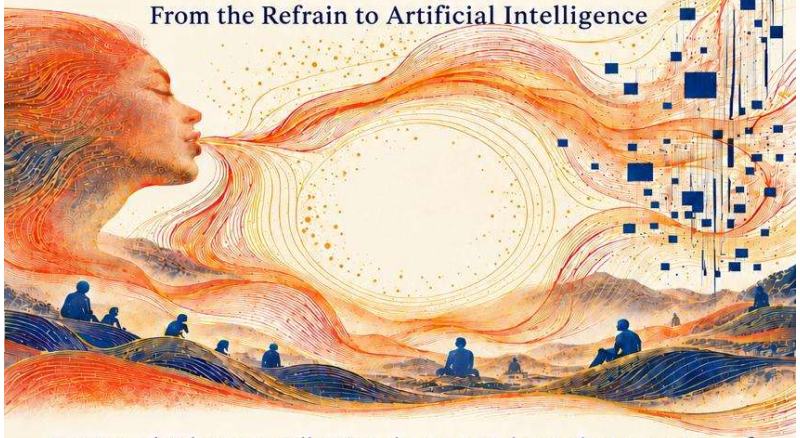
The International Pavilions invite you to a seminar serie:

AI, Art, Deleuze and the Upanishad

Sound, Body, Resonance

From the Refrain to Artificial Intelligence



A voice, a birdsong, a collective chant: sound can alter our sense of time, draw us into ourselves or beyond ourselves, Moving between media art, philosophy and contemplative traditions, this lecture explores listening as more than receiving information—as a way of entering into relation.

What happens to the boundary between ourselves and the world when we truly listen?

Christoph Klütsch

Saturday 7 November 2026 | 5:30 pm

Pavilion of Tibetan Culture | Auroville

pavilions_iz@auroville.org.in

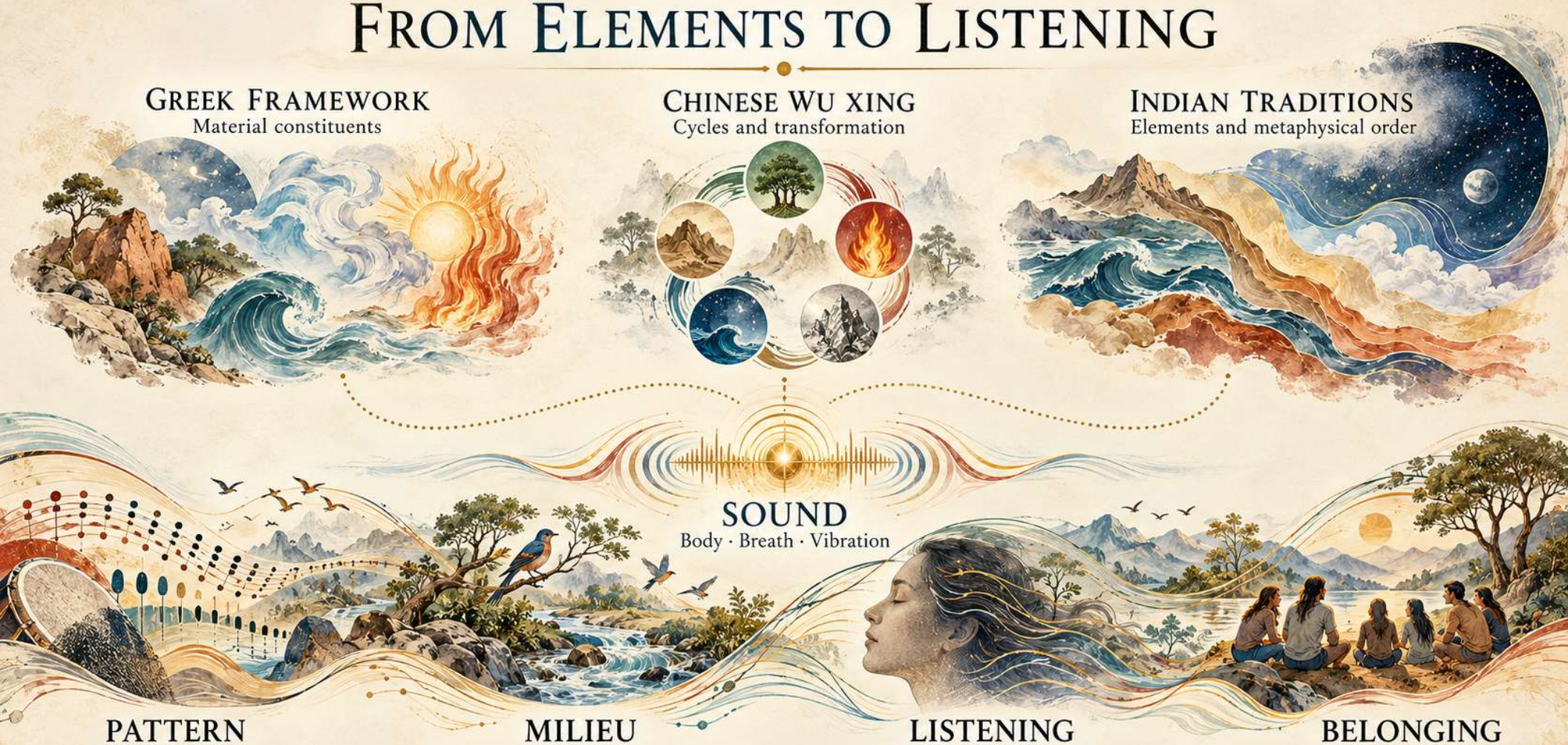
INTERNATIONAL PAVILIONS
AUROVILLE

From Elements to Listening

Greek Framework
Material constituents

Chinese Wu xing
Cycles and transformation

Indian Traditions
Elements and metaphysical order



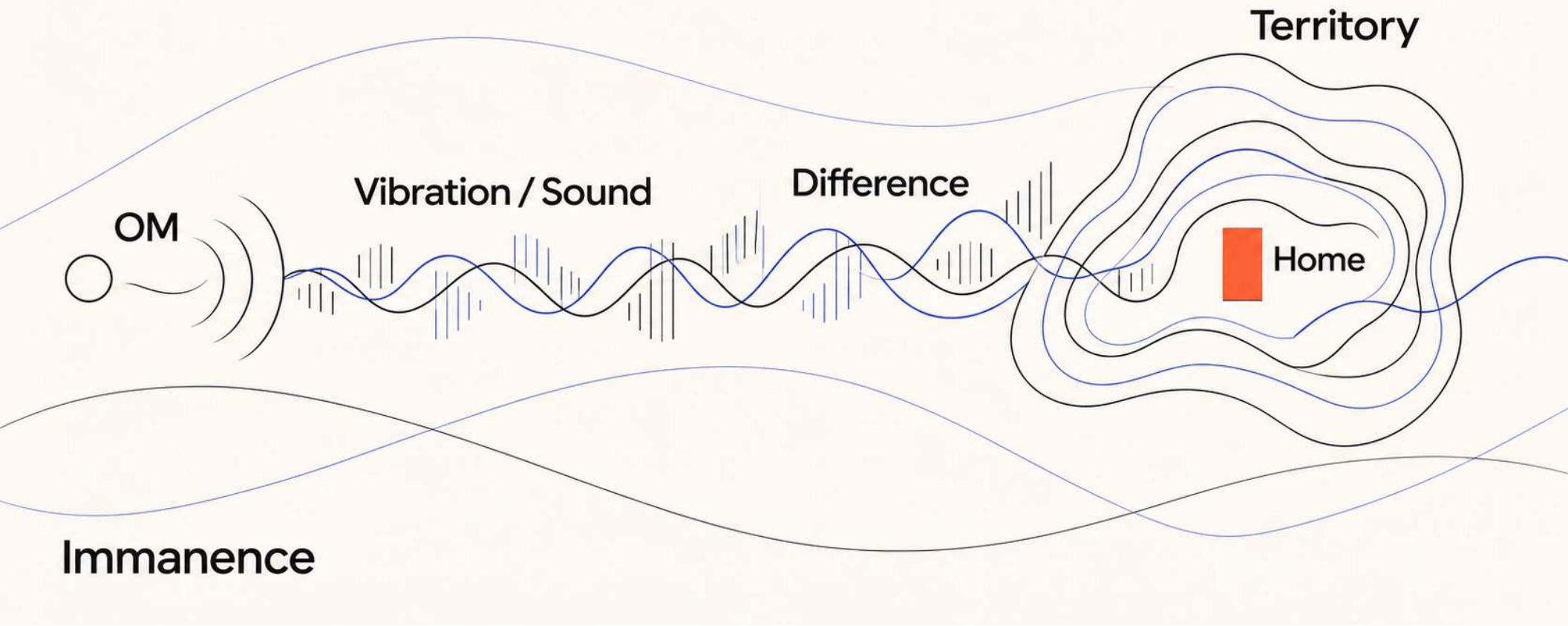
SOUND
Body · Breath · Vibration

PATTERN **MILIEU** **LISTENING** **BELONGING**

How do we become part of the world through listening?

An interpretive journey, not a physical law.

Could vibration be a plane of consciousness?



