

Antonin Artaud and Noise

programme

celebrates the legacy of Antonin Artaud and the
Theatre of Cruelty in the context of Industrial and Experimental music

COLLUSION BETWEEN CELEBRANTS



INSTITUTION OF ROT

Kingston
University
London

IN SEARCH OF A CONCRETE MUSIC

PIERRE SCHEFFER. CHANGEMENTS
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(2012)

11

Theory of Musical Repression. The Mystery of the octave. The beauty of the A. Gestalttheorie. Humiliations and humility: Orphée in a coma. The author in Hell.

ambiguous means. Why, when genius reveals itself, does it often do so in undesirable beings? Would it not be possible to explain a great painter, a great poet, by a certain inability to paint or to write? Ah! The others are missing something, taste, ideas, a secret that I alone have. What an artist, said Nero, dies with me! And yet it's too late for me to go into the Conservatoire. I still have the studio, where I do my teaching as an inventor.

And this could explain the (perhaps regrettable) discovery of concrete music, a sort of musical repression.

May 3. Conversation with friends about concrete music. Some people are "against" it, I can tell. Their reasons are rooted deep in their being and I sense it simply by the tactfulness of their faces, the cautiousness of their gestures. They are against concrete music inasmuch as they don't think with their hands. In the keen intelligences of the cautious, I can immediately see all the qualities I lack. Also, their faults are of the sort that I am armed against. Overall, I lose the first round against them. I had, for example, quite naïvely embroiled myself in the subject-object system as it applies to music. In my interlocutor's vocabulary, the words "subject" and "object" are no longer in use. He has definitively classified music as a language. I object that this anthropomorphism of language does not apply to concrete music. No, he says, music is a language, and anthropomorphism is the norm. I explain that the manipulations of concrete music create an objective music, which we still have to decipher. He thinks that concrete music is simply a branch of musical acoustics. In the same way, phonetics is not all there is to the study of language, only semantics can provide this.

As he speaks I can feel, as if it were quivering in my memory, the whole drama of these last three years of experimentation, when, in effect, I had to wrench fragments for the new language from acoustics. I know all too well that there is no musical phenomenon without acoustic manipulations, ingenious montages, the moment when it begins to "mean" something.

But the miracle of concrete music, which I am trying to get across to my interlocutor, is that in the course of experimentation, things begin to speak by themselves, as if they were bringing a message from a world

May 1. Bad conscience theme. One of the oldest themes in concrete music, which I have carefully noted from the beginning of this journal when I first came to the studio (with the noise organ). Awareness of a sort of breaking of the rules, poor use of means toward an end that I should have attained directly. If, when I come out harassed from a session in the studio, I go to a concert, or if I sit down at the piano, "real" music seems like the repose of the blessed after the contortions of damnation.

Some young people from the generation after me are perfectly happy with these chaotic performances (Araud, Dubuffet...). I, on the contrary, am fanatical about order. And how I miss it! I strive for it as for a sovereign good, which is refused, or frugally meted out, to me!

May 2. Why do we always do the opposite of what we like doing? Because, unable to achieve it fully, we try to attain it through indirect,

LES INSTRUMENTS DE MUSIQUE : Ils seront employés à l'état d'objets et comme faisant partie du décor.

De plus la nécessité d'agir directement et profondément sur la sensibilité par les organes invite, du point de vue sonore, à rechercher des qualités et des vibrations de sons absolument inaccoutumées, qualités que les instruments de musique actuels ne possèdent pas, et qui poussent à remettre en usage des instruments anciens et oubliés, ou à créer des instruments nou-

ARTAUD

(le remouleur/l'ange-gardien),



DIASTOLIC M

NICK COULDRY

'I think that music should be collective: hysteria and enchantment, violently modern - following the direction of Antonin Artaud. ...'

Boulez

JOHANNA GARNAL

my voice will be without body

An oneiric other.

RICHARD CROW

DIASTOLIC MURMURS

ADAM BOHMAN

JONATHAN BOHMAN

COLIN POTTER

Nurse With Wound

ISA FERRI

bowel lumen

ELECTRONIC

DISSECTIONS

DIASTOLIC MURMURS
EARLY & HARSH
'to discombobulate
artaud in the anathema
of his bones'

INSTITUTION OF ROT:

Artaud and Noise

Theatre of Cruelty in the context of Industrial and Experimental music celebrates the legacy of Antonin Artaud and the

supported by the Visual & Material Culture Research Centre Fund

COLLUSION BETWEEN CELEBRANTS
Kingston University

JE

(For desc)

Contemporary

SAMUEL BE

Murphy
Watt
Molloy
Malone Dies
Molloy, Maion
(One Volum
How It Is
Poems in Eng
Proust
Imagination D

ALAN BURR

Buster (New
Europe After 1

WILLIAM B

Dead Fingers
The Naked Li
The Soft Mac

ROBERT CI

The Island
The Gold Dig
Poems 1950

ELSPETH I

Providings
Short Stories

MARGUER

The Square
The Little H
10.30 on a s
The Afternoc
Andemas
Moderato C
The Sailor fr

GEORGE F

The Boy Wh

AIDAN HI

Felo de Se
Langishe, C

R. C. KEN

The Golden

*Hardcover

Jacket desig

First published in Great Britain 1967
by Calder and Boyars Ltd.

18 Brewer Street, London, W.1.

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My copy

Set in Intertype Baskerville, 11pt.
Printed in Great Britain
by C. Tindling and Co., Ltd.
Liverpool, London and Prescott

RTND

A DREAM

I dreamed I was part of an exhibition, displayed upright on a large board. My body was carefully fixed with arms raised and pointing sideways, and ankles crossed. I was naked, strangely comfortable, and pre-excited. My body had been opened neatly down the middle and along the shoulders and pelvis. The large flaps of skin were fastened under my arms like square wings. My heart was pumping lustily in its cage, but the other organs had been moved so that each was clearly in view. The intestines were draped around the periphery of the board like a wavy line round a funeral card. My head was on one side. I felt warm and tired.

Those who walked round the exhibition, when they came to me, were not sufficiently interested, I thought, and I smiled tolerantly at the familiar hysterical quality of the thought. One or two were offended by my insides, particularly by the noisy squeezes and liquid squelches as fluids and soggy masses were muscled along flesh red and candle-white tubes of various sizes.

