

## Research > INTERRUPTIONS

This section proposes a line of programmes devoted to exploring the complex map of sound art from different points of view organised in curatorial series.

With **INTERRUPTIONS** we make the most of the vast musical knowledge of the artists and curators involved in the **Ràdio Web MACBA** project, to create a series of 'breaks' or 'interruptions' in our Curatorial programming. In *à-la-carte*-music format, our regular curators have *carte blanche* to create a purely musical experience with only one guiding parameter: the thread that runs through each session must be original and surprising. With this mix, Carl Michael von Hausswolff opens our ears to the most obscure side of the radiowaves: a very strange place in the electromagnetic spectrum, where energy turns into sounding matter.

Curated by Carl Michael von Hausswolff

### PDF Contents:

01. Playlist
02. Biographies
03. Related links
04. Acknowledgments
05. Copyright note

Carl Michael von Hausswolff was born in 1956 in Linköping, Sweden. He lives and works in Stockholm. Since the end of the seventies, Hausswolff has worked as a composer using the tape recorder as his main instrument and as a conceptual visual artist working with performance art, light and sound installations and photography. His audio compositions from 1979 to 1992, constructed almost exclusively from basic material taken from earlier audiovisual installations and performance works, consist essentially of complex macromal drones with a surface of aesthetic elegance and beauty. In later works, Hausswolff has retained the aesthetic elegance and the drone and added a purely isolationistic sonic condition to composing. Between 1996 and 2008 Hausswolff has boiled away even more ornamental meat from the bones: his works are pure, intuitive studies of electricity, frequency functions and tonal autism within the framework of a conceptual stringent cryption. Lately he has also developed a more conceptual form of audio art overlooking subjects such as architecture and urbanism, rats and maggots. Collaborators include Graham Lewis, Jean-Louis Huhta, Pan sonic, Russell Haswell, Zbigniew Karkowski, Erik Pauser, The Hafler Trio and John Duncan. His music and sound art can be found on record labels such as Ash International, Laton, Oral, RasterNoton, Firework Edition, SubRosa and Die Stadt. His music is published by Touch Music, London. [www.cmvonhausswolff.net](http://www.cmvonhausswolff.net)

# INTERRUPTIONS #14

## Mattergy

For most people energy means power, electricity, sunshine and food. It's a basic need for everyone and in a material world it seems unnecessary to go beyond those basics. You're born, you live and you die. That's it!

There are also those who believe that energy is absolutely everything and that the enormous amounts of different frequencies and frequency combinations involved hold everything together in one large blob of infinite, intermingling details moving very slowly or very fast according to the circumstances, which is the memory of the past mirrored as the future. Memory is then preserved as energy and this energy might be sleeping, waiting to be activated and then de-activated again. The movement of this enormous blob and its content varies in duration and speed and interferes with the details, colouring them and changing them into evolutionary items we call new. It rotates spirally and touches and bounces off itself, and there are as many centres as there are details. Swedish visionary Emanuel Swedenborg sensed this and has written about these motions and forms in the appendix of his book *De Cultu Et Amore Dei*. Now, in 2013, we could call it *Mattergy*.

## 01. Playlist

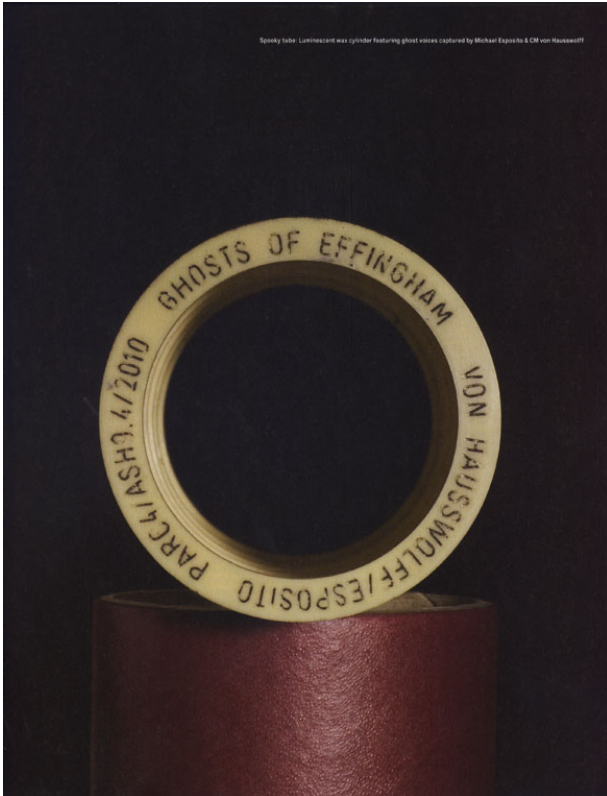
Albert Einstein's simple formula  $E=mc^2$  states that there is an equivalence between mass and energy. By means of introduction, we can start by letting Einstein himself speak:

### 00:24-01:18 Albert Einstein on $E=mc^2$ . Recorded after 1932 but before 1955

When matter can be understood as energy, a musical piece can be used as a model to show how matter can be transported in space without losing the information it carries. Here's a quote from Carl Michael von Hausswolff: "[The piece] engages with the transportation of matter in the physical world. It's a sonic display showing a model of constant movements... journeys from Pluto to the Sun ... from one solar system to another... thoughts of will and need between two lovers far away from each other... the hypnagogic speed between the bedroom and the same bedroom... slabs of bitstream moving back and forth... chunks of concepts from one mind to the other... and the hyperactive motion in static matter – like a shivering, unchanging I in an aging body."

### 01:18-05:13 Carl Michael von Hausswolff, 'Matter' (MACBA edition), 2006-2013. Previously unreleased track from the 'Matter' series

What kind of information could this energy contain? It's easy to simply see it as energy/power, that doesn't mean anything but a spark in the night... But then... various energy-forms may contain a vast amount of matter that we might be able to understand and explain in the future. Large clusters of energy sampled from different parts of the universe may unveil the mysticisms of the past. Terms like soul, spirit, angel, ghost, devil, death are part of the hierarchical power games belonging to the various religious dogmas that we still like to – or are forced to – believe in. Conservative, orthodox, old-fashioned mullahs, priests and rabbis keep control over the human herds with punishing whiplashes that are represented by the abovementioned terms. Perhaps it's time to look at these terms as forms of energy instead. And this might even be a better way of finding a useful way to handle and deal with them. This doesn't mean that they lose their value as carriers of progress and hope. On the contrary, they would perhaps heal many wounds and sorrows if they were to be re-defined. One of several examples could be the overcoming of fear – fear of the dark... of the obscure... of death. And that is really something worth pushing for.



[Carl Michael von Hausswolff and Michael Esposito, *The Ghosts of Effingham*, Ash International, 2010]

This podcast also includes audio works by two artists who work with energy in different ways but with a similar approach: Michael Esposito and leif e. boman.

**05:04-09:14** Michael Esposito/Scanner, 'Chatter of the Eternal Return', 2012. From a 7" flexi disc, published by Firework Edition Records in 2012

**09:09-16:50** Michael Esposito, outtake from 'The Ghosts of Vacant Lots'. Previously unreleased track produced by Oval/Eric Mattson

**16:50-25:04** Michael Esposito / Phantom Airwaves, outtake from 'The Shadow of Roy Veil's Daughter Walk's in the Moonlit Harvest'. From [www.mixcloud.com/Klankschap/](http://www.mixcloud.com/Klankschap/)

**25:03-29:03** Michael Esposito/Carl Michael von Hausswolff, *The Ghosts of Effingham*. From a wax cylinder, published by PARC/Ash International, 2010

**29:01-35:39** Several experimental radio and open microphone recordings taken in July 3, 1980 in Höör, Sweden by Friedrich Jürgenson with Claude and Ellen Thorlin

**35:39-38:20** Location recording taken in April 2011 at 122 Calle Monterrey, Mexico City, in the hallway outside the apartment where William S. Burroughs accidentally killed Joan Vollmer Burroughs in September 1951

**38:20-39:00** 122 Calle Monterrey, Mexico City EVP 'We saw him' (5 times)

122 Calle Monterrey, Mexico City EVP 'Who can help me?' (5 times)

122 Calle Monterrey, Mexico City EVP 'Get in!' (6 times)

**39:00-45:18** Location recording taken in October 2011 at the Franciscan Monastery, island of Lopud, Croatia

**45:18-45:50** Franciscan monastery, Lopud, Croatia EVP 'Michael' (6 times)

Franciscan monastery, Lopud, Croatia EVP 'She can – body – find me' (5 times)

