



Curatorial > 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. In this new instalment, Vicki Bennett creates a radio mix with tracks that have been chosen in response to what the previous track reminds them of.

Curated by Vicki Bennett

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Vicki Bennett (b.1967) is been an influential figure in the field of audio visual collage, through her innovative sampling, appropriating and cutting up of found footage and archives. Using collage as her main form of expression, she creates audio recordings, films and radio shows that communicate a humorous, dark and often surreal view on life. These collages mix, manipulate and rework original sources from both the experimental and popular worlds of music, film, television and radio. People Like Us believe in open access to archives for creative use. In 2006 she was the first artist to be given unrestricted access to the entire BBC Archive.

People Like Us have previously shown work at, amongst others, Tate Modern, The Barbican, Royal Albert Hall, Sydney Opera House, Pompidou Centre, Maxxi and Sonar, and performed radio sessions for John Peel and Mixing It. The sound art radio show DO or DIY on WFMU has had over a million "listen again" downloads. The People Like Us back catalogue is available for free download at UbuWeb.

INTERRUPTIONS #15

Cumulative Tails

Cumulative Tails is a pun upon the 'cumulative tale', where each part of a story relates to that which just preceded and followed it. This radio mix has been created using that process – a succession of audio tracks picked in conceptual relation only to that which was previously played. The mental connection could have been made by the title, lyric, melody, genre, atmosphere or something (usually) far more incongruous...

01. Summary

While searching for material for my project *Radio Boredcast* (2012), I came across an episode of the KPFA radio show *Ode to Gravity* entitled 'Segue Tech'. In the show the presenters choose each track they play in response to what the previous track reminds them of. 'Segue Tech' got me thinking about the creative process and how in my experience it's rare that the idea arrives in advance, as an intact gift-wrapped and gleaming entity. More often, the "idea" is exposed through a series of connections made through the creative journey, as much emphasising the process as a particular destination or end product. Similarly as human beings, our knowledge and vocabulary first evolve through mimicry and then experimentation with varying of these repeated actions of mimicry. While discovering or just guessing a connection between something already known and something new or unknown we then go on to develop a vast ever-expanding web of cerebral connections, pinpointing all sorts of associations on a giant non-existent map that may actually make no sense when looked at from a distance.

The word 'Consequences', has two definitions; it is the result of some previous action, and a game (aka 'Exquisite Corpse' by the Surrealists) in which a larger picture or narrative is created by way of assembling subject matter 'blindly' in relation to a small amount of information made visible before it as a continuation point. As a result, narrative/content can erratically or surprisingly, sometimes magically change over a short period of time or space, with every part still connected to what goes before or after it.

The subject of authenticity or the 'original' in relation to the 'copy' interests me as an artist working in the field of appropriation, collage and industrial folk culture. Nothing created as an object or product can be traced 100% to an origin — everything is relative, literally – it has a mother and father. The identifying factors of an object are not central to it's actual essence of being, and much like speed, dimensions, size, the terms are not fixed and are reliant upon the conditions of the person experiencing it, where they are and when, there is NO absolute, and this is reflected when very similar creative works occur at the same period by people who have no knowledge of each other's works existence.

The game *Consequences* can be compared to the artistic process, whether that be the laying out of notes for a text, making a storyboard or the construction of a film narrative. *Consequences* is an index of possibilities and daydreams that in fact need no end outcome, it is all about the journey. When played as a 'game' it's an entertaining way of finding out about one's own memory, making visible the hidden patchwork quilt of an individual's knowledge banks – hinting at how we make connections within ourselves and to each other all the time. We are able to visualise the scope for making tangents within the overall journey where every direction is permitted, and sometimes discover the limitations of our own hard circuitry (our memories). With internet search engines, forums and databases we are not limited to just our own recollection of a song or a text or a movie scene, we can search other peoples memory banks too through keyword searches – the whole of the internet is a massive thesaurus of unrealised new connections and potential creations.



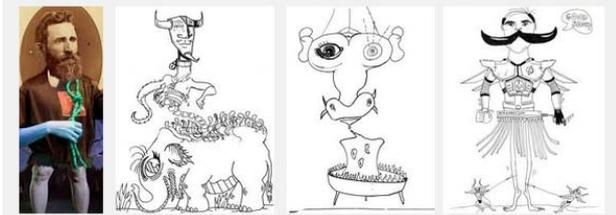
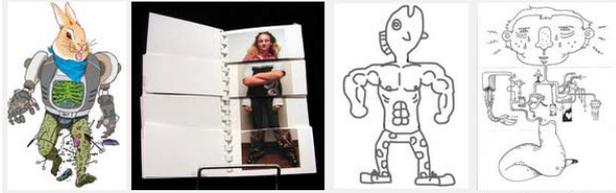
This radio mix is a journey through my memory and the connections it makes, and somewhere along the line it will meet and take you somewhere too.