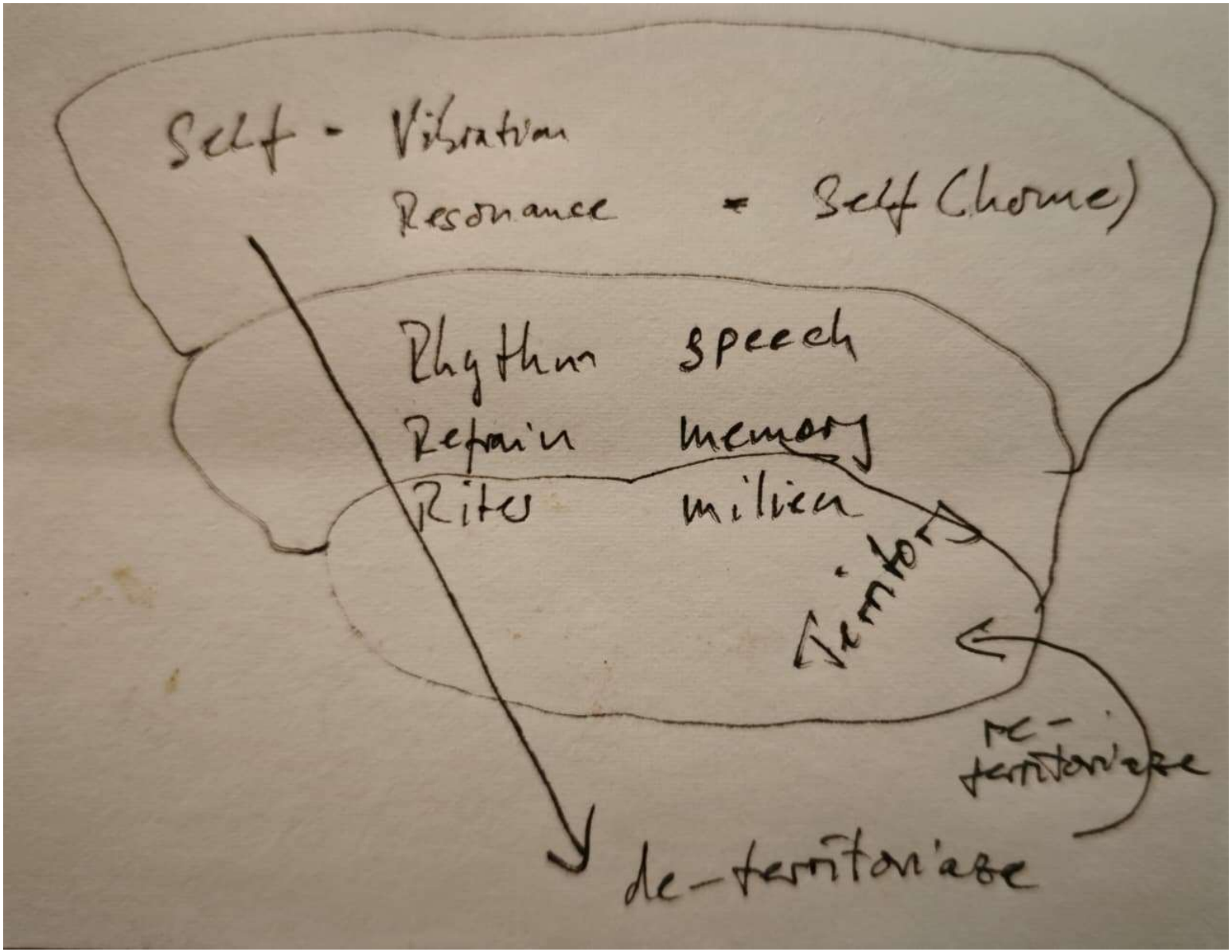


Franz Schubert · String Quintet in C major, D. 956, Op. posth. 163

Quartetto di Cremona and Eckart Runge · Bolzano, 21 November 2020 · 52:49

Territory

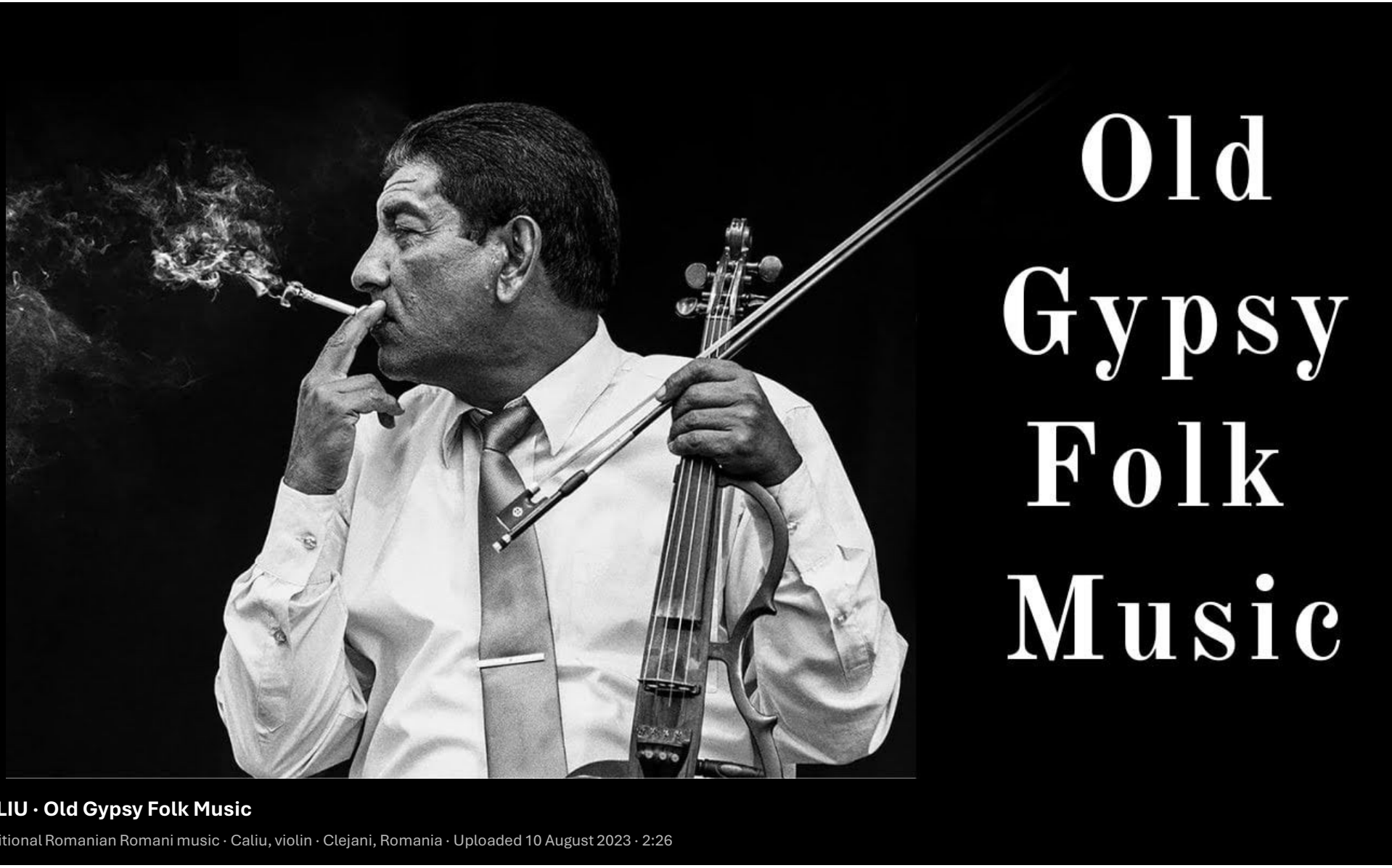



Self - Vibration
Resonance = Self (home)
Rhythm speech
Refrain memory
Rite milieu
territory
re-territoriase
de-territoriase


Built to Impress



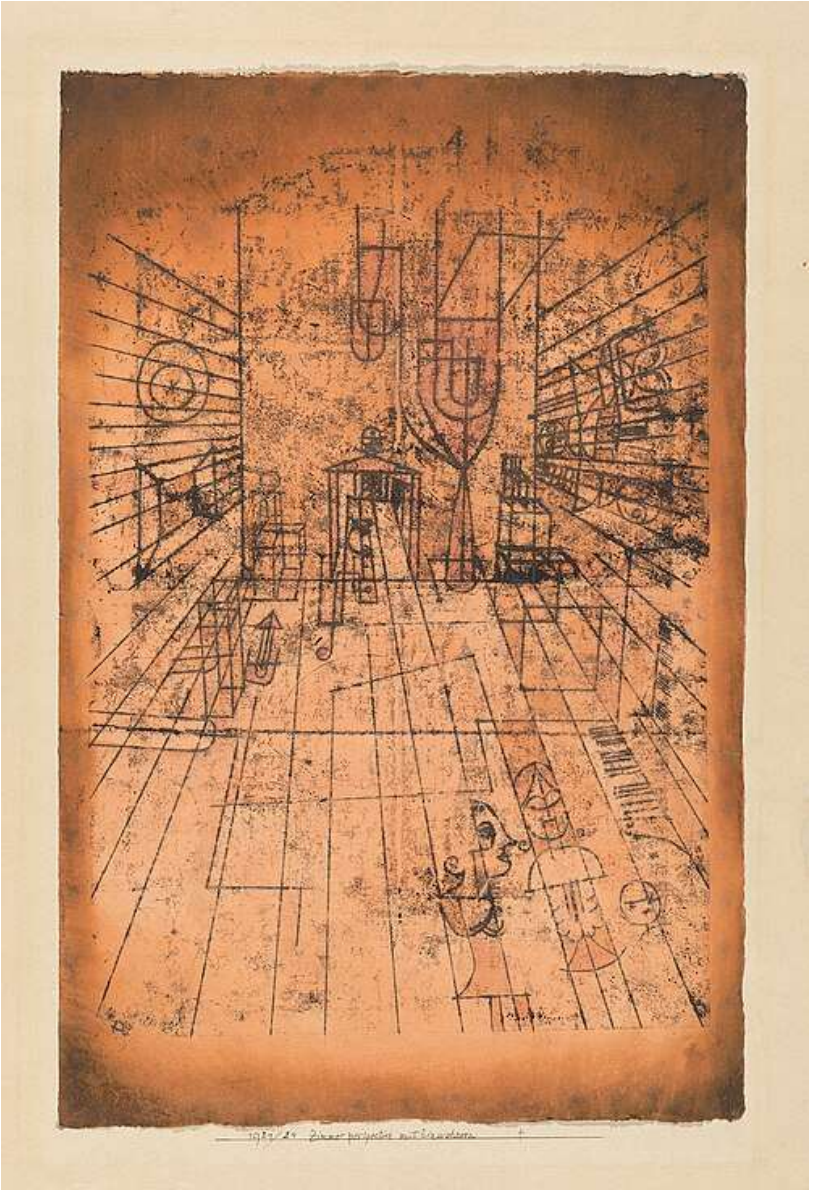
According to Sanskrit grammatical tradition, Shiva sounded his hourglass drum fourteen times at the end of his dance. From those beats came the fourteen *Māheśvara Sūtras*, sequences that arrange the sounds of Sanskrit into groups used by the grammarian Pāṇini.



CALIU · Old Gypsy Folk Music

Traditional Romanian Romani music · Caliu, violin · Clejani, Romania · Uploaded 10 August 2023 · 2:26

House
- intersecting planes



In What Is Philosophy?, Deleuze and Guattari write: “Art begins not with flesh but with the house.” Here, the house is not simply a building: it is a composition of planes, colours and frames that gives sensations consistency—but also opens onto forces beyond itself, the cosmos. See pp. 179–186

Paul Klee – Zimmerperspective mit Einwohnern, 1921

Chaste goddess, whose light silvers
these sacred, ancient trees,
turn your beautiful face toward us,
without cloud or veil.
Temper, O goddess,
temper the daring zeal
of these ardent hearts.
Spread upon the earth the peace
you cause to reign in heaven.



Vincenzo Bellini · Norma, Act I · Casta diva

Maria Callas · Paris Opera Orchestra · Georges Sebastian · Palais Garnier, 19 December 1958 · 7:14

All this is for habitation by the Lord, whatsoever is individual universe of movement in the universal motion. By that renounced thou shouldst enjoy; lust not after any man’s possession.
Isha Upanishad 1 Translation Sri Aurobindo

Om

And thus it has been said elsewhere: ‘The channel called **susumna** leading upward, serving as the passage for the breath, is divided within the palate. Through it, when it is joined by the breath, the **syllable aum** and by the mind, let him proceed upwards. By causing the tip of the tongue to turn back on the palate, by binding together the senses, let greatness perceive greatness. Thence he goes to selflessness.’ On account of selflessness, he is not (ceases to be) an experiencer of pleasure and pain. He obtains aloneness. For thus has it been said:

‘Having first fixed the breath that has been restrained, having crossed the limit, let him join the limitless in (the crown of) the head.’

And thus it has been said elsewhere: ‘There are, verily, **two Brahmans to be meditated upon, sound and non-sound. By sound alone is the non-sound revealed. Now here the sound is aum. Moving upward by it one comes to ascend in the non-sound. So (one says) this is the way, this is immortality, this is complete union and also tranquillity**. And now as the spider moves upward by the thread, obtains free space, thus assuredly, indeed the meditator moving upward by the syllable aum obtains independence.’

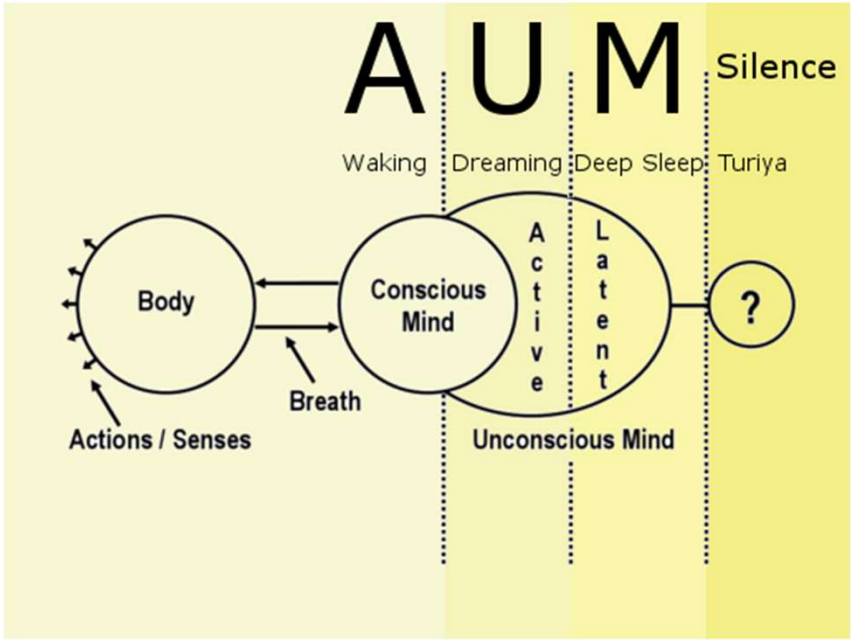
Other expounders of the sound (as Brahman) think otherwise. By closing the ears with the thumbs they hear the sound of the space within the heart. There is the **sevenfold comparison** of it, like rivers, a bell, a brass vessel, a wheel, the croaking of frogs, rain, as when one speaks in a still place. Having passed beyond this variously characterised (sound), they disappear (become merged) in the supreme, the non-sound, the unmanifest Brahman. There they are uncharacterised and indistinguishable like the various juices that have reached the condition of honey. For thus has it been said,

‘There are two Brahmans to be known, the sound Brahman and what is higher. Those who know the sound Brahman get to the higher Brahman.’