I suddenly found I was among the group of spectators. The face on the board still smiled slightly. I called out, at first softly and then louder and louder, that it should complain, shout, scream, abuse, revile, dissent, tear itself down. . . . As my words faltered I noticed tears pulsing gently from the sad, smiling eyes like colourless blood from two open veins. The pink angel's wings beckoned compulsively. I was smoothly compelled to nuzzle among the warm intestines, and the wings closed around. I heard the regular and reassuring beating of the heart. I was comforted by the once-familiar noises of a busy adult body, warmly regulating its life and mine, sure of what had to be done. Sleep surrounded me in red-black sustaining darkness, instinctively remembered.

PROGRAMME

ARTAUD AND NOISE – LIVE ELECTRONIC DISSECTIONS JULY 29TH 7- 10PM
(Doors 7pm)

VISCONTI STUDIO

8pm

PART 1

‘Le rémouleur’

Performers – Adam Bohman, Jonathan Bohman, Crow,
Film manipulation – Crow

Introduction to Artaud and Noise – Crow

‘Artaud de-composed’ Colin Potter

‘Artaud damaged’ - Richard Crow

Incorporates ‘Speech act’ #3 by Johanna Garnal,
that includes Lettre de Menage

Deuxieme lettre de Menage

Troisieme lettre de Menage

(Letters initially written for Genica Athanasiou)

From Antonin Artaud – *Le Pèse-Nerfs* (1925)

Recorded by Johanna Garnal and treated by Richard Crow,
and Fragments from ‘Piano Sonata No.2: I. Extrêmement rapide
and Piano Sonata No.2: II. Lent by Pierre Boulez

Performed by Nick Couldry. Recorded and treated by Richard Crow

Film manipulation – Richard Crow

Interval (15 mins)

PART 2

Live Electronic Dissections

1 ‘Mucilage’

Performers – Adam Bohman, Crow (Diastolic Murmurs) with Jonathan Bohman

2 ‘(Diseased) Heartbeats’ / ‘Bowel Lumen’

Performers – Adam Bohman, Crow (Diastolic Murmurs) with Jonathan Bohman

3 Untitled (The Umbilical Limbo/ ‘l’ange-gardien’)

Performers – Adam Bohman, Crow (Diastolic Murmurs) with Jonathan Bohman
Incorporates both 'Speech act' #2 and #4 by Johanna Gernal based on close readings of
Artaud
Film manipulation – Richard Crow

FIN

Special thanks to Isa Ferri and Eduard Solaz (IKLECTIK) for the sound and lighting design
of tonight's event.

Thanks also to my colleagues Leah Kardos, Matt Melia, Stephen Barber, and Fran Lloyd at
Kingston University for wholeheartedly endorsing this project.

Supported by the Visual & Material Culture Research Centre Fund Kingston University

One page proposal for

KINGSTON ARTAUD EVENT JUNE/JULY 2024

performance idea..

WHO: DIASTOLIC MURMURS (ADAM BOHMAN AND RICHARD CROW)

WHAT: LIVE ELECTRONIC DISSECTIONS #6 /and Diastolic Murmurs -Crow Artaud Active Archive (see below)

WHERE: VISCONTI STUDIO (and environs...)

"Artaud

who knew that there was no mind

but only body

which is remade like the broken dentures of

the gears of a corpse

in the gangrene

of the femur

within¹

[Musical Instruments] will be used for their qualities as objects and as part of the set. Also, the need to act directly and profoundly upon the sensibility through the sense organs -

Antonin Artaud, *The Theatre of Cruelty (Musical Instruments, in First Manifesto)*, 1932

About performance idea... "Live Electronic Dissections #6"

Deeply inspired by Artaud's writings and the Theatre of Cruelty, the group Diastolic Murmurs (1985 - present) operate within a physical, visceral sound world given full rein in audio-visual spectacles that employ 'directly injected' contact microphones to amplify an array of sound sources and sound objects, including prepared and specially modified 'instruments', (pseudo) medical items and hospital paraphernalia.

BUT WHO ARE DIASTOLIC MURMURS ?

In 1985, I co-founded with Adam Bohman (free improv performer/outsider artist²), the group Diastolic Murmurs, during electro-acoustic research within Phillip Wachsmann's electronic music studio at the City Literary Institute, London.

Primarily our aesthetic is to explore as fully as possible the "occult" sound-world inherent in any given object (including musical instruments) or material (with a preference for the damaged, broken, and discarded) and their extraction or autopsy with the use of contact microphones.

¹Relevant quotes.

As this work is about re-activating personal archives I have taken some quotes that were important/relevant to the understanding or inspiration to the works in question at the time of conception (i.e. early 1980s) and this fragment appears on the Diastolic Murmurs self-released cassette Live Electronic Dissections 1 & 2 - this fragment from Artaud was chosen for its absurd, surreal quality.

from "CI-GÎT" /"HERE LIES" by Antonin Artaud (1946)

in Hirschman, Jack (Ed). (1965) 1983. second revised edition. Artaud Anthology, San Francisco: City Lights Books, pgs 238-248. (of course this is how the Beats translated Artaud)

Artaud

qui savait qu'il n'y a pas d'esprit

mais un corps

qui se refait comme l'engrenage du cadaver à dents,

dans la gangrène

du fémur

dedans

Originally published in French in volume XII of the *Oeuvres Complètes d'Antonin Artaud* 1974 by Editions Gallimard, for a more lively and up to date translation of HERE LIES see also Eshleman, Clayton, Bernard Bador. 1995. (Ed. and Trans). by, *Watchfiends and Rack Screams - Works*

from the *Final Period* by Antonin Artaud. Boston: Exact Change, pgs 191-239

² the terms outsider artist or outsider sounds have become commonplace in these times, at the time I met Adam in the early 1980s I understood that he was really was operating outside of the mainstream parameters whether that be free improv/ free jazz /tape music whatever you want to call it and that's why I began to collaborate with him.

In the mid 1980's in theatres or art galleries we performed what we termed "live" electronic Dissections, the 'live' or "live" often appearing in the title which is something of a misnomer because it was difficult for an audience to understand what was played live by us and what was recorded on tape, we used several backing tapes in our performances including the sounds of diseased heartbeats (diastolic murmurs) and sometimes these were 'treated electronically', cut up, spliced together and played back on faulty equipment. My work in Industrial music had prepared me (much like Cage had prepared a piano) and made me acutely aware of Artaud's call for "sounds that cannot be endured" this is and has been always my ultimate goal as an artist working with sound and noise.

