

The logo features the acronym 'ASCU' in a white, elegant serif font, centered within a large, white, stylized letter 'Q'. The 'Q' is composed of a thick, white outline that forms a circle with a long, sweeping tail extending downwards and to the right. The entire logo is set against a dark teal background.

ASCU

A vertical dotted line of small white dots runs along the left edge of the page.

Readiness



ASCII

READINESS

EDIT:  
Dedicated to  
Gregory Bae  
*19xx-2021*



ă

ASCII 9 READINESS

A community preparedness grimoire of spells and scores for the precariat (the precarious/proletariat)

A field guide; a collection of diagrams, schematics and forbidden binaural visualizations.

A series of forums, sonically infused, to be held at various outdoor locations in and around Chicago, 2021.

Organized by Christopher Smith and EC Brown

*\*Made in accordance to ascii specifications*

## Land

### Acknowledgment 0.1

(Placeholder Text)

ASCII 9 READINESS is a community preparedness grimoire of spells and scores.

We found ourselves attempting to synthesize magic with politics. This began by thinking through soil.

The ASCII 9 Readiness sonic forums gather on the traditional homelands of the Council of the Three Fires: The Odawa, Ojibwe and Potawatomi Nations, as well as the Miami, Ho-Chunk, Sac and Fox tribes.

Indiginous people still live here.

As we attempt to build alternatives inside the shell of the old world we recognize the necessary intervention of Indiginous relations to land, production, non humans, and each other in our experimental forms of artist run organization.

A synthesis of magic and politics demands new rites and it will take more than an individual to enact the required “counter-exorcism of the spectre of a world which could be free.”

Preparedness is a community project.

LAND BACK.

Produced in accordance with the specifications of ASCII 9.

## Esehatology

To channel the incendiary energies of SOIL—momentarily captured as psychostructural residue—a supra-plasmic inhabitation of the outermost regions of the electromagnetic spectrum.

A paranormal guffaw inscribed at the death rites of meaning that foretell the blueprints for the newborn or, as noted in future civic records Rule from Below.

## Glossary

### SUBSTRATA

1. A growing store of armaments in paranormal warfare. 2. A speaking polydurational material assemblage and program of relations, architectures, and ecstatic revolutionary planning.

### CHANNELING

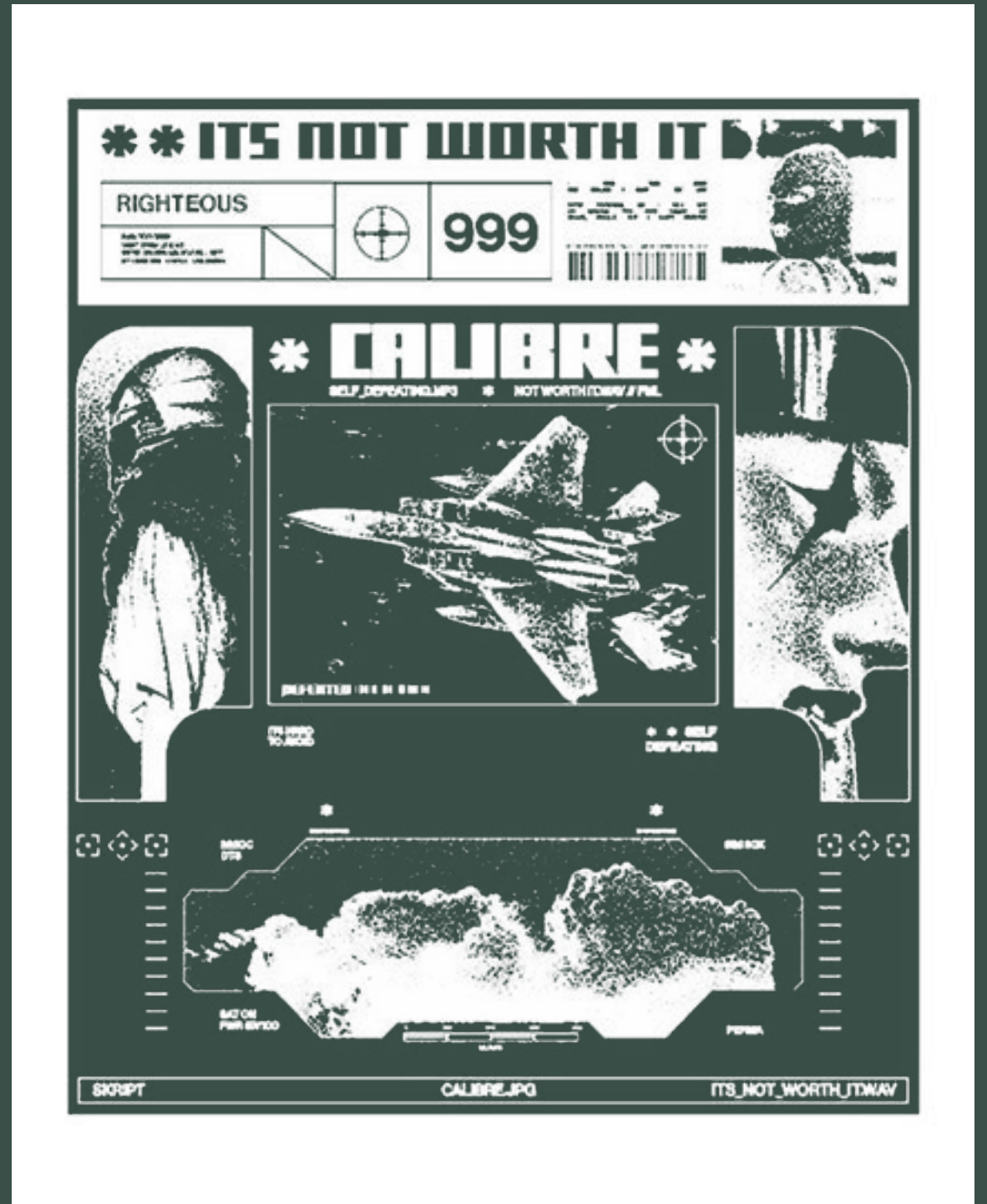
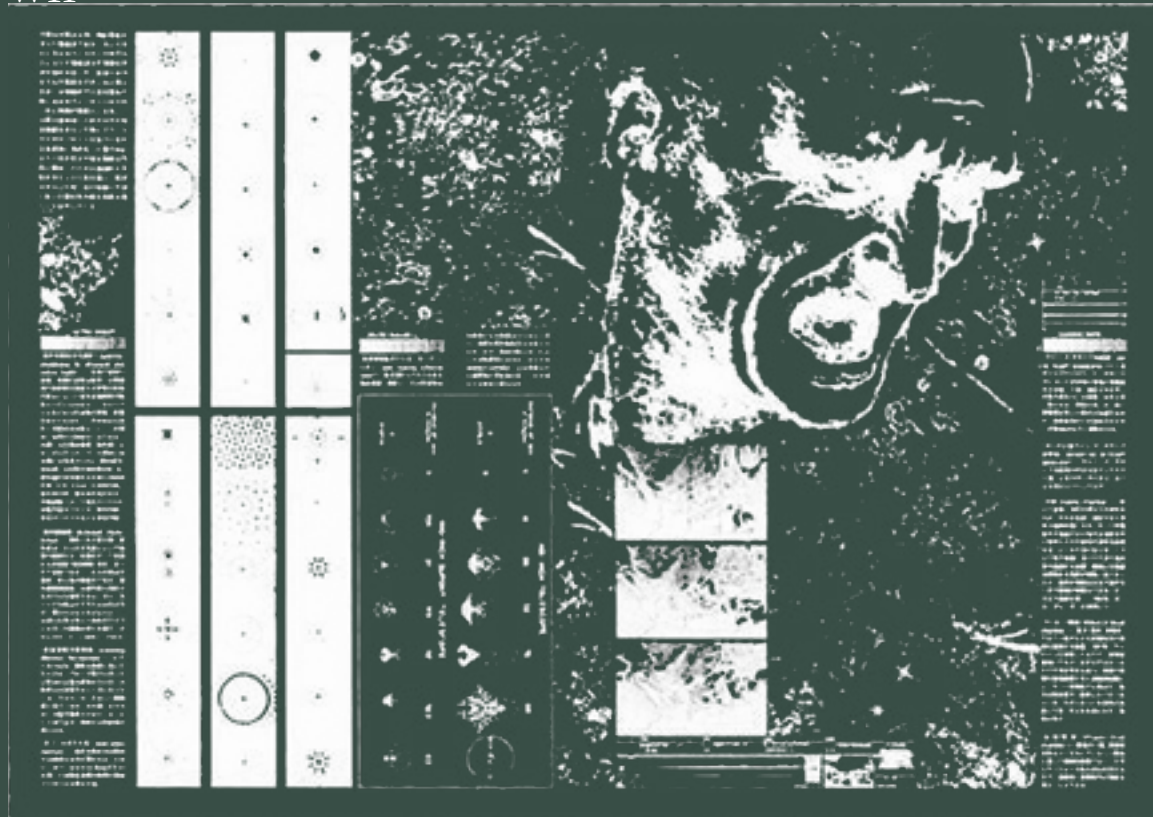
1. Enlistment in asymmetrical paranormal warfare. Enlistment in symmetrical paranormal warfare is referred to as divine inspiration. 2. Horizontalist listening beyond organs or sensorial hierarchies that decipher extra-anthropic media entanglements.

### AURA

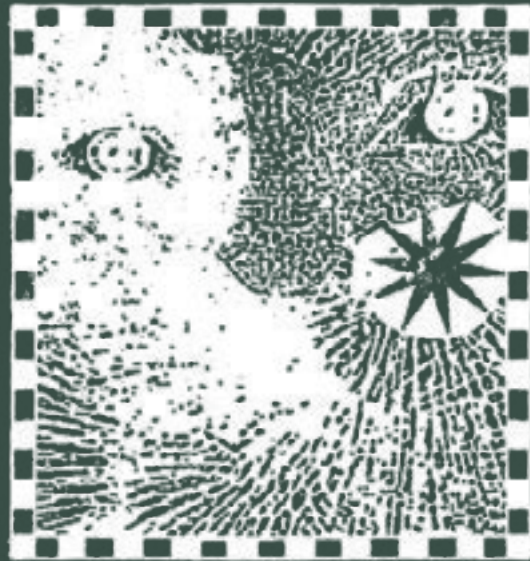
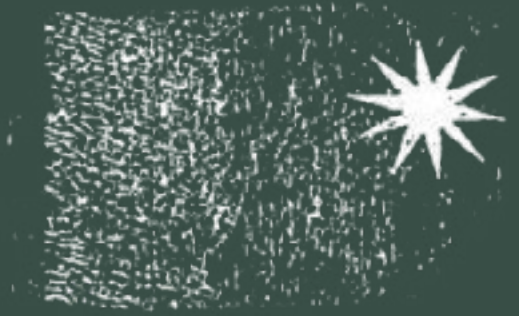
1. Concealed weaponry in paranormal warfare. 2. A malleable precognitive communications interface

### FORBIDDEN BINAURAL VISUALIZATIONS (FBV)

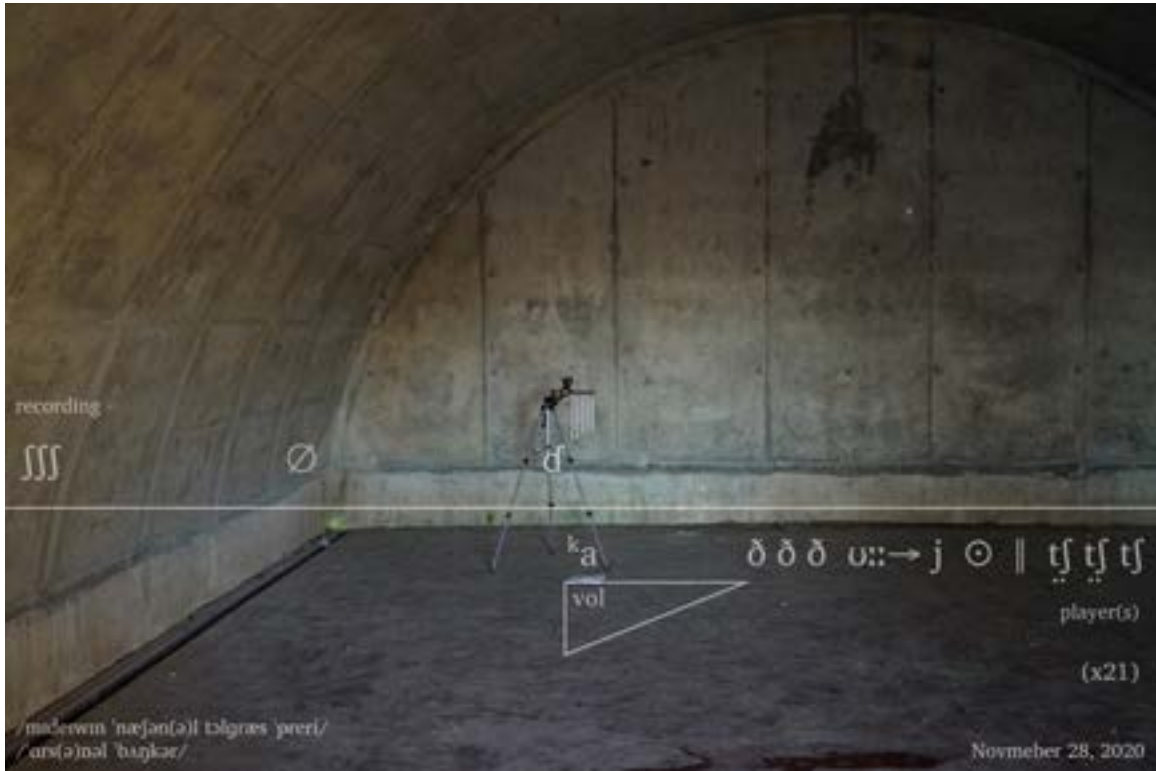
1. Self-medications to cultivate atavistic impulses and psychic disharmony. 2. Mute or extra-aural agents working towards the installment of a new regime of liberatory ideological capture or, annihilation of preexisting exploitative and oppressive ideological hegemons.







