CAUTION

GegenSichKollektiv

DISCLAIMER: WE TAKE ABSOLUTELY NO RESPONSIBILITY FOR POSSIBLE DAMAGE CAUSED TO YOUR HEARING IN THE CASE THAT YOU DECIDE TO REALIZE THE CAUTION EXPERIMENT

HISTORICAL CONTEXT

Ancient life was all silence. In the nineteenth century, with the invention of the machine, Noise was born. Today, Noise triumphs and reigns supreme over the sensibility of men.

RUSSOLO, 1913

And when Joshua heard the noise of the people as they shouted, he said unto Moses, There is a noise of war in the camp.

EXODUS 32:17

Noise and danger have walked hand in hand throughout history: from apocalyptic biblical trumpets to the current Long Range Acoustic Device used as a sonic weapon, for example, at the London Olympics in 2012. Outside the 'official' battlefield, in the context of art and music, people have tried many times to take noise to its ultimate conclusion, to its physical limits. Many stories are told, ranging between legend and fact. It is said that at the end of the 70s, Throbbing Gristle (and presumably Monte Cazazza) carried out infrasound and ultrasound experiments in their Hackney studio in order to force an unwanted group of Gypsy neighbours to leave the area.

And the speculations of David Bowie and William S. Burroughs about the Black-noise bomb, the French patent for Dr. Gavreau's infrasonic generator, which anyone can purchase for 40p and presumably use to build a Sound Ray Machine in their basement—an idea that also came to haunt Jimmy Page. A whole generation of noise and 80s industrial musicians dreamt about a warehouse with military spec sound equipment able to reproduce these low frequencies at very high volume thanks to speakers built entirely of metal or stone—A sort of cyberpunk reworking of Artaud's Theatre of Cruelty. Even in the case of the Cybernetic Culture Research Unit (under the command of Sadie Plant and Nick Land), exercising an inhumanism that appealed to the galvanic potencies of rave music, it seems that the dream was to explore the limits of sound in the same collapsed playground in which they were redeveloping nonconceptual negativity. Ray Brassier said of Land:

> If you're accelerating, there are material constraints upon your capacity to accelerate, but there must also be a transcendental speed limit at some point. The ultimate limit is not a limit at all for him, it's death, or cosmic schizophrenia. That's the ultimate horizon. Land unabashedly endorses this remarkable thesis of *Anti-Oedipus*, but strips it of all its palliatives, about how this might generate new forms of creative

existence, etc. For him it's just: 'at the end of the process is death'.[1]

We wish to try to find a way of obliterating the constraints upon noise's capacity to accelerate negativity to the point of self-abolition.

SETUP

We want to take noise to its ultimate consequences by contemplating the possibility of the existence of an audio support which contains the most damaging audio material to the human hearing apparatus. Henceforth we will call it: CAUTION Object.

The justification for this: to reintroduce risk, chance and extremity back into experimental music.

The questions raised by this game are the following: Is it necessary to have a physical experience of the content of the CAUTION Object (which would result in damage to your body or nervous system)? And if not, then could the conceptual development of this proposal alone—if taken to its ultimate consequences—develop the potential of noise?

1. R. Brassier, 'Accelerationism', talk given at *Accelerationism* symposium, Goldsmiths University of London, 14 September 2010. http://backdoorbroadcasting.net/2010/09/accelerationism/. Transcript at http://moskvax.wordpress.com/2010/09/30/accelerationism-ray-brassier/.

RULES OF THE GAME

We will provide the necessary elements to generate the material conditions to experience what is believed to be the most damaging sonic material for the human ear.

You will have three choices:

(A) To generate the listening experience and take the physical risk.

(B) To explore the conceptual potential of this proposition by considering that the subversive qualities of noise rest at the level of abstract form rather than that of its sonic qualities.

(C) An alternative path, which we will call 'Dialectical Conception of Noise'.

A. SENSATION OBLITERATES CONCEPTION

In case of deciding to listen to the content

A certain amount of scientific/medical research is necessary to certify the functioning of the device (CD, computer, etc.) designed to produce the experience of the content of the CAUTION Object. Some appropriate

information is presented below. As far as the physics of the CAUTION Object is concerned, we have two questions:

(A1) Which audio signal (which may be electronically represented in either digital or analog format) is scientifically verified (by which we also mean that it is materially possible to produce) to be most dangerous to humans—not only for the human hearing system, but also for the subject's health ('condition of an organism or one of its parts in which it performs its vital functions normally or properly')? In other words: Which is the most audio-band frequency most hazardous to the human?