As a noise duo that had more in common with home taping and Industrial /mail art networks than free improvisation our 'musique brut' performances were often misunderstood. and seemed to have more of an impact in North American and Europe rather than in the UK. We self-produced numerous recordings which were then released and distributed as limited-edition tapes which included small artworks,³ and these seemed to have more of an impact in North American and Europe rather than in the UK. In recent years these tape releases have re-surfaced via online archivists (e.g. Mors Mea, Chandor Gloomy to name a few) and much like Artaud's writings have inspired new works (new publications, new readers) Diastolic Murmurs are better known now than we were in the 1980s - I always kind of knew instinctively that they (the cassettes) would be sought out and find a new audience that would engage with the material in new and unforeseen ways.

The last analogue version of the group were sessions recorded with Clive Graham (of the band Morphogenesis) in 1994 at his studio, this was also the year he began his label Paradigm Discs.

Although Diastolic Murmurs was in a kind of hiatus of live playing for some years, performances have continued sporadically as well as editions and recordings have continued to surface over the last 10 years organised around and through my work with the IOR archive.

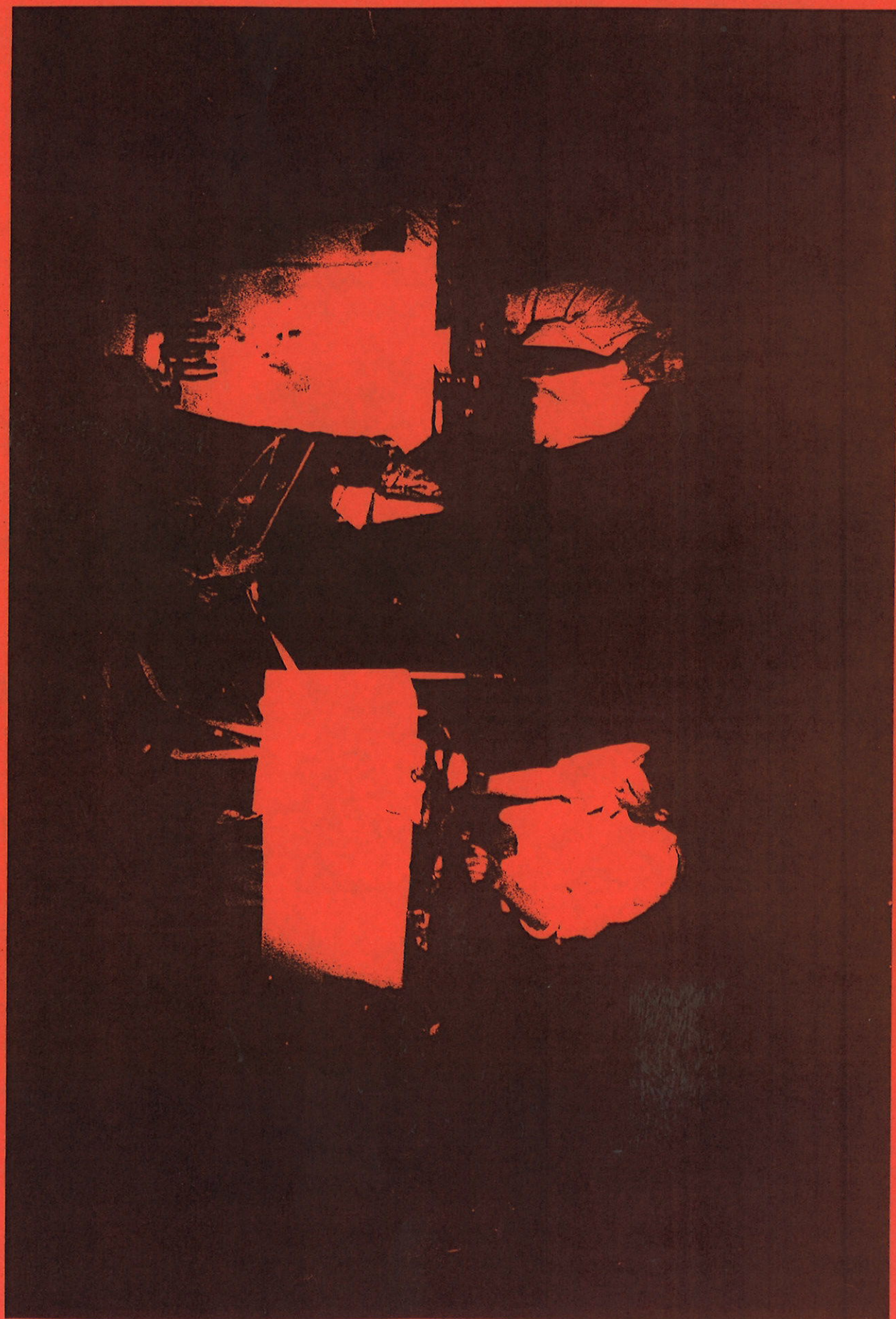
The re-enactment will try to remain faithful to the use of original analog equipment from that era (tape machines, wasp synth, original backing tapes and pseudo-medical slides and X-rays used in the performances) and medical paraphanelia (most of which have survived) we will use original photo documentation to source the medical lab coats/gowns (sometimes mistaken for butchers overalls) used in the performances at the, Cockpit theatre (1986) ICA (1989) some of which have survived you can see some of the material here below (Diastolic Murmurs archive Rome show) see link ...