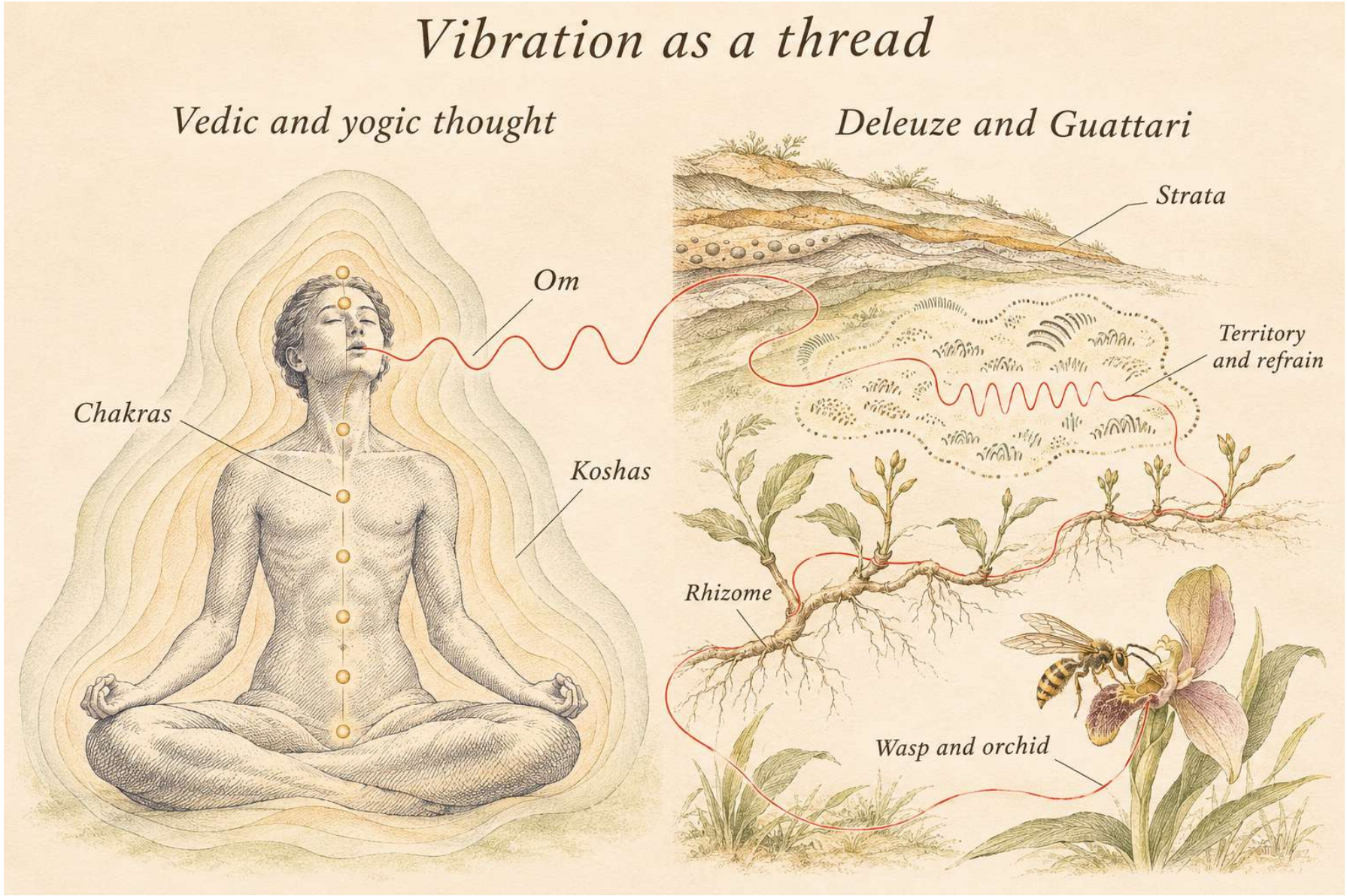
And thus it has been said elsewhere: ‘What is (called) the sound is the syllable aum. That which is its end is tranquil, soundless, fearless, sorrowless, blissful, satisfied, steadfast, unmoving, immortal, unshaking, enduring, called Visnu; for obtaining what is higher than everything (final release), let him reverence these two.’ For thus is it said,

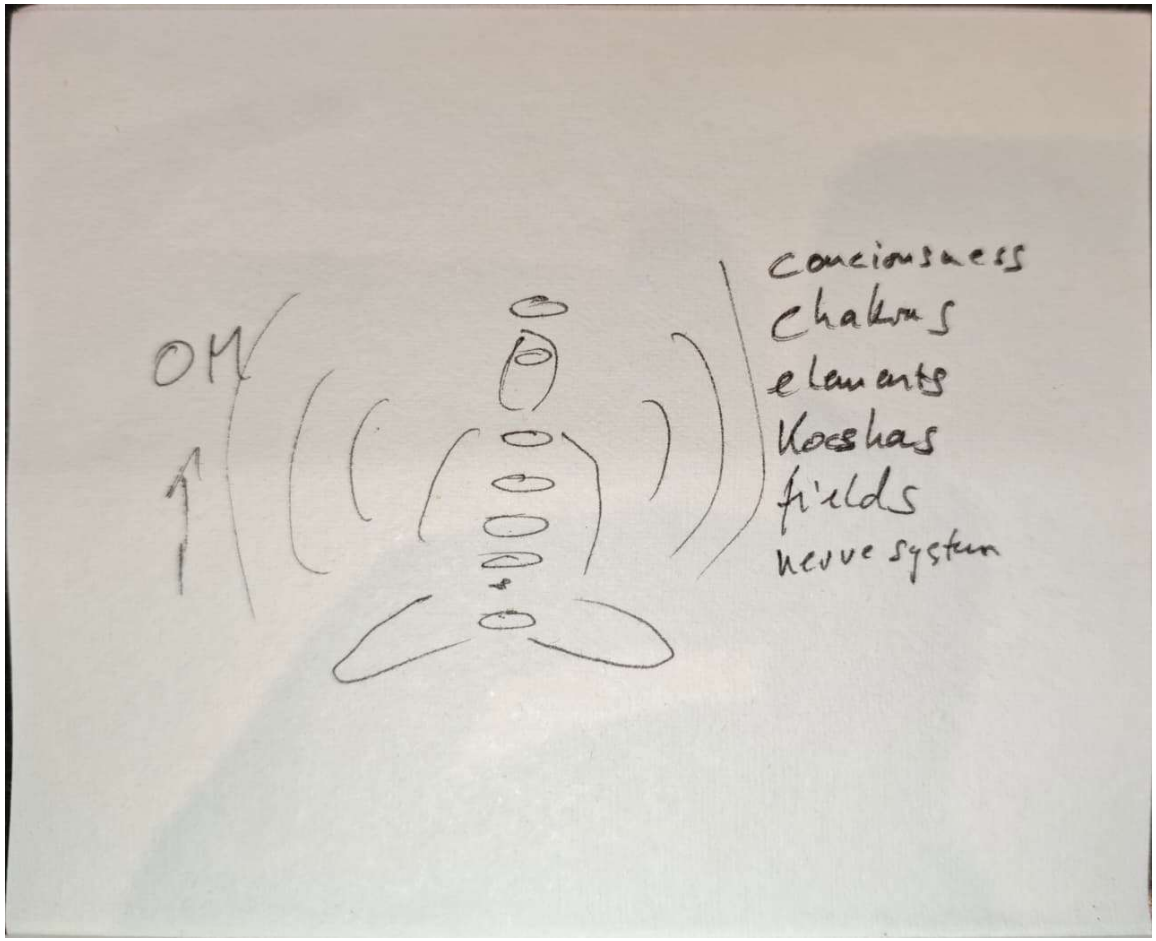
‘He who is both higher and lower, that God known by the name of aum is soundless and void of being too. Therefore let one concentrate on (the crown) of the head.’

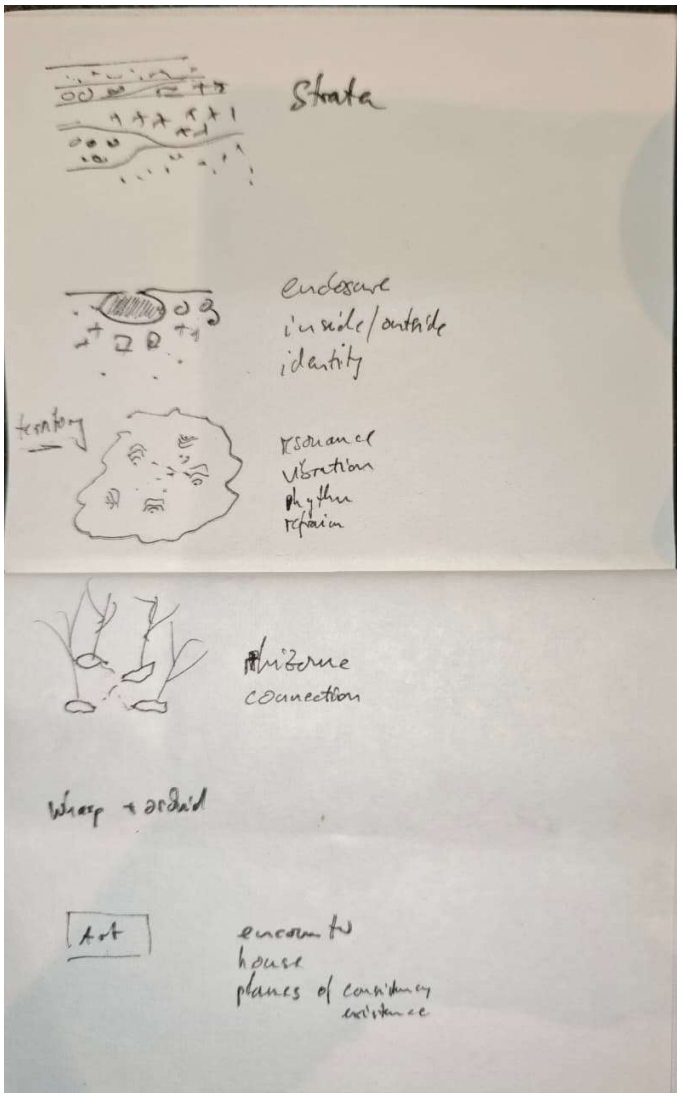
Maitrī 6.21–23



https://www.tripurashakti.com/mandukya-upanishad-12-verses-on-aum


Vibration as a thread
Vedic and yogic thought
Deleuze and Guattari
Om
Chakras
Koshas
Strata
Territory
and refrain
Rhizome
Wasp and orchid


OM
conciousness
chakras
elements
Koeshas
fields
nerve system


Strata
enclosure
inside/outside
identity
territory
resonance
vibration
rhythm
refrain
rhizome
connection
Wharp + orchid
Art
encounter
house
planes of consistency
existence

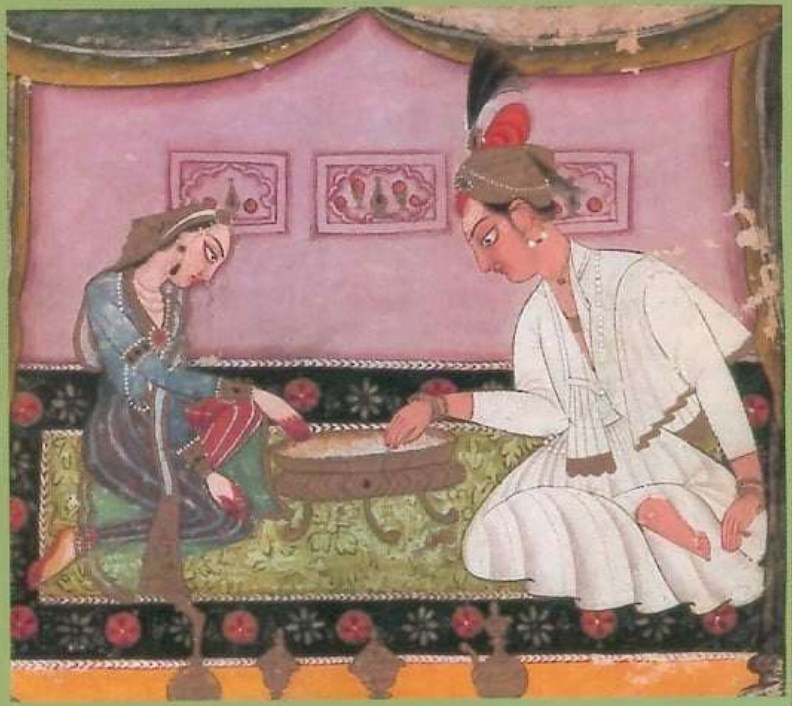
Digital

Pandit

Nikhil Banerjee - Sitar

India's Maestro of Melody

LIVE CONCERT VOL. 1



Raag Malkauns

Samir Chatterjee – *Tabla*

SNCD 71198 · Nikhil Banerjee - *India's Maestro of Melody* · LIVE CONCERT VOL. 1

ADD

SNCD 71198
STEREO
Digital Mastering



Pandit

Nikhil Banerjee

India's Maestro o

LIVE CONCERT VOL.