(A2) Depending on the answer to the first question, what protocol and material conditions are necessary in order for this experiment to be carried out? The risk and opportunity at the time of listening to the CAUTION Object involve a direct activation of the listener's performative activity; therefore their decision is subject not only to the level of their commitment to their prior decision (whether or not to listen to the CAUTION Object), but also depends on how the sensory experience determines their subsequent behaviour: to expose themselves to a greater or lesser extent, or to adopt immediate protective

measures, depending on the level of risk they ultimately find they are prepared to face.

'PHYSICS' OF THE CAUTION OBJECT

A1. Frequency

For a sinusoidal time course, the number of repetitions per time unit is called the frequency, measured in Hertz = 1/second. The healthy human ear can hear frequencies ranging from 20Hz to 20,000Hz. According to the *Working Paper on Infrasound Weapons* produced by Hungary for the United Nations in 1978, the frequency thought to be most dangerous to humans is between 7 and 8Hz. The infrasound frequency of 7Hz is the median frequency of the brain's theta rhythms. The current consensus seems to be that 4KHz is the most sensitive frequency for the cochlea. Noise damage at this frequency causes often irreparable outer hair cell damage, which causes hearing loss. The damage is due to excessive mechanical energy delivered to these very delicate structures. Energy transmission through the middle to inner ear is at its most effective at roughly 4KHz, depending on the size of the subject. Thus frequencies near 4KHz are potentially the most damaging.

The delicate structures of our hearing system are well protected inside the skull. For sound transmission, the outer ear canal acts like an open pipe with a length

of about 20 to 30 mm. Its quarter-wave resonance is responsible for the high sensitivity of our hearing organ in this frequency range, indicated by the dip of the threshold around 4KHz. This high sensitivity, however, is also the reason for high susceptibility to noise-induced damage in the region around 4KHz.[2]

Hair cells that are tuned to frequencies near 4KHz are particularly vulnerable to noise damage. Therefore, audiograms of patients with noise damage often have characteristic 4KHz notches.

There are not many experimental studies with humans. In order to estimate expected effects, studies usually evaluate related temporary hearing loss (or temporary threshold shift, TTS) experiments using damage criteria obtained from the parallelism between TTS and permanent hearing loss (or permanent threshold shift, PTS), and assess the results of experiments on animals in an attempt to extrapolate these findings to human hearing.

It is assumed that the lack of available research material studying the effect in humans is accounted for by the fact that the Department Of Defense and related private research organizations carry out most of these experiments, with the results obtained remaining private and restricted from public knowledge.

2. G. Mazzola, *The Topos of Music: Geometric Logic of Concepts, Theory, and Performance* (Basel: Birkhäuser. 2003), 1036–7.

Doctor in physics Jürgen Altmann, whom we consulted during this research, has carried out several theoretical studies, but without carrying out any experimental trials on humans. His answers to our questions were most unenlightening, and served only to confirm evident disinformation about the frequency content potentially harmful to humans. Most studies in this area limit themselves to observing the irrefutable damage caused by exposure to audio at very high sound pressures over short periods of time—for example, shock waves from explosive blasts.

A.1.1. Sound Pressure Level and Time of Exposure

Sound intensity is measured as sound pressure level (SPL) on a logarithmic decibel (dB) scale. Normally it is not the 'signal' but rather the sound pressure level in certain frequency bands that produces damage. Noise-induced hearing loss (NIHL) is an increasingly prevalent disorder that results from exposure to high-intensity sound, especially over a long period of time. 'NIHL usually occurs initially at high frequencies (3, 4, or 6 kHz), and then spreads to the low frequencies (0.5, 1, or 2 kHz)'.[3] Aural pain usually occurs on crossing the region of 140dB (200 Pa), but signs of pain need not in themselves indicate permanent damage.

3. J.-D. Chen & J.-Y. Tsai, 'Hearing Loss among Workers at an Oil Refinery in Taiwan', *Archives of Environmental Health* 58:1 (2003): 55.

Eardrum rupture occurs in the audio region above 160dB (2 kPa). At levels of about 200dB, lungs begin to rupture, and levels above about 210dB can lead to death.