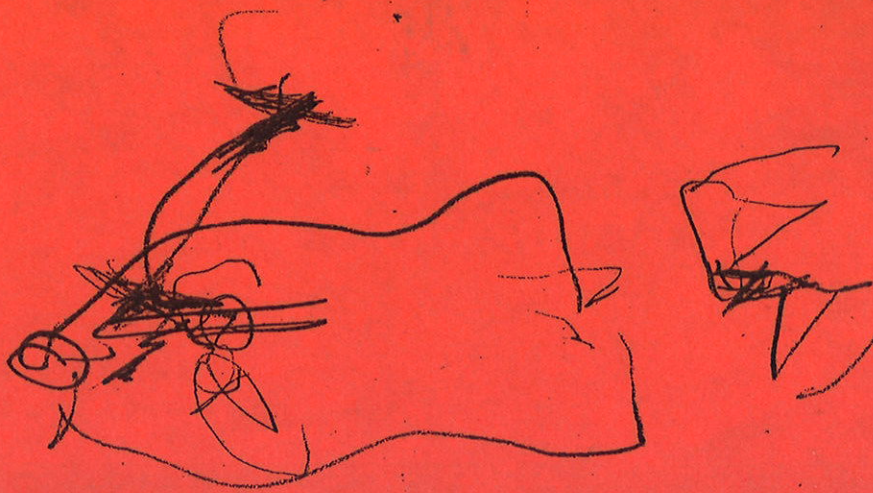
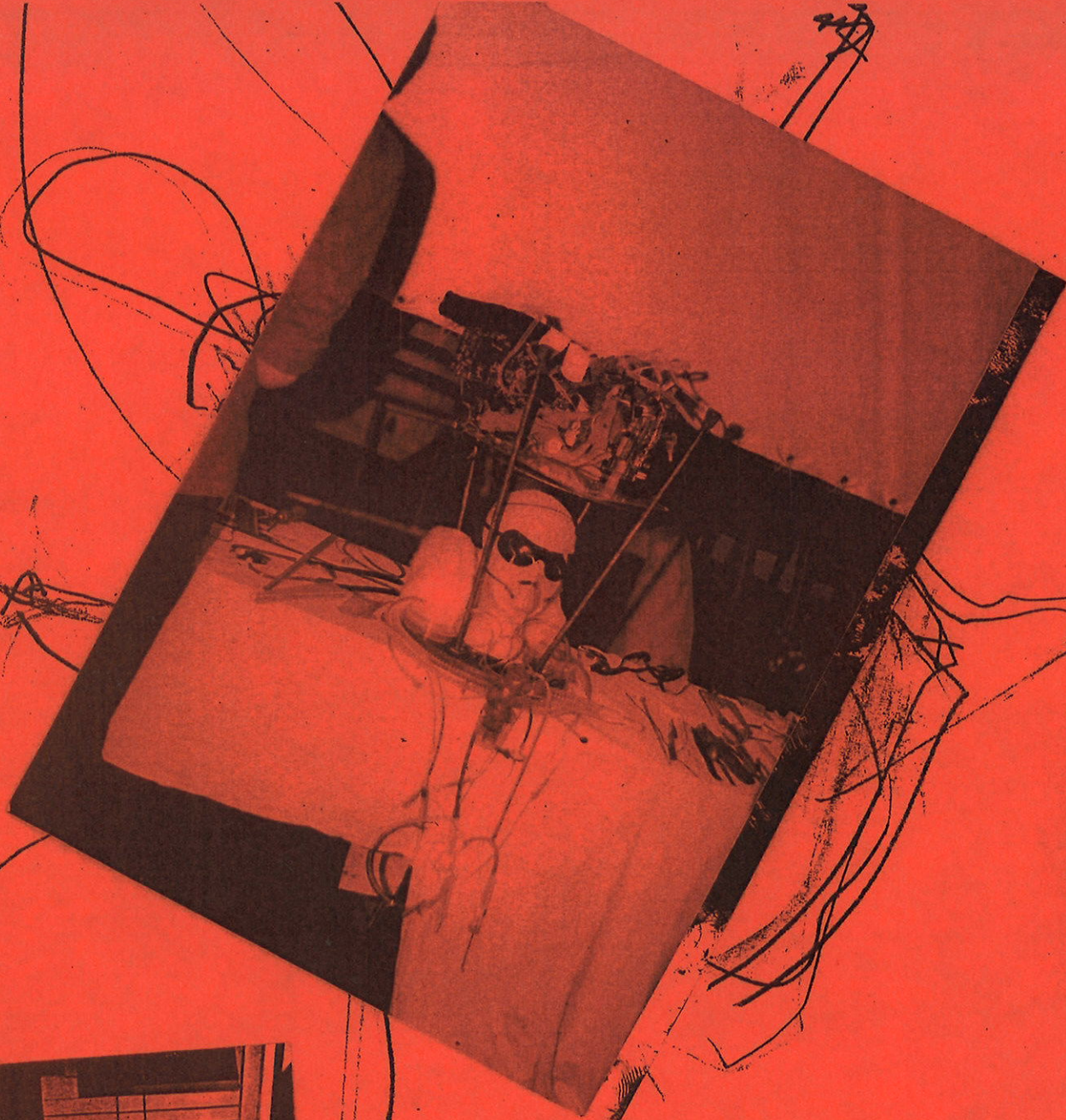
³ **For documentation on Diastolic Murmurs *Live Electronic Dissections* 1985 – present see link:**
<https://institution-of-rot.org/diastolic-murmurs/>











physically into his performance. Moreover, this proved to be the gateway through which M.C. Richards would be introduced to *Le Théâtre et son Double* and decide to undertake her famous translation, which would be read in prepublication manuscript by Beck and Malina and so on.

During the Spring of 1949, John Cage and Merce Cunningham visited Europe. At the urging of Virgil Thomson, Cage introduced himself to Pierre Boulez, and they went on to become over the next five years close trans-Atlantic allies in the cause of new music. Cage returned to the United States with a number of Boulez compositions under his arm, including the notoriously difficult *Second Piano Sonata* (1948) which he took upon himself to get performed. When his first choice did not work out he gave the score to Tudor, whom he had met during the autumn of 1949 through the dancer Jean Erdman, whose husband was the noted mythologist Joseph Campbell (whose own collaboration with Cage was in the offing). Tudor, an unknown at the time, was very confident of his skills but the *Second Sonata* proved to be beyond his prowess. With a dedication for which he would later become known, he taught himself French in order to read Boulez's writings to find a key to the piece, a key he would find in an article entitled "Propositions" in which Boulez wrote:

Finally, I have a personal reason for giving such an important place to the phenomenon of rhythm. I think that music should be collective hysteria and magic, violently modern — along the lines of Antonin Artaud and not in the sense of a simple ethnographic reconstruction in the image of civilizations more or less remote from us.³

Tudor went to Gotham Book Mart in New York City and left with a text of *Le Théâtre et son Double* (1938). According to the primary authority on Tudor, John Holzaepfel, Tudor found a passage in Artaud's book which corresponded directly to Boulez's enthusiasm,

where the *hystérie et envoûtement collectifs* took tangible form in the practices of trances and music cures heard audibly on ethnographic recordings.

I propose then a theatre in which physical images crush and hypnotize the sensibility of the spectator seized by the theatre as by a whirlwind of higher forces.

A theatre which, abandoning psychology, recounts the extraordinary, stages natural conflicts, natural and subtle forces, and presents itself first of all as an exceptional power of redirection. A theatre that induces trance, as the dances of Dervishes induce trance, and that addresses itself to the organism by precise instruments, by the same means as those of certain tribal music cures which we admire on records but are incapable of originating among ourselves.⁴

Tudor took this as an encouragement to a certain type of performative violence, one with a temporal immediacy quite contrary to the types of duration involved in trance, but not contrary to the immediacy produced by a trance-like abandon. What he was abandoning were the conventions of musical time and continuity which stood between him and Boulez's *Second Piano Sonata*. Artaud provided the violence and physically needed to enter another type of time.