Vicki Bennett, 2013

02. Playlist



- 00:00 Maria and the Children 'Do Re Mi' (*The Sound of Music*)
- 02:22 Bobby Joe Carter/Michael Fobes 'Doe A Deer' (*Stairway to Stardom*)
- 03:44 Lonzo & Oscar 'I'm My Own Grandpa'
- 06:46 Nicolas Collins 'It Was A Dark And Stormy Night'
- 14:52 Alvin Lucier 'I Am Sitting In A Room'
- 22:52 Stanley Unwin 'Hi De Fido'
- 25:38 Alvin Lucier 'I Am Sitting In A Room'
- 27:01 John Cage 'Lecture On Nothing' (1959) (Frances-Marie Uitti)
- 32:48 Phil Hendrie 'Miami Beach Hello'
- 34:54 People Like Us 'Millennium Dome'
- 36:21 Negativland 'Yellow Black and Rectangular'
- 38:18 Mutation 'Norwegian Weed'
- 40:20 Pop-Chop 'Comp-Elation'
- 41:55 Mark Ford 'Chart Sweep 1'
- 43:37 Jennifer Walshe 'G.L.O.R.I.'
- 47:01 Kenneth Goldsmith 'Eighteen Earrers' (2005)
- 50:43 Flanger 'Music To Begin With'
- 51:39 Martin Tétrault/Otomo Yoshihide 'Cartoon'
- 52:28 Runzelstirn & Gurgelstøck 'Ounr're Method'
- 54:07 Feng Hao 'Pleasure'
- 54:55 M A Numminen, Tommi Parko, Pekka Kujanpaa 'Eleitä Kolmelle Røyhtäilijälle' (*Gestures for Three Burpers*)
- 55:36 The Shaggs 'I'm So Happy When You're Near'
- 57:25 Lasse's Shit 'Audio From Amateur'
- 58:27 Ian Murray 'Keeping On Top Of The Top Song'
- 59:07 Blanketship & Qulfus 'The Warm Up'
- 59:49 Vomit Lunchs "Total Pointless Guidance Mix" (*Stock, Hausen & Walkman*)
- 61:40 John Zorn 'Take 7' (*Hockey*)
- 62:20 Jeremy Bernstein 'Jackpot'
- 62:44 Nurse With Wound 'Red Flipper'
- 66:07 Harvey Matusow's Jews Harp Band 'War Between Fats and Thins'
- 66:39 Makigami Koichi & Anton Brühin 'Electric Eel'
- 69:37 Albert Kuvezin and Yat-Kha 'When The Levee Breaks' (Led Zeppelin)
- 71:51 From Les Voix Du Monde, Une Anthologie Des Expressions Vocales 'Chants D'Hommes Tenore'
- 72:48 Arrigo Lora Totino 'Rumore D'Ombra' (1983)
- 74:46 The Alabama Sacred Harp Convention 'The Morning Trumpet'
- 75:58 Anton Brühin 'InOut'
- 77:06 Ricardo Dal Farra '. . . Due Giorni Dopo'
- 78:27 Stephan Dillemoth 'Erkmusik'
- 79:23 Gwilly Edmondez 'Grievous Bodily Charm'
- 80:45 from I'm On My Journey Home 'Eeping'
- 81:27 The Goons 'The Ying Tong Song'
- 83:50 Carl Stalling 'Flea-ridden Sheep Dog'
- 84:12 David Shea 'Screwly Squirrel'
- 85:38 Rex Brown Company & Wersi Electric String Orchestra 'Round Up'
- 86:17 Jean Jacques Perrey With Gershon Kingsley 'Third Man Theme'
- 87:29 Alfredo Urdiain 'Zorba El Griego'
- 88:19 Klaus Wunderlich 'Lara's Theme'
- 88:19 Wing 'Do Re Me'
- 88:45 Maria the Captain and the Children 'Do Re Mi' (*Reprise*)
- 89:49 Valentino Sound Effects Library 'Water Running'



[A Google image result for "exquisite corpse"]



[A Google image result for "exquisite corpse"]

03. Related links

The Search Engine
www.google.com

Ode To Gravity 'Segue Tech'
archive.org/details/OTG_1970_09_02

People Like Us 'Consequences (One Thing Leads To Another)'
peoplelikeus.org/2012/consequences/

Marcus Boon 'In Praise Of Copying'
www.hup.harvard.edu/features/boon/

Radio Boredcast
www.wfmu.org/playlists/ZZ

People Like Us & Ergo Phizmiz 'Codpaste'
wfmu.org/playlists/shows/25530

People Like Us 'Collarge'
peoplelikeus.org/2012/cutting-across-media-book-and-mixtape-by-people-like-us/

Dina Kelberman 'I'm Google'
dinakelberman.com/imgoogle/imgoogle.html

04. Credits

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05. Copyright note

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