

Τμήμα Τεχνών Ήχου και Εικόνας, Ιόνιο Πανεπιστήμιο

ΠΜΣ: Οπτικοακουστικές Τέχνες στην Ψηφιακή Εποχή

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blah /blɑː/

INFORMAL

noun

1. blah (uncountable, informal) Nonsense; drivel; idle; meaningless talk

ΕΥΧΑΡΙΣΤΙΕΣ

Με την ολοκλήρωση της Διπλωματικής μου εργασίας, θα ήθελα να ευχαριστήσω τον επιβλέποντα καθηγητή μου, Άγγελο Φλώρο, για τη σταθερή στήριξη της πορείας μου και τη συνεχή τροφοδότηση με υλικό για έμπνευση και στοχασμό.

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Η διπλωματική εργασία πραγματεύεται την προβληματική της γλώσσας ως κυρίαρχο μέσο εξαγωγής νοήματος, έκφρασης και επικοινωνίας και αναζητά τρόπους επαναπροσδιορισμού σε θεωρητικό και πρακτικό επίπεδο. Η διπλωματική εργασία είναι γραμμένη εξ ολοκλήρου στα αγγλικά.

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ABSTRACT

The Master's Thesis investigates the system of Language as a public material and as an analytical tool that shapes every social gravity model. It explores the relationship between language and power, language and reality.

The theoretical part consists of three sections i. Gravity ii. Air iii. Language. The main topic of research is the system of language and its functions. The other two sections function as "resemblance beyond appearance" correlations or as the two opposite poles I navigate in order to understand.

The artistic part aims to turn the attention from the language as a structural system, to the nonsensical vocality: the primary body of every linguistic signification. And to observe the phenomenon of the speaking subject free from linguistic conventions.

MAIN IDEA

As a terrestrial being, I experience the Earth through my own corporeality. Gravity is the main source of my identity and shapes the way I construct the world and myself.

The same does language - the arbitrary system through which I express myself, extract meaning, give myself an identity, interact with my fellow human beings and shape my reality. Gravity and language are the most present concepts of force(power) that I experience as physical and social materiality. One belongs to physics and the other to metaphysics - both predominantly dominant.

The attraction of the earth prevents the mysterious universe from swallowing me and creates the frame in which I exist. Language does the same by offering the ontological framework through which I distribute and categorize this enormous continuum which I call reality but at the same time remains an arbitrary conventional system which is a derivative from its own self.

Air is the main element of speech, but also the element that encompasses its own negation and shapes my relationship to the absent. It functions as a means by which thought becomes a voice and acquires its immaterial materiality or as the interval between gravity and antigravity, logic and nonsense, and here opens the discussion of what makes a subject and what makes an object.

According to Michel Serres, the noise of the vocal expression that drives the mouth is suppressed by its linguistic functions. The social and linguistic structure of language comes to tune the mouth, locating it in a grammar of expressions, which is mainly associated with the function of speech.

Gilles Deleuze in the "Manifesto of Nonsense" in 1960 presented the case of

nonsense as the ultimate being of language, reaching the same conclusion as many other thinkers. Russian Futurism, Dadaism, early Avant Garde, Postmodernism, Post-structuralism, etc. insisted on finding ways to liberate language from the structures of preconceived meaning or even eliminate, totally, every linguistic sense.

What they all suggest is to take a closer look to the nonsensical vocality, the primary body of every linguistic signification, the messy basis of the wording, the noise underneath the speech. But this is a process that emboldens one in negotiating the intensities of being a subject and perhaps the approach of the speaking subject requires a deeper creativity and a certain amount of playfulness and lightness in order to enable new types of reflection and understanding.

PART I

RESEARCH QUESTION

The thesis intends to explore the three dimensions of language (empirical consciousness): meaning - communication - expression. The inquiry of the research question uses as a reference point the binary structures of the linguistic sign (signifier - signified) and the functions of that sign and then studies to what extent these binary structures are present in the other two dimensions: communication and expression. In other words, the master thesis investigates under which conditions (conventions) I perceive reality, I interact with the others and I express myself and what is the degree of my personal freedom.

THEORETICAL AND CONCEPTUAL RESEARCH

I. ABOUT GRAVITY and levitation

“Gravitation, physical, psychic and spiritual-occupies a central place as a regulating factor, in the solar system, in the system of the atom, in the biological cell, in the biological organism, in the mechanism of memory, in the association of ideas, in the relationship of sexes in the social organism, in the formation of communities according to way of life, doctrine and ideal, and lastly in the process of biological, psychic and spiritual evolution, where a center of gravity -or universal prototype as the final cause -is at work across the ages, just as the sun, in so far it is the center of gravity in our planetary system, operates across space.

The whole world manifests itself to us as comprehensive system of gravitation constituting a number of particular gravitational systems-such as atoms, cells, organisms, planets, individuals, communities and hierarchies. Each one of us is places in the cosmic gravitational system which determines our freedom i.e. what we are able and not able to do.” (Anonymous, 1985, pp. 306)

St. Joseph of Cupertino (1603–1663) was an Italian saint who flew high in the air or hovered just above the ground whilst in mystical ecstasy. He was said to have

been remarkably unclever, but prone to miraculous levitation and intense ecstatic visions that left him gaping.

The floating, light and ethereal body is an idea found in most religions, and the wish to levitate akin to a desire to rise above the physical, whilst still inhabiting an earthly body. The idea of levitation was particularly prominent in the Victorian era when it became conflated with Spiritualism and psychic phenomena such as poltergeists. In the Victorian era is nearly always a woman floating, mysteriously under the control of a man. 'Transported Shiver of Bodies', finds a way of thinking through the most massive Victorian thought-experiment with air, in its long preoccupation with the idea of the ether. (Connor, 2010)

Geotropism is a Botanic term that designates growth in response to gravity. Roots have positive geotropism because they grow in the same direction of gravitational forces (i.e. down). Stems on the other hand have negative geotropism, as they grow against gravity (i.e. up). The term gravitropism in art underscores the fact that gravity plays a fundamental role in the forms we are able to create on Earth, and that forms created in zero gravity to be experienced in the same environment might be radically different. (Kac, 2003)

Wikipedia says that Gravity (from Latin *gravitas*, meaning 'weight'), or gravitation, is a natural phenomenon by which all things with mass or energy—including planets, stars, galaxies, and even light—are brought toward (or gravitate toward) one another.

Gravity is most accurately described by the general theory of relativity (proposed by Albert Einstein in 1915) which describes gravity not as a force, but as a consequence of the curvature of spacetime caused by the uneven distribution of mass. The most extreme example of this curvature of spacetime is a black hole, from which nothing—not even light—can escape once past the black hole's event horizon. (Wikipedia, 2020)

However, for most applications, gravity is well approximated by Newton's law of universal gravitation, which describes gravity as a force which causes two bodies to be attracted to each other, with the force proportional to the product of their masses and inversely proportional to the square of the distance between them. Humans have always met huge obstacles when trying to experience three-dimensionality in full. Flusser in his book *Natural:mente* remarks that the old dream of flying like a bird nurtured by our ancestors were equivalent to "seeing the world from above and overcome unconquerable obstacles. (Flusser, 2013)

However, the dream of flying like a bird is charged with another desire that our ancestors sensed but not in a clear and distinctly manner: to surpassing two-dimensionality. By and large, the fact that we are held prisoners of two-dimensionality is not acknowledged. We have the illusion that our movements are carried out three-dimensionally in space.

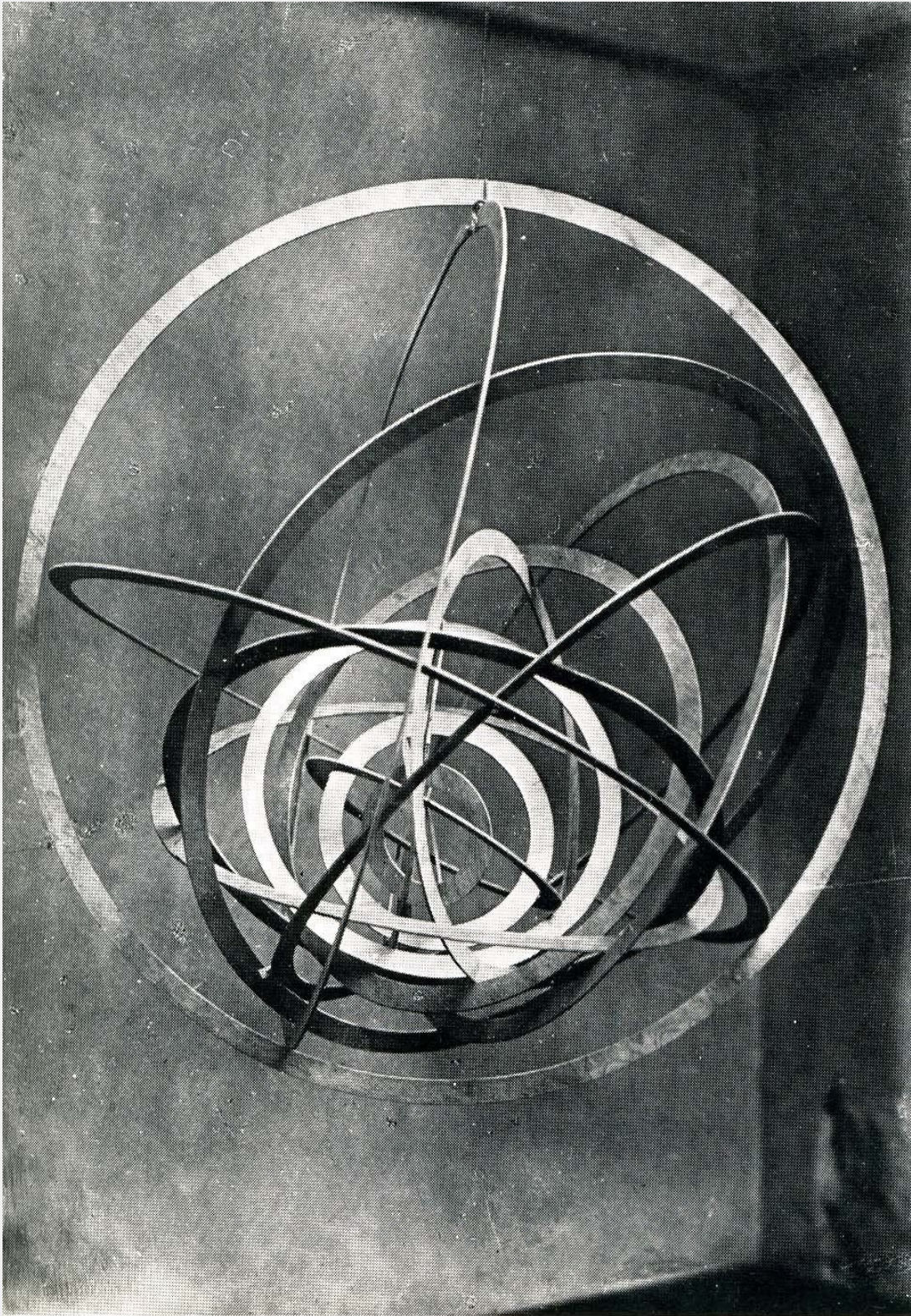
Actually, however, our earthling status dooms us to the plane (the surface of the Earth). Only our hands allow us to move into the third dimension. To fly like a bird is to utilize the entire body as if it were a hand, to move freely in all directions in space. (Ramiro, 2003)