The research carried out by the group SARA (Scientific Applications and Research Associates) concludes that:

> Infrasound at 110–130dB would cause intestinal pain and severe nausea. Extreme levels of annoyance or distraction would result from minutes of exposure to levels of 90 to 120dB at low frequencies (5 to 200Hz), strong physical trauma and damage to tissues at 140–150dB, and instantaneous blastwave type trauma at above 170dB. At low frequencies resonances in the body would cause hemorrhage and spasms; in the mid-audio range (0.5–2.5 kHz) resonances in the air cavities of the body would cause nerve irritation, tissue trauma and heating; high audio and ultrasound frequencies (5–30 kHz) would cause heating up to lethal body temperatures, tissue burns, and dehydration; and at high frequencies or with short pulses, bubbles would form from cavitation and micro-lesions in tissue would evolve.[4]

4. SARA report, 10 February 1995.

A.2. Recipe for CAUTION (Material Conditions of the CAUTION Object's Output Device)

Download the audio computer software Supercollider from http://supercollider.sourceforge.net/downloads/. Execute the following Supercollider code in order to generate a 4KHz tone:

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{SinOsc.ar (4000)}.play
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Equipment to amplify signal to 170dB: Obtaining a sound system that reaches 170dB is no easy task. We would like to present just a couple of examples, one low- and one high-tech.

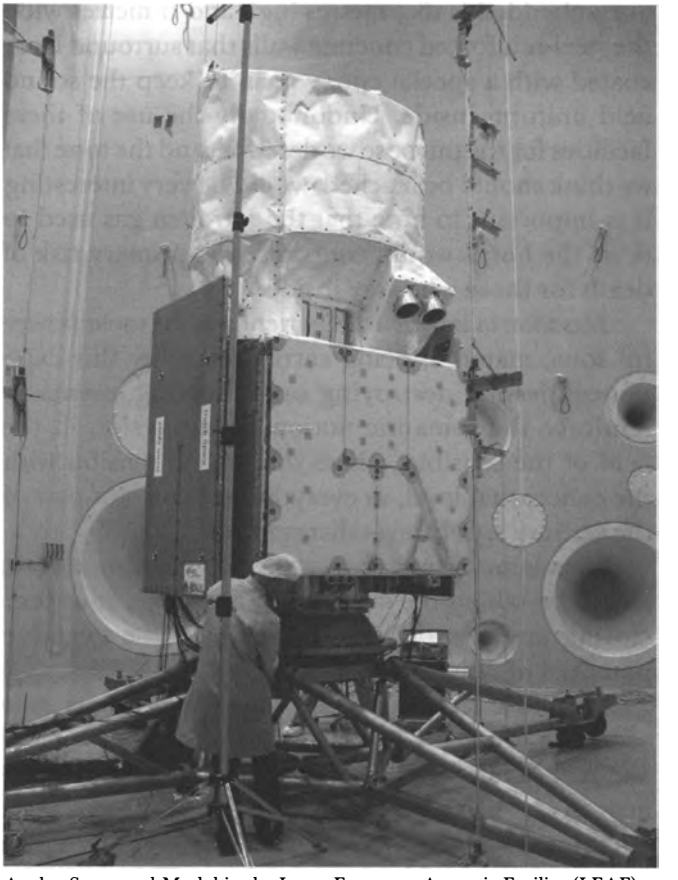
Alan Dante from Lorton, Virginia set a new world record on 31 August 2013, in a dB drag competition[5] with a 180.5dB peak using a single Digital Designs subwoofer. Dante's concrete-filled Volvo contained a Digital Designs 9918Z 18-inch subwoofer receiving 26,000 watts of power from four Stetsom 7KD amplifiers. To power that system, Dante used 15 Powermaster 16-volt batteries and a Flux Capacitor. This is just one indicative example for guidance. It would be difficult with this exact equipment to ensure our goal. We think that 44,000 watts of power (the strength of a big-city radio station) may serve to reach the target.

5. dB drag racing is a competition rewarding the person who can produce the loudest sound inside a vehicle.

Regarding speakers, the 9918Z by Digital Designs can achieve as much as 180.5dB through its 18-inch subwoofer. Four Stetsom KD amplifiers capable of producing a total of 26,000 watts have powered the speaker in a known previous event.

It is worth highlighting that during dB drag racing, the test tone consists of a very short resonating tone between 30Hz and 70Hz, called 'the burp'. This is a much lower signal, and reaching 170dB with a 4KHz tone may be more difficult, given the lack of previous experiments and tests, but a 4KHz tone is thorny enough to cause irreversible damage at these incredible amounts of sound pressure.