Pandit Nikhil Banerjee - Sit
Samir Chatterjee - Tabla
Sheema Mukherjee - Tambo

Raag Malkauns

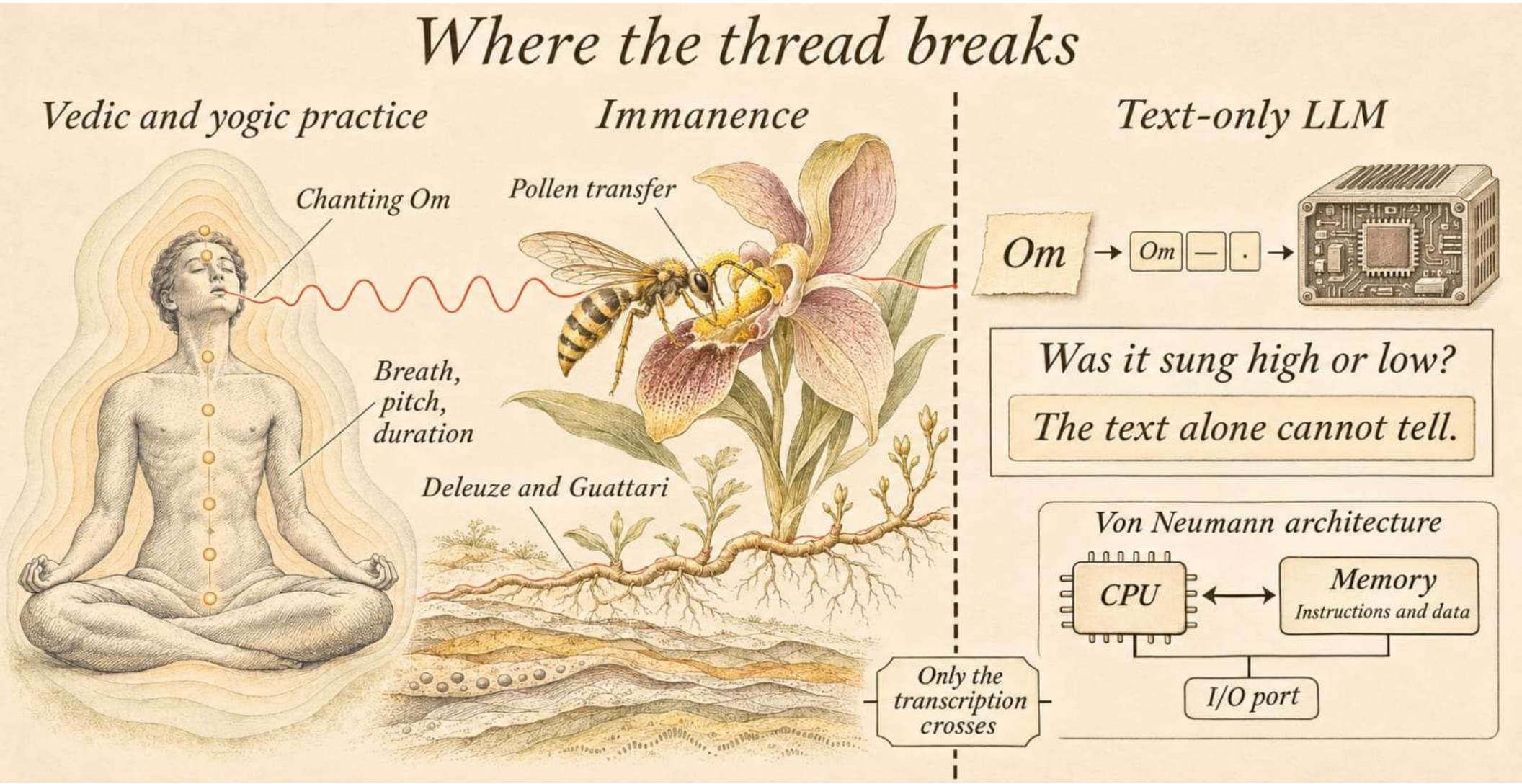
1 Alap and Jor,
Gat in slow & medium Te

Produced by Shefali Nag,
Indische Tanzschule »Chhanda Dhara«,
Stuttgart, Germany.
Recorded LIVE from a concert in
Bath, Somerset, England.
Printed & pressed in Germany. ℗ 1998.

4

Raag Malkauns

Banerjee, Nikhil, sitar. "Pandit Nikhil Banerjee - Raag Malkauns." YouTube video, 1:01:08. Uploaded by Badal Mondal, December 27, 2021. Original YouTube upload



What is AI doing here when creating this illustration?

Rites

Rites, Rituals, Refrains

- Collective experience is synchronization
- When we connect with others through vibration, (sound, touch, vision, taste, smell) we are responding to rhythm, frequency, resonance)

Rites, Rituals, Refrains

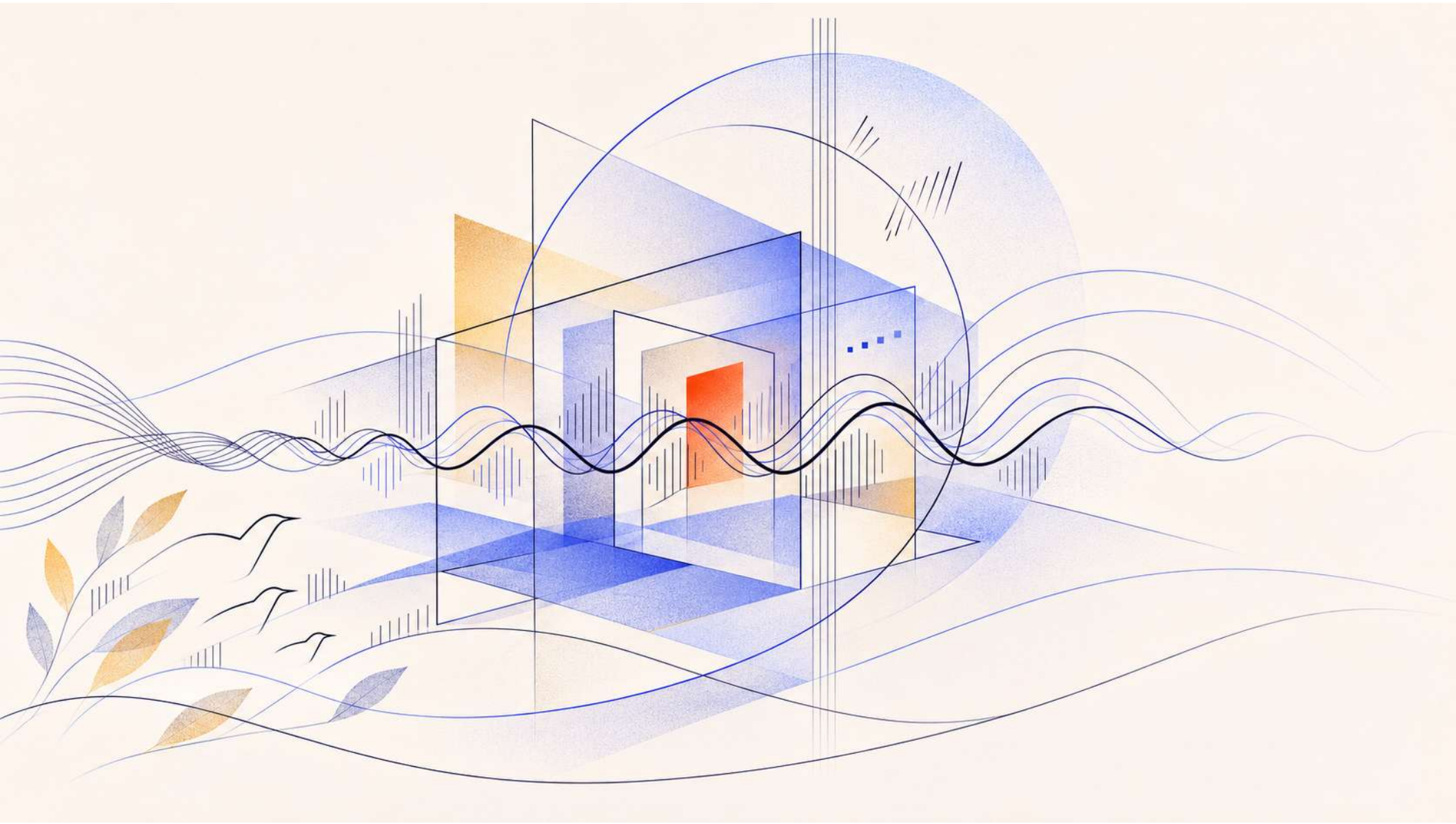
- Collective experience is synchronization
- When we connect with others through vibration, (sound, touch, vision, taste, smell) we are responding to rhythm, frequency, resonance)



Figueras, Montserrat, soprano; La Capella Reial de Catalunya; Jordi Savall, director. *El Canto de la Sibila II: Galicia–Castilla*. Fontalis/Auvidis, ES 9900, 1996. Recorded at the collegiate church of the Castle of Cardona, Catalonia.

AI Girlfriend?

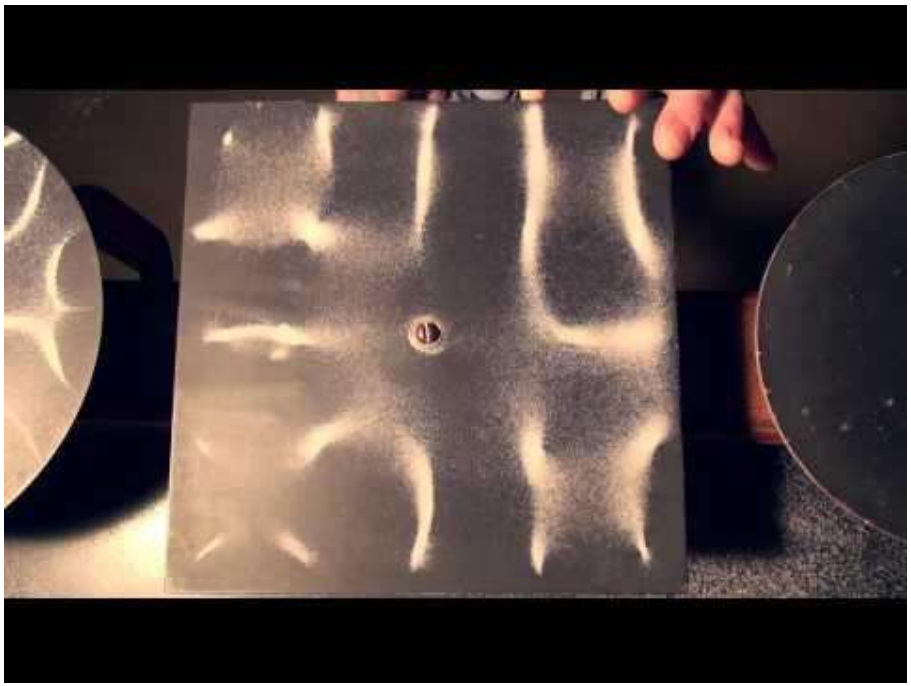




End

Ernst Florens Friedrich Chladni

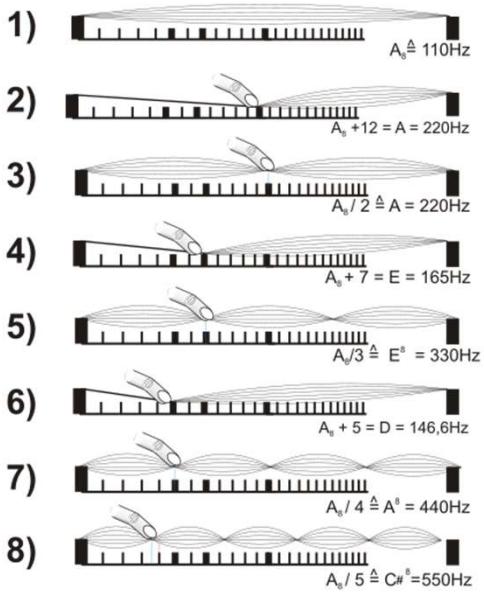
Chladni Figures



Historical reference: 1787 / Physics demonstration

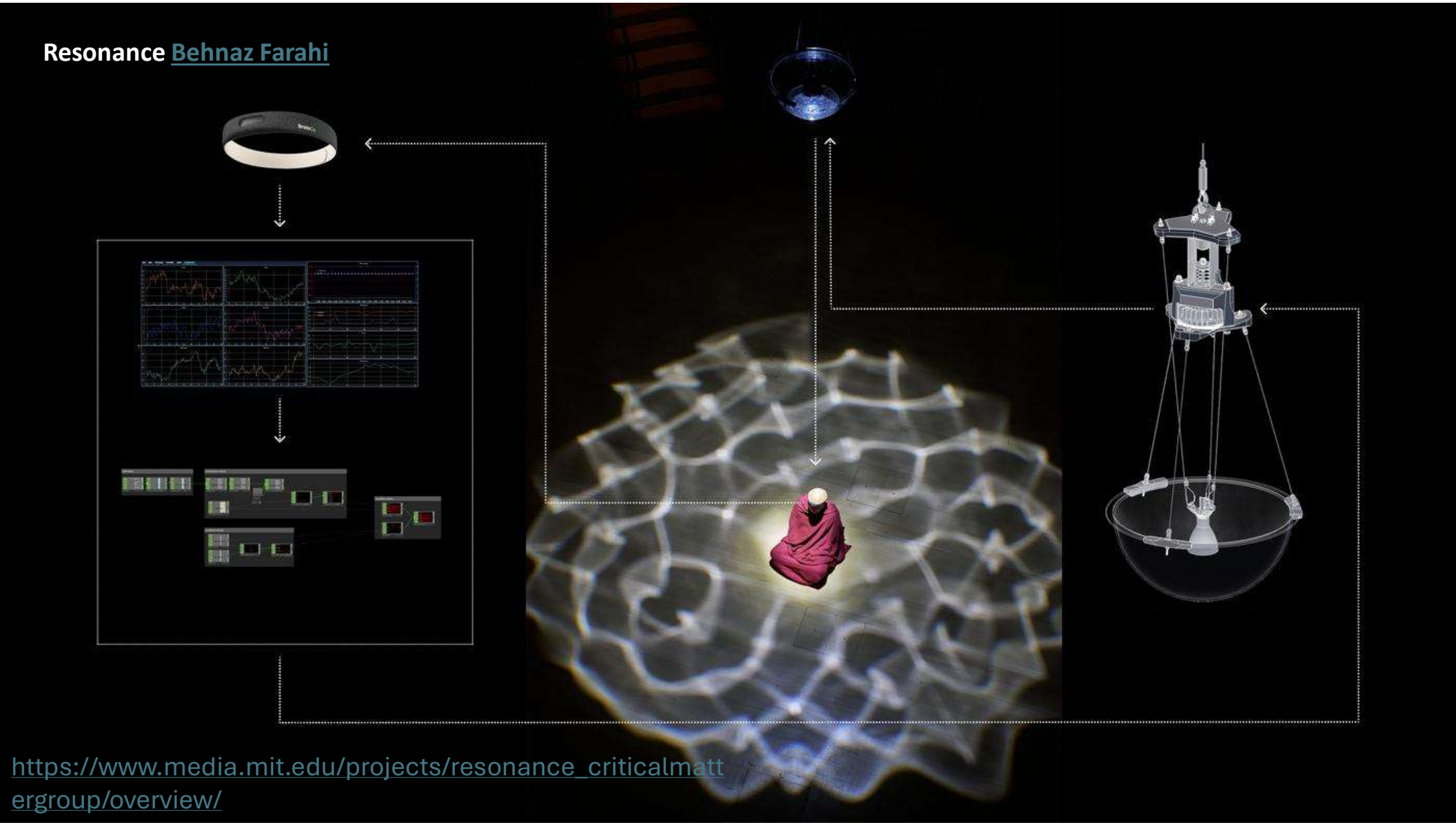
Harvard Natural Sciences Lecture Demonstrations. Video thumbnail, 2011.