On the ground, despite the numerous operations to which the aesthetics of three-dimensionality has been subjected in the hands of artists, the object remained for a long time confined to its existence on a plane. For example, in the first half of the 20th century, the remarkable U.S. artist Alexander Calder transferred to the ceiling the problematic of the support (the plane base) of his sculptures: determined a point on the ceiling from which he suspended his mobiles, like Russian artist Rodchenko had done in the 1920s. (Ramiro, 2003)

Alexander Cadler and his Mobiles



Bettmann Archive / Getty Images



Alexander Rodchenko, Hanging Sculpture, 1920

The idea of suspension was even more profound in the radical experimentations of Stelarc where the object of suspension was his own body. Suspension is a counter gravity zero from another emergence where the idea of reaching three dimensionality becomes -materializing the unthinkable where the vulnerable body flesh transforms into an alien figure. "To be suspended is to be in between different states, to be neither the one nor the other". (Stelarc, 2020)

As we have learned in physics, a body's weight depends on the existence of another body that attracts it. According to Dr. Carl du Prel, our language masks this attraction by "ascribing to a rock the source of the weight that is extrinsic to it." The word weight designates a relation between two bodies rather than the nature of either body.

Arthur Clark wrote, "We know so little about gravitation that we are not even sure whether it propagates in waves at a definite speed - like radio or light waves - or whether it is granted. Force of gravity seems to be completely different from other forces, which are generated in diverse manners and freely convertible. Actually, most contemporary technology is based on these conversions: from heat to electric power, from electric power to light, and so forth. However, there is no way we can generate gravity." The quest for the control of force of gravity is still viewed with scepticism in certain scientific environments. Dreams such as those of a gravitater seem to occur more often in sci-fi film, comics, and literature than in the reality, propelled by combustion engines. (Ramiro, 2003)



Stelarc (1980), "Sitting/Swaying: Event for Rock Suspension"

In physics, the quantity of matter in a body is measured by its inertia. Mass determines the acceleration produced in a body by a given force acting on it, the acceleration being inversely proportional to the mass of the body. The mass also determines the force exerted on a body by gravity on Earth. Einstein proved that the force of gravity and acceleration are in fact the same. If the force of acceleration neutralizes the force of gravity, bodies tend to change motion: they float in the air, or they levitate. The phenomenon, which relates to the body condition, is called levitation; from the perspective of physics, it is nothing but zero gravity.

Astronauts undergo lengthy training in zero gravity, to develop new references for orientation in space and to learn how to have full control of their bodies. Physical activity in zero gravity has critical importance for the maintenance of our bone framework, as we know it under the Earth's gravitational attraction. In the absence of muscle exercise, the human body tends to become a ball of flesh filled with water in the lightness of the void.

In 1960 Yves Klein made the famous photograph “Leap into the void” that shows him jumping off the roof into the air.

In 2000 the same radical gesture of jumping/falling off a roof, is referred to as ‘going aerial’, as one of the residents of the Hotel calls it, in the Wim Wenders film, *The Million Dollar Hotel*. In short, the shift from modernism to informationalism is expressed in the move from the ‘leap into the void’ to ‘going aerial’.

The later case enables us to receive and transmit airborne data that were previously non-accessible due to lack of technology and, more importantly, due to lack of awareness of air – or, in Irigaryan terms, because of ‘forgetting air’. This

relatively unconstrained flow of data in the physical air space works as inspiration for the radical ungrounding of bodies and objects, understood both metaphorically and physically.

But the fascination with lightness and the fantasy of becoming weightless, “the wild passion of letting yourself be transported by wind, by burning heat and by cold space”, as Serres once observed, has also changed in specificity along with the move away from modernism. (Bakke, 2006)

This new ungrounding force is not a matter of simply denying the physicality of the body or applying some mysterious counter-gravity void effect. It is rather a matter of a new approach to the world – as Italo Calvino suggests, a way of ‘look[ing] at the world from a different perspective, with a different logic and with fresh methods of cognition and verification’. It is not, of course, that the physicality of the gravitational pull can now be overcome. (Calvino, 1996)

Izzy, the main character in Wenders’ film, unlike Klein, goes into the air but instead of disappearing into the abstract void (like Klein), passes straight through and ends up dead on the ground. Paul Virilio rightly notices that falling is not a metaphor. Even air itself does not escape the force of gravity and revolves with the planet as do human and nonhuman animals, plants and all non-organic matter. As a consequence, one of the crucial principles of traditional Western geo-log is verticality – a verticality derived from the omnipresent experience of falling. But air that is pulled by gravity does not fall the way solid objects do – the objects are defined as forms whereas air always remains formless.

As objects fall to(ward) the ground, they fall through air but are unaffected by it. As such, the invisible and traceless air does not really play a role in the cultural economy of falling. Virilio points out that falling is our primary and most common experience; even walking is a process of falling from one leg to the other.

(Virilio, 1994) This physical motion of falling, so strictly determined by the force of gravity, has its extension in a specific 'spirit of gravity' that shapes the way we mentally construct our world and selves.

Even the moral order is sensitive to gravity in that the core of Christian belief is based on the Fall, which marks the beginning of our existence in the world as recorded in the story of Genesis. The first woman and man 'fall into reality', Virilio points out, and their corporeality is an actual fall as well. Hence, 'the movement of falling is global, gravity is everywhere'.

It would be almost impossible to overestimate how deeply the notions of gravity, and of verticality as well, have influenced culture as it has evolved on the Earth's surface. We live on a specific planet with a specific force of gravity that shapes the conditions of our existence; in other conditions, life would have been completely different, our vision of the world would have been completely different.

Virilio seems to share these ideas with Maurice Merleau Ponty and Edmund Husserl, who posit that we are all terrestrial beings experiencing the Earth by our corporeality as some kind of primary relation. (Virilio, 1994)

John Rajchman in his comments on Husserl's geology writes that the Earth, in its original meaning, doesn't move at all; it is still in an absolute way, prior to all relative rest or motion. It is as if we carry the Earth Ground around with us wherever we go and whatever we do. For even when all the parts of our body are in motion, our flesh remains tied to it; our incarnation supposes it. (Rajchman, 1998) Unlike Virilio and the traditional phenomenological geology of air, which claims that gravity is a primary source of our identity as terrestrials, that is, women and men of the earth's gravity, not of the moon's gravity or of who knows what other planet's gravity, Rajchman calls for a new geology where the earth is no longer seen as

what anchors or grounds us, but as what releases in the midst of our multiple material manners of being other light, dynamic spaces. (Virilio, 1997)

According to Klein's visionary pneumatic architecture, the office of the roof would be performed by a layer of compressed air that would deflect dust and rainfall. His idea was to create a state of planetary pneumatic bliss, which would conduct human beings to a stage of universal levitation. Banai (2014) As he promised in a speech in Düsseldorf: "We will become aerial men, we will experience the force of attraction upward, toward space, toward nowhere and everywhere at the same time; the force of earthly attraction thus mastered, we will literally levitate in total physical and spiritual freedom." (Van Stralen, 2020)

Gravity is indeed one of the major air conditioning factors not only holding the atmosphere tightly around the planet but also determining the way we think. Bakke (2007) People are mainly fascinated by weightlessness due to its effect on the human body, its movements and its perception. In weightlessness there is no up and down; that is, no predetermined point or plane of reference. All persons have to recreate and redefine their own system. The movement, once started, flows in an endless continuity and fluidity.

Touching any surface just means to be repelled by it. There is no possibility of long-term contact unless through grabbing or attaching in some way or other. The loss of gravity brings in a loss of perception of one's boundaries. (Bakke, 2007)

Since the gravitational constant (g) is not constant, not only because earth is not a perfect sphere but also the values are constantly changing.