I recall how my mind had to change in order to be able to do it. ... All of a sudden I saw that there was a different way of looking at musical continuity, having to deal with what Artaud called the affective athleticism. It has to do with the disciplines that an actor goes through. It was a real breakthrough for me, because my musical consciousness in the meantime changed completely. ... I had to put my mind in a state of non-continuity — not remembering — so that each moment is alive.⁵

For our purposes here, the crucial feature of Tudor's embrace of Artaud has to do with the role that Tudor himself played in the formation of American avant-garde

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pas, mon dedans; et quand je te crie il n'y a rien en moi, rien dans ce qui fait ma personne, qui ne soit produit par l'existence d'un mal antérieur à moi-même, antérieur à ma volonté, rien dans aucune de mes plus hideuses réactions qui ne vienne uniquement de la maladie et ne lui soit, dans quelque cas que ce soit, imputable, tu en reviens à quelqu'une de tes misérables ratiocinations, tu recommences le déballage de tes mauvaises raisons qui s'attachent à des détails infimes de moi-même, qui me jugent par le petit côté. Mais quoi que j'aie pu faire de ma vie, n'est-ce pas, cela ne m'a pas empêché de repénérer lentement dans mon être, et de m'y installer chaque jour un peu plus. Dans cet être que la maladie m'avait enlevé et que les reflux de la vie me restituent morceau par morceau. Si tu ne savais à quoi je m'étais livré pour restreindre ou supprimer les douleurs de cette séparation intolérable, tu supporterais mon déséquilibre, mes heurts, l'instabilité de mes humeurs, cet effondrement de ma personne physique, ces absences, ces écrasements. C'est parce que tu t'imagines qu'ils sont dus à l'emploi d'une substance dont l'idée seule emporte ton raisonnement que tu m'accables, que tu me menaces, que tu me jettes, moi, dans l'affolement, que tu saccages, avec tes mains de colère, la matière même de mon cerveau. Oui, tu me fais me buter contre moi-même, chacune de tes lettres partagée en deux mon esprit, me jette dans des impasses insensées, me cible de désespoirs, de fureurs. Je n'en puis plus, je te crie assez. Cesse de penser avec ton sexe, absorbe enfin la vie,

TROISIÈME LETTRE DE MÉNAGE

Depuis cinq jours, je ne vis plus à cause de toi, à cause de tes lettres stupides, de tes lettres de sexe et non d'esprit, de tes lettres remplies de réactions de sexe et non de raisonnements conscients. Je suis à bout de nerfs, à bout de raisons; au lieu de me ménager, tu m'accables, tu m'accables parce que tu n'es pas dans la vérité. Tu n'as jamais été dans la vérité, tu m'as toujours jugé avec la sensibilité de ce qu'il y a de plus bas dans la femme. Tu refuses de mordre à aucune de mes raisons. Mais moi, je n'ai plus de raisons, je n'ai pas d'excuses à te faire, je n'ai pas à discuter avec toi. Je connais ma vie et cela me suffit. Et au moment où je commence à rentrer dans ma vie, de plus en plus tu me sapes, tu recommences mes désespoirs; plus je te donne de raisons d'espérer, de prendre patience, de me supporter, plus tu t'acharnes à me ravager, à me faire perdre les bénéfices de mes conquêtes, moins tu es indulgente à mes maux. Tu ne sais rien de l'esprit, tu ne sais rien de la maladie. Tu juges tout sur des apparences extérieures. Mais moi, je connais, n'est-ce

toute la vie, ouvre-toi à la vie, vois les choses,
vois-moi, abdique, et laisse un peu que la vie
m'abandonne, se fasse étale en moi, devant moi.
Ne m'accable plus. ~~Assez.~~

La Grille est un moment terrible pour la sensibilité, la matière ¹.

For five days now, I have not lived because of you, because of your stupid letters, your letters of sex and not of wit, your letters filled with reactions of sex and not of conscious reasoning. I am at the end of my tether, at the end of my reasons; instead of sparing me, you overwhelm me, you overwhelm me because you are not in the truth. You have never

been in the truth, you have always judged me with the sensitivity of what is lowest in women. You refuse to bite at any of my reasons. But I have no more reasons, no more excuses to make to you, I no longer have to argue with you. I know my life and that is enough for me. And at the moment when I begin to return to my life, more and more you undermine me, you start my despairs again; the more reasons I give you to hope, to be patient, to bear with me, the more you persist in ravaging me, in making me lose the benefits of my conquests, the less indulgent you are to my ills. You know nothing of the mind, you know nothing of my illness. You judge everything by external appearances. But I, I know, don't I, my inner self; and when I cry out to you there is nothing in me, nothing in what makes up my person, that is not produced by the existence of an evil prior to myself, prior to my will, nothing in any of my hideous reactions that does not come solely from the illness and is not, in whatever case, attributable to it, you return to one of your miserable ratiocinations, you begin again the unpacking of your bad reasons which attach themselves to infinitesimal details of myself, which judge me by the small side. But whatever I may have done with my life, you see, it has not prevented me from slowly re-entering my being, and settling there a little more each day. In this being that illness had taken from me and that the ebbs of life are restoring to me piece by piece. If you did not know what I had done to restrict or eliminate the pain of this intolerable separation, you would bear my imbalance, my shocks, the instability of my moods, this collapse of my physical person, these absences, these crushings. It is because you imagine that they are due to the use of a substance whose idea alone carries your reasoning that you overwhelm me, that you threaten me, that you throw me, me, into panic, that you ravage, with your hands of anger, the very matter of my brain. Yes, you make me stumble against myself, each of your letters divides my mind in two, throws me into senseless dead ends, riddles me with despair, with fury. I can't take it anymore, I've cried out to you enough. Stop thinking with your sex, finally absorb life, all of life, open yourself to life, see things, see me, abdicate, and let life abandon me a little, spread out in me, in front of me. Don't overwhelm me anymore. Enough.

{Antonin Artaud ~ Le Père-Nerfs 1925}

From: David Ellis [mailto:David.Ellis@unimelb.edu.au]
Subject: Ref to the emails plus J's speech-acts.
Date: 8 June 2024 at 21:53
To: Richard Crow [mailto:richard.crow@unimelb.edu.au], David Ellis [mailto:David.Ellis@unimelb.edu.au]



Text to precede the emails between me and Alak.