9  
1  
2  
3  
4 5 6 7 8 9  
10  
11  
12  
13  
14





**PURE IMAGINATION**

me & you'll in a world

pure imagination // take a look in a book & you'll see my imagination // count it as one

with me into a land of my destination // if you see then you'll be who you are

tree-lee wuh // i be // if you want to do in paradise // simply see if you can't do it

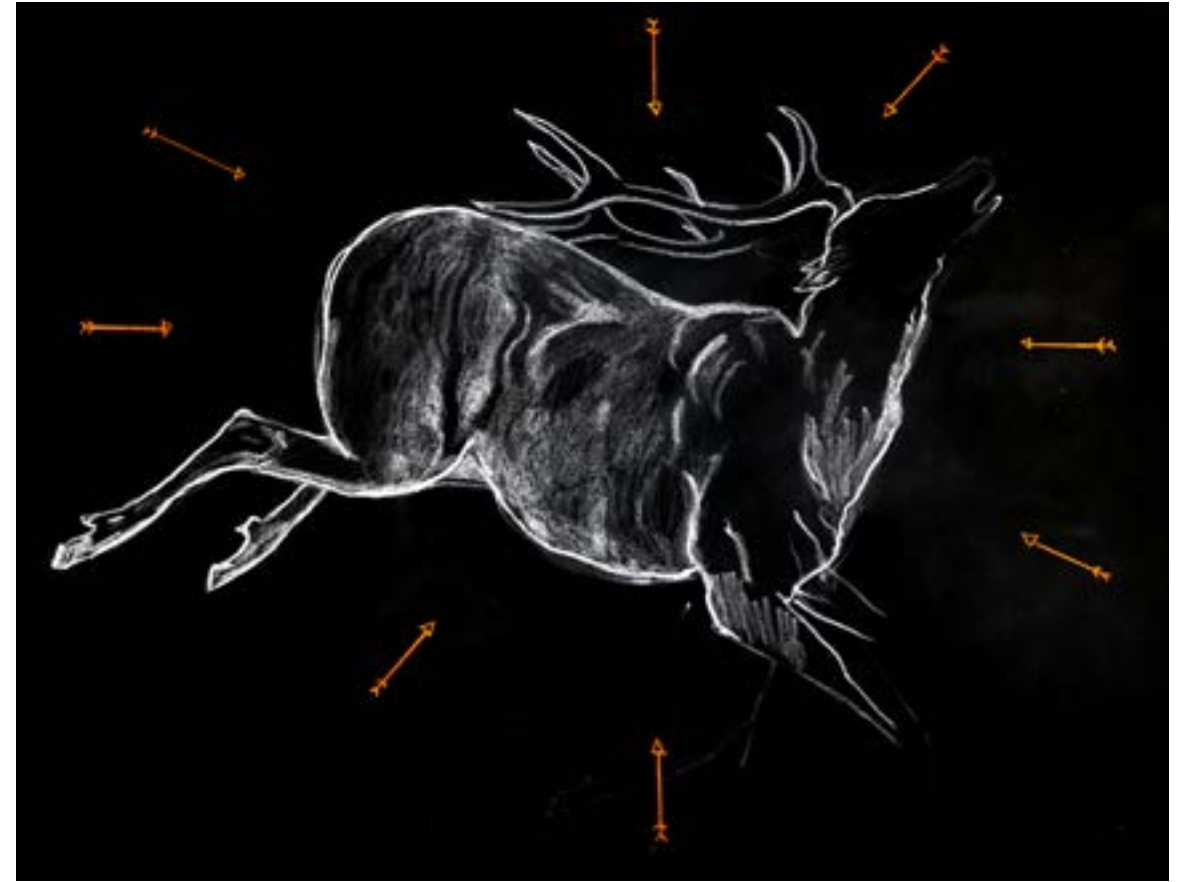
if you really want to do it // ? // you want to change the world // it's

~~to do~~ to do

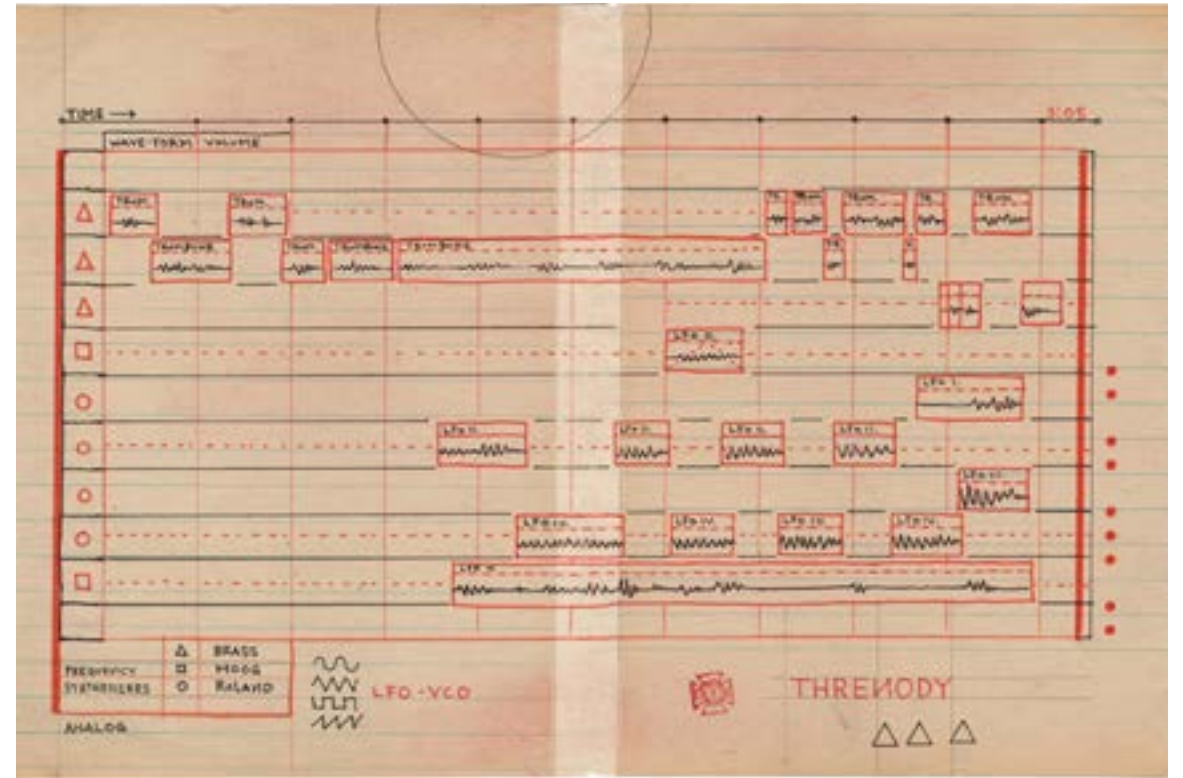
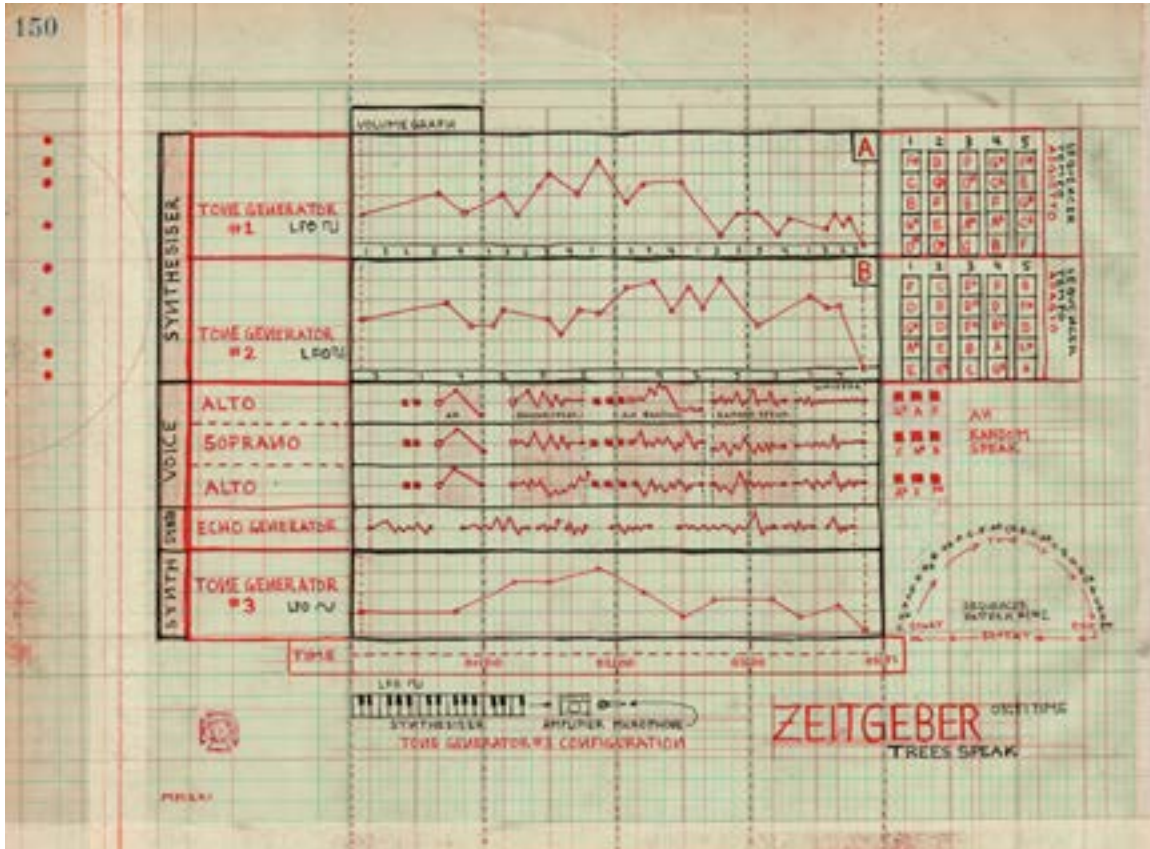
by Christopher Robert Jones

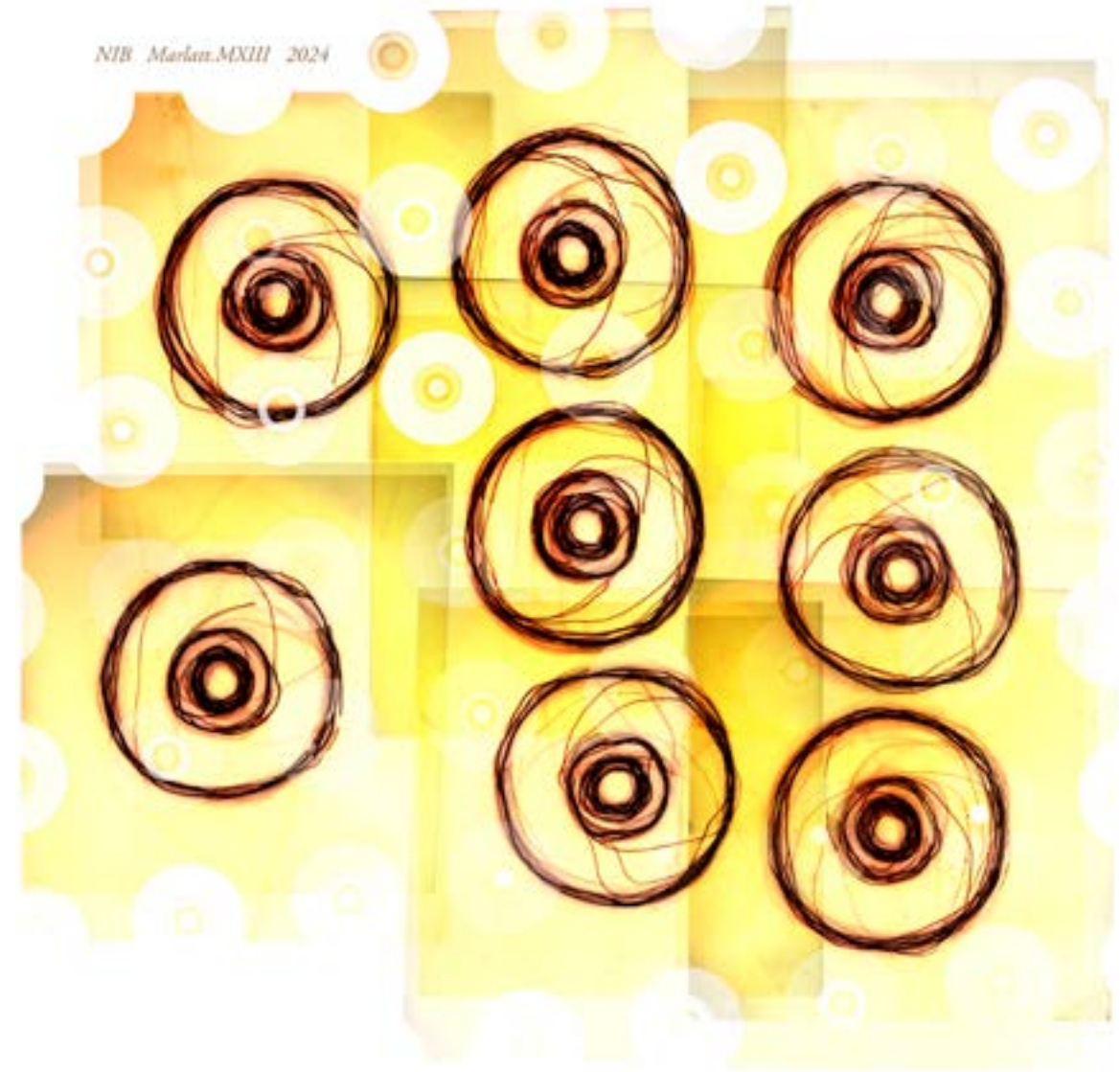
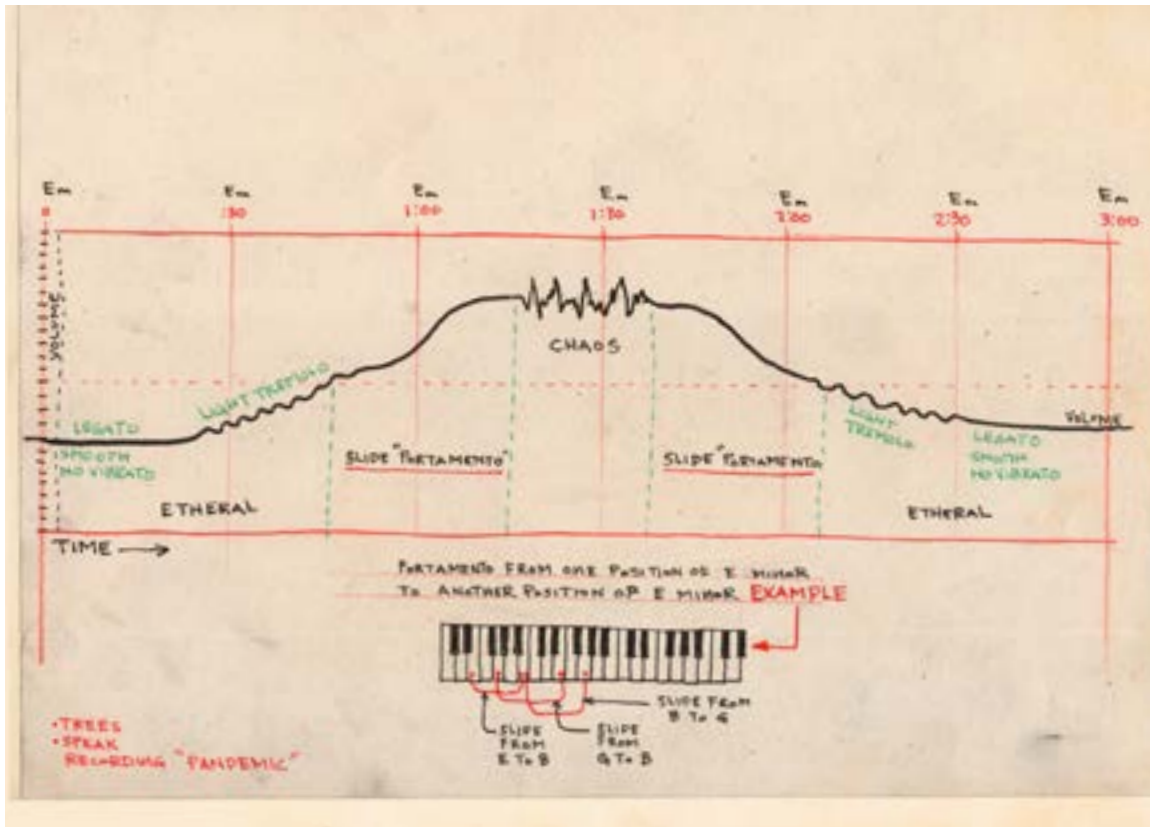
there's no limit to my imagination