Between 1973 and 2010, the lowest average value of G was 6.6659, and the highest 6.734, a 1.1 percent difference. Gravity affects the way we perceive reality - thinking in the north pole is different than thinking in Greece and thinking now is not the same as thinking tomorrow.

A non gravitational thought floats like an astronaut in the outer space. Thinking itself becomes a round heap of air, a mass of chaotic disintegrated accelerations and the ungrounding of thinking equals a disentanglement of thought from the attraction force of the earth and its re-emergence into new twisted gravities. (Popa, 2018)

Everything grows by means of its own negation as the ungrounding of thinking is careless intuition of the medium -a thought that thinks through me and in spite of me. The unthinkable is embedded in the deep archeology of the thought itself, the same as antigravity is embedded in the deep archeology of gravity, and unfolds its countless proofs of contradictions -nothing is more real than the state of suspension, both horizontal and vertical.

II. ABOUT AIR

In traditional understandings, the air was ubiquitous but essentially plural. It is perhaps for this reason that the air has not been conceptualised as the other elements have in many cultures and systems of thought.

Hebrew had no single, all-encompassing word for 'air', in all its aspects. In this it resembles Sumerian. Although there is a Sumerian god of the air, Enlil, there is no term for the air at rest in Sumerian, or in Akkadian.

Air is not to be found among the elements in the earliest Indian texts as well; the Chandogya Upanishad (eighth or ninth century bce) limited the elements to three: fire (agni), water (ap) and earth (prithivi). Nor does air feature among the five elements, wood, fire, earth, metal and water, discriminated by classic Chinese texts such as the Tao Te Ching (sixth century bce).

The air was clearly identified as an element by pre-Socratic philosophers. Indeed, Anaximenes (sixth century bce) made it the origin out of which all matter was made.

Nevertheless, there was in Greek thought a strong tendency to see this as multiple rather than singular in form. Indeed, its conception of the air was, as it were, distributed between two words: the aether, the realm of brightness above the clouds, and aer, the dim, moist atmosphere below them. The air's essence is to be dissimulated into its aspects, accidents, and appearances – as breath, wind, height, space, transparency, lightness, light. (*Connor, 2010*)

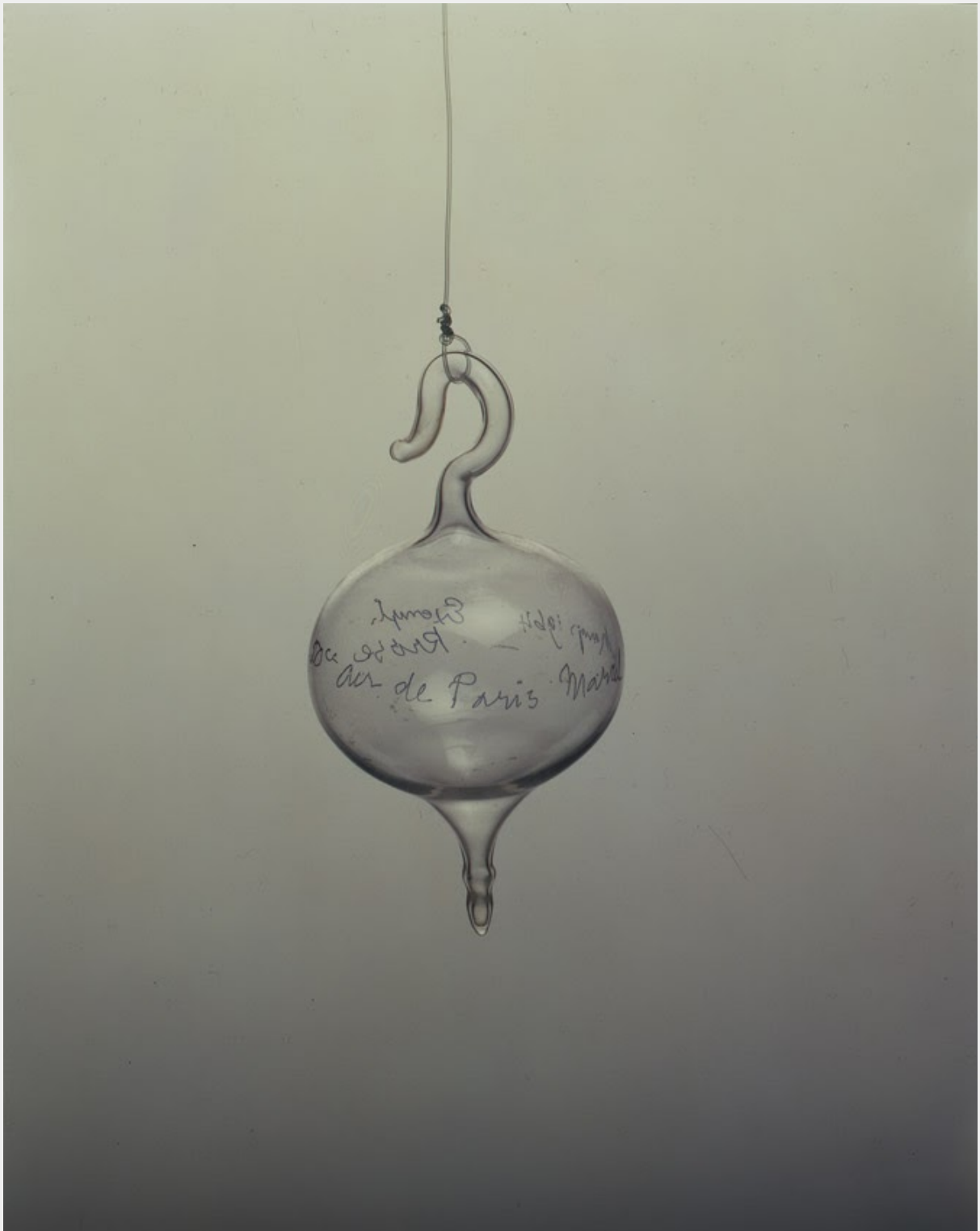
The air is unique among the elements in having this affinity with nothingness, in signifying the being of non-being, the matter of the immaterial. It encompasses its own negation, indeed perhaps even negativity itself. (*Connor, 2010*)

For more than a century it has struggled against the idolatry or enchantment of objects, preferring processes, especially vanishing, decomposition or evaporation to the precipitation of forms. Air has often been the carrier of this immaterialism.

Perhaps the first work in this tradition is Marcel Duchamp's 50cc of Paris Air 1919, a glass phial which he made for his friend Walter Arensberg, buying it from a pharmacist, after asking the chemist to pour away the liquid it contained and re-sealing it. In this work, both the container and the air inside it is a readymade. The gesture of emptying out the original contents of the flask substitutes nothingness for the original commodity on sale in the shop, a lesson insisted on in the parody of consumer choice offered by the designation "Paris Air", as though its place of origin gave it a particular value or distinctiveness, in the same way as eau de cologne.

So perhaps the air is not so much a readymade as a ready-to-hand emblem of unmaking. Because what the flask contains is absolutely arbitrary, the air here bringing forward the idea of not being there and, by extension, art's capacity to summon and sustain this condition of the not-there, the next-to-nothing.

If air is, as the seventeenth-century Irish scientist Robert Boyle put it, the "next Degree to nothing", then art aspires to insinuate itself into that differentiating crack. For the ability not only to work with air, but also to identify with it, gives warrant to the claim that if art can even be nothing, then it can be anything. Art, like air, consists of nothing in particular; it has no consistency with itself or anything else. Of course, this is also the thing that secures the distinctiveness of art. Everything else is stuck with the miserable finitude of having to be something in particular.



Marcel Duchamp, 50cc of Paris Air 1919

Luce Irigaray maintains that 'air does not show itself. As such, it escapes appearing as (a) being. (*Irigaray, 1995*) It allows itself to be forgotten even by the perceptual ability of the nose. Except in cases where human activity has fabricated the air, for example Ann Veronica Janssens' mist sculptures conceptually overlap with Haque's architecture-as-software and Perrin's 'air architecture', but unlike their pieces, hers explore air visually. Using mist Janssens 'fabricates the air', bringing invisibility into the realm of the visible where dense and odourless fog offers the solution for the eyes trying to observe air.

If we were constantly aware of what we breathe in and breathe out, we would never be able to get round to anything. The human condition is therefore one that allows us to easily forget what is most fundamental to it. Paradoxically, it is air's ubiquitous presence that becomes an absence. Yet it is this absence that renders possible the presence of all other things. Irigaray's reflections about air are profoundly polemical. She criticises Western philosophy for not having been able to theorise what is absolutely pivotal in our lives. Solid ground is what has been most interesting for philosophers. Human beings are from the earth; they are, quite literally, earthlings. For most philosophers, earth became alluring because it seemed to be relatively stable. Even Heidegger, who emphasised that being (*dasein*) should be seen as a process rather than a status quo, could not resist nostalgic feelings for the earth. Irigaray explains this by pointing out that air differs from earth in that it is volatile, flowing, elusive. In our culture, air, important as it may be, therefore has negative connotations. We may, for example, consider well-known expressions such as 'airs and graces', 'to put on airs', 'to give oneself airs' and so on. Our culture prefers solid ground. (*Irigaray, 1995*)

Michel Serres notes that the system's 'matter' has changed 'phase', at least since Bergson. It's more liquid than solid, more airlike than liquid, more informational than material. The global is fleeing towards the fragile, the weightless, the living, the breathing.

in the third volume of his philosophical trilogy *Sphären*, entitled *Schäume* (Foams) Peter Sloterdijk has echoed some of these arguments. Discussing the work in an interview, he declared that all previous natural languages, including theoretical discourse, were developed for a world of weight and solid substances. They are thus incapable of expressing the experiences of a world of lightness and relations. (Sloterdijk, 2011) Because of their Marxist heritage, critical theorists succumb to the realistic temptation of interpreting the light as appearance and the heavy as essence. (Connor, 2010)

Human history visibly moves in the direction of softness, lightness and volatility, Michel Serres has also argued that Heidegger's "being-there" (*dasein*:german) has always been more essentially air than earth. In an interview of 1995, he said that: 'we are the *dasein* in the sky, not in the land. Do you see what I mean? We are wandering. We are nomads. This is not a new state of things. It is a very ancient state of things. I think the *dasein* is in the atmosphere.'