We also have the example of the Large European Acoustic Facility (LEAF) in the Netherlands, a facility which consists of four different horns with cutoff frequencies of 25Hz, 35Hz, 80Hz and 160Hz plus three high-frequency generators used to realistically simulate the spectral noise pressure levels present in spacecraft launches. These acoustic noise tests are designed to ensure that no damage will occur during the rocket launch, and use nitrogen gas to produce sounds as loud as 154dB. Despite having been announced by the press as 'A Speaker So Loud It Can Kill You', and despite the European Space Agency having claimed that 'no human could survive', the fact is that the frequencies that being used at LEAF are again far from being a 4KHz tone. The wall in which the horns



Aeolus Structural Model in the Large European Acoustic Facility (LEAF) [Image: ESA–Anneke Le'Floch].

are embedded is 16.4 metres high and 11 metres wide, the steel-reinforced concrete walls that surround it are coated with a special epoxy resin to keep the sound field uniform inside. Undoubtedly the use of these facilities for the purpose we describe, and the tone that we think should be reached, would be very interesting. It is important to note that the nitrogen gas used to drive the horns would constitute the primary risk of death for those who stay inside.

Sensation in isolation: Experiencing the most powerful sonic material, being carried away by this experience, despite destroying one's hearing, seems to reinforce the romantic notion of immersion in the field of the sensible, where there is no tension with the conceptual level, as everything that is not part of the sensory spectrum is disregarded.

What is more, in each case, the experiencing subject would be taking the last turn of the game, thus foreclosing any possibility of socializing the negative potential of noise.

Therefore this would be noise in its most conservative form: an escapism not only from society and reality but from life itself (if you take this experiment to its ultimate consequences), without giving anything in return, without yielding anything apart from one's own subjective experience. This would be an individualised form of self-abolition.

B. CONCEPTION OBLITERATES SENSATION

In the Case of Deciding Not to Listen to the Content

How could the subjective physical experience of the CAUTION Object impede our access to the supposedly subversive attributes of noise as an abstract form?

The usual presentation of a subjective process of interpretation (in this case the interpretation of the CAUTION Object) implies access through experience. This experience would inevitably be mediated by our senses, which would also determine our perception of the aesthetic context. This subjective perception of the aesthetic context subordinates the production and reception of noise to criteria of taste and to individual (physical and cultural) determinations. Gadamer described the ontological character of the work of art as an experience of reality, being, and truth, in contrast to the abstraction of aesthetics' consciousness and its subjectivist character. Thus, we have to figure out how to extract the 'real' from the physical experience of the CAUTION Object, and how to deal with all of the aesthetic constructions triggered by our cultural baggage, intellectual abilities, aesthetic education, social class, gender, race, etc.... Aesthetic consciousness tends to undermine the game's cognitive

claims so that it is only understandable from the point of view of the players' own subjectivity.

The Kantian tradition in the study of aesthetic experience focuses attention on the plane of the subject by emphasising individuals' subjective experiences. It is according to this proposition that Kant establishes the autonomy of art, his well known form of disinterested contemplation of beauty, and the more vexed assumption that beauty has nothing to do with truth. Far from aspiring to return to this question, what we want to recover here is the idea that emerges from Gadamer's work: the idea that the freedom of subjectivity activates itself in the game. The players are not playing a game; it is the game itself that plays them. But the 'freedom' of the game does not mean an absence of rules; to play is to found an order. Therefore the players subsume their voluntary freedom to the rules of the game. If the game is successful, it will generate an act from which a different type of freedom might emerge: a compulsive freedom that is indifferent to ourselves as individuals. Understanding this act as a superimposition of rule-conforming behaviour onto pattern-governed behaviour,[6] our actions as players within the game are laced with the conditioning pattern that results from the game itself and its rules. A pattern-governed behaviour operates in line with our

6. R. Brassier, 'Unfree Improvisation/Compulsive Freedom' (2013). http://www.mattin.org/essays/unfree_improvisation-compulsive_freedom.html.

cultural and biological determinations. To assume and conform to the rules of the game is a precondition for our acting according to the rules. The optimum execution of the game pursuant to the rules depends on this agreement—an agreement which seems to evoke an action that goes against the impulsiveness of subjectivity: one must relinquish the autonomy of subjectivity in favour of being able to perform the game according to its rules.

How does the certain objective nature of a rule-based game activate the freedom of a subjectivity within the context of this game? Passing through the pattern and the rules of the game entails an acknowledgement of our lack of freedom in the facultative activity—what is understood by Brassier as *the gateway to compulsive freedom*;[7] recognizing the unfreedom of voluntary activity, being aware of how objectivity generates subjectivity. *The subject as agent of the act is the point of involution at which objectivity determines its own determination.*[8]

Gadamer appeals to a kind of rationality free from ends which is characteristic of human games: children giving themselves rules to play by. We are interested in this perspective because it connects with Brassier's idea of compulsive freedom. For Gadamer the game is ultimately the self-representation of the

7. Ibid.

8. Ibid.

movement of the game. We believe that the game metaphor in his work *Truth and Method*[9] does not imply the annulment of human freedom, but rather represents a vindication of man's place in all understanding and puts us on the horizon of the genuine idea of responsibility.