your is to paradise

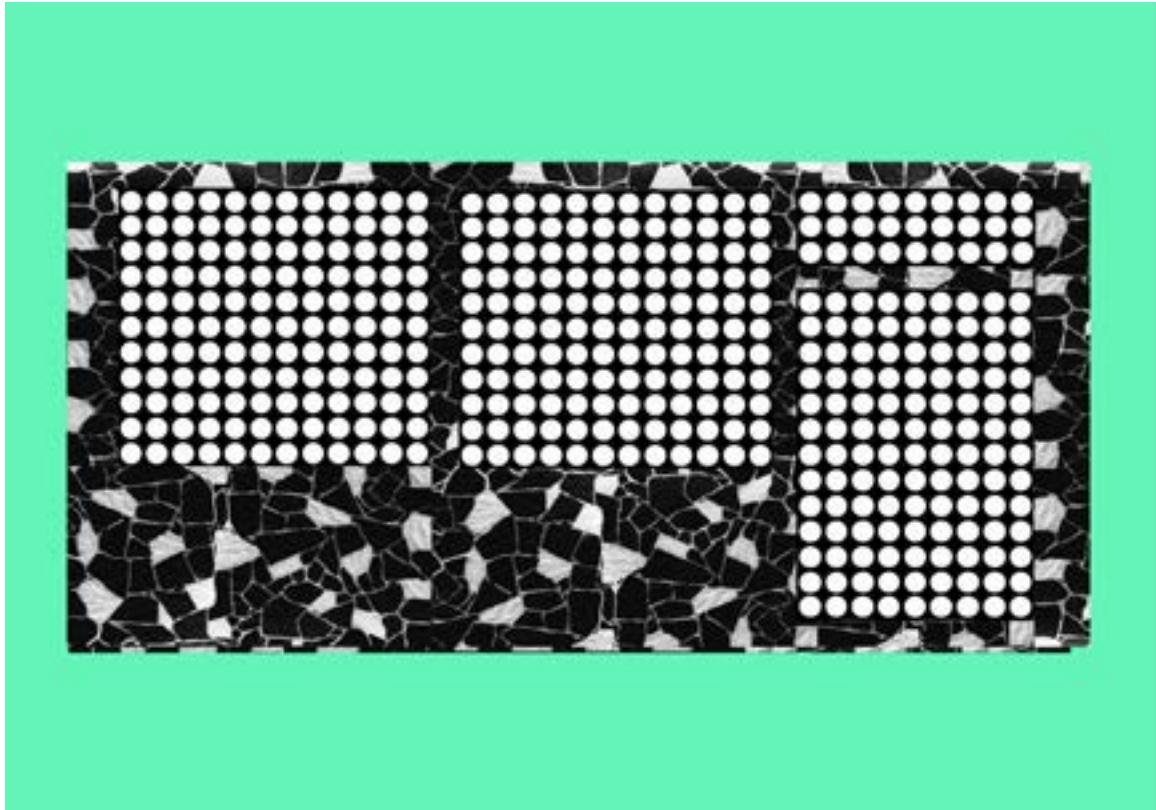
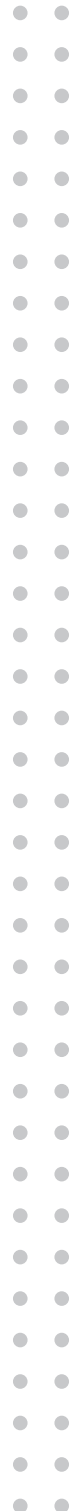
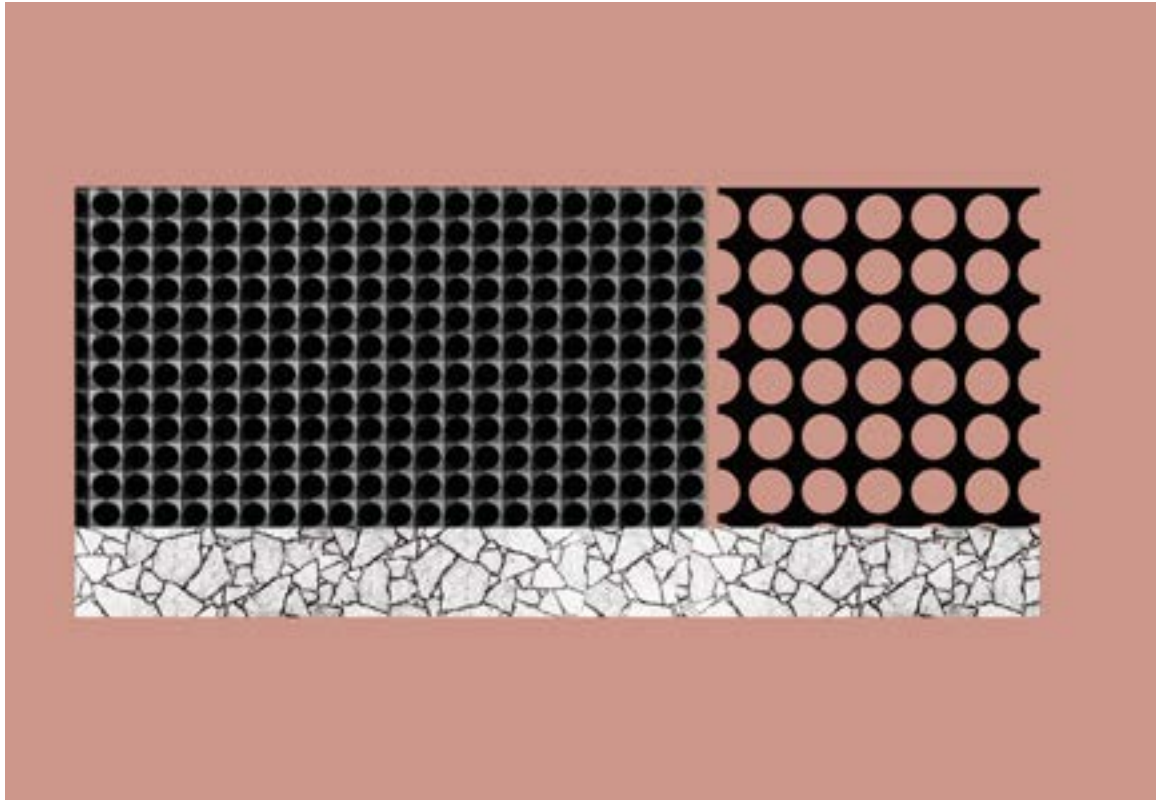