Indeed, the air has often carried the idea of the infinite, the illimitable, the transcendent. This notion depends upon a sense of the air not as an element, or as a substance, but as a dimension. (Connor, 2010)

The dimensionality of air is enlarged in the work of Gaston Bachelard and Luce Irigaray, the two writers who have most extensively considered the role of the air in the poetic and philosophical imagination. For both these writers, the air has the meaning of infinitude. For Bachelard, the air stands for the lightness and freedom of aspiration; it is really a metonymy for the power of flight that takes place

through it Nietzsche, to whom Bachelard devotes a whole chapter, is the airiest philosopher, because of his love of height and eminence, of the dimension of the über, or overness.

Irigaray takes Heidegger to task for what she calls his forgetting of air, by which she means, not so much height, as width. Air means that which goes beyond. Where Bachelard finds in poetic dreams of air an identification with the element that promises escape and enlargement (air means the flight that takes place in and through it – air itself is flight, or in flight), Irigaray emphasises the transcendence of air, which must always exceed any attempt at containment or identification – an identification with air that would be accessory to an identification of it. Air is not a place, or a substance for Bachelard and Irigaray: it is a direction, an expansion, a multivectorial potential. (Connor, 2010)

Scott Snibbe's interactive sculptures from the Breath series direct our focus to the impact of the individual respiratory activity, translating and reflecting it back to the observer or translocating it and transforming to a greater extent. Human breath becomes the air-wind of the environment posing a question about the existence of such a distinction in the first place. What, then, is really individual in the flow of a single breath? Marcia Tanner in her commentary on Snibbe's work notices that his Mirror is also an 'analogue for the magnified impacts of even our smallest actions on our environment' which, perhaps, makes breathing the most ecstatic aspect of the realm of the mundane, as our bodily airports are always in touch with something as large-scale as the atmosphere.

This openness prevents bodies from defining their boundaries and assuming final shapes, within an air that continuously offers itself as other. And at a tempo of transformation that is too quick for reason, consciousness, and for any means human can master. At least in his present mode of presence. The animal that is ecstatic to himself.

The changing pattern of breathing is perceived not only as information about the general physical condition of the animal and human body but also about the emotional state, or even, in the case of human beings, about spiritual development.

Georgios T. Halkias in his article 'Between breaths' considers respiratory related beliefs and techniques that are closely associated with religious, philosophical and medical concerns and practices observed in cross-cultural perspective. The power of breathing that reveals itself in the universally known practices such as praying or blowing sacred instruments is particularly elevated in Indian and Indo-Tibetan Buddhism. Moreover, as Halkias observes, the 'experience of breathing signifies primarily a meeting with ultimate reality: when one trains with breath one becomes conscious of the Self (atman), or penetrates into the very essence of life and the cosmic elements, or last, between breaths may come to recognise a subtle sensibility noted in the heart that transcends it all'. Our bodily and mental existence is conditioned by the necessity of breathing, by the rhythm of breathing that influences perception and is always correlated with our emotional shape and by the anticipation of the last breath. In the calm states of mind in the stable and favourable environmental conditions or in the spasmodic gasps of rage, orgasm or a high altitude environment, we breathe for our lives whatever forms they may assume. (*Bakke, 2007*)

Breathing then is ecstatic in the sense that it allows us to participate in something bigger than ourselves. It keeps us necessarily open to what is more than we can confront, perhaps more than we can process. However, this sequence of infinite openings and closings of rib cages, or perhaps individual breaths, may extend in all possible modes and directions bringing up the idea of Leibniz's world where 'each portion of matter may be conceived as like a garden full of plants and like a pond full of fish. But each branch of every plant, each member of every animal,

each drop of its liquid parts is also some such garden or pond'. Therefore, our own breath is always a part of some greater exhale as much as it contains infinite sequences of other breaths, or rather, countless breaths of others.



Pablo Reinoso, La Parole 1998

An abysmal aspect of breathing architecture is explored by Pablo Reinoso, but his inflatables, creating mirror illusory infinity, are actually enclosed spaces that resemble air bubbles.

As Laurie Hurwitz points out, 'the inside is magical: you're plunged into an abyss, a shimmering, silvery pool of light; the floating, detached head, drowning in the distance, is actually your own reflection in a mirror'. *Le cabinet du dr. Lacan*, *La parole* and *L'observé* are specifically air conditioned interiors with a restricted access; as freestanding structures they can also be viewed from the outside.

Although the perspectives of the (inside) users of these spaces and the (outside) viewers are very different, the experience of a certain tension is the same for both because, as Hurwitz notices, these 'inflatables create a sense of uneasiness, putting the viewer on permanent alert, as if to await the moment they might leak, deflate, or explode'. People within the bubbles participate in the double airborne communication process, they breathe 'the same' air and as speech conducts emotions, perhaps they create extreme (air) conditions for themselves. (*Bakke, 2007*) There is another kind of work done on and through the air that, because it is less concerned with prolonging itself in its objectless integrity, allows air and art to compound in the advent of objects, that's the inflatable. In comparison with the ethereal poiesis of the art of the open air, the rhetoric of the inflatable associates it with ironic and bathetic corporeality. The inflatable object is fragile, delicate, but also ridiculous, always on the point of abject eruption and collapse.

Air is paradoxical, because it encompasses so many opposites and antinomies. The real air is, so to speak, always accompanied by an ideal or phantasmal air. No other element is divided in this way. Air is the thing that is nothing, the unbeing that

is. As such, it is not just next degree to nothing, but next door to the peculiar kind of nothing that is the space of thought.

The writer Joseph Conrad wrote in a letter of 29 September 1898 to Edward Garnett: The secret of the universe is the existence of horizontal waves whose varied vibrations are at the bottom of all states of consciousness. [Matter is] is only that thing of inconceivable tenuity through which the various vibrations of waves (electricity, heat, sound, light, etc.) are propagated, thus giving birth to our sensations – then emotion – then thought.

Conrad concluded his reflections on waves with the statement that ‘there is no space, time, matter, mind as vulgarly understood, there is only the eternal something that waves and an eternal force that causes the waves’.

The last century the title of an ether, among the constituents of the universe, was authentically established in modern physics. Ether turns out to be the absolute frame of reference and the absolute absence of all absolutes. (*Connor, 2010*)

Air forms our relation to the absent, and is the palpable form of absence itself, means that it is associated not just with divinity and the demonic, but also with death. In Greek mythology, the god Hermes was the conductor of the souls in the after life and also the messenger of the god and the only one who could move between the three cosmic levels (Olympus, land of humans and underworld).

Hermes is the father of orators, a musician, a master of words, the noise, and the wind. He takes and gives nothing in exchange, or rather, gives words, noise, air. (*Serres, 1982*)

That trickster god was considered by the Stoic philosophers as the inventor of language. In the same way language forms our relation to the absent and therefore imagination and force. We represent our thoughts to ourselves through internal and external speech. Spoken language relies on human physical ability to produce sound, which is a longitudinal wave propagated through the air at a frequency capable of vibrating the ear drum.

We find our own image in this mediate matter (mediated and mediating), not just because we communicate through our (largely airborne) media, but because we are the throughput of those mediations. Getting outside ourselves, in the ultimate, ecstatic form of what Peter Sloterdijk calls 'explicitation' (Schäume, 87), we recognise and construct our immersion and thus, leaving and resuming it at once, we 'immerge' with the world, emerge into a knowledge of our immersion, in which we are both inside and outside our previously implicit relation and inside and outside our knowledge of it. (*Connor, 2010*)

It is necessary in the vocal communication process as speech production requires specific amounts of exhaled air depending on the intended intensity of the produced sound.

The presentation of Bable.lab by Nikolaus Gansterer and Constantin Luser, which launches the first chapter, brings up the complexity of speech-breath relations in an artwork set up as a 'test' designed for multiple air users. The shared air space is also a space of exchange, the unseen cultures – actually the oral flora of our breaths. In conversation we exchange not only ideas but also biological material specific to the person and the moment of exhalation. But even exhaled air is really never 'used up' and useless since the waste of the human and non-human animals respiratory cycles is useful for plants.

This symbiotic relation is monitored and translated by a small robot Grower also designed by Raaf. Constant communication between the involuntarily breathing bodies of the visitors in the exhibition space together with the data processing machine establishes a hybrid connection of the organic and the inorganic elements that simulate the living processes of yet another entity – the plant. Thus, according to systematic definition, life is self-organising and self-producing (autopoietic), which does not exclude cellular automata, neural networks, artificial intelligence, and artificial life. (*Bakke, 2007*)

Bable.lab generates an analogue retranslation of everyday communication experiences as well their medial representations (mailbox, chat room, talk show,...). By incorporating speech breath and the volume of air used during a communication process, speech takes up a position beyond semiotics. A complex field of power relations – in the constant battle to gain temporary ‘air domination’ – is made apprehensible. (*Bakke, 2007*)



Schematic view of *Bable.lab*'s mode of operation: the visualisation of power relations with analogue means. Not the individuals themselves, but the discursive space between them is the matter of enquiry.