I decided to include a few examples of the various correspondence exchanged between myself and Alak specifically those months preceding and during Covid lockdown and just prior to her death in 2022 so as to emphasis though categorically not intended as homage Johanna Gernal's speech-acts included within the program fully square with Alak's persistent request that Johanna selecte a " para of her choice in French ".

She did.

1

Ref: Alaknanda Samarth and the disembodied speech-acts of Johanna Gernal.

It was the pithy episode titles of BBC TV's gritty realist 1964 Police series Z-Cars an acknowledged major historical turning point of British TV drama that brought to mind frequent Artaudian themes that I'd associated later on with the charismatic inexplicably overlooked Indian actress /performer Alak(nanda) Samarth both friend and mentor. These terse titles 'Affray', 'Place Of Safety', 'A Centre of The Disturbed and 'No Hiding Place' came to sum-up Alak's fierce intellectual / physical rigour re performance, voice and advocacy of 'Theatre Without Safety' to me. In the role of Nana the first non-white, un-blackened-up character to be seen on British telly in an episode called 'Place of Safety' Alak was to personify a proud independent woman who went "head-on" with the 'No Blacks, No Dogs' racism of 1960's Britain and head-on with virtually any/all forms of orthodoxy. Regardless of her early cosseted upper-Caste Bombayite upbringing she was to live a thorn-in-the-side on the cultural periphery a life that exasperated many of her friends who propensity for an "urbane career self-destruction" and wilful dissent against interpretation. For over 30yrs Alak continued to introduce her many phone conversations, emails, later on text messages with me with the words "David, we must", with the coiled intensity of a lapsed Marxist and self-same urgency mirrored in her diktak that "unless one got to a point of breaking one was wasting your time in theatre", it was this compelling intensity, this notion of mining the 'breakage inside' that would make her weigh-up whether or not to accept chemotherapy and within the two months before her death avidly reread/record prior to her death T.S Elliot's 'The Wasteland' and its counterpoint the 'Upanishads' on her iphone. During lockdown our conversations ranged freely between sharp, blistering critiques of Brexit, political chicanery in India, Reality TV with lashings of spicy scurrilous gossip, plus digressions isolation Artaud or Mueller, especially Artaud. Her persistence re Artaud never let-up frequently expressed again by her signature "David, we must", egging me on in my own see-saw work as Performer / curator, cajoling me to "crack-on" and as the texts below repeatedly suggest Johanna(Gernal)select some text "parlavalence etc. Present: Two years after Alaks death it comes to mind that she was immersed in 'signals', ever sensitive to atmosphere, an Artaudian channel-hopper unapologetic modern. Long before her diagnosis of Liver cancer Alak became more and more categoric she wanted to remove herself, to "go truant" to become a disembodied voice. It was obvious to both Richard and myself that this conference was an opportune time to ask Johanna Gernal to voice, with HER own voice, her own speech-acts. She did, providing a crucial element within Richard's sound-work by selecting extracts from Artaud's letters in one unrehearsed, raw, guttural 45mins take. speech-sounds.

12/28/2020

Yes - economic tripartite European Arts Projects. I know a director who had proposals lined-up for 3 more years 2 European countries.

All collapsed because of post Brexit
Why don't you do a 'lexicon' of Pandemics.

Hope to hear from Stephen Barber about possible French Institute

Alak.

Spoke to Angelo today.

His idea: recording a few lines by all of us, him in Italian, us in English, Johanna if she's up for it in French of Artaud. And superimpose those words an animated of his face which he has already.

I've emailed that given Artaud's intensive self-portraits it would be banal to use his own portraits(S.B has done a book on the Artaud portraits)

-

01/18/2021

2

Hi. Any ideas what texts you want , David? I had a thought: how about each of us choosing and recording a few lines of Artaud. maybe Johanna would do a para of her choice in French?

Polyvalence and multiple language would be more interesting than a monolingual approach.

Alak

01 / 05/2021 (Lockdown)

what exactly does 'deepfake' mean?.
'moonshot? any other pithy coinage?

Like that 'Happiness Of Index' by Cameron.

Alak ,

As said "the horror , the horror".
Not sure how much of this I can take.
Tolerate. I'm going crackers!
How are you?

David

David,

Isolation takes its toll. G.P says anxiety, but will have check-up. Am working on Artaud. Give me a call for a chat.

Alak

Dear David ,

Thks for your message.
I have been diagnosed with cancer of the liver - sudden and shocking - and am trying to cope with the turmoil.
I have told only close family and friends so grateful to keep it to yourself.

Best
Alak

TEXT - DAVID ELLIS ©2024



Salvador Dalí, *Atmospheric Skull Sodomizing a Grand Piano*, 1934, oil on panel, 9 x 12½". The Salvador Dalí Museum, St. Petersburg, Florida.

'I think that music should be collective hysteria and enchantment, violently modern – following the direction of Antonin Artaud. . . .

Bios

Monday, July 29

ARTAUD AND NOISE - LIVE ELECTRONIC DISSECTIONS

ARTAUD AND NOISE - celebrates the legacy of Antonin Artaud and the Theatre of Cruelty in the context of Industrial and Experimental music

By **Richard Crow (Institution of Rot)**

... screams,
ghostliness, and elaborate
costumes and props that

Monday, July 29 7 - 10pm GMT+1

Location

Visconti Studio

Kingston upon Thames KT2 7LB



ARTAUD AND NOISE: LIVE ELECTRONIC DISSECTIONS

Venue: Visconti Studio, Kingston University, Kingston Hill Campus, Kingston KT2 7LB

Date: 29 July 2024 7-10pm

Curator: Richard Crow (Institution of Rot)

[Musical Instruments] will be used for their qualities as objects and as part of the set. Also, the need to act directly and profoundly upon the sensibility through the sense organs invites research, from the point of view of sound, into qualities and vibrations of sounds to which we are absolutely unaccustomed, qualities which contemporary musical instruments do not possess and which compel us to revive ancient and forgotten instruments or to create new ones. They also compel research, beyond the domain of music, into instruments and devices which, because they are made from special combinations or new alloys of metals, can achieve a new diapason of the octave and produce intolerable or ear shattering sounds or noises.

Antonin Artaud, *The Theatre of Cruelty (Musical Instruments, in First Manifesto)*, 1932

Artaud and Noise - Live Electronic Dissections investigates and celebrates the legacy of Antonin Artaud and the Theatre of Cruelty in the context of Industrial and Experimental Noise music. As Artaud writes in *The Theatre and its Double* (1931-32) the use of music(al and non-musical instruments) in the Theatre of Cruelty's first manifesto must be imagined as 'sounds that cannot be endured'. For Richard Crow this was a rallying call for new and extreme sounds and a definition of what noise music would/could hopefully become, and it is also inextricably linked (for Crow) to John Cage's statement 'you don't need to call it music, if the term shocks you'.