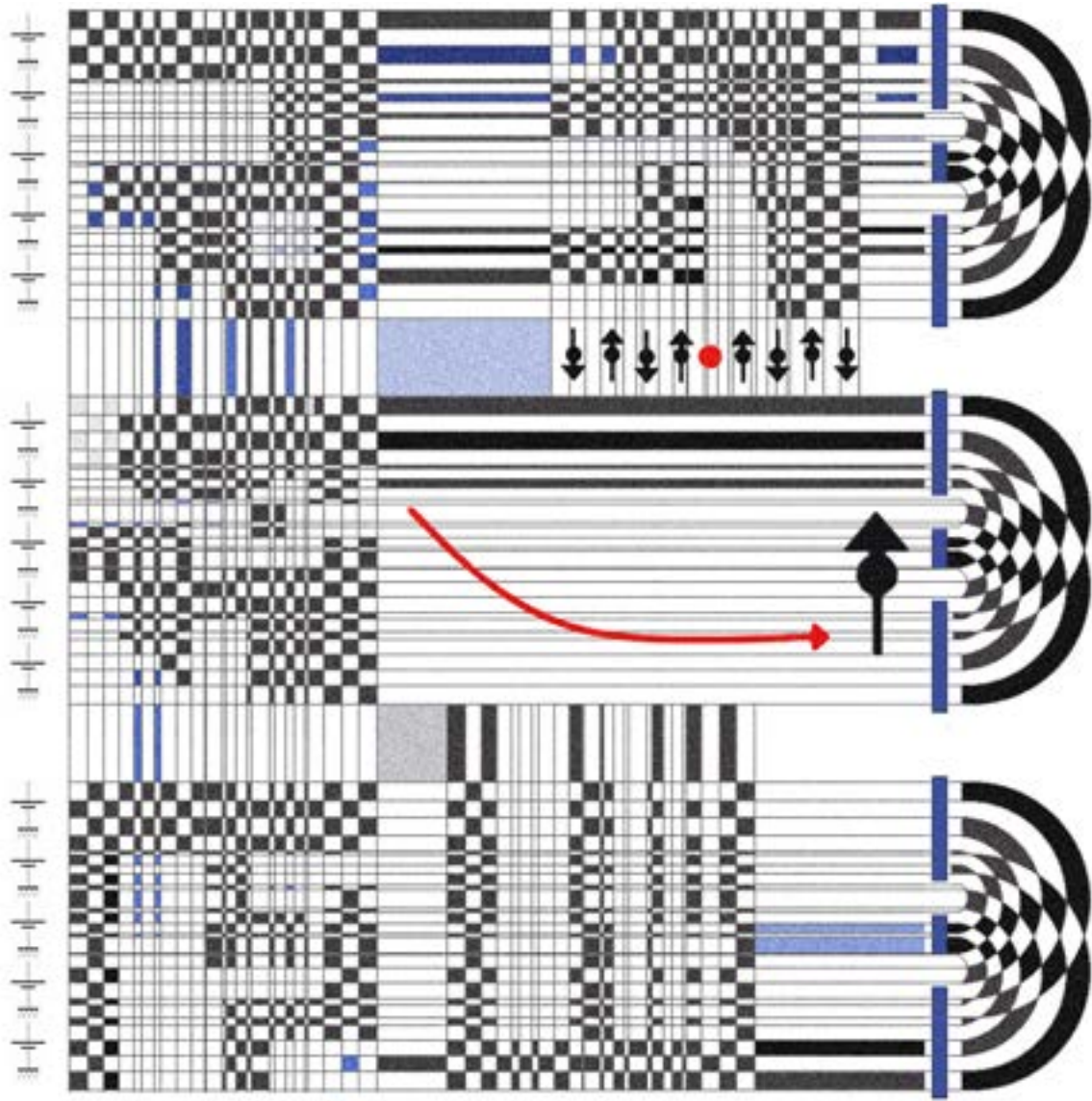




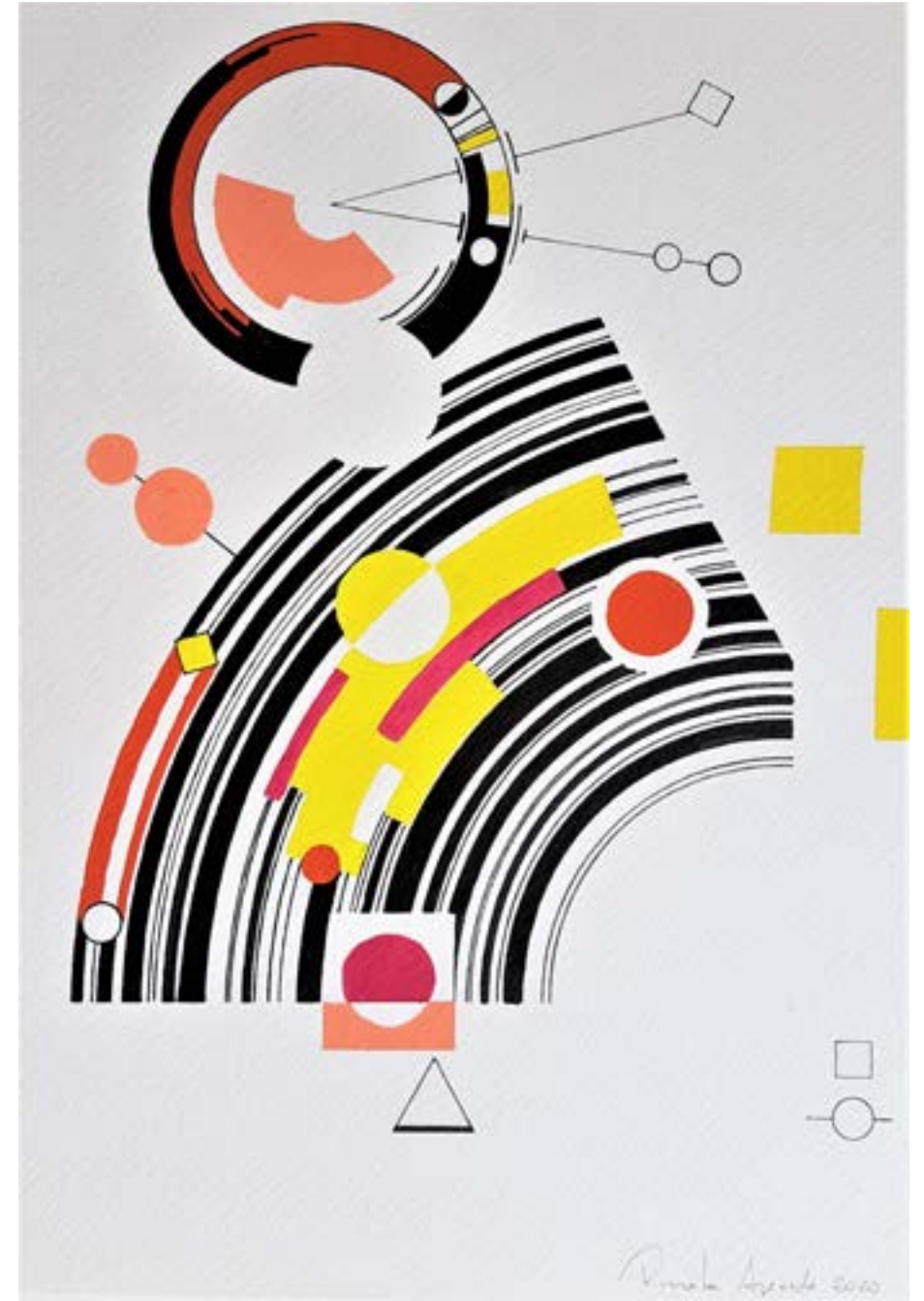




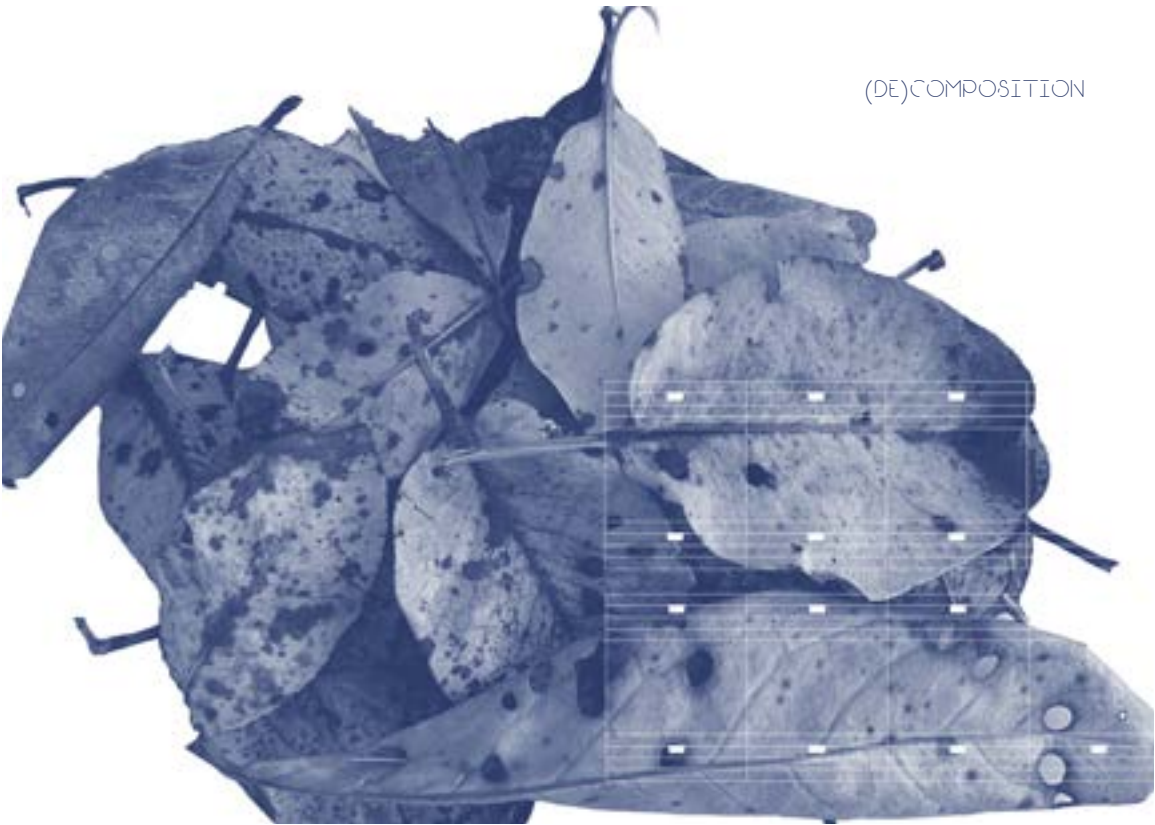




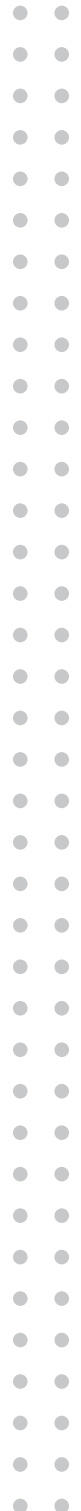
CLASSICALLY FORBIDDEN MINIMAP







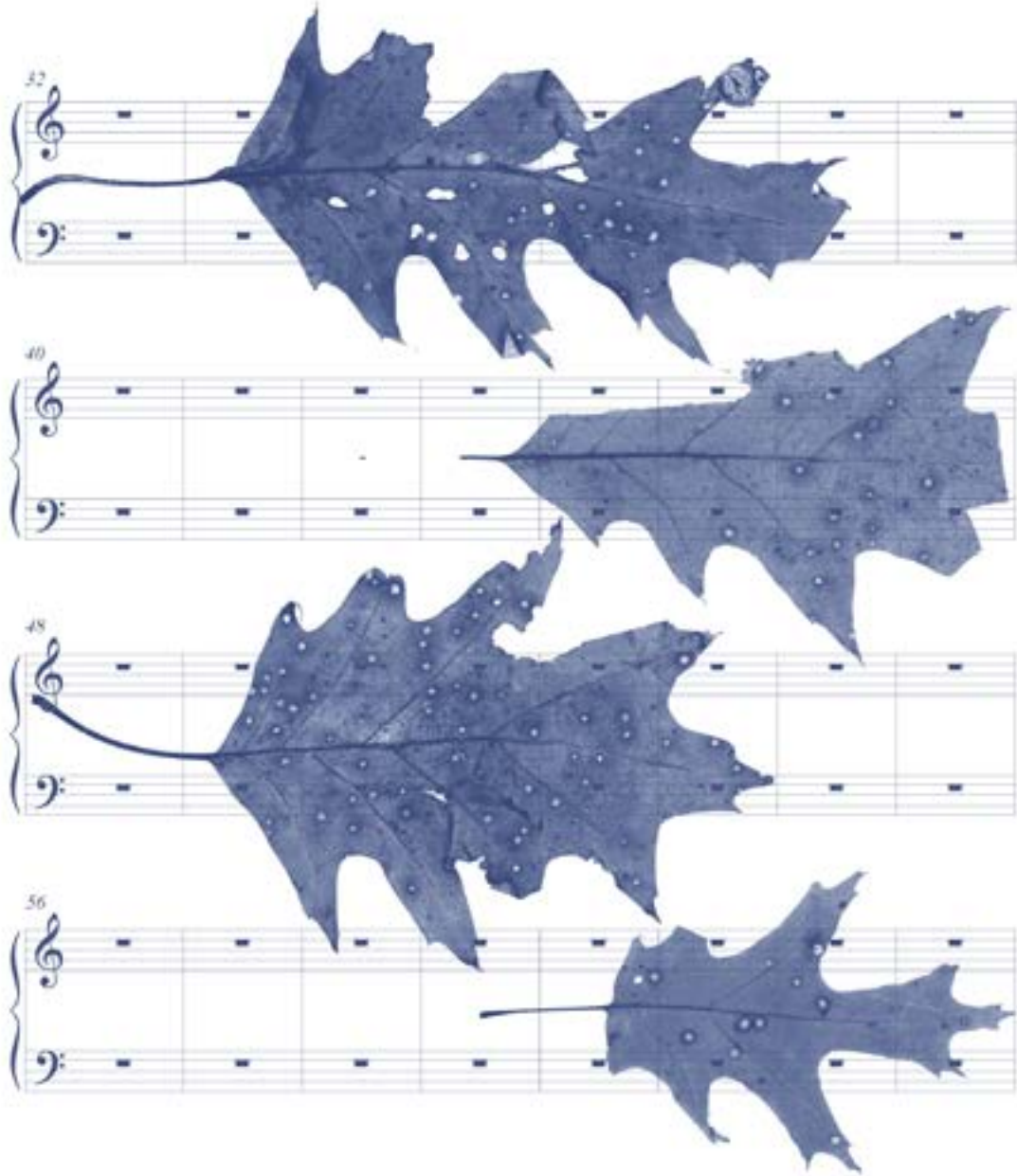
(DE)COMPOSITION



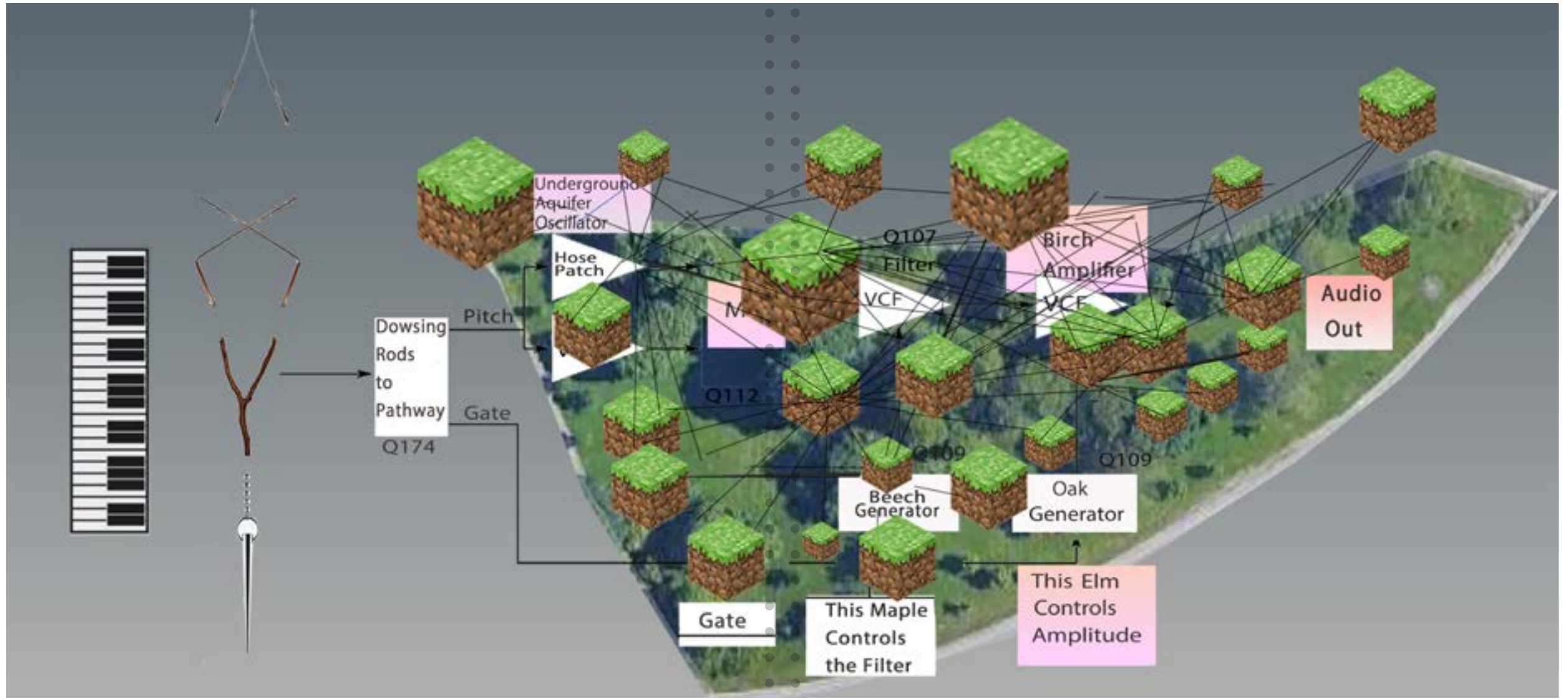
ROSEMARY HOLLIDAY HALL

INTERPRETATIONS

Score







## Land

### Acknowledgment 0.1

(Placeholder Text)

ASCII 9 READINESS is a community preparedness grimoire of spells and scores.

We found ourselves attempting to synthesize magic with politics. This began by thinking through soil.

The ASCII 9 Readiness sonic forums gather on the traditional homelands of the Council of the Three Fires: The Odawa, Ojibwe and Potawatomi Nations, as well as the Miami, Ho-Chunk, Sac and Fox tribes.

## Eschatology

To channel the incendiary energies of SOIL—momentarily captured as psychostructural residue—a supra-plasmic inhabitation of the outermost regions of the electromagnetic spectrum.

A paranormal guffaw inscribed at the death rites of meaning that foretell the blueprints for the newborn or, as noted in future civic records Rule from Below.

## Glossary

### EXTRA-AURAL

1. Musical qualities intended for astral entities, which may or may not involve atmosphere molecules.
2. Emanating effects of the sonic totality that extend beyond human and animal perceptions or molecular disturbances.

### SUBCOMMAND

1. The overtly destructive aspects of the divine feminine principle (DFP).
2. Textual/extratextual communications from the substrata

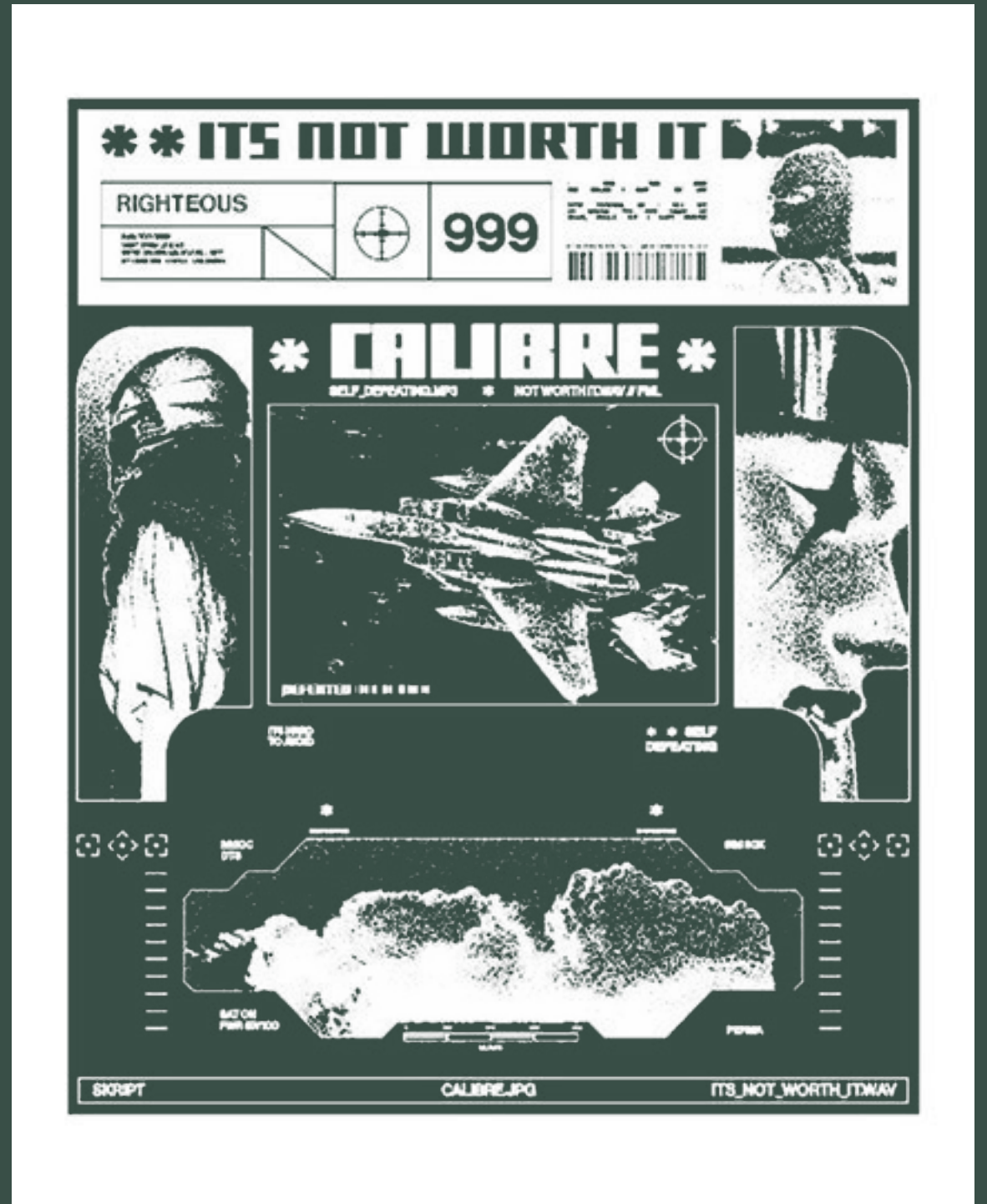
### SUBCOMMANDANTE

1. A subcommand endowed with good esteem.
2. Aural/extra-aural agents born of and held accountable to the substrata that administer the relay of the subcommand.

### SUBCOMMANDMENT

1. Total planetary seismic ego annihilation.
2. Total destruction of the world.





# GROUND, UNSETTLE, SURROUND

a script by Josh Rios, Matt  
Joynt, Anthony Romero

00:00:00  
Helicopters at the Decolonize Zhigagoong Protest  
Grant Park, Chicago, July 17th, 2020

---

00:01:30  
Mirror performance and audio recording of  
movements made by dancers krumping the  
police line, June 1st, 2020, Los Angeles

---

00:04:28  
"From the West side to the South, CPD, we want  
you out." Protesters at Solidarity Street Protest,  
downtown Chicago, August 2nd, 2020

---

00:02:30  
"We need more wagons!"  
"They're constantly cutting you out."  
Chicago Police scanner hacked by activists,  
May 30th, 2020

---

00:05:17  
"I am on stolen land, built by stolen people."  
Person with megaphone at Decolonize  
Zhigagoong, July 17th, 2020



00:09:39 "You know, settlers go into land that they steal and set up a fort. And then move and operate and brutalize and destroy out of this experience they have of being vulnerable, of being surrounded, you know? Of being, you know, in constant danger. I guess what we were trying to do is to say, yes, they are vulnerable, and they are in constant danger. And of course, that explains their brutality. So their brutality and viciousness is a function of weakness."