Source



- Sounds travels in waves and needs a carrier (air, liquid, or solid)
- Sound has a ‘geometry’ and harmony, i.e. overtone scales follow mathematical formulars

Resonance [Behnaz Farahi]



https://www.media.mit.edu/projects/resonance_criticalmatt
ergroup/overview/



Bho Shambho shiva shambho · Kuchipudi dance cover

Sai Venkata Gangadhar · Vocals: Lakshmy Ratheesh and Radhika Venugopal · Uploaded 11 March 2021 · 4:31



Al Di Meola and Paco de Lucía · Mediterranean Sundance / Río Ancho

Acoustic guitar duet · Friday Night in San Francisco · Warfield Theatre, 5 December 1980 · 11:32



Edward Elgar · Cello Concerto in E minor, Op. 85 · I. Adagio–Moderato

Jacqueline du Pré · London Philharmonic Orchestra · Daniel Barenboim · 1967 · 8:43

- Puruṣa is pure consciousness, the unchanging witness of experience. Sāṃkhya holds that each being has its own puruṣa.
- Prakṛti is nature. It includes the physical world and the workings of the mind, including thoughts, emotions, and perceptions.

For example, when anger arises, the feeling belongs to prakṛti. The awareness in which you notice it is puruṣa. Sāṃkhya teaches that we suffer because we mistake the changing states of the body and mind for our deepest self. Fully realizing the distinction brings liberation, called kaivalya.

Paul DeMarinis

Firebirds



2004 / Electroacoustic installation

Video thumbnail, Paul DeMarinis / Vimeo.

Source

Firebirds

Paul DeMarinis / 2004

CONTEXT

Electrically modulated gas flames reproduce historical political speeches. The flames themselves generate audible sound.

INTERPRETATION

A voice leaves its original body and returns through fire. Shared listening can transmit political power as well as create connection.

Aum. One should meditate on this syllable, the **udgitha**, for one sings the loud chant beginning with aum. Of this (follows) the explanation.

The **essence** of these beings is the earth; the essence of the earth is water. The essence of water is plants; the essence of plants is a person. The essence of a person is speech. The essence of speech is the Rk (hymn). The essence of the Rk is the Saman (chant). The essence of the Saman (chant) is the udgitha.

That is the quintessence of the essences, the Supreme, the highest, the eighth, namely the udgitha.

Which one is the Rk? Which one is the Saman? Which one is the udgitha? This is what is (now) considered.

Speech, indeed, is Rk; breath is Saman, the syllable aum is the udgitha. Now, this is a pair, namely speech and breath, and also the Rk and the Saman.

This pair is joined together in the syllable aum. Verily, whenever a pair come together, they fulfil each other's desire.

He, who knowing this thus, meditates on the syllable as the udgitha, becomes, verily, a fulfiller of desires.

Verily, this syllable is of assent, for whenever one assents to anything he says simply 'aum.' What is assent is fulfilment. He, who knowing this thus, meditates on the syllable as the udgitha, becomes, verily, a fulfiller of desires.

By this does the threefold knowledge proceed. **Saying aum, one recites: saying aum, one orders: saying, aum**, one sings aloud, in honour of that syllable, with its greatness and its essence.

He who knows this thus, and he who knows not, both perform with it. Knowledge and ignorance, however, are different. What, indeed, one performs with knowledge, faith and meditation, that, indeed, becomes more powerful. This, verily, is the explanation of this syllable.

Yoshimasa Kato and Yuichi Ito

White Lives on Speaker



2007 / Kinetic sound installation

Photo: Yoshimasa Kato. Source: Yuichi Ito.

Source

White Lives on Speaker

Yoshimasa Kato and Yuichi Ito / 2007

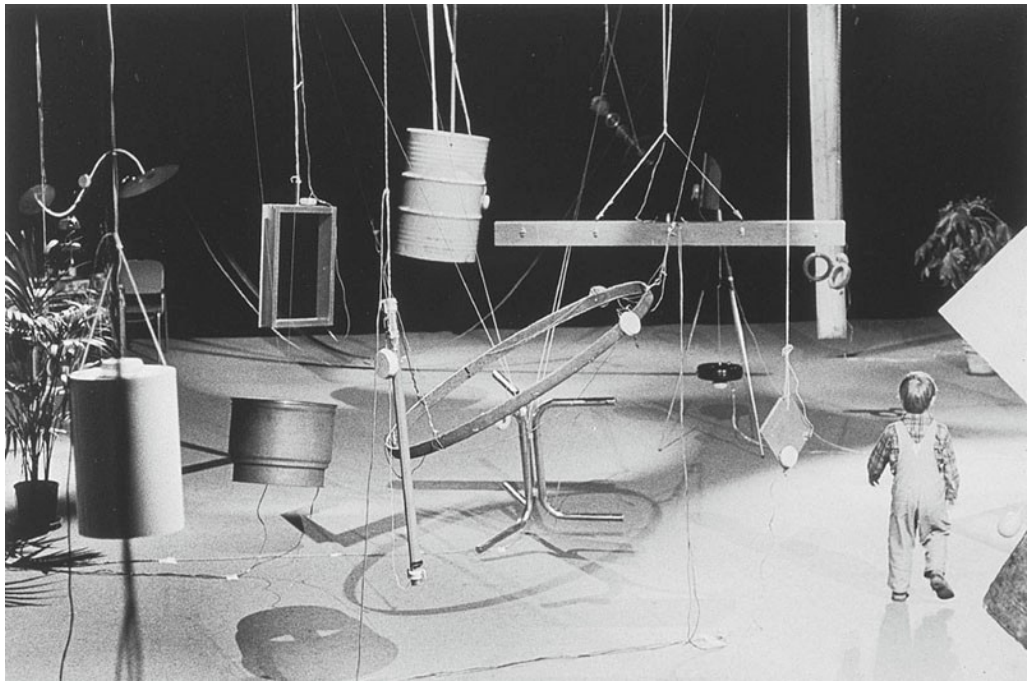
CONTEXT

A suspension of potato starch and water moves on a loudspeaker. Documented modes use a constant frequency or signals derived from EEG measurements.

INTERPRETATION

Form emerges through the interaction of material, signal and movement. The changing shapes reveal a physical response, not readable thoughts.

Rainforest IV



1973 / Collaborative sound environment

Installation photograph, 1973, Ralph Jones. Source: Getty Research Institute.

Source

Rainforest IV

David Tudor / Composers Inside Electronics / 1973

CONTEXT

Transducers make suspended objects vibrate. Each object's resonances shape its sound as visitors move through the installation.

INTERPRETATION

The material carrier participates in making the sound. A shared listening space can consist of distinct voices and resonances.

Robert Delaunay

Simultaneous Contrasts: Sun and Moon



1913, dated 1912 on the painting / Oil on canvas / Orphism

MoMA, New York. Mrs. Simon Guggenheim Fund. Work 1.1954.

Source

Simultaneous Contrasts: Sun and Moon

Robert Delaunay / 1913, dated 1912 on the painting

CONTEXT

Circular colour fields and contrasts create sensations of movement and rhythm. The musical analogy lies in the organisation of colour.

INTERPRETATION

A painting can suggest rhythm without reproducing a sound wave. This example introduces an artistic analogy between the senses.

Wassily Kandinsky

Impression III (Concert)



1911 / Oil on canvas

Lenbachhaus, Munich, GMS 78. Gabriele Münter Stiftung 1957. Image: CC0 1.0.

Source

Impression III (Concert)

Wassily Kandinsky / 1911

CONTEXT

After a concert of music by Arnold Schoenberg, Kandinsky developed an independent painted composition. A black grand piano remains recognisable among broad colour fields.

INTERPRETATION

An auditory experience can continue in another sensory medium. Artistic sound–colour relationships alone do not establish neurological synaesthesia.

Alexander Scriabin

Prometheus: Poem of Fire



1910 / illustrated performance: 2010 / Orchestral composition with a light part

Yale performance-documentary thumbnail, 2010. Lighting: Justin Townsend. Research: Anna Gawboy.

Source

Prometheus: Poem of Fire

Alexander Scriabin / 1910 / illustrated performance: 2010

CONTEXT

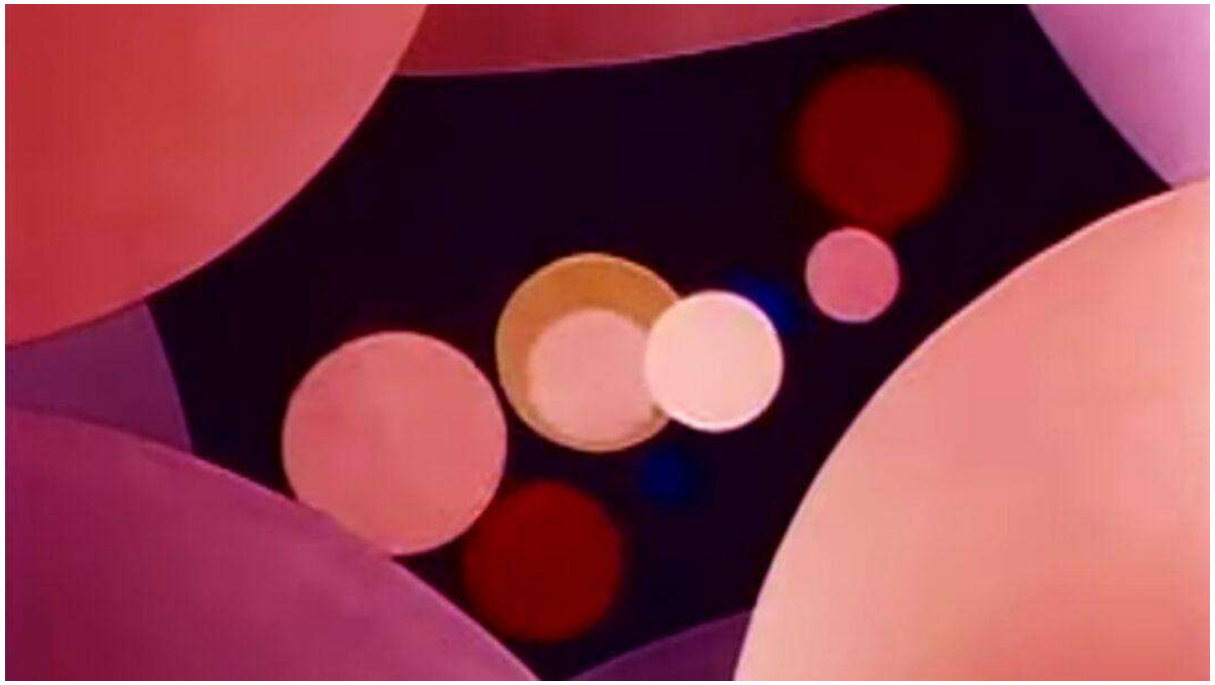
Scriabin included a part for light. Yale's 2010 realisation used his notes to relate colour, brightness and musical progression.

INTERPRETATION

Composed sound and light organise an enveloping space. Their relationship expresses an artistic system, rather than a universal correspondence of tones and colours.

Oskar Fischinger

An Optical Poem



1938 / Abstract colour animation

Film still supplied by Eye Filmmuseum. Museum dating: USA, 1938.