Air is neither on the side of the subject nor of the object. It has neither objecthood nor essence. It has no objecthood because it has no single form of being, manifesting itself in a multitude, and never less than a multitude, of traces and effects. But these appearances are not the secondary expression of an essence any more than they are the properties of an object.

The air is impression without presence. As art has sought to expand infinitely the range of its applications and operations, it has also sought to assume what might be called the illocative pull of the air away from the particularity of this or that place, its wish to propagate into everything.

Much air art can trace its lineage to the Dimensionist Manifesto, published in Paris in 1936 in the form of a single-page insert in the magazine *Revue N+1* by the Hungarian poet Károly Sirató and signed by Arp, Delaunay, Duchamp, Moholy-Nagy, Picabia, Kandinsky and others.

This manifesto aimed to extend art into all the available dimensions of space, in the interests of “Cosmic Art Vaporisation of Sculpture”, and the requirement that “rigid matter is abolished and replaced by gazed materials”. Air offers art two forms of being and becoming. There is first of all the annihilating dream of air as the ultimate refinement, the transcendental promise of matter subtilised to thin infinitude.

But, after barely 300 years, the materiality, and therefore the finitude of the air has become unignorable, even as it has taught us that there are many more kinds of object, and ways of being an object, than we might have thought. Air is exchanging its ulteriority for exteriority. Instead of being the embodiment of a world beyond objects and bodies, air has become the mediated arena of the object. (Connor, 2010)

Air is the mediated arena of the physical objects to the immaterial world and the mediated arena of thought. Thought through air gains its immaterial materiality

and becomes vocal expression. The subtle force of every linguistic exhalation is air.

III. ABOUT LANGUAGE

There is glory for you Humpty Dumpty observes.

"I don't know what do you mean by glory" Alice said.

Humpty Dumpty smiles contemptuously.

"Of course you don't till I tell you. I mean there is a nice knock down argument for you.

"But glory doesn't mean nice knock down argument" Alice objected.

"When I use a word, Humpty Dumpty said:" It means just what I choose it to mean, nothing more nor less.

Alice said:" the question is whether you can make words mean so many different things"

"The question is which is to be master, that's all". (Carroll, 1871)

Order

Language is largely arbitrary and unaccountable. And as Bakhtin put it is "populated-overpopulated-with the intentions of others". (*Bakhtin, 1981*) The power of words lays on other words and so on and so forth, it is the power of intentions which is mastered through relations.

Modernity has built a semiotic cage to tame the unknown and language became a centralized institutional tool introduced in an early stage by authority figures to command obedience and produce the right types of desiring machines, as Deleuze and Guattari observe. (*Deleuze & Guattari, 1983*) Grammaticosyntactic authorities designed not to be questioned, holding tight the structures of the simplified dualities, masculine-feminine, singular-plural, subject-object, signifier-signified etc. Where the order is established through an order and the fluid structures are masked with the cut.

...and Power

A baby reacts to bodily discomfort with cries which attract the mother's attention, and later as a child learns that the expression is the essence of welfare and through that expression, it acts upon the environment to satisfy its needs. Here lies an early magical attitude towards the words and an early realization of their power. A name sufficiently often repeated can materialise the thing. (*Malinowski, 1948*) The same magical attitude is performed in most of savage societies, but in the form of a ritual. If someone asks one of the Trobrianders, the savage society in the Northeast of New Guinea, "Why is this ritual effective?" According to Malinowski,

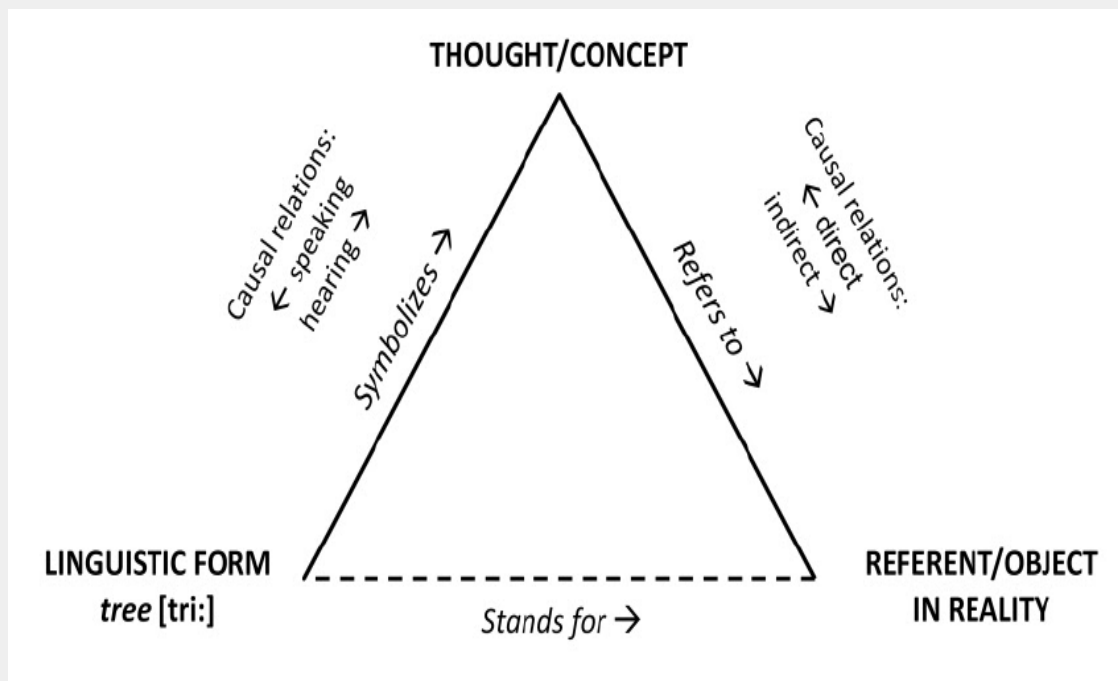
the reply takes the form of a formally expressed belief that the power is in the 'words' even though the words only become effective if uttered in a very special context of other action. (*Tambiah, 1968*)

In the beginning of Faust, Goethe poses a dilemma: whether in the beginning there was the word or the deed. Linguistic philosophy has unsuccessfully tried to solve the puzzle by saying that 'the word is a deed'.

What is interesting about Faust is that he progressed from the word, to thought, then to the notion of power, and ended with the deed.

These four terms are the ingredients of most ritual systems in which there is a complementary relation between the word and the deed, with the other two terms intervening. (*Tambiah, 1968*) The word allows one to exercise an influence over an object or an action. It acts on the thing and the thing releases the word in the human mind.

That is the linguistic model of the Triangle of Reference (Triangle of Meaning) by Ogden and Richards interpreted by Malinowski as the triangle of Ritual Acts or the Language of the Ritual Magic, based on traditional beliefs.



Triangle of Reference (1923) by Ogden and Richards.

If power is an exercise of an ontological transformation and language is one of the most realistic representations we have on the concept of force, then words are active agents of this transformation and lots of questions are to be aroused.

Language grows and develops with the advancement of thought and culture and in certain sense it even leads to this advancement. And according to Malinowski again: "the beginning of man is the beginning of articulate thought and of thought put into action". (*Malinowski, 1948*)

Nevertheless, the primitive, magical attitude towards words is responsible for a good deal in the general use and abuse of language, more especially in philosophical speculations, politics and media. Humpty Dumpty, was, in a sense, right: "the question is, which is to be master". And here Alice's statement becomes an ethical question. Can you just do anything with language? We are made to realize how deeply rooted is the belief that a word has some power over a thing,

that it participates of the nature of the thing. Label and identity merge with the signifier-signified concept and the space between is remarkably mute.

The misuse of words, based on a false analysis of their semantic function, leads to all the ontological morass in philosophy, where truth is found by spinning out meaning from the word and that is assumed receptacle.

The Burden of Sisyphus

Clearness of language stands out from an obscure background and if we carry our research far enough we will find out that language is equally uncommunicative of anything other than itself, and its meaning is inseparable from itself. (*Ponte, 1969*)

The ideal of language is immanent-transcendent symbolism, which emanates meaning in so far that it transcends itself and transcends itself in so far that it emanates meaning. Nonetheless meaning is an asymptote of being - it again and again returns to itself. It seeks its ground of being endlessly.

If we would agree that meaning is the effect of words on human minds and bodies and through these on the environmental reality as created or conceived in a given culture (Triangle of Meaning). Then, a radically different culture produces a radically different way in which language functions and this allows different perpetual possibilities.

Florin Flueras in *Unsorcery* brings the example of the Amazonians perspective of reality. (*Flueras, 2018*) For the Amazonians, there is one view and several worlds or realities; which is ontologically the opposite to our western speculations: one world - several views. You cannot step on the same river twice(Heraclitus) meaning fails to be self grounded because it is a priori ungrounded. If meaning is seen as a little

land of rational ordering and organization of our existence and not as a built up ontological

framework for the chaos that reality is; then it carries its own self defeating destiny in its own hands. Meaning performs an endless voyage in its own being. In its very being it multiplies into different worlds and then in seeking to unify its own diversity by creating the n(th) world. (Sumanta, 1986) The same voyage that Proust performs In Search of Lost Time according to Bloom's analysis in the Western Canon.

"In Search of Lost Time, Proust makes it possible in the end of the book to understand the existence of the book. On the last pages we see the hero and narrator meet up after a long course in which the one was looking for the other.