— Reenactment of thoughts by Fred Moten shared on *Millennials Are Killing Capitalism*, "Give Away Your Home Constantly: Fred Moten and Stefano Harney Revisit *The Undercommons* In A Time of Pandemic And Rebellion." July 11th, 2020

00:09:36 "The Voice and the Chord" original poem



00:06:25

Chant by student protesters during an action against the intergovernmental agreement between the Chicago Police Department and Chicago Public Schools, June 24th, 2020

"this contract is racist and anti-black,  
period  
you took an oath, this is your  
responsibility to fix  
we are not begging, we are not pleading  
we are demanding that you stand with  
Black youth  
that you stand with us and terminate this  
contract  
how many more students have to be  
arrested  
pushed out of school, beaten, tased,  
degraded  
or killed by the police, before the adults,  
who are supposed to love and support us,  
will listen  
fuck loei lightfoot, we know she's in your  
ear  
stand with Black youth, say Black Lives  
Matter  
get right with history, cancel the contract  
get cops out of our schools  
right now, right now"



00:11:27 "I am resigning myself  
and you to the idea that parts of my  
telling are confounding. I care about  
you understanding but I care more  
about concealing parts of myself  
from you. I don't trust you very  
much. You are not always aware of  
how you can be dangerous to me  
and this makes me dangerous to  
you."

"I am using my arm to determine the length of the gaze." "Yes, I am telling you a story, but you may be reading another one. A layered body. This is an aching archive. The one that contains all of our growing grief." "When I told you that I would probably haunt you, you made it about you, but it is about me." - Eve Tuck, excerpts from collaborative works from the Indigenous Feminism Workshop, March 15th-16th, 2018, University of Alberta during talk titled, "I Do Not Want to Haunt You, But I Will: Indigenous Feminist Theorizing on Reluctant Theories of Change."

Citations: "A Glossary of Haunting," Eve Tuck & C. Bee; "Before Dispossession, or Surviving It," Angie Morrill, Eve Tuck and the Super Futures Haunt Collective; "Visitations (You are not alone)," Eve Tuck & Karyn Recollet



00:13:44 Russell Means:  
"Solutions... The American  
Indian people's right to self-  
determination is recognized  
and will be implemented  
through the following  
policies:



The American Indian individual shall have the right to choose his or her citizenship and the American Indian nations have the right to choose their level of citizenship and autonomy up to absolute independence;  
The American Indian will have their just property rights restored which include rights of easement, access, hunting, fishing, prayer, and water;  
The BIA will be abolished with the American Indian tribal members deciding the extent and nature of their governments, if any;  
Negotiations will be undertaken to exchange otherwise unclaimed and un-owned federal property for any and all government obligations to the American Indian nations, and to fully -- and to hold fully liable those responsible for any and all damages which have resulted from the resource development on or near our reservation lands including the -- including damages done by careless and inexcusable disposal of uranium mill tailings and other mineral and toxic wastes."

Democrat Senator, Dennis DeConcini:  
"We may agree, we may not agree with him, but it is important to have some thought provoking ideas of where we should go. And you were kind enough and wise enough to also make some suggestions."

Statement to the Senate Committee on Indian Affairs, 1989.

00:16:00 "Hello, can you hear me." Chicago student protest at Board of Education meeting, June 24th, 2020



00:16:30

"I would really like to put revenge back on the table as one of the things that we have access to in terms of making things right again."

"So I was talking about haunting in that conversation too. I was talking about haunting as the reluctant theory of change because we are so warned away from revenge."

Eve Tuck at the Indigenous Feminism Workshop, March 15th-16th, 2018, University of Alberta during her talk titled, "I Do Not Want to Haunt You, But I Will: Indigenous Feminist Theorizing on Reluctant Theories of Change."

00:18:02 Stefano Harney: "You know, the surround is not... it's not another territory. It's not an opposing sovereignty. It, you know - and this is particularly important I think to try to learn from, you know, Indigenous scholars and from Indigenous movements. Indigeneity's use a term like sovereignty or land, if we understand it through the surround, it's about not the claiming or identifying of a territory in opposition to settlement. It's about the destruction of the notion of sovereignty itself... the notion of a land that would belong to you. You know, one can find a home there, a fugitive home."

Fred Moten: "Because the general understanding of home in America is like, you know, your home is your castle. It's your sovereign space. You put a fence around it and barbed wire if you can get some. And you get some goddamned surveillance equipment and some dogs and whatever the hell you can do to make sure that nobody comes up in your home..."





But when I was a kid, my experience of home, and what makes me love home and feel that I miss home was the experience of the constant violation of the boundaries of so-called home. My mom was a school teacher and she had certain students who would come to my house. I was an only child so they were like my older siblings. One in particular named Mike Davis was like my brother. The greatest feeling in the world for me was to hear or see Mike walk through the front door without knocking. Do you understand? Without knocking. That was the pinnacle for me when I was growing up. There was nothing better than that. Home is not this sovereign place (space) where everybody had a fence and you kept mutherfuckers out. It was this constantly violated thing. So even if we want to maintain some kind of a commitment to home, we do so by way of this constant questioning in violation of the rigidity of the boundaries that it's supposed to represent."

00:20:58 "The opposite of dispossession is not possession, It is not accumulation. It is forgetting." -Tack

00:21:34 - 00:29:52 Domestic Audioscape by Autumn Chacon

Land  
Acknowledgment 0.1

(Placeholder Text)

ASCII 9 READINESS is a community preparedness grimoire of spells and scores.

We found ourselves attempting to synthesize magic with politics. This began by thinking through soil.

The ASCII 9 Readiness sonic forums gather on the traditional homelands of the Council of the Three Fires: The Odawa, Ojibwe and Potawatomi Nations, as well as the Miami, Ho-Chunk, Sac and Fox tribes.

Eschatology

To channel the incendiary energies of SOIL—momentarily captured as psychostructural residue—a supra-plasmic inhabitation of the outermost regions of the electromagnetic spectrum.

A paranormal guffaw inscribed at the death rites of meaning that foretell the blueprints for the newborn or, as noted in future civic records Rule from Below.

Glossary

OCCULTIST

1. One whose attentions to their emotional body activate and weaponize the divine masculine principle (DMP). 2. Parapolitical agents active in the design and implementation of ideological matrices.

POLITICS

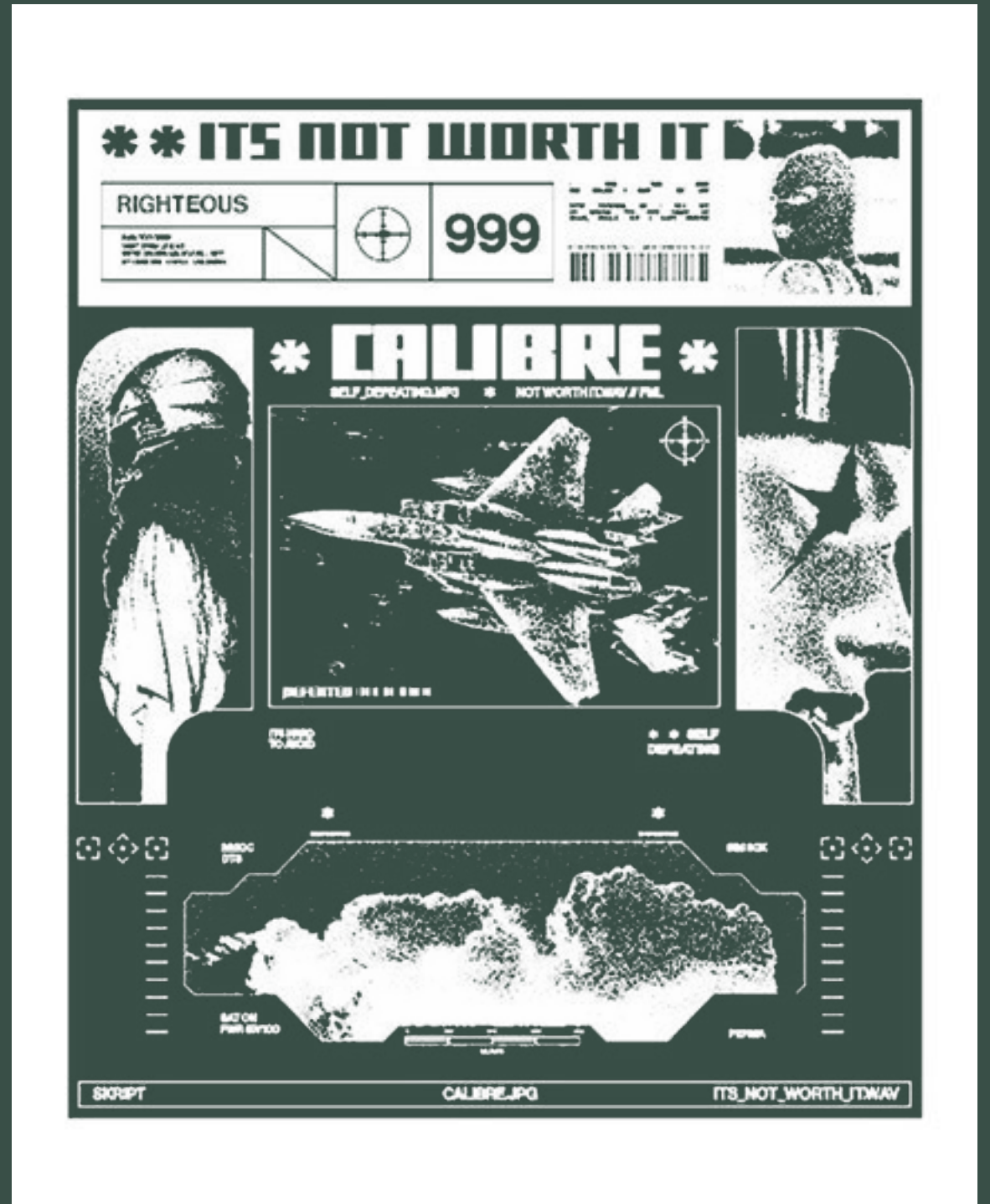
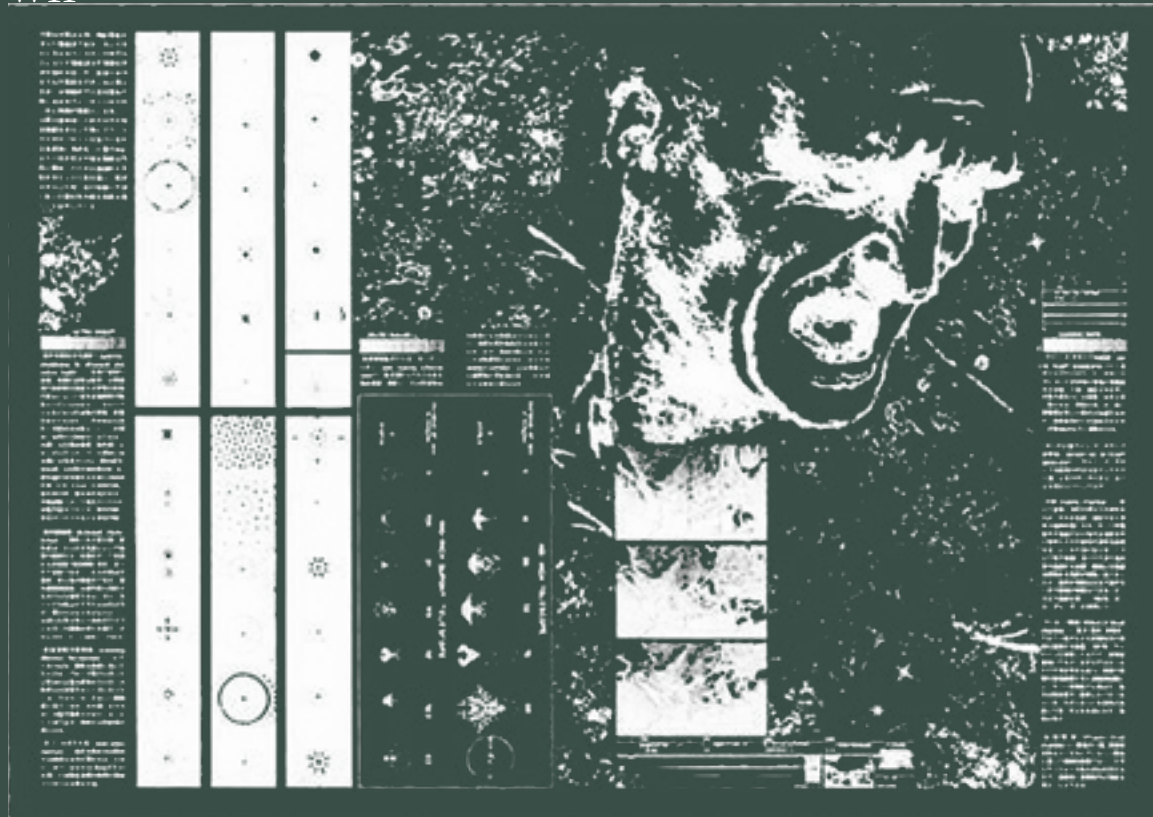
1. Occasions when primordial, sexual undercurrents reach a palpable state in the human public sphere. 2. The act of organizing and synthesizing energies from humans, nonhumans, and things in an effort to summon the monstrous assemblage of total liberation. such endeavors manifest the utmost in impurity and abject hybridity i.e. divinity.

SCHISM

1. Friction in paranormal warfare that nonetheless nutrifies the intermediate plane of the Astral Realm. 2. An insistence of perpetuating harmful and antiquated rites of passage e.g. negative solidarity.

LAND

1. A transmitter. 2. An un-knownable commons that constitutes geologic planetary assemblages.







**REFLECTIONS**

1. Make a playlist of songs inspired by the moon. For example, Harvest Moon by Neil Young, Moon River by Frank Ocean, or Moonlight Sonata by Beethoven.
2. Take an SLR camera and a music playing device and stand somewhere you can see the moon.
3. Begin the playlist and set your music volume quiet enough so that you can still hear the sounds of your camera's shutter.

4. Set your shutter speed to the "B" or bulb mode, and the aperture to something high like 18 or 22 (depending on your ISO).
5. Begin taking pictures of the moon, timing the click of your camera to the beat of the song. Push down CLICK, let go CLICK. One...two...one...two. Allow your exposure length to be guided by the song but balanced by the image it produces.
6. When holding the shutter open, you will not be able to keep your camera steady even if you try. Amplify this movement in response to the song and relative to your partner, the moon.
7. Repeat to your satisfaction.