Source

An Optical Poem

Oskar Fischinger / 1938

CONTEXT

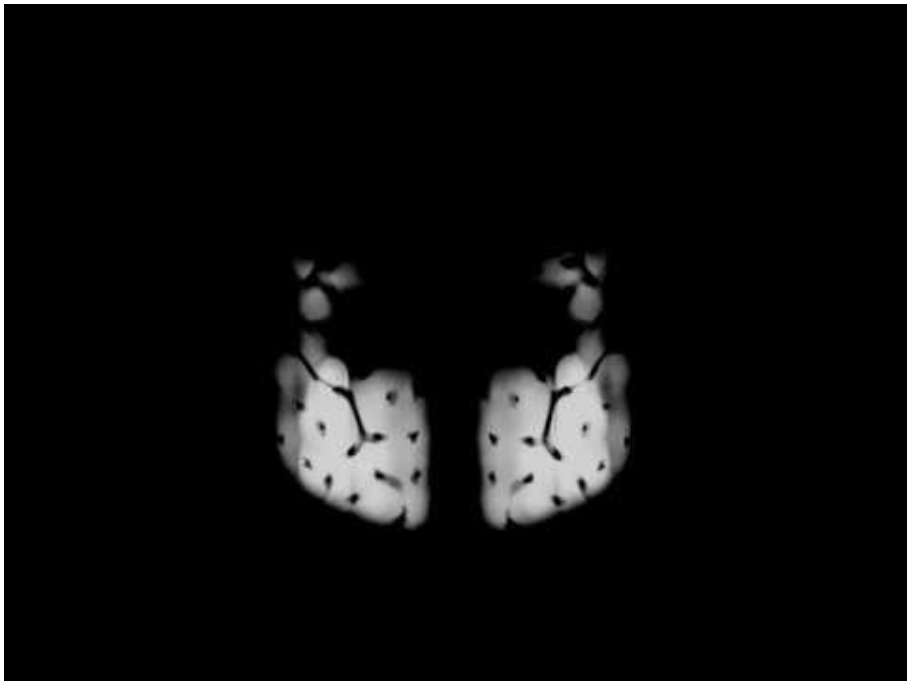
Geometric forms move in synchronisation with music. Frame-by-frame animation creates visual movement without a character-driven story.

INTERPRETATION

Visual rhythm emerges through artistic decisions. Watching the same passage with and without sound can reveal how hearing changes perceived movement.

Michael Faraday / Robert Godman and Samantha Jury

Faraday Waves



Phenomenon: 1831 / film: 2016 / Surface-wave experiment and audiovisual film

Thumbnail of Faraday Waves, Robert Godman and Samantha Jury, 2016.

Source

Faraday Waves

Michael Faraday / Robert Godman and Samantha Jury / Phenomenon: 1831 / film: 2016

CONTEXT

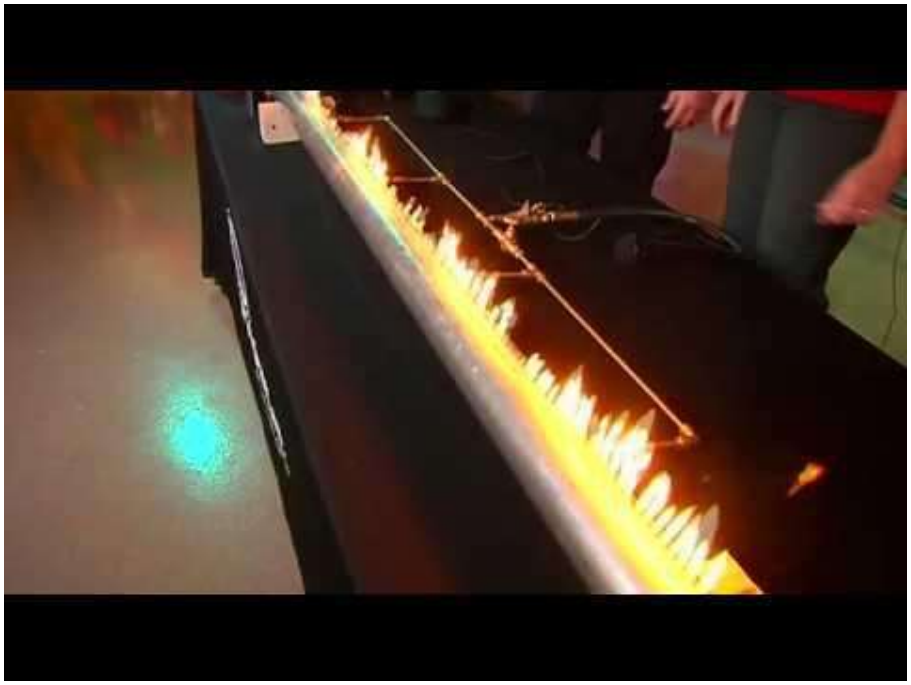
Vertical excitation can produce standing waves on a liquid surface. Godman and Jury use experimental footage as material for an audiovisual composition.

INTERPRETATION

Physical pattern formation and artistic interpretation operate at different levels. The film transforms experimental material through compositional choices.

Heinrich Rubens and Otto Krigar-Menzel

Rubens Tube



Historical publication: 1905 / Physics demonstration

Imagination Station, The Rubens Tube. Video thumbnail, 2014.

Source

Rubens Tube

Heinrich Rubens and Otto Krigar-Menzel / Historical publication: 1905

CONTEXT

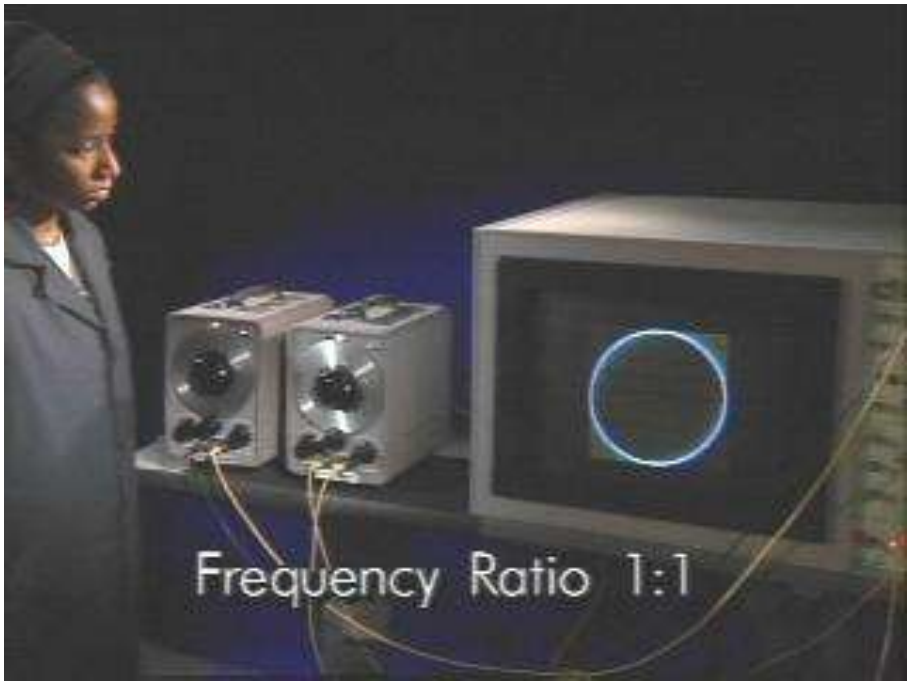
Standing sound waves inside a perforated gas-filled tube alter gas flow and flame heights. The flames display a spatial pattern.

INTERPRETATION

Compare the direction of transformation with Firebirds. The Rubens tube uses flame to display acoustic excitation, while Firebirds uses flame to generate sound.

Jules Antoine Lissajous

Lissajous Figures



Nineteenth-century research / Oscilloscope demonstration

Montana State University, Department of Physics. Illustrated frequency ratio: 1:1.

Source

Lissajous Figures

Jules Antoine Lissajous / Nineteenth-century research

CONTEXT

Two sinusoidal signals control horizontal and vertical deflection. Their frequency ratio and phase relationship determine the figure.

INTERPRETATION

Order emerges from a relationship between oscillations. The image represents that relationship rather than an intrinsic visual meaning of a tone.

Emile Berliner / Ben Krasnow, Applied Science

Record Groove and Stylus



Gramophone: 1887 / video: 2015 / Analogue recording and microscopic documentation

Applied Science video thumbnail. Stop-motion electron microscopy of an LP.

Source

Record Groove and Stylus

Emile Berliner / Ben Krasnow, Applied Science / Gramophone: 1887 / video: 2015

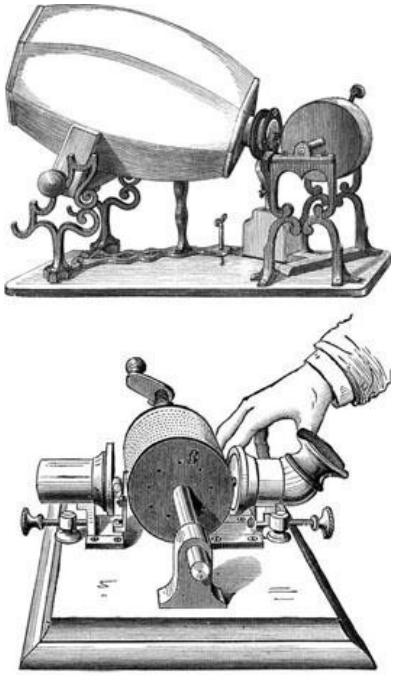
CONTEXT

A stylus follows the structure of a record groove. Krasnow's animation assembles electron-microscope stills to show this movement.

INTERPRETATION

Sound becomes a durable material trace, then returns as an event in time. Playback depends on a device capable of interpreting that trace.

Phonautograph / Au clair de la lune



Patent: 1857 / recording: 1860 / reconstruction: 2008 / Sound inscription and digital reconstruction

National Park Service: Scott's phonautograph, 1859, above Edison's phonograph, 1877.

Source

Phonautograph / Au clair de la lune

Édouard-Léon Scott de Martinville / First Sounds / Patent: 1857 / recording: 1860 / reconstruction: 2008

CONTEXT

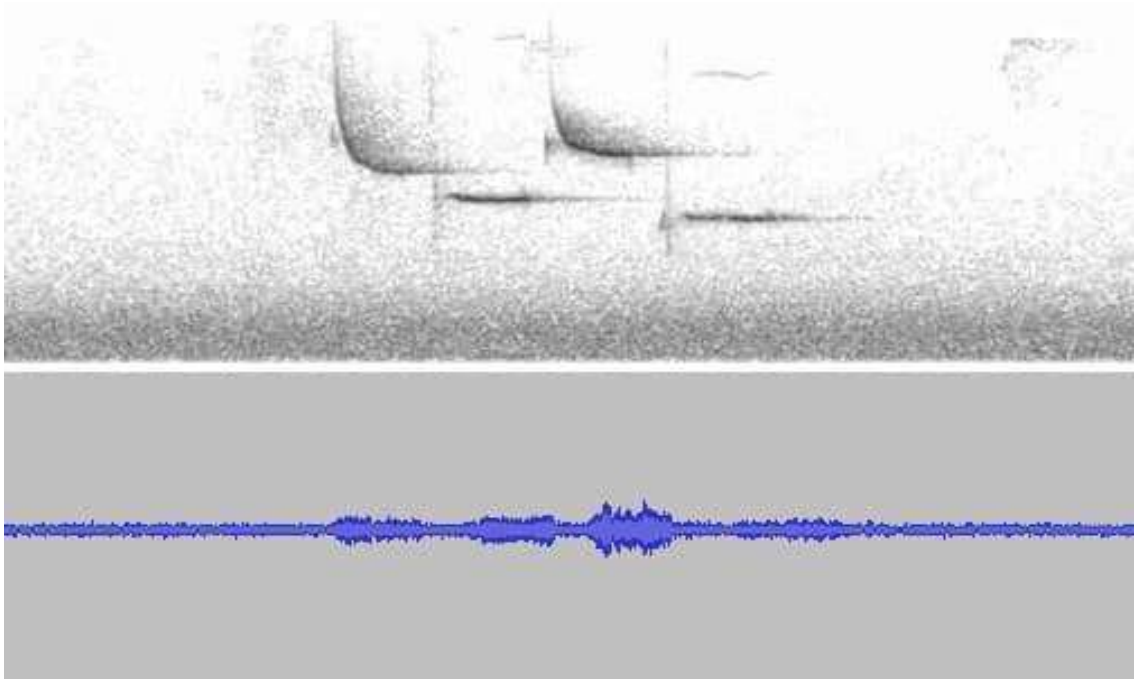
Scott designed the phonautograph to trace sound visually. First Sounds later reconstructed audible signals from surviving inscriptions.

INTERPRETATION

A trace can outlive the ability to hear it. Later knowledge and technologies can make a past sound accessible in a new way.

Cornell Lab of Ornithology / Jeff Mann

Birdsong in a Spectrogram



Online teaching resource / illustration: 2020 / Scientific visualisation and listening exercise

Spectrogram and waveform: Jeff Mann / Because Birds. Not a screenshot of Cornell's game.