Since the mid-1980s performer and sound artist Richard Crow has engaged with Artaud's writings as a key source for the exploration of the disruptive, visceral, and affective qualities of noise and its psycho-physical implications for the listener.

Together with Adam Bohman he established the live improvisation duo **Diastolic Murmurs** in 1985 and performed what they called *Live Electronic Dissections*

PERFORMERS AND CELEBRANTS

Knife Grinder/Guardian Angel (Antonin Artaud)

Richard Crow (live) (Diastolic Murmurs)

Crow's work as an inter-disciplinary artist transverses multi-media platforms including sound, installation and live performance. His solo and collaborative performances have consisted of highly conceptualized interventions into base materiality, investigations of alternative systems of organisation and research into a certain material decadence, most notably with the cult project *The Institution of Rot*.

For almost 40 years Crow has worked obsessively with the ideas of Antonin Artaud and *The Theatre of Cruelty*. He has during this time recorded, performed, collaborated and corresponded with a number of Artaudian scholars and practitioners including Jane Goodall, Paul Buck, Edward Scheer, Allen S. Weiss, Stephen Barber, Kathrine Waugh, Mischa Twitchin, and the late Sylvere Lotringer for whom *Live Electronic Dissections #6* is dedicated.

He has been omnipresent in the experimental art-music-noise scene in London and elsewhere since the mid 1980s. Crow has collaborated, performed, and recorded with a number of experimental musicians, sound poets and sonic artists, including Duncan Jack (*What is Oil?*), Joe Banks (Ashenden), Zan Hoffman, Phill Wachsmann, Adam Bohman (as *Diastolic Murmurs*), Richard Barrett, Paul Obermayer, Furt, *The Elision Ensemble*, *The Hafler Trio*, Clive Graham, Michael Prime, Heimo Lattner, Dean Roberts, Kaffe Matthews, Michael Morley (*Gate, The Dead C*), Sandoz Lab Technicians, Tanaka-Nixon Meeting, Nigel Bunn, dy'na:mo, e-Xplo, Alessandro Bosetti, Dmitri Prigov, *KREV (The Kingdoms of Elgaland Vargaland)*, Esther Planas, Gabriel Séverin, Gintas K, *The Bohman Brothers*, Richard Thomas, Aleksander Kolkowski, Nicola Woodham, Chandor Gloomy, John Wall and Luke Jordan.

His work has been performed and exhibited in Artspace (Sydney), Volksbühne (Berlin), ICA (London), Halle Saint-Pierre, (Paris), South London Gallery (London), Moscow Museum of Modern Art at Petrovka (Moscow), The Freud Museum (London), Raven Row (London), Maxxi, (Rome), 5th Marrakech Biennial (Marrakech), Fonoteca Nacional de Mexico, (Mexico City), The Showroom (London), Café Oto (London), West (Den Haag), Calvert 22 Foundation (London), Visconti Studio (Kingston University), The Horse Hospital (London), Ikleetik (London), Gallery 46 (London), Savvy Contemporary (Berlin) amongst others.

His work has been broadcast by BBC Radio 4, Touch Radio, ABC Classic FM Australia, Radio Arte Mobile Rome, Radio Corax Halle, Resonance FM, Kunstradio Vienna.

Crow has published many sound works since 1984 on his own imprint *Institution of Rot*, as well as labels such as *ZH27*, *Shelf Life*, *Vintage Productions*, *Paradigm Discs*, *Durian Records*, *Touch*, *Chocolate Monk*, [RHP] CDRs, *EAM*, *COMA* + + + *KULTUR NO F.D.YS*, *Musica Dispersa Records*, *Nostalgie De La Boue*, *Psych.KG*, *La bois records*.

<https://richardcrow.bandcamp.com/>

Adam Bohman (live) Diastolic Murmurs

Jonathan Bohman (live)

The Bohman Brothers

Adam Bohman and Jonathan Bohman have been recording together since their early teens and playing live since 1984.

2

Their repertoire includes a combination of sounds created in the moment and distinct compositions including songs. They use unconventional instruments, household objects, dislocated text from found, literary and commercial sources and collaged layers of recordings.

Regular concerts started in the mid-90s in London at places like The Club Room in Penton Street, The Red Rose and The Klinker. From 2000 to 2005 they had their own concert series upstairs at The Bonnington Café in Vauxhall, London.

Working together they are in a number of groups, including : Secluded Bronte with Richard Thomas, The BBC with Richard Crow, Apricot My Lady with Lukas Simonis & Anne La Berge and Ischio Romantico with Leonard Aspen & Roger Boulding. They have also worked with film-maker Peter Strickland on various projects.

They have performed at Tate Britain, Tate Modern, Roundhouse, Royal Albert Hall, South Bank and numerous smaller venues around the UK. Also across Europe and America.

Their duo recordings include 'A Twist For All Pockets' (Rossbin, 2001), 'Purely Practical' (Peripheral Conserve, 2002), 'Back On The Streets' (Peripheral Conserve, 2012), 'Library Music' (Des Astres D'Or, 2019), 'In Their 70s' (Fort Evil Fruit, 2021) and 'Room Service ' (Rural Isolation Project, 2024).

<https://thebohmanbrothers.bandcamp.com/music>

Nick Couldry (recordings on tape)

Nick Couldry is the co-founder with Richard Crow of the Institution of Rot (1992).

He became involved in improvised music in 1985 through Phillip Wachsmann's class at the City Literary Institute, London, and also where he would meet and begin collaborating with both Crow and Adam Bohman.

As an improvising musician and keyboards player in the 1980s and 90s he played in many groups including Conspiracy, and WAKE with Adam Bohman and Crow, as well as performing with such luminaries as Derek Bailey, John Butcher, Lol Coxhill and Maggie Nichols to name a few.

He is better known today as an academic and he is currently Professor of Media, Communications and Social Theory, Dept of Media and Communications, at the London School of Economics. He is the author or editor of 16 books and many journal articles and book chapters. However, Couldry still continues to improvise and explore the sound possibilities of the piano and has agreed to record some fragments from the notoriously difficult 2nd Piano sonata by Pierre Boulez (1948) – Couldry will attempt to wrench out some of the 'hysteria and enchantment' embedded/embodyed in the work, and this will be further exacerbated through unusual recording techniques.