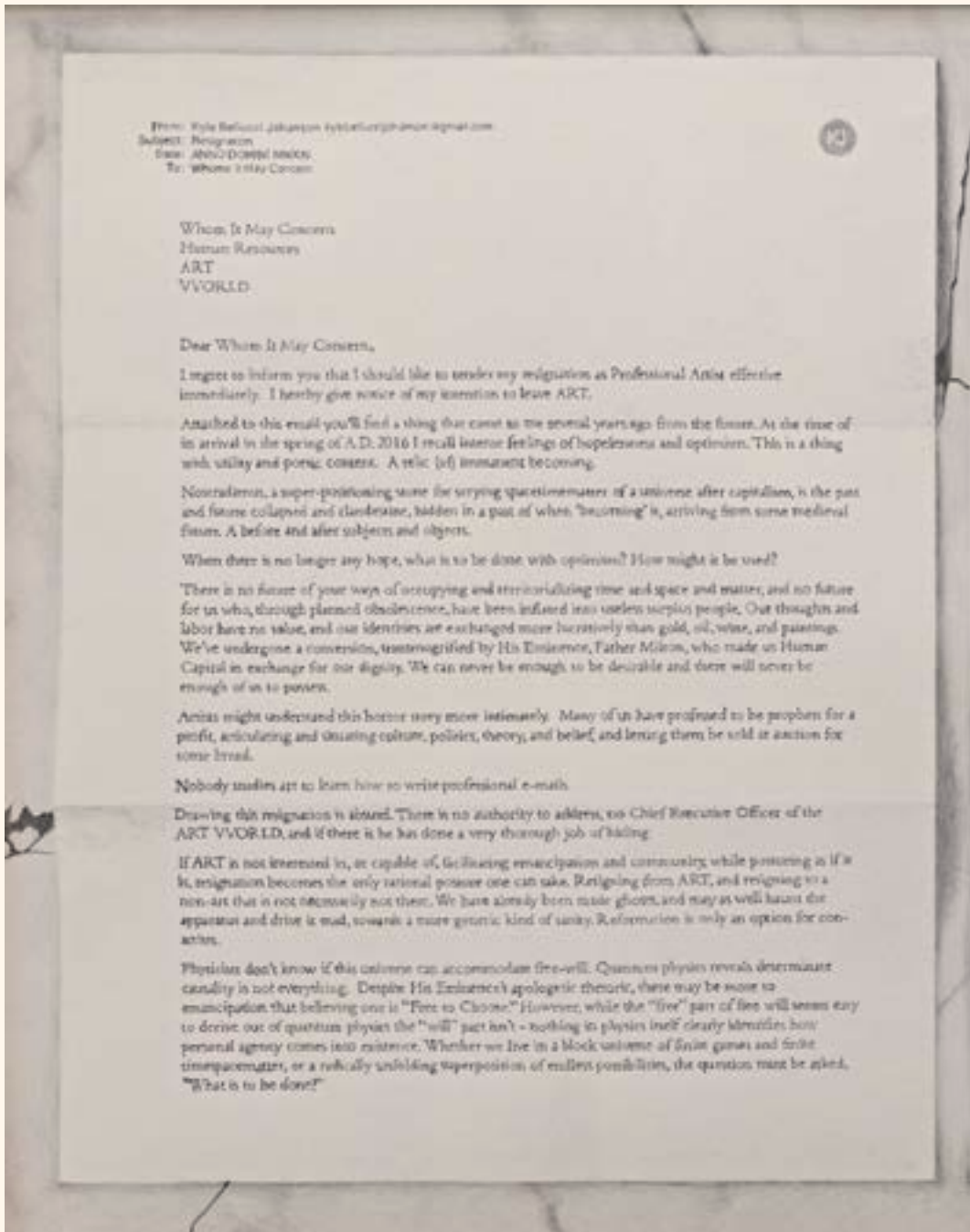
*Variant • 0521*





DEDICATION





From: Kyle Belluci Johanson <kylbell@comcast.net>  
Subject: Resignation  
Date: MONDAY, 2016  
To: 'Whom It May Concern'

Whom It May Concern  
Human Resources  
ART  
VVORLD

Dear Whom It May Concern,

I regret to inform you that I should like to tender my resignation as Professional Artist effective immediately. I hereby give notice of my intention to leave ART.

Attached to this email you'll find a thing that came to me several years ago from the future. At the time of its arrival in the spring of A.D. 2016 I recall intense feelings of hopelessness and optimism. This is a thing with utility and poetic content. A relic (of) imminent becoming.

Neotradition, a super-positioning scene for straying spacetime-matters of a universe after capitalism, is the past and future collapsed and claustrophobic, hidden in a past of when "becoming" is, arriving from some medieval future. A before and after subject and object.

When there is no longer any hope, what is to be done with optimism? How might it be used?

There is no future of your ways of occupying and territorializing time and space and matter, and no future for us who, through planned obsolescence, have been infused into useless surplus people. Our thoughts and labor have no value, and our identities are exchanged more lucratively than gold, oil, water, and paintings. We've undergone a conversion, transmogrified by His Eminence, Father Milton, who made us Human Capital in exchange for our dignity. We can never be enough to be desirable and there will never be enough of us to govern.

Artists might understand this horror more intimately. Many of us have professed to be prophets for a profit, articulating and denoting culture, politics, theory, and belief and letting them be sold at auction for some bread.

Nobody teaches art to learn how to write professional e-mails.

Drawing this resignation is absurd. There is no authority to address, no Chief Executive Officer of the ART VVORLD, and if there is he has done a very thorough job of hiding.

If ART is not interested in, or capable of, following resurrection and conspiracy while possessing it if it is, resignation becomes the only rational posture one can take. Resigning from ART, and resigning to a non-art that is not necessarily not there. We have already been made ghosts, and may as well haunt the apparatus and drive it mad, towards a more generic kind of sanity. Resurrection is only an option for co-action.

Physicists don't know if this universe can accommodate free-will. Quantum physics reveals determinist causality is not everything. Despite His Eminence's apologetic rhetoric, there may be more to emancipation than believing one is "Free to Choose." However, while the "free" part of free will seems easy to derive out of quantum physics the "will" part isn't - nothing in physics itself clearly identifies how personal agency comes into existence. Whether we live in a block universe of finite games and finite timeparameters, or a radically unfolding superposition of endless possibilities, the question must be asked, "What is to be done?"



This question is posed to you, Whom It May Concern, out of a concern for justice, and for life, together.

It begins with resignation, but this is just a preview.

Immanence and becoming

Madness is one of few sane postures for such a time as this. There is absolutely no free will, there is free will absolutely. Free to choose with nothing to choose from. There is no future and we are still here. Is the "what is to be done," non-financing a structure of feeling together? We might be strangers but we are never really others. Concrete is always like that and abstraction often is so rigid. Is alienation only a possibility when we draw borders, tread land, endure, violate, build frames, invent perspectives and articulate language? In partituras without all that, ART has no supremacy, but consciousness is transforming as we speak, under our feet amongst our mutual dislocation. Whispering through cracks in the facade, clandestine. Scenes are not written in stone. We are always now here, nowhere, un-knowing where we find ourselves in these new and very old dark ages. It might feel terrifying. There is no sound in outer space so our screams won't be recorded. There is no upside-down in outer space. There is no "Down" in outer space. We disorienting. And yes, this could be seen as a dialectic if you frame it that way. That way if you frame it, I frame it if you that way if way it frame you.

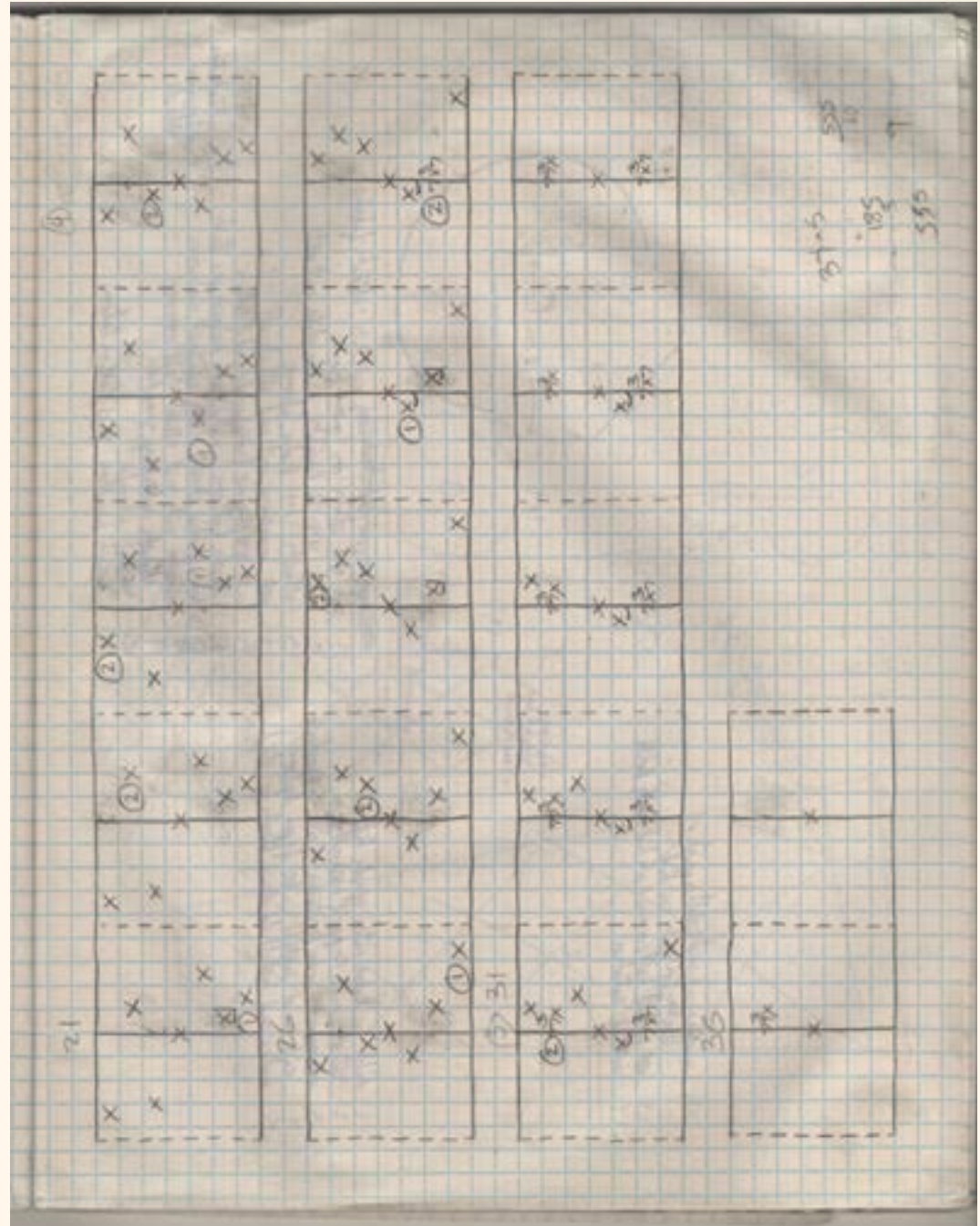
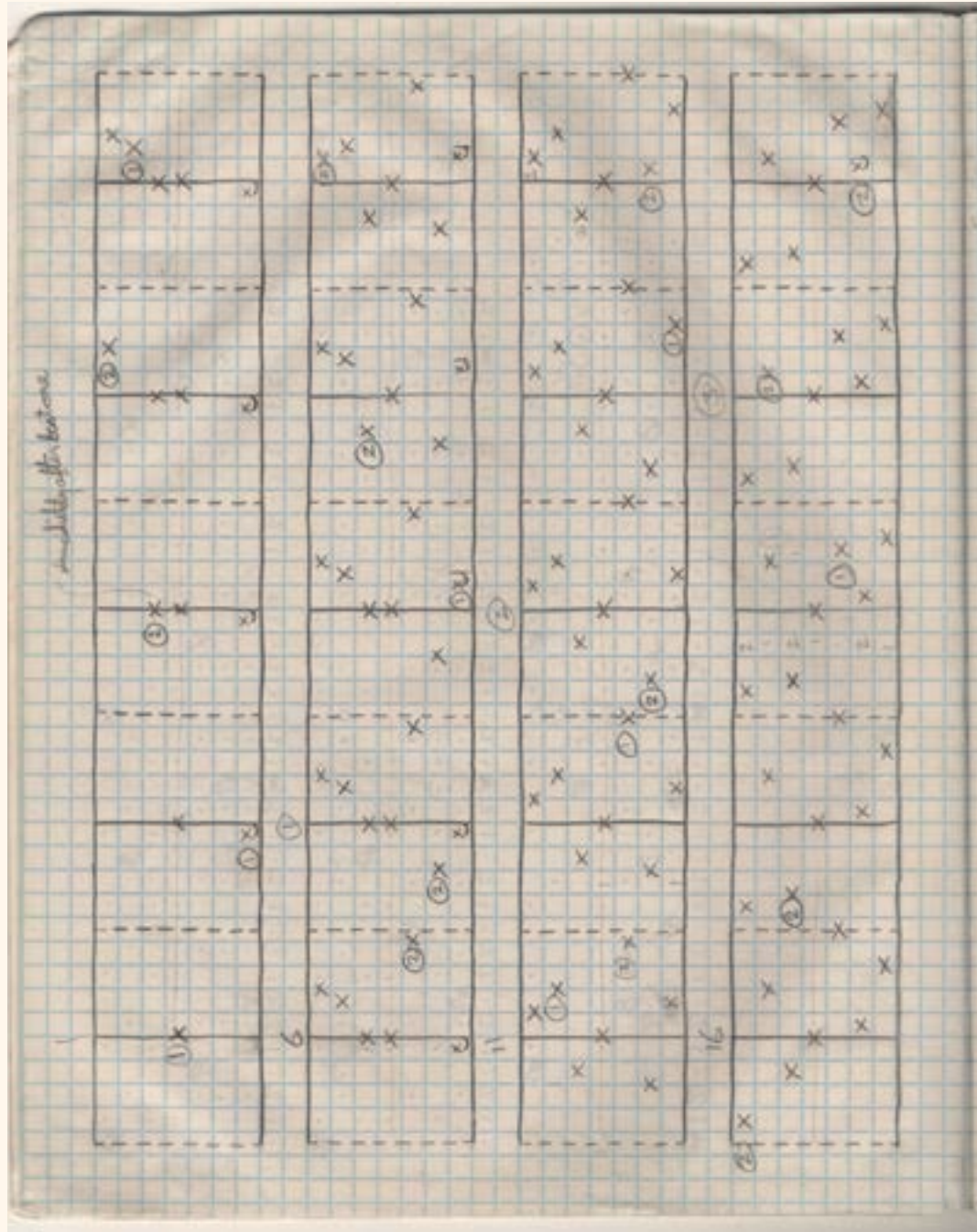
Do people love metaphor more than people, because of an aesthetic pleasure in thinking. "This is like that," and doesn't solidarity because it insists we acknowledge, "I am like you," or maybe even that, "We are We," and can never completely be separated, and more terrifying still that we might even depend on us for survival? Is it because a metaphor is an object for possessing? This ritual practice isolating arbitrary things are similar when they aren't, and insisting people are incommensurably different when we cannot be. The calcium in our bones is from the same star being born at the dawn of the universe, and somehow the essentialities of humanity part no longer seem as hyperbolic or naive.