The narrator is the hero who reveals himself, the one that the hero wants in all the way to the story but he can not identify with him." (Bloom, 1994)

What we call the speaking subject here, is no longer the one or the other who speaks. It is him who discovers himself through a cyclical process of return. A snail that returns upon itself on a movement reflection of its spiraled shell. Where the being is searching for meaning with the language as his ultimate medium; the being that is searching for itself, through an expression.

If we agree that the ultimate destiny, as well as the original impulse, is a choice of being. Then language and rationality can both in their furthest possibility realise the necessity to affect this choice of being. They cannot choose for us or even explain one choice as superior to another, since this choice involves an activity of a larger, deeper and more integral selfhood which is a dark spot to rational investigations. It involves a subliminal choice of being. Language and Rationality can affect this choice of being. But since the linguistic and inter subjective word no longer

surprises us, we no longer distinguish it from the world itself, it is within a world already spoken and speaking that we think and speak. (Sumanta, 1986)

[An endless loop]

[*Faking the loop. Not through eternal return but in endless displacement. The space between is unification, where paradoxical non paradoxical dualities proliferate at any turn. Alice broke into tears when Tweedledum and Tweedledee claimed that she was nothing but a sort of a thing in Red King's dreams. The subject was displaced involuntary. The ego became a sort of thing, in Red King's dreams, which becomes exponentially every-thing. And the object tries to find its way back, to become a subject again. "First, I was dreaming of him and then he was dreaming of me that I was dreaming of him.."*

When the Ego breaks then the self confronts the abyss of nonsense.

Eternal return and the searching for meaning, needs a subject in space. But subject is the firstborn of language and it is not less arbitrary than the system itself.

In endless displacement the ego does not exist - as predominantly dominant.

Endless displacement is movement in spacetime. Needs us to become non identified spatiotemporal smugglers if we are to move in-between]

- to fake the loop -to corrupt the medium

Paradox of Sense

The child comes to a preexisting language which she cannot yet understand but because of that she is capable of hearing everything. Deleuze privileges 'the child's extreme sensitivity to phonemic distinctions'. *Deleuze (1969)* Paradoxically, it is due to the child's not yet having the whole system of language that the child is able to 'grasp that which we no longer know how to grasp in our own language' What is interesting with infants under 6–8 months of age is that they can discriminate both native and non-native consonant contrasts, but after the age of

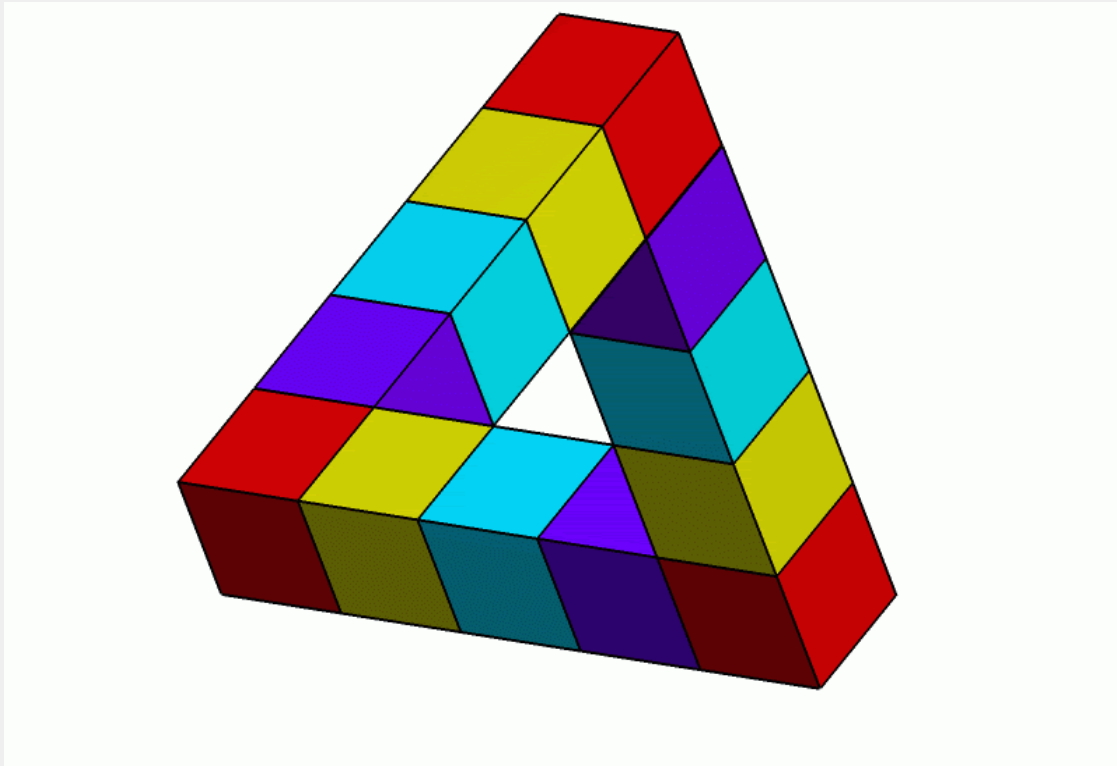
10 months they slowly lose this ability. (Best & McRoberts, 2003) Seems like abstraction takes over physicality and speech takes over sound.

Infants come to prove that we are far from perceiving an objective reality, our seeing is more like an identification or confirmation of our semantic description of what we believe is out there. [15] We see what the structure of language and society allow us to conceive, a kind of cultural-linguistic oriented, optical illusion. a pre decide illusion

Gunnar Olson writes in *Abysmal*: *"in my capacity as a human being I can never know what the lion feels when his paws touch the ground, never hear with his ears how the wind rustles the elephant grass , never see with his eyes the antelope in the waterhole, never smell its scent, never slit its throat with my teeth, never taste its blood with my licking tongue"* What I cannot sense or resonate lies on the other side, what I cannot understand, also. Gunnar Olson continues, *"it will therefore be in language where the limit can be set and what lies outside of the limit will simply be nonsense"* (Olson, 2007)

Nonsense is not the reality of the thing but whatever name I give to everything that does not correspond to the sociolinguistic optical illusion, that my consciousness is perceiving and convinced for, whatever name I give to the unknown.

The artist Oscar Reutersvärd was the first to conceptualize the Penrose Triangle before it was devised and popularized in the 50s by the psychiatrist Lionel Penrose and his son, mathematician Roger Penrose, who described it as "impossibility in its purest form". *Wikipedia (2020)* The Penrose Triangle is pure nonsense.



This combination of properties cannot be realized by any three-dimensional object -in ordinary Euclidean space.

Reutersvärd's Impossible Object is an optical illusion. This impossible object is a dynamic performative type of nonsense. For Roger Penrose there are 'pure' and 'impure' impossible objects.

Pure impossible objects: are consistent in their inconsistency: the impossibility they display is the same everywhere in the picture.

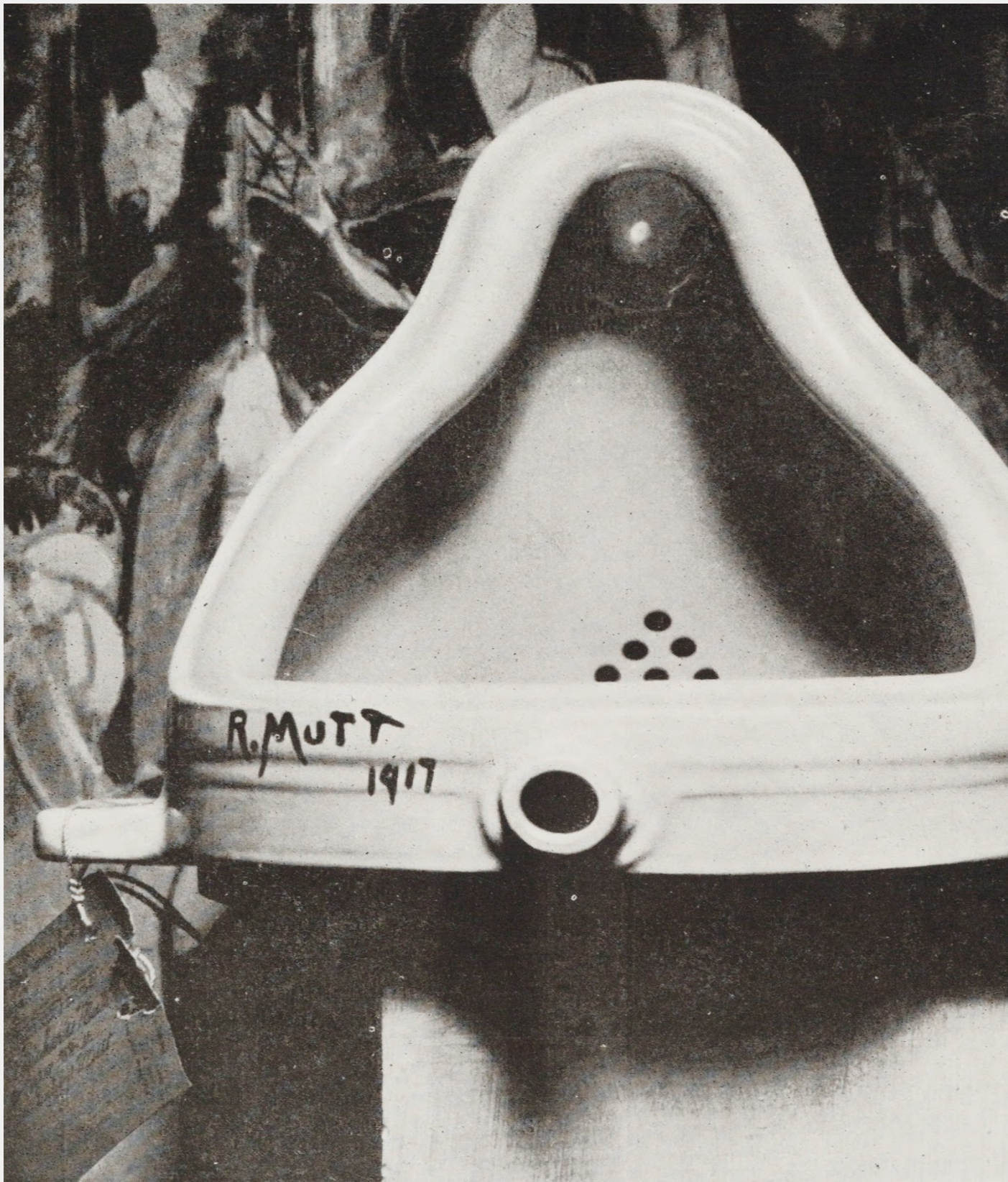
Impure impossible objects: display variations of consistency and inconsistency. It is the affirmation and the negation of their impossibility, simultaneously. It is what stands for paradox. (*Tynan, 2015*) The self-reflexive self-negating aphorisms of Tristan Tzara's 'Dada Manifesto 1918' can be used as a paradoxical model here, performing each linguistic contradiction for the reader in real time:

I am writing a manifesto and there's nothing I want, and yet I'm saying certain things, and in principle I am against manifestos, as I am against principles

... I'm writing this manifesto to show that you can perform contrary actions at the same time, in one single, fresh breath; I am against action; as for continual contradiction, and affirmation too, I am neither for them nor against them, and I won't explain myself because I hate common sense. (Tzara, 1918)

The affirmation or the negation of a model is a conceptual choice that one decides to immerse himself. The double negation that Tzara performs still remains a decision. A decision to be excluded and included at the same time. A conceptual choice for a paradoxical existence. Despite the critics, the Dada Manifesto 1918 comes as a reminder that the negation of a concept affirms the existence of that concept. Choices are affirmations of the existence of conceptual realities: products of my language and my intellect.

I can put myself inside a box and then the memory of my entrance fades out with the repetition of my existence till the crisis hits my inner bells. As Gunnar Olson puts it, the human crisis is a crisis of a sign, more specifically is located to the bar, between the signifier and the signified. And this is what conceptual art tries to prove since the beginning of the previous century. The big-over-multiplied conceptual reality: the culture that i live in, has power over me as far as it seems like an ultimate reality to me.



Marcel Duchamp *Fountain*, 1917, photograph by Alfred Stieglitz at 291 (art gallery)

Marcel Duchamp brought the urinal to his studio at 33 West 67th Street, reoriented it 90 degrees from its originally intended position of use, and wrote on it, "R. Mutt 1917". Duchamp elaborated:

Mutt comes from Mott Works, the name of a large sanitary equipment manufacturer. But Mott was too close so I altered it to Mutt, after the daily cartoon strip "Mutt and Jeff" which appeared at the time, and with which everyone was familiar. Thus, from the start, there was an interplay of Mutt: a fat little funny man, and Jeff: a tall thin man... I wanted any old name. And I added Richard [French slang for money-bags]. That's not a bad name for a pissotière. Get it? The opposite of poverty. But not even that much, just R. MUTT. (Wikipedia, 2020)

What stands for urinal here is displaced; and replaced by a fountain; and the sign of R.MUTT swims into ambiguity. The three dimensions of empirical consciousness [21] (organized language): denotation, signification and manifestation (what am I referring to, what does this mean and what is my intention) are facing the nonsense of sense: -radically destructive -radically creative.

BECOMING, BEYOND & SENSE

There is always another way of seeing ,for Duchamp. Art becomes a metamachine, the producer of its own concept. The action of interpretation is arbitrary and potentially free. Coding-decoding-recoding the reality.

Krzysztof Kieslowski in "Le double vie de Veronique" unfolds two stories of two young women, one French, one Polish which for all intents and purposes are one and the same, and yet irreducibly different. Romney (2020) The film displays a lack of distinctive line of meaning, it belongs in the sphere of nonsense since Kieslowski denies every attempt to extract meaning: *"For me, a bottle of milk is simply a bottle of milk; when it spills, it means milk's been spilled. Nothing more."* If The Double Life of Véronique spurs me to search for meaning in a maze of fragmentary significations, it is perhaps because Kieślowski made the film in the sense of teasing out narrative shape and saving me from the oppressive weight of every narrative authority. Kieslowski portrays the elusive dimensions of existence and as he says: "The double life of Veronique deals with things we cannot name" (Romney, 2020)

Nonsensicality of Duchamp suggests that there is always another way of seeing. Nonsensicality of Kieslowski comes to complement that there is always something beyond, not only in what we fail to put it into words but also in what we see.

Nonsense is a movement to another territory, a movement beyond meaning and reason, a poetical slippage from the oral imagination. LaBelle (2014) The ultimate being of language is beyond language. Since language should reach a point of abstraction wherein the form of expression must become something else entirely if it is to communicate itself without recourse to mediation or representation. (Tynan, 2015)

Conclusion Notes

Due to the large volume of information and my increased interest, this research will continue in the future. So far the topics of investigation are the following:
becoming, displacement, double, superposition, suspension, non locality, empathy.

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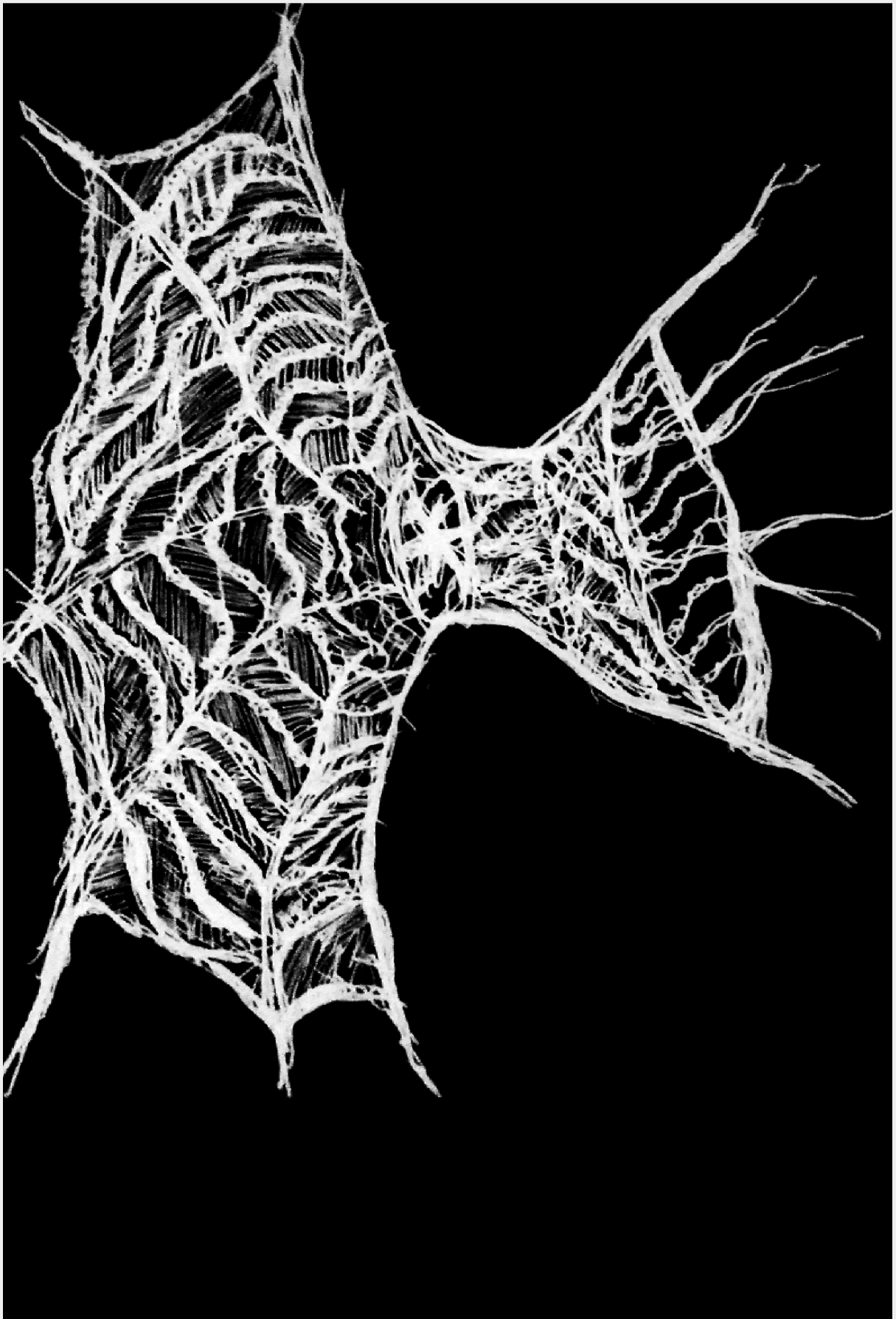
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PART II

ARTISTIC WORK

BLAH



BLAH is an artwork that consists of a 12v fan, a sound sensor, metal wire, nonwoven gauze, a microelectronic device and a projector. The guest directs her face to the center of the installation where the sound sensor is placed. Once the guest uses her voice the answer of the artwork is air, air in her face. The installation literally seeks to make the guest feel her voice. The intensity of the air is proportional to the volume of the sound. Since voice is a form of power that takes shape through words, oral and then written, the installation works as an instant reflection of the vocal expression that returns back to the subject as a physical sensation.