George Berkeley stated that our knowledge of physical objects begins in experience, and that physical objects cannot exist apart from our experiences of them. This submission is closely connected with correlationist thought, the assumption of the impossibility of a mind-independent reality. The confusing association between ideas and experiences is derived from the act of identifying the 'act' of thinking with the 'object' of thinking.

In this game such confusion is averted, since we will have two distinct paths to choose from: conception or sensation.

Noise's subversive potential lies at the level of abstract form; and not in any alleged radicality attributed to its sonic content (volume, frequency, pitch, etc.).[10] But why do we want to try to develop noise conceptually? Because we think that the promise of noise in its sensorial expression has lost its subversive

9. H.-G. Gadamer, *Truth and Method* (London: Sheen and Ward, 1989).

10. R. Brassier and Mattin, *Metal Machine Theory 3: An E-Mail Conversation*, http://www.mattin.org/essays/METAL_MACHINE_THEORY_3.html.

qualities—as we have seen, even the extreme exercise proposed above would represent a cul-de-sac.

We aim to propose the use of reason as an engine for developing noise beyond subjective experience. Because we think noise has the potential to exacerbate the rift between knowing and feeling by splitting experience, forcing conception against sensation.

Brassier again shows us a series of dead ends in subjective experience:

> The task can be achieved by exposing the entirely contingent, conventional character of the phenomenological self-image promulgated through the myth of subjective interiority; by denouncing the hallucinatory character of privileged access [the lynchpin of all foundationalist demands]; and by inveighing against the illusory authority of the first-person perspective; myths which, whether taken separately or in combination, serve to shore up the subjectivist ideology through which liberal democratic capitalism convinces a stupefied population of consumers that they are sovereign individuals, naturally endowed with freedom of choice, and that the interests of subjective freedom coincide with the interests of a free market economy.[11]

11. R. Brassier, *Alien Theory: The Decline of Materialism in the Name of Matter* (PhD Thesis, University Of Warwick, 2001). http://wrap.warwick.ac.uk/4034/.

Taking this into account, what might the conceptual path in the production of noise be? The question, we believe, is not a straightforward one.

The work of some of contemporary noise artists may serve as an example. Jliat (James Whitehead), Jarrod Fowler, Mattin, and Taku Unami, for example, have shown works where conception obliterates sensation. This can be very interesting, but also (like bad conceptual art) runs the risk of evacuating sensation and reifying conception, since it does not preserve the *tension* between conception and the sensory. If we look at some of these works, we can see how a cryptic use of language, or the context of the piece's presentation, can operate as a shortcut to highlight the cognition of the work—a very dangerous manoeuvre that reifies conception. In fact, conception is the only material presented in the suggested framework, which means that it operates in a context where abstract ideas must be adapted to the rigorous parameters that govern disciplines within the formal sciences. In the field of arts the problem is different: in art, the abstract entities are rarely based on axioms and rarely follow logical thinking; even in the naive assumption that some artwork is produced under such epistemic vehemence, as Deleuze and Guattari stated, art's plane of composition is not equal to science's plane of reference.

There is a transition here from noise conceived as 'unwanted sound' to noise conceived as

something endowed with aesthetic attributes (which the subject receiving the experience may or may not enjoy), because of its transgression of initial conception or initial definition. The power of noise lies in its capacity to generate conceptual shifts in the listener's perspective. As noise is always redefined, we need a material with which the concept associated with noise will be able to operate—a sensory component that forces you to consciously think about the real in the experience of what you are feeling.

Walter Marchetti said that if you think about music, this is already music; but in that case, reifying the process of conceptualization means that there is no tension with the material. Here, the disturbance in the conceptual process is completely alien to the physical danger proposed on the 'A' path. Obviously, if you only think about this game, this poses no risk for you. You are safe with your knowledge wherever you are reading about this. There is no risk, no problem. You can think of this text as a substitute activity for experiencing the CAUTION Object, but it does not share the dangerous attributes of listening to the most damaging sonic material for the human ear.

C. DIALECTIC CONCEPTION OF NOISE

> Subjectivity disappears once the play of chance is accelerated, once the formation and the obsolescence