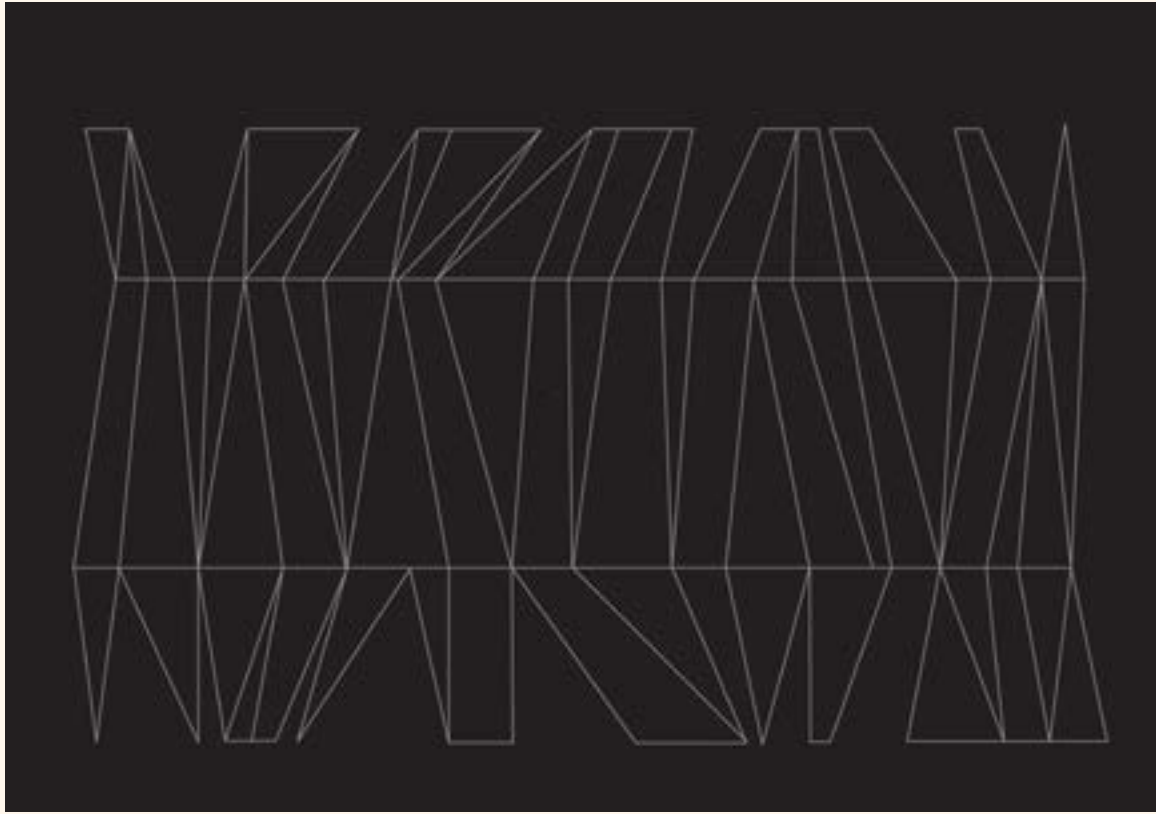
Immanent becoming can't be held in one's hand because it isn't an object. It is under the skin, the hand itself is held by it.

Resigned to be Yours,













# lead the follower

2021

For any group of instruments in any combination

15 minutes or less  
or more than 15 minutes, if voted in with a 6/8ths supermajority

Shi-An Costello (世安)

"If I didn't define myself for myself, I would be crushed into other people's fantasies for me and eaten alive." — Audre Lorde

"the ability to see and describe one's own reality is a significant step in the long process of self-recovery; but it is only a beginning." — bell hooks

General Description/Program Notes

lead the follower grapples with identity through one's relationship to others. So much of our identity is founded on seeing what others see in us, and similarly, so much of how others see themselves is founded on what we see in them. In practice, classical musicians are confronted with a haunting dissonance between Self and Other: what do we see in ourselves vs. what do others see in us. This tension is the foundation of the sonic exploration in this work.

lead the follower challenges the performer to fill both the roles of follower and leader, simultaneously. At any moment, from the rehearsal process, through to the final performance, the choice is presented: do I assert my identity, or do I support another's? Each performer, as well as their accompanying personalities—ones that take up more space than they deserve, ones that take up less space than they should, and others that fall somewhere in between depending on the circumstances—will confront this choice differently.

The score to lead the follower reads like the bylaws of an organization, in order to bring life to a code of conduct that always already dictates the social life of a professional musician. The rehearsal and performance of music is indeed a complex social procedure, replete with promises, contingencies, rights and responsibilities. Through the rules of governance laid out in the score, each member of the ensemble is given the explicit task of simultaneously asserting oneself, uplifting the others, and upholding democratic ideals. -S-A

© Shi-An Costello, 2021

page 2

# lead the follower

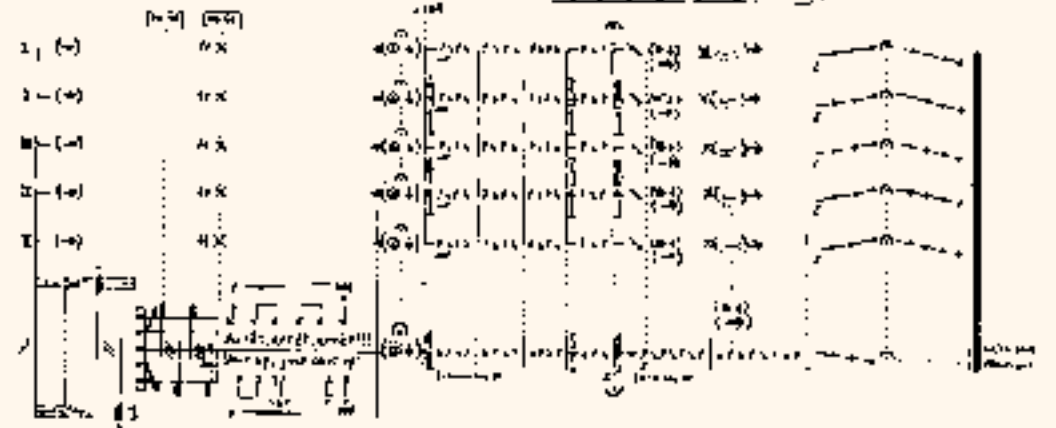
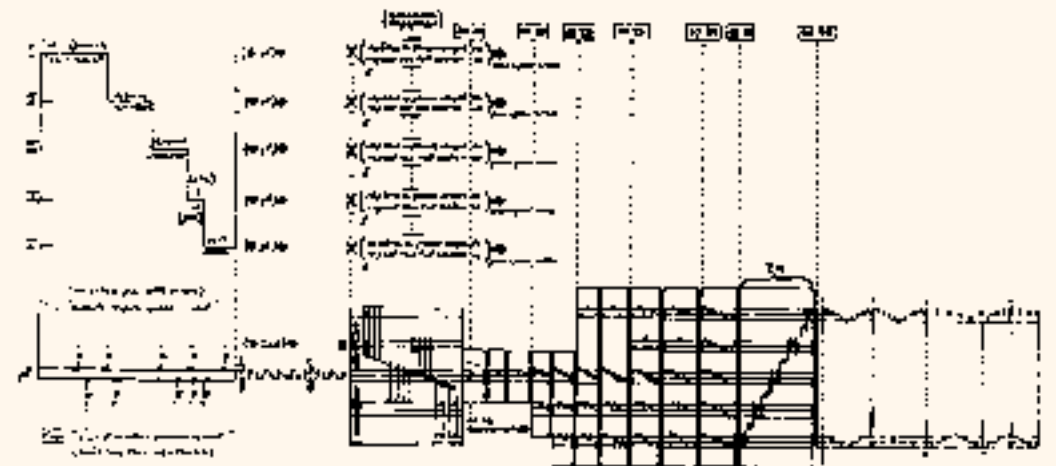
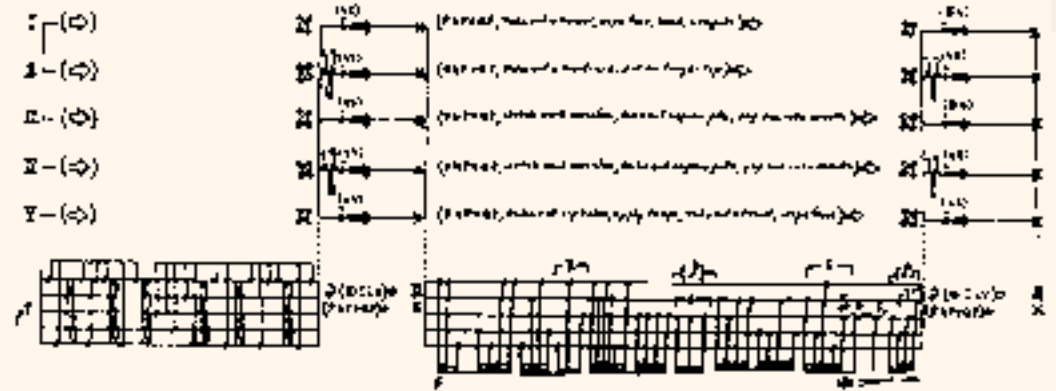
Figure 10-10  
Lead the follower

12. Placement: indicate the specific position of the follower relative to the leader with numerical labels (e.g., 1, 2, 3).

13. Guidance: provide additional information such as the initial movement of the follower, its path, and the primary purpose of the follower (e.g., to support, to lead, to guide, and to follow).

14. Placement: take effect from the first section of the first section of the first section of the first section of the first section of the first section.

Figure 10-11  
Lead the follower







It is March 2021 and I've been looking for who I was. Markers of my existence that I can stand by. I'm in no condition to search my old harddrives but I've downloaded the photos that feel right, from my social media accounts. It's hard to hear my voice in them. My phone is too heavy to carry safely. It is out of storage, spilling over with everything. Living contacts. And some who are no longer here, that will always have a place in my repositories. Relationships, nurtured and neglected and waiting correspondents. Notes for tomorrow, notes for later, notes from forever ago. Of course photos and videos and many other moments that feel significant enough to persevere but not sharp enough to CUT TO: required self for processing a placeholder. I delete what I must, to continue on. I've felt the brimming in other areas. Moving too fast for grief and self reckoning. And too slow, only knowing what I needed yesterday. I'm usually documenting to subsequently get as near as I can to the moment that I documented - and to know who I was at that moment.

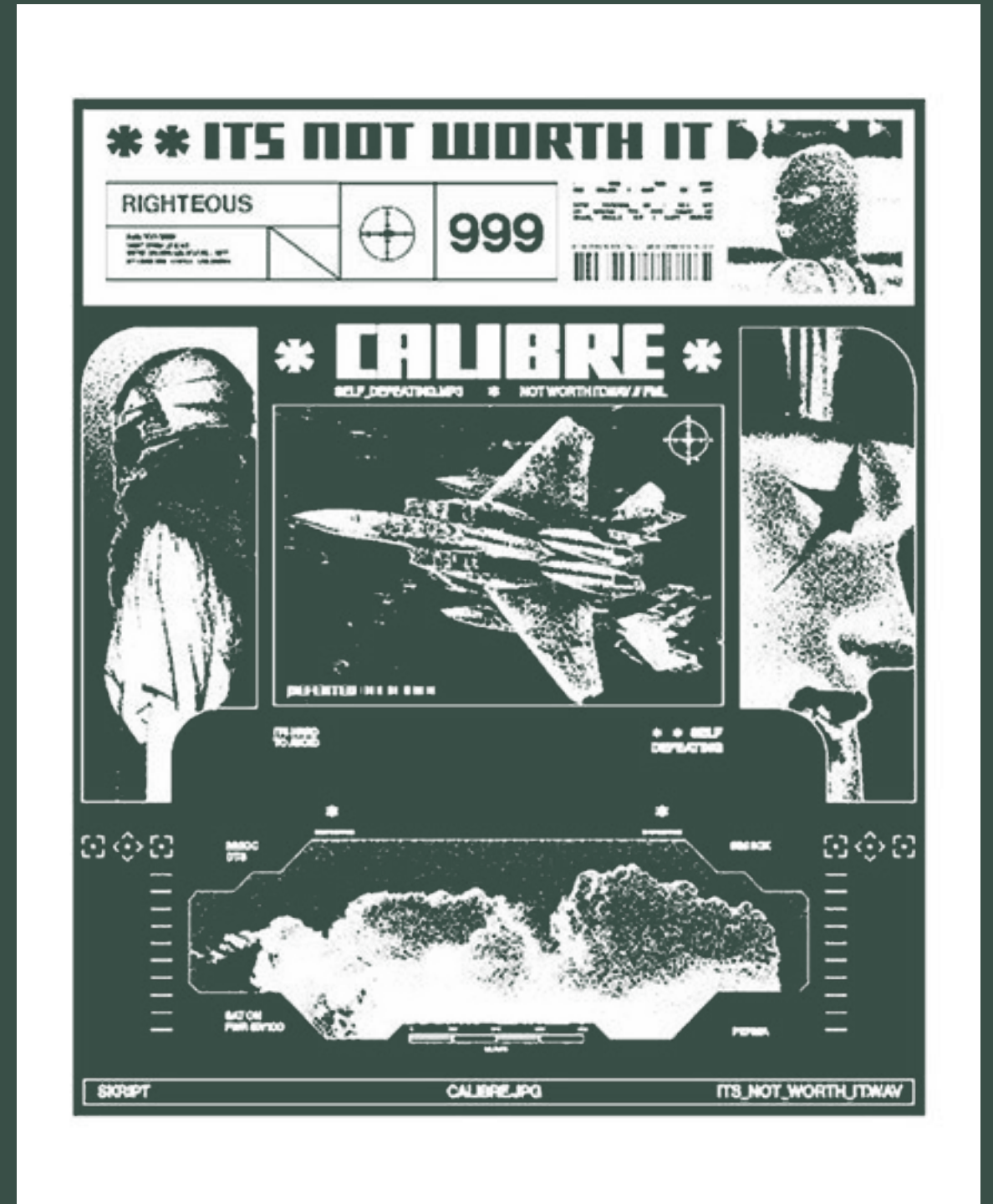
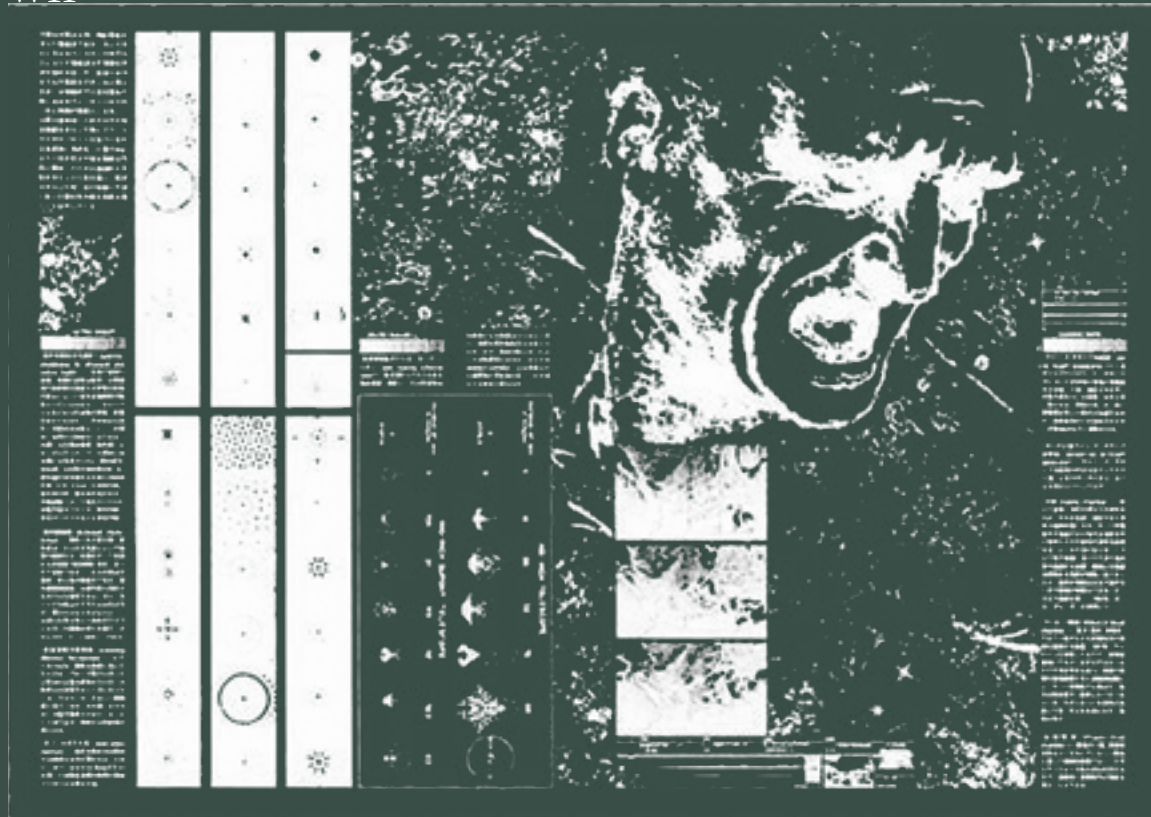
I'm thinking a lot of smart and informed things about memory, how memories change and are retained. Pairing: An Argentinian Malbec with a dying friend. I miss her, I was tipsy and bewildered. What are the components of a moment well remembered? I thought of a lot of questions to support a dig that was long overdue. There was language that only my hands had access to and truths that I needed to taste so that I could better understand my voice.