DESCRIPTION

& conceptual comments

Entering the Black Box

The artwork is experimenting with the conceptual framework of the Black Box , as it is used in theatre and performance. Since the Black Box represents more the idea of space than the space itself, but at the same time is the virtual space of effacement. By stepping in, the guest is forced to "step out" of her established narratives. Before the guest enters, she has the opportunity to look inside the black box through an opening, a window. What she sees is a half virtual half physical

object that protrudes from the wall. There is no sound, the guests do not hear anything outside the box. Each guest must enter on her own, the goal is the interaction to be as personal as possible and free from the established narratives of how an interaction should be, to step out of her spacetime, to step out of the others and perhaps out of her given self.

Setting the Frame

The guest enters the space of the installation, the only source of light comes from a projector placed in a position that defines the frame of installation, a projected 3D surface. The goal of the projection on the artwork aims at the merging of the virtual and the physical, the material and the immaterial, the subject and the object. The closer the guest gets, the more she reflects the projection itself, and becomes part of the pre-existing space but at the same time maintains the shape of her physicality. Now the guest is merged with the installation and eliminates the role of the observer, ready to become the performer.

Meeting the Installation

The installation is made out nonwoven gauze and metal wire. The intention was to create an object that has no special identity but still reminds of something between a loudspeaker, a deformed spyweb, a fingerprint, a hole in the wall.

Initiating the Interaction

To initiate the interaction the guest should direct her face towards the middle of the installation and use her voice. The installation is placed in a fixed position -1.7 m height. Ideally, the guest reaches the center of it with her face in a relaxed standing posture. If this is not possible, the person might have to bend over or use the chair that is placed in the space.

AIR

Since the material of speech is air, the installation displays back what it takes in, air. The intensity of the air depends on the volume of the voice. In order to explore this voice-air interaction, the guest uses her voice as a means of experimentation and not as a linguistic tool. This leads to the result (according to a small research) that the guest interacts at the level of nonsensical vocality since the systemic linguistic function is almost eliminated and experimentation takes over any expressive and communicative functionality of voice.

The goal is to create a condition where the guest experiences her voice not as a means of word production, but as a central mechanism of her body, liberated from the linguistic socialities of speech. The interaction seeks through a process of immersion, to shift the attention to the nonsensical vocality: the main body of every linguistic signification, offering possibilities for experimentation and reflection: on the functions of language, the weight of the linguistic expressive conventions and the amount of responsibility on part of the speaking subject.

Through the process of swinging between methodological doubles:

- In - out
- Material - Immaterial
- Observer - Performer
- Object - Subject
- Projection - Reflection

The artwork intends to put the guest in the state of suspension -in between. On a research level, the project investigates whether a spatiotemporal twist can create a twist (release) to a well-defined physiological behavior: the process of speech. On a conceptual level the goal of the project is to deconstruct: from speech to sound and from sound to air: the main element of every linguistic expression.

Video Description

The artwork gradually enters the shot, it looks like a loudspeaker or spiderweb or a fingerprint, made of gauze and metal wire. It protrudes about 40 cm from the wall and on the surface of the installation is projected a moire three-dimensional oval shape. The performer approaches slowly, places his face in the center of the artwork, where there is a hole, at the bottom of which a fan is placed. The performer observes the work and then makes an inarticulate sound, the fan propellers move slightly. The performer is using his voice, the work responds with air.

Now we observe the back of the performer, the image of the oval shape is projected on him, he moves, the projection also obtains movement through the movement of the performer. The performer experiments with his voice, he whispers, the artwork is barely responding, the volume of his voice grows louder, the volume of the air that strikes in his face, too. The performer sometimes experiments with the intensity and the pauses and sometimes with the rhythm and the musicality, sometimes he plays with tonicity and sometimes with inarticulate sounds, waits for the reaction of the artwork.

Now the he has understood how the installation works and plays with its possibilities, the video closes with the gradual crescendo of the performer, the volume of the fan has reached its limit.

[BLAH on Vimeo](#)

INFRASTRUCTURE

Space Requirements

For the presentation of the artwork a completely closed dark space is required, of minimum dimensions 3 x 3

The project is wall-mounted and needs to be hung on one of the walls of the space, preferably on the wall opposite the entrance.

The height of the installation is fixed at -1.7 m. A chair needs to be placed inside the room and easily accessible, in case that the guest's face does not reach the center of the artwork when standing in a relaxed standing position.

- Construction

Dimensions: 1 x 1 x 0.4

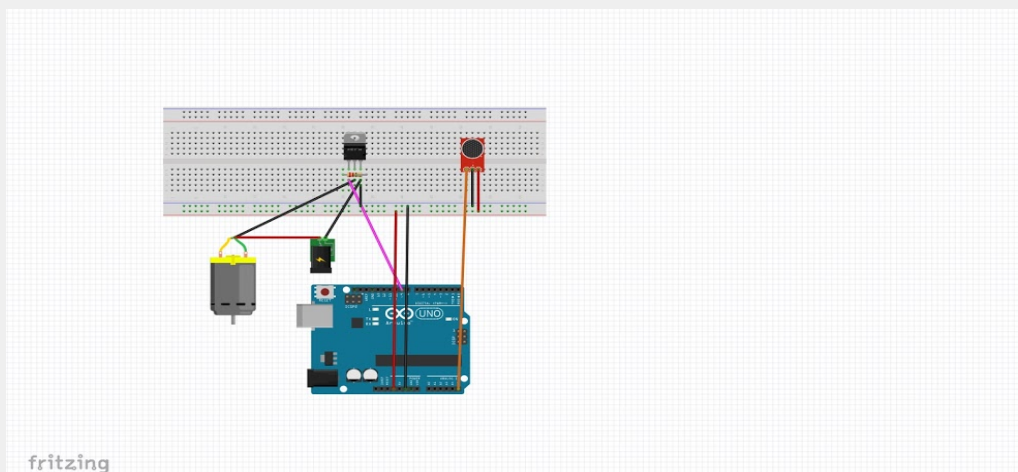
Materials: metal wire, raw gauze, sound sensor (microphone), projector, 12v fan, 12v batteries, arduino uno.

A raw gauze is sewn on the wire, through the wire. The fan and the sound sensor are located in the center. The cables leading to the arduino and the arduino are as hidden as possible. The projector is placed on the other side of the room, at a distance of 2.5 - 3.5 m.

- Electrical Mechanism

MATERIALS: sound sensor (microphone), 12v fan, 12v batteries, arduino uno, breadboard, mosfet, diode 4007, resistor 10k Ω , cables.

- Hardware



- Software

```
int motorPin= 9;
int microphone = 5;
boolean val = 0;

// variables for math
int micInput = 0;           // raw sound from microphone
int inputCalculated = 0;    // sound calculated and flattened
                             (before average!)
const int numReadings = 5;  // total readings for the average
int readings[numReadings];  // reading for doing average
int readIndex = 0;          // index of the current reading
int total = 0;              // the running total
int inputAveraged = 0;      // the average

// variable for output
int stream = 0;

void setup() {
    // setup motors
    pinMode(microphone, INPUT);
    pinMode(motorPin, OUTPUT);

    // seting average calculation to 0 before new start
    for (int thisReading = 0; thisReading < numReadings;
thisReading++) {
        readings[thisReading] = 0;
    }
}
```

```

    Serial.begin(250000);
}

void loop() {
// ***** getting the information from the mic and
some rough calculating *****

    // getting the raw informations from the mic (theoretically the
range is from 0 to 1023, but mostly from 300 to 600)
    micInput = analogRead(microphone);
    // calculating the raw informations close to output-range (300
-> 0 ; 600 -> 400)
    inputCalculated = map(micInput, 300, 600, 0, 400);
    // sometimes when the sound is very loud, the signal drops to 0.
This is prevented by this if-code
    if(micInput < 300){
        inputCalculated = 400;
    }
    // few times the volume is higher than 600, so this if-code sets
it to max
    if(micInput > 600){
        inputCalculated = 400;
    }

// ***** calculating the average in order to avoid
fast jumps which appear by recording speaking
*****

    // subtract the last reading:
    total = total - readings[readIndex];
    // read the last pre-calculated value
    readings[readIndex] = inputCalculated;

```

```

    // add the value to the total:
    total = total + readings[readIndex];
    // advance to the next position in the array:
    readIndex = readIndex + 1;
    // if we're at the end of the array, wrap around to the
beginning:
    if (readIndex >= numReadings) {
        readIndex = 0;
    }
    // calculate the average:
    inputAveraged = total / numReadings;
    // delay in between reads for stability
    delay(1);

// ***** doing some last calculations for more
sensitive reaction of the fan *****
    // output range for the motor goes from 0 to 255, thats why we
cut the 255 to 400 and tighten them all to max.
    if(inputAveraged > 255){
        inputAveraged = 255;
    }
    // deleting the low values for better output-control
    if(inputAveraged < 80){
        inputAveraged = 80;
    }
    // new calculation to the final value
    stream = map(inputAveraged, 80, 255, 0, 255);

// ***** sending the final output-value to the fan
*****
    analogWrite(motorPin, stream);

```

}



Pictures from the First Documentation of the Artwork



Pictures from the First Documentation of the Artwork

CONCLUSIONS

The aim of the project is to create a condition of experimentation on the conclusion of theoretical research. Although the project has been tested on a small scale and the results have been positive in terms of functionality and objectives. The purpose is to test it on a larger scale so that and if necessary, the appropriate modifications and configurations can be made.

This means that the project is open to changes and improvements and its final form may differ from its current form.