Source

Birdsong in a Spectrogram

Cornell Lab of Ornithology / Jeff Mann / Online teaching resource / illustration: 2020

CONTEXT

A spectrogram shows frequency content over time. Cornell's Bird Song Hero uses such patterns to support recognition of bird vocalisations.

INTERPRETATION

Seeing can refine listening without replacing it. Comparing the spectrogram and waveform reveals different aspects of the same event.

Ryoji Ikeda

test pattern



Series since 2008 / shown: nº15, 2024 / Audiovisual installation

test pattern [nº15], 2024. © Ryoji Ikeda. Official project documentation.

Source

test pattern

Ryoji Ikeda / Series since 2008 / shown: nº15, 2024

CONTEXT

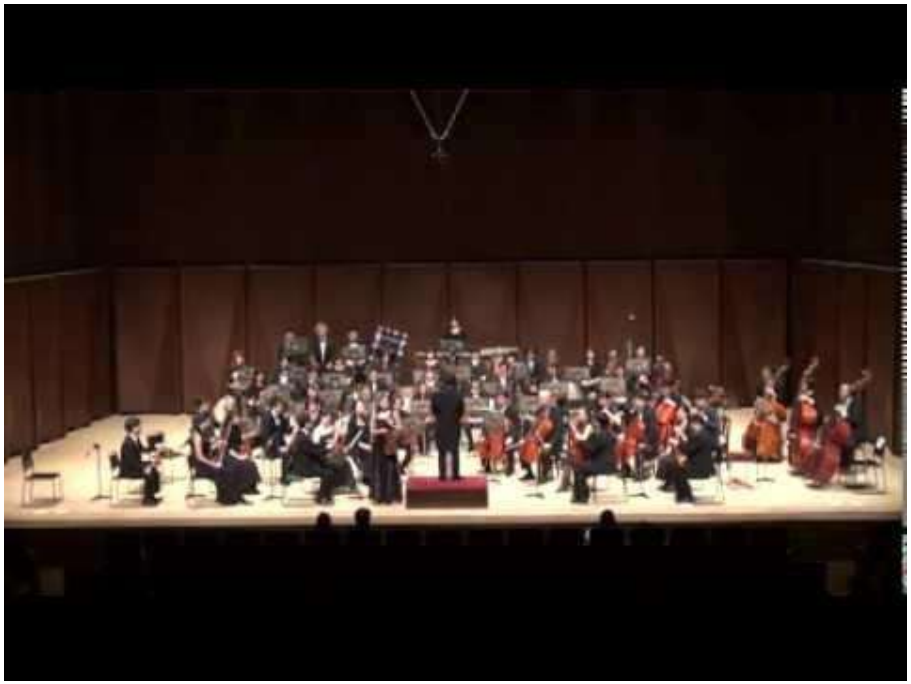
A programmed system translates data and audio patterns into tightly synchronised black-and-white imagery and sound.

INTERPRETATION

Digital information becomes a spatial and bodily experience. The visible patterns result from a chosen procedure, rather than a natural appearance of data.

John Cage

4′33″



1952 / Composition in three movements

Thumbnail of a later orchestral performance. Recording date unconfirmed.

Source

4′33″

John Cage / 1952

CONTEXT

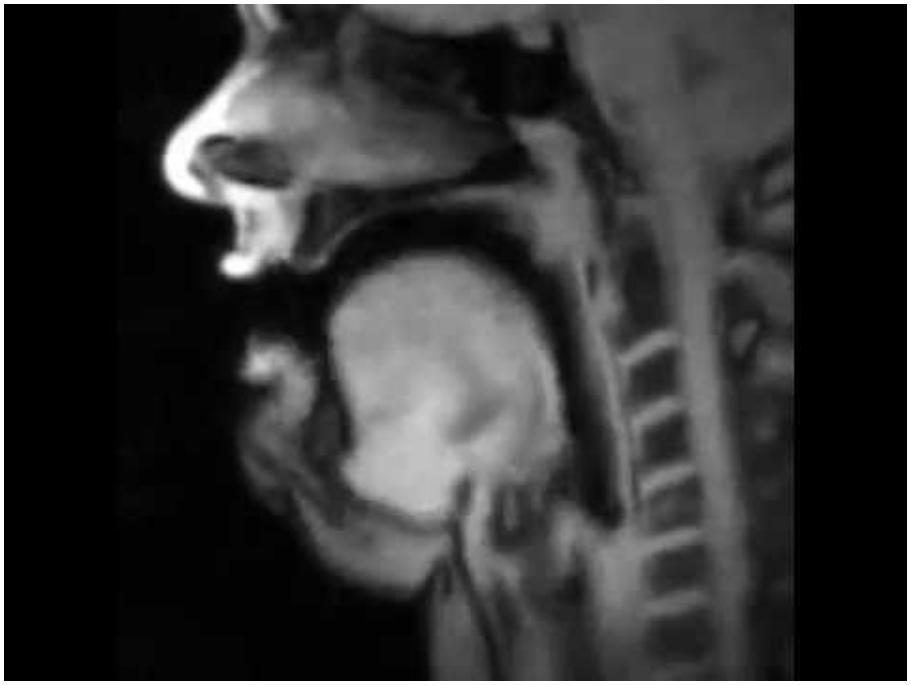
Performers refrain from intentionally playing instrumental tones. The performance frame directs attention to sounds in the room and its surroundings.

INTERPRETATION

Listening changes what counts as foreground. Breath, movement and environmental noise become part of the musical encounter.

Jens Frahm and research collaborators

Speaking and Singing in Real-Time MRI



Method: 2010 / applications: 2013 and 2015 / Scientific imaging

Sung live video thumbnail. Jens Frahm / Max Planck Institute for Biophysical Chemistry.

Source

Speaking and Singing in Real-Time MRI

Jens Frahm and research collaborators / Method: 2010 / applications: 2013 and 2015

CONTEXT

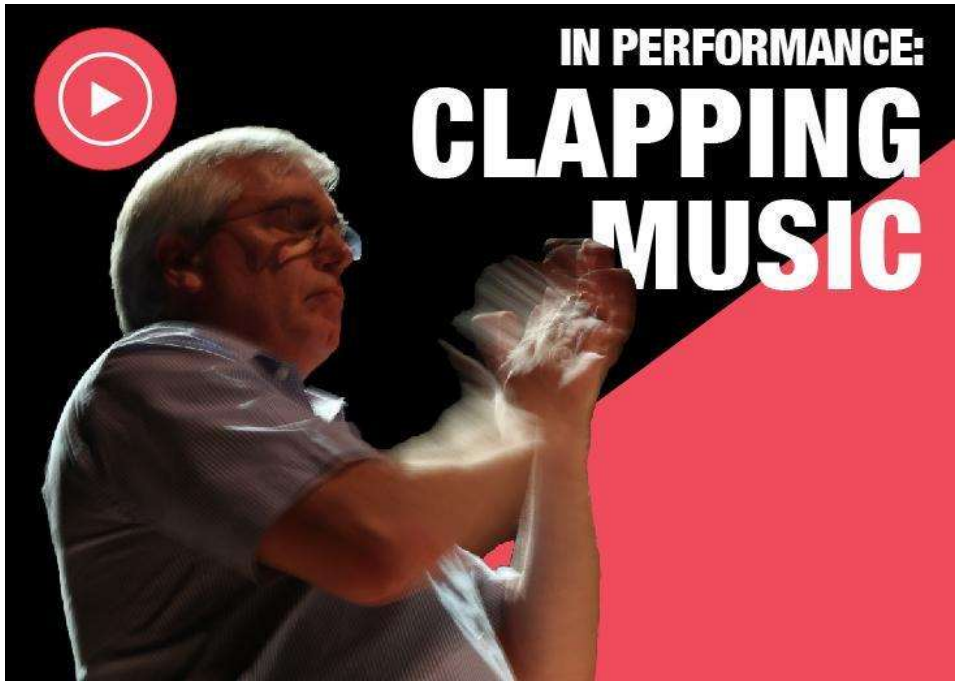
Real-time MRI shows movements of the mouth and throat during speech and song. These images reconstruct bodily processes through magnetic resonance.

INTERPRETATION

Voice emerges through coordinated bodily action. The images invite attention to articulation, while remaining technically produced representations.

Steve Reich

Clapping Music



1972 / Composition for two clapping performers

London Sinfonietta editorial thumbnail for its performance video. Not the 1972 premiere.

Source

Clapping Music

Steve Reich / 1972

CONTEXT

Two performers begin with the same rhythmic pattern. One maintains it while the other shifts its position step by step.

INTERPRETATION

A shared rhythm can include difference. New relationships emerge through displacement and repetition of the same material.

Indian Vedic recitation communities

Vedic Chanting



Living tradition / UNESCO inscription: 2008 / Oral and embodied transmission

The Tradition of Vedic Chanting. Film thumbnail. Documentation: IGNCA / UNESCO.

Source

Vedic Chanting

Indian Vedic recitation communities / Living tradition / UNESCO inscription: 2008

CONTEXT

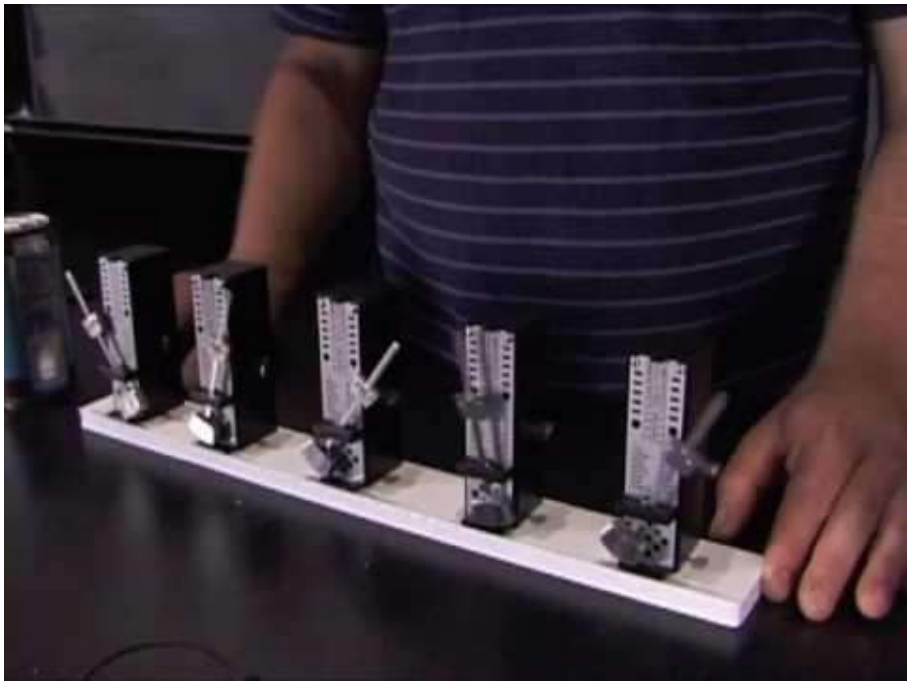
Recitation traditions preserve Vedic texts through learned patterns of pronunciation, repetition, breath and timing, within specific teaching lineages.

INTERPRETATION

Knowledge can persist as a practised vocal action. Its religious and linguistic meanings require attention beyond a general account of vibration.

Harvard Natural Sciences Lecture Demonstrations

Synchronisation of Metronomes



Video: 2010 / research reference: 2002 / Mechanically coupled oscillators

Harvard demonstration-video thumbnail, 2010.

Source

Synchronisation of Metronomes

Harvard Natural Sciences Lecture Demonstrations / Video: 2010 / research reference: 2002

CONTEXT

Five metronomes stand on a shared movable support. Motion transmitted through the support can bring their initially different phases into alignment.

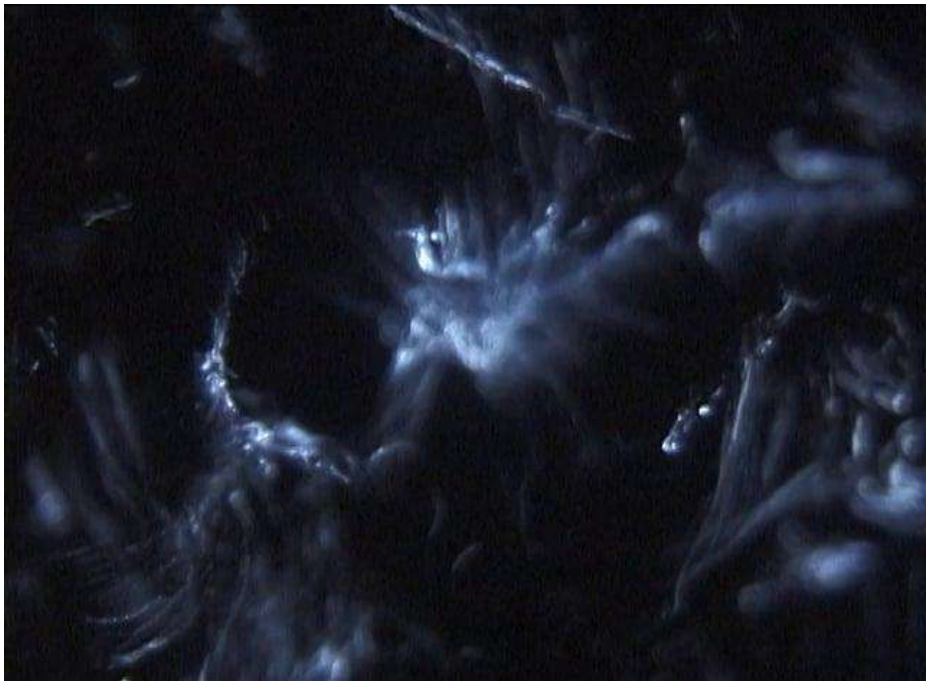
INTERPRETATION

Synchronisation depends on coupling and feedback. The demonstration models a physical mechanism, without establishing identical mental states in human listeners.