I recorded and arranged an audio track to listen to, on a walk through a museum. The museum didn't matter. Are museums safe? I listened to the compiled audio for the first time when I made it to the museum and headed for the exit when the track ended.

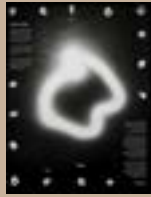
### **Guided Tour**

- What are the components of a moment well remembered? • When do you feel most cared for?
- An excerpt that changed you • What do you want back? • Are you mourning something/someone that is stillpresent? • A song that you listen to when you're sad • What stories are you looking to - to avoid the ones that are in front of you? • A song you can listen to while working • What do you do to stay close to the things you love? • Is there anything getting in the way of your becoming? • An excerpt that confronts you • What have you lost? • Who's love has surprised you recently? • What is the safest place you know? • Where do the cards people have written you live? • A song that makes you want to dance • Who can you depend on? • Who depends on you?









**E. Aaron Ross**  
*Reflections of the Moon*  
 2021  
<https://eaaronross.com>

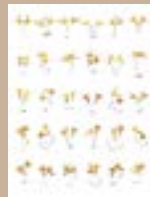
1. Make a playlist of songs inspired by the moon. For example, *Harvest Moon* by Neil Young, *Moon River* by Frank Ocean, or *Moonlight Sonata* by Beethoven.
2. Take an SLR camera and a music playing device and stand somewhere you can see the moon.
3. Begin the playlist and set your music volume quiet enough so that you can still hear the sounds of your camera's shutter.
4. Set your shutter speed to the "B" or bulb mode, and the aperture to something high like 16 or 22 (depending on your ISO).
5. Begin taking pictures of the moon, timing the clicks of your camera to the beat of the song. Push down **CLICK**, let go **CLICK**. One...two... one...two. Allow your exposure length to be guided by the song but balanced by the image it produces.
6. When holding the shutter open, you will not be able to keep your camera steady even if you try. Amplify this movement in response to the song and relative to your partner, the moon.
7. Repeat to your satisfaction.



**Adam Farcus**  
 /mideiwɪn 'næfən(ə)l tɔlgræs 'preri/  
 /'ɑrs(ə)nəl 'bʌŋkər/  
*Midewin National Tallgrass Prairie*  
 November 28, 2020

Score: Adam Farcus  
 Performers: Sarah Aziz & Adam Farcus

**QR code Link**  
<https://soundcloud.com/adamfarcus/mdewn-naenl-tohraes-preri>



**Catie Olson**  
*Key formations in time sequence*  
 2021



**Christopher Jones**  
*P.I. 4F&S\_Duet*  
 Newsprint, ink, highlighter, painters tape, fbi suit, cardboard, duct tape, acrylic paint

**Instructions for Performance:**  
 Become a 'father' and find a 'son' (disregard gender, age, familial relation, etc.). Wearing matching FBI suits (w/o shoes) stand facing each other in a large open space. Take hold of either side of a large chocolate bar and vocalize the duet per the score.



**Chris Smith**  
 XXXX  
 XXXX



**Craig Neeson**  
*Beset By Wolves*

**The Performers**  
 1. The performers are homogenous, no leaders or

- followers are designated.
2. The performers do not use any explicit one-to-one communication; all communication is based only on sensing the external state of nearby performers.
  3. The performers do not engage in any explicit cooperation. Performers affect one another by means of their distribution and external state only.
  4. The performers are assumed to have a set of common, similar, or overlapping goals.
  5. The performers are able to detect other performers of the same kind, and have the ability to categorize the perceptible objects in the world into at least two classes: "others like me" and "everything else."

**The Rules:** Collective strategies can be explained as emergent phenomena which do not necessarily rely on the presence of a hierarchical social structure, intentional behavior, special skills, or direct communication. Simple behavioral rules can produce complex and purposive action.

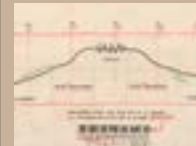
The performance begins when a group of performers chases [redacted]; it ends when [redacted] is captured or flees. In this performance, the capture occurs when all of the performers adopt a stable stationary configuration encircling [redacted]. Performers are faster than and outnumber [redacted].



**Daniel Hicks**  
 Title: *Variant • 0521*  
 May 2021

Web address: [www.danielhicks.art](http://www.danielhicks.art)  
 Social Media: @mrmrsir

*My intention from the outset was to create a non-objective grid-based composition open to the possibilities of both visual and sonic interpretations.*



**Daniel Martin Diaz**  
*Threnody*  
*Urzeit*  
*Zeitgeber*  
 Dates - 2021 all three  
 Medium - Graphite, pen and ink, on found paper

*These three compositions are pieces that will be released on Soul Jazz Records (London) later this year on a double LP vinyl titled Vertigo of Flaws: Emancipation of the Dissonance and Temperaments in Irrational Waveforms.*

*Trees Speak - <https://www.treespeakmusic.com/>*

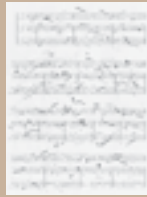


**EC Brown**  
Cicada songbook  
2021



**Edra Soto**  
Casas-Islas | Houses-Islands 7  
Casas-Islas | Houses-Islands 19  
2020  
edition of 4, 11" x 14",  
commercial tabloid digital press print on  
90 gsm paper

Expanding on many of the ideas present in "GRAFT", Soto has produced a new series of limited-edition digital prints titled "Casas-Islas | Houses-Island", conceptual drawings inspired by Puerto Rico's built environment. "Casas-Islas | Houses-Island" specifically considers the idiosyncratic architecture and designs of lower- and middle-class homes, redeploing those elements into graphic, 2-dimensional schematics. The horizontal shapes floating on colored grounds allude to the topography of the island of Puerto Rico and some notion of the house as a vessel. In this sense, the work becomes a reflection on states of isolation and the idea of homes as topographical spaces that contain private histories. Prompted by the pandemic as well as her own relationship to Puerto Rico, Soto reckons with the physical and physiological demands of quarantining, as well as the new set of procedures that make it more difficult to travel home.



**Gregory Bae**  
pepsi

When I was a child, I'm guessing around 3 or 4 years old, I saw the South Korean flag for the first time... or maybe it was the first time it was pointed out to me as the South Korean flag by my mom. I was very confused. I was confused because the South Korean flag had the Pepsi logo on it. I wanted to know what Pepsi had to do with Korea. Why was Pepsi on the South Korean flag? Is Pepsi really important there? Do Koreans love Pepsi? Sprite is my favorite, but should I like Pepsi instead? Can I have some Pepsi? Are we Pepsi people? Did Pepsi copy Korea, then? South Korea? What about North Korea? Why are there two kinds of Korea? Are the people the same? Why are the two nations different, even though they have the same name and the same people? Why is Pepsi and the flag different, even though they look the same? What is a symbol? What is a corporation? What is a government? Would I ever go to South Korea or North Korea?

...Can I have some Pepsi tomorrow?

Several years later, our family had to move back and forth between the United States and South Korea a few times. I remember being in school in Gwangju, I'm guessing around the 2nd or 3rd grade, and we were learning national history. The teacher sang the national anthem for us. I was very confused because I instantly recognized the melody, but it wasn't what I knew as the melody of the South Korean national anthem... it was the melody of the 'new year song'. Why was the teacher singing the national anthem in the tune of 'happy new year'? What does January 1st have to do with South Korea? Is saying happy new year similar to professing Korean pride? Is new year's eve my ancestral heritage? Why do Koreans celebrate the lunar new year? Is there a lunar new

year song? What is lunar? Solar? What is culture? What is time? Would I ever go back home to the United States?

Auld Lang Syne was the melody for the Korean anthem until 1948, following Korea's independence from Japan and the country's division into two nations. The song was then changed to the South Korean anthem version we hear today. Auld Lang Syne is indeed best known in the United States as the 'new year song', but it is Scottish in origin.

I found the sheet music to Auld Lang Syne online. I took apart the score and the lyrics; deconstructing the instructions on how to perform the song. I tossed out all of the notes and letters that would be clearly legible in a hierarchy of languages. All that remained was inflection, context and an environment for a song to occur. The marginalia and support notations were liberated from their intended meaning, and no longer upheld the dominant structures of the song, they existed as their own entities. I put these margins back together to be a new song. Its own song.

This song is called "pepsi".



**Josh Rios, Matt Joynt, Anthony Romero**  
Ground, Unsettle, Surround

xxx  
xxx



**Kyle Belluci Johanson**  
Resigning to immanent becoming

Materials: Graphite drawing, Nostradamus (a super-positioning stone for scrying spacetime matter of a universe after capitalism)

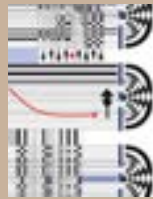
Dimensions: 15"x22"x4"



**Kyle Davison**  
sketch for Last Time  
2009

Composition for percussion duet

This minimalist piece is organized temporally into cells, each containing seven notes that are divided between two performers. With each successive cell, one note is replaced by another, resulting in a gradually shifting tapestry of sound.



**Nicole Brunel**  
Classically Forbidden Minimap

Time-trial performance attempted by Vladimir Glebov, Beverly Felton, and V.

Instructions: The melodic lines end in feedback bars, so to complete the score, performers must cross boundaries moving sideways in time rather than forward. Spun and charged, this can be achieved by tunnelling through the matter of side-time.



**Richard King**  
Nightfall  
Date: 01.2021  
Media: Acrylic, stain and colored pencil on wood board.

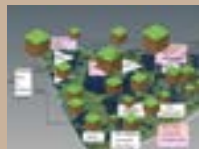
Explanation: Building up to this simple bent shape, Nightfall explores distortion and seeks out its own spatial edges, creating a creature that I imagine might wander about at night, though it's possible you might see it during the day, at some point (if you are up early enough).

Discord  
Date: 04.2021  
Media: Digital Print

Explanation: Acting as a condenser of shapes, there is a virtual dance that I was seeking to accomplish in Discord, challenging the clarity of individual parts with a sense of the whole of the assembly. The result feels like there is a squabble going on, but a fairly organized one, so I guess there is hope for resolution.



**Renata Azevedo**  
Serie Oraculum  
2020  
Media: Black ink and gouache on paper  
Size: 21.0 x 29.7 cm



**Sherwin Ovid**  
Garfield Park Arp  
Waterway Synthesizer

The Garfield Park Arp waterway synthesizer is a botanical organism hemmed in at the southern edge by the convergence of Washington and Warren Blvd. Its east and west parameters are marked by the paved footpath. The synthesizer activates a composition only after the participants traverses a path within the field inside of a green footprint. Dowsing rods will determine the waterway routes walked within the space, patching the base of nearby trees with a water hose. The completion of the dowsed pathway circuit produces a sonic composition unique to the pathway.



**Rosemary Hall**  
Blue



**Shi-An Costello**  
Respiration 1, 2, and 3  
Lead The Follower 1, 2, and 3

Respiration 1 of 3:

Depicts page 2 of Respiration, for pianist and five wind instrumentalists (2011). text in the box on second system: “quand vous voulez ... whenever you want ...” ; text on bottom system: “vite, vite! quickly!”

Respiration 2 of 3:

Depicts page 5 of Respiration, for pianist and five wind instrumentalists (2011). text on staircase on second system: “[le/la] pianiste respire quand [il/elle] veut / The pianist breathes whenever [he/she] wants” ; text at end of third system: “buzz lips, exhausted”

Respiration 3 of 3:

Depicts page 6 of Respiration, for pianist and five wind instrumentalists (2011). text on parentheses on first system: “take out a towel, wipe face, head, armpits” / “take out a band-aid, put on fingertip” / “clutch neck muscles, take out aspirin pills, pop one into mouth” / “take out lip balm, apply to lips, take out a towel, wipe face” ; text on second system: “[le/la] pianiste respire quand [il/elle] veut / The pianist breathes whenever [he/she] wants” / “ensemble together: répétez la phrase complète / repeat the full sentence” ; text on third system: “Arrêt, arrêt, arrêt!!! / Shut up, just shut up!!!” / “12/12/2011 Montréal”

lead the follower 1 of 3:

Depicts title page of lead the follower, for any group of instruments in any combination. Complete text: “lead the follower / 2021 / For any group of instruments in any combination / 15 minutes or less / or more than 15 minutes, if voted in with a 6/8ths supermajority / Shi-An Costello (世安)”

lead the follower 2 of 3:

Depicts the notes page of lead the follower, for any group of instruments in any combination.

Complete text:

“If I didn’t define myself for myself, I would be crunched into other people’s fantasies for me and eaten alive.” – Audre Lorde /

“the ability to see and describe one’s own reality is a significant step in the long process of self-recovery; but it is only a beginning.” – bell hooks /  
General Description/

Program Notes:

lead the follower grapples with identity through one’s relationship to others. So much of our identity is founded on seeing what others see in us, and similarly, so much of how others see themselves is founded on what we see in them. In practice, classical musicians are confronted with a haunting dissonance between Self and Other: what do we see in ourselves vs. what do others see in us. This tension is the foundation of the sonic exploration in this work. /

lead the follower challenges the performer to fill both the roles of follower and leader, simultaneously. At any moment, from the rehearsal process, through



to the final performance, the choice is presented: do I assert my identity, or do I support another's? Each performer, as well as their accompanying personalities—ones that take up more space than they deserve, ones that take up less space than they should, and others that fall somewhere in between depending on the circumstances—will confront this choice differently. /

The score to lead the follower reads like the bylaws of an organization, in order to bring life to a code of conduct that always already dictates the social life of a professional musician. The rehearsal and performance of music is indeed a complex social procedure, replete with promises, contingencies, rights and responsibilities. Through the rules of governance laid out in the score, each member of the ensemble is given the explicit task of simultaneously asserting oneself, uplifting the others, and upholding democratic ideals. -S-A”

lead the follower 3 of 3:

Depicts page 1 of lead the follower, for any group of instruments in any combination. Body text: “This Document contains the rights and privileges pertaining to the rehearsal and musical performance of lead the follower. / By agreeing to the rehearsal and performance of lead the follower, all musicians of the performing ensemble (“Members”) and the primary composer of lead the follower (“PC”) agree to uphold the rights and privileges stated in this Document. / This Document takes effect from the first day of the First Rehearsal to the last moment of the Final Performance of lead the follower.”



Titus Wonesey  
Drawing a Conclusion  
2021