Franciscan monastery, Lopud, Croatia EVP 'Hot forever' (5 times)

**45:50-58:49** leif e. boman, outtake from 'ge.nos 0911b'. From a CD published by Firework Edition Records in 2003. Emission spectroscopy from soil sampled post 9/11 at WTC/Ground Zero, New York

**58:49-59:24** leif e. boman outtake from 'Srebrenica'. From a forthcoming CD, to be published by Firework Edition Records. Emission spectroscopy from soil sampled at Srebrenica and other mass-graves in Bosnia

**59:23-1:00:48** leif e. boman, outtake from 'Auschwitz'. From a forthcoming CD, Firework Edition Records. Emission spectroscopy from soil sampled at KZ Auschwitz, Poland.

**1:00:47-1:02:35** leif e. boman, outtake from 'My Mother's Ashes'. From a forthcoming CD, published by Firework Edition Records. Emission spectroscopy from human ashes

**1:02:33-1:05:16** CM von Hausswolff/Thomas Nordanstad, outtake from the soundtrack to the film *Golden Days*, published by Remedios, 2012

Emission spectroscopy by leif e. boman from soil and dust sampled by Hausswolff/Nordanstad in October 2012 inside Mona Minas gold mine in Colombia.

Somewhat pretentiously, this podcast ends with a song called 'Is Life A Reality Or A Dream?' sung by Friedrich Jürgenson at his home in Höör, Sweden, around 1975. We haven't heard the last from him yet.

**1:05:15-1:07:34** Friedrich Jürgenson, 'Är Livet En Verklighet Eller En Dröm'. From a cassette recording found at Friedrich Jürgenson house in 1999

## 02. Biographies

### Michael Esposito

Michael Esposito (1964, lives and works in Dyer, USA) works with the etheric



[leif.e.boman, 'ge.nos 0911b', 2003]

world, a world where you cannot see anything but air. But in this space there are areas of energy that you can audio-record and detect, listen to and analyse. It's the world of EVP or Electronic Voice Phenomenon. Pioneered by Ukrainian/Swede Friedrich Jürgenson in 1959, Esposito has taken this science to a new level – the synergy of science and art. When interviewed by the Swedish daily *Dagens Nyheter* he simply said: 'When you enter a room where two persons angrily have quarrelled for some time and then left the room, you can feel that something has been going in there. It's not that the temperature has risen or that the person's sweat particles can still be smelled, it's something else. You really feel that there have been anger and rage in this room. The energy is still there!'

The recordings made by Esposito might have captured energies of past happenings in certain spaces, especially when something horrible and nasty has occurred, and this energy is so strong that it might have stayed in the space for a very, very long time. The equipment is very simple: a tape, or digital recorder, a well-developed ability to listen and a computer for analysis. In the recordings that follow, Esposito has collaborated with other colleagues in order to find a balance between pure scientific recordings and music.

#### leif e. boman

leif e. boman (1946, lives and works in Linköping, Sweden and Palma de Majorca, Spain) works with the solid ground and its material. This is a world that you can feel with your fingers and collect in a jar. It contains a large amount of various types of matter such as sand, silt and clay and organic live and dead material. For more than a decade he has collected soil from every country in the world and with this material he has produced visual art works that have been shown in many exhibitions around the globe. For the past seven years he has also created sonic works with this. His pioneering work and use of emission spectroscopy enables him to listen to the frequencies that the material itself emits. These emissions of mattergy are then subject to analysis, the transformation into audible sounds, reflection and composition... and they speak for themselves. The concept has been there for a long time: 'If these should hold their peace, the stones would immediately cry out.' (Luke 19:40).

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### 03. Related links

Michael Esposito

[en.wikipedia.org/wiki/Michael\\_Esposito](https://en.wikipedia.org/wiki/Michael_Esposito)

leif e. Boman

[www.counterpoint.dk/artists/leifeboman.php](http://www.counterpoint.dk/artists/leifeboman.php)

leif e. Boman on SoundCloud

[soundcloud.com/tags/leif-e-boman](https://soundcloud.com/tags/leif-e-boman)

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### 04. Acknowledgements

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### 05. Copyright note

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