What you're looking for	Upanishad and passage	What it actually describes
OM as the meeting of breath and speech	**Chāndogya 1.1.5–6**	Speech (*vāk*) and vital breath (*prāṇa*) form a pair that comes together in OM. This is probably the closest match to your question about OM arising through breath and speech. (wisdomlib.org)
The connection between breathing and speaking	**Chāndogya 1.3.3**	Describes *vyāna* as the junction between *prāṇa* and *apāna*, associates it with speech, and makes it an object of meditation as the *udgītha*, the sacred chant. This is the text's own account of breath, rather than modern respiratory physiology. (wisdomlib.org)
Letters, pronunciation and articulation	**Taittirīya 1.2; 1.3**	1.2 lists the elements of phonetics: speech sounds, accent, duration, articulatory effort, evenness/modulation and continuity. 1.3 applies its meditation on conjunction to the jaws and speech. These are brief teachings rather than a complete account of how every letter is produced. (Wikisource, the free online library)
The meaning of A–U–M	**Māṇḍūkya 8–12**	Relates **A to waking, U to dreaming, and M to deep sleep**. Verse 12 describes the fourth as *amātra*, without measure or constituent sound, and nondual. Its subject is consciousness and the Self; these verses do not map A–U–M onto bodily regions or breathing phases. (Vedanta Shastras Library)
Meditation on OM's three measures	**Praśna 5.1–7**	Explains different results of meditating with one, two or all three *mātrās* of OM. Its emphasis is the spiritual significance and destination of meditation. (Wikisource, the free online library)
OM, breath and an upward bodily pathway; inner sound	**Maitrī / Maitrāyaṇīya 6.21–23**	6.21 connects the upward *suṣumṇā* pathway with breath, OM and mind. 6.22 discusses hearing inner sounds with the ears closed and passing beyond sound to soundless Brahman. 6.23 again connects OM with the soundless. **This is the closest passage here to your interest in sound experienced within the body.** (Sacred Texts of Hinduism)

Evelina Domnitch and Dmitry Gelfand

Camera Lucida



2003 / Sonochemical light and sound installation

DVD excerpt thumbnail, Portable Palace / Domnitch and Gelfand.

Source

Camera Lucida

Evelina Domnitch and Dmitry Gelfand / 2003

CONTEXT

Ultrasound drives gas bubbles in liquid. Their collapse produces flashes of light through sonoluminescence.

INTERPRETATION

Sound and light meet through a material process. Compare Firebirds: there, fire produces sound. Here, acoustic energy produces light.

Carsten Nicolai

wellenwanne



2001 / 2003 / 2008 / Audiovisual installation

Video thumbnail, Studio Carsten Nicolai. Frequency sweep: 55–65 Hz.

Source

wellenwanne

Carsten Nicolai / 2001 / 2003 / 2008

CONTEXT

Loudspeakers transmit vibrations to shallow trays of water. Changing frequencies generate patterns on the surface.

INTERPRETATION

A signal unfolding in time creates a spatial form. Water actively shapes the result through its own physical properties.

Alvin Lucier

Music for Solo Performer



1965 / Live electronics and percussion

Performance-video thumbnail. Recording date unconfirmed.

Source

Music for Solo Performer

Alvin Lucier / 1965

CONTEXT

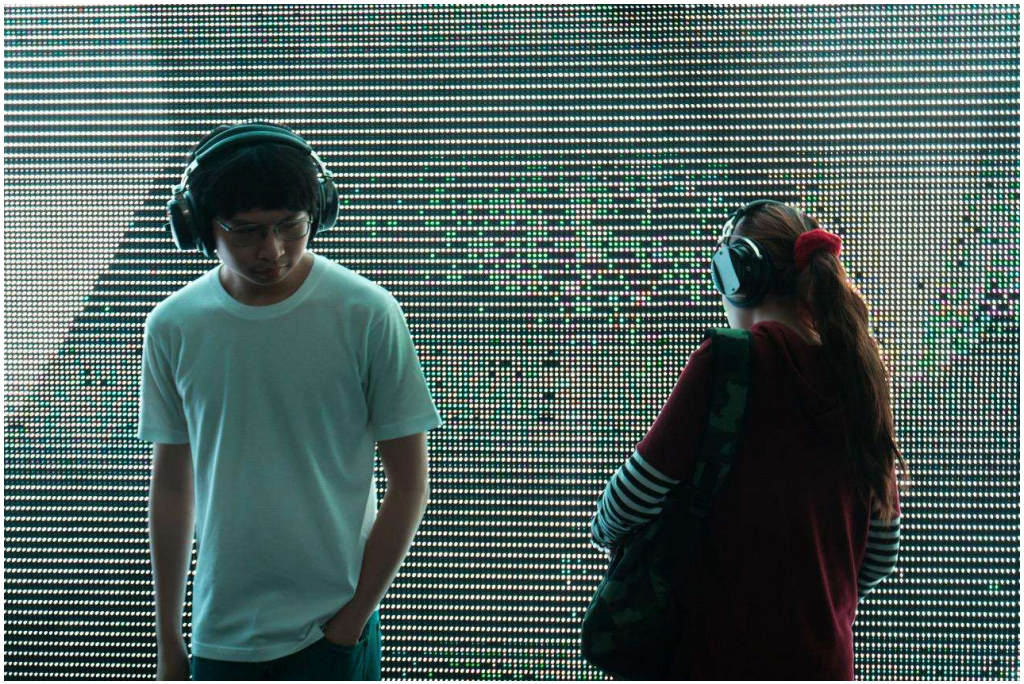
Amplified EEG activity feeds loudspeakers coupled to percussion instruments. Lucier remains largely still while sound develops around him.

INTERPRETATION

Bodily activity, electronics and resonance form a causal chain. The work uses brain signals without decoding the content of thought.

Christina Kubisch

Electrical Walks



Since 2003 / Participatory sound art

Documentation from Christina Kubisch's official work page.

Source

Electrical Walks

Christina Kubisch / Since 2003

CONTEXT

Special induction headphones convert electromagnetic fields into audible signals. Walking and turning the head change what participants hear.

INTERPRETATION

Technical mediation reveals an unfamiliar layer of the city. Electromagnetic activity becomes audible through a device and an act of exploration.

Julius Popp

bit.fall



Project begun 2001 / Computer-controlled water installation

Photo: François Doury. Courtesy Jocelyn Wolff and Nächst St. Stephan. Source: OBORO.

Source

bit.fall

Julius Popp / Project begun 2001

CONTEXT

Precisely timed valves release droplets that briefly form words. Some versions select words from internet news feeds.

INTERPRETATION

Information becomes legible in a fleeting material carrier. The work extends the lecture beyond sound to the physical appearance and disappearance of data.

Ralf Baecker

Irrational Computing



2011 / Electronic and electroacoustic installation

Installation at Schering Stiftung, Berlin, 2011. Source: Ralf Baecker.

Source

Irrational Computing

Ralf Baecker / 2011

CONTEXT

Five connected modules use the electrical and mechanical properties of crystals and minerals. Light and amplified vibrations expose material processes.

INTERPRETATION

Computation depends on matter and energy. The installation opens a discussion of AI's physical basis, while remaining an artistic inquiry into signal processing.

Cod.Act: Michel and André Décosterd

Pendulum Choir



2011 / Kinetic choral performance

Documentation photograph from the official Cod.Act work page.

Source

Pendulum Choir

Cod.Act: Michel and André Décosterd / 2011

CONTEXT

Nine singers perform on platforms moved by 18 hydraulic cylinders. Tilting bodies, gravity and coordinated voices become compositional elements.

INTERPRETATION

Collective sound depends on breath, posture and technical coordination. Does the machine support the choir, impose an order on it, or do both?

Paul DeMarinis

Tongues of Fire



2004 / Photographic traces of speech

Work detail from The Iowa Review Web, 2006 archive. Low-resolution source.

Source

Tongues of Fire

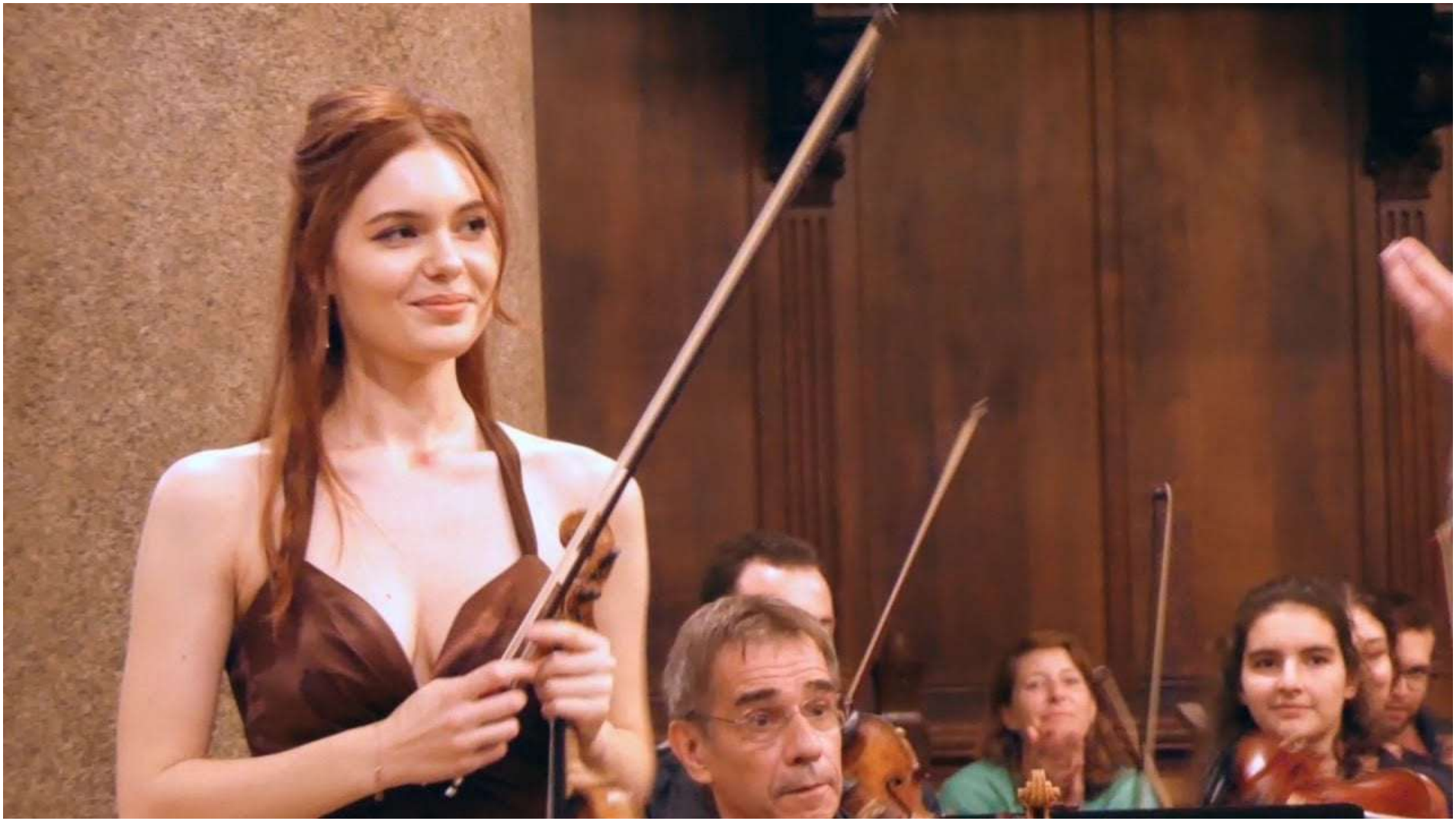
Paul DeMarinis / 2004

CONTEXT

Speech modulates a flame. A slit-scan camera records its variations on photographic film, drawing on nineteenth-century manometric flame devices.

INTERPRETATION

Speaking becomes vibration, flame and inscription. Each transformation requires a technical arrangement that shapes what a voice leaves behind.



Lucie Cointet · Orchestre La Fosse Ô Lyon · Samuel Fernandez · Lyon · 26:00



Seraphic Fire and the Sebastians · Patrick Dupré Quigley · New York, 17 February 2016 · 3:18



Manchester Collective · Tung Auditorium, Liverpool, September 2023 · 10:48