Johanna Garnal (recordings on tape)

Born in The Lot, France. Studied Philosophy & Literature in Toulouse

Artaud's texts / letters referred to below were selected then recorded on a iPhone unrehearsed in an approx 45min single take by Johanna Garnal.

L' Ombilic Des Limbes

Le Pese Nerf

Lettre de Menage

Deuxieme lettre de Menage

Troisieme lettre de Menage

(Lettres initially written for Genica Athanasiou)

3

Lettres de Ville-Evrard , Lettre sa mere 1938-1943

Texte Preparatoire a Paris-Varsovie 1947

Colin Potter (live)

Colin Potter started making unusual music in the early 1980s. He was part of the 'DIY or tape underground' which flourished at the time as an alternative to mainstream music. In 1981 he set up the ICR label and IC studio, now based in London, which are both still thriving after over forty years. He developed a reputation for innovative mixing, sound processing and production and has worked with artists such as Current 93, Fovea Hex, Ora, Organum, Andrew Chalk, Jonathan Coleclough, PNZ, Monos and many more, most notably with Steven Stapleton on numerous albums by Nurse With Wound.

In 1999 he started to perform live and since then he has been playing solo shows all over Europe and the US. He was also instrumental in persuading Nurse With Wound to return to playing live shows in 2005 and with them he has since played at many venues and festival all over the world. His performances feature live remixing of a multitrack recording along with sampling, electronic and acoustic devices with intense sound processing and propagation.

A series of reissues of his early work (on Deep Distance, Dark Entries, Joyful Noise Recordings, Sacred Summits, Polytechnic Youth, BFE & Platform 23) has led to an upsurge of interest in his music by a largely new audience.

Selected Live Performances

In the late Nineties, a desire to return to live performance has led to appearances at the Beyond Music festival in Los Angeles, 7 Hz in San Francisco, Primavera in Barcelona and Porto, Unsound in Adelaide and Krakow, Mutek festival in Montreal, Radar festival in Mexico City, Incubate in Tilburg, Donau festival in Austria, Brainwaves in Boston, All Tomorrow's Parties at Minehead, Ether festival at London South Bank, Villette Sonique and GRM in Paris, the Liverpool Biennial, the LUFF Festival in Lausanne, Tusk Festival in Newcastle, Termite festival in Leeds, Resonator festival in Preston, REC festival in Reggio Emilia, Settembre Musica in Turin, the AvantGarde festival in Hamburg, , Nodutgang Festival in Bodo and numerous concerts in New York, San Francisco, Seattle, Portland, Perth (Australia), Moscow, Berlin, Munster, Cologne, Karlsruhe, Leipzig, Stockholm, Malmo, Oslo, Copenhagen, Warsaw, Wroclaw, Krakow, Gdansk, Bratislava, Geneva, Lyon, Athens, Venice, Milan, Cagliari, Naples, Pordenone, Ghent, Leuven, Amsterdam, Prague, Brno, Vienna, Lisbon, Porto, Barcelona, Seville, Dublin, Drogheda, Manchester, Brighton, Bristol, Nottingham, Glasgow, Edinburgh and London.

<https://icrdistribution.com/>

Isa Ferri IKLECTIK (live - sound projection)

Isa is joining the event both as an engineer and as a contributor to the sound design of the event.

Founded in 2014, **IKLECTIK** is a nonprofit creative organisation based in London.

We focus on experimentation within sound, art, new media, emerging technologies and cross disciplinary works. Our research initiatives and collaborations with academic institutions inform our curation and event selection. Through this, we explore processes and techniques whilst addressing social, political and cultural issues.

Our dynamic programme spans sound and music events, workshops, residencies, talks, panel discussions, installation work, film screenings and readings aiming to catalyse education, growth and transformation within our community both in-person and online.

Over the last 10 years we've hosted live performances from over 3000 emerging and established international artists across 1600+ live shows, 21 festivals and 23 fundraisers.

5

IKLECTIK is a non-profit community interest company (CIC) since 2018.

<https://www.iklektik.org/>

Curated by Richard Crow, a PhD candidate at KSA, the ARTAUD AND NOISE event is an integral part of his practical based research project *Re-visiting The Institution of Rot Archive as a sound practice*, an exploration of aesthetic noise centred on ideas of destruction and decay.

Official website: <https://institution-of-rot.org/>

Supported by the **Visual & Material Culture Research Centre Fund, Kingston University and IKLECTIK**

£5 donation

Register at Eventbrite



<https://institution-of-rot.org/>

WITH DISSECTIONS AND OBSERVATIONS



NEW and EXTRAORDINARY

MUSICAL INSTRUMENTS. They will be used for their quality as objects and as part of the set.

Also, the need to act directly and profoundly upon the sensibility through the sense organs invites research, from the point of view of sound, into qualities and vibrations of sounds to which are absolutely unaccustomed, qualities which contemporary musical instruments do not possess and which compel us to revive ancient and forgotten instruments or to create new ones.

Monday, July 29, 2024 7 - 10pm

Visconti Studio

Kingston Hill

KT2 7LB

Meat Processing Section

IN THE DIAGNOSIS OF
Electronic/Industrial

SURGICAL PENIS KLINIK

1980 UK

Train: Norbiton, Kingston

Buses: K3, 85 (Both stop outside)

also compel research, beyond the domain of music, into instruments and devices which, because they are made from special combinations or new alloys of metals, can achieve a new diapason of the octave and produce intolerable or ear-shattering sounds or noises.

veaux. Elles poussent aussi à rechercher, en dehors de la musique, des instruments et des appareils qui, basés sur des fusions spéciales ou des alliages renouvelés de métaux, puissent atteindre un diapason nouveau de l'octave, produire des sons¹⁹ ou des bruits insupportables, lancinants.

Kingston
University
London

IK KLECTIK

There is, besides, a concrete idea of music in which sounds make entrances like characters, in which harmonies are cut in two and are lost in the precise entrances of words.

LE THÉÂTRE ET SON DOUB

①

I SHARPEN

SCISSORS,

RAZORS

AND

KNIVES

X

5.

Do you HAVE ANYTHING
TO SHARPEN?

A KNIFE?

'LIVE' ELECTRONIC DISSECTIONS

The abyss of music is at the body's core.
/ Antonin Artaud, *Cabiers de Rodez*

Monday, July 29, 2024 7 - 10pm

Visconti Studio Kingston Hill, Kingston

KT2 7LB

**Artaud
and
Noise**

celebrates the legacy of Antonin Artaud and the
Theatre of Cruelty in the context of Industrial and

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**Kingston
University
London**



<https://institution-of-rot.org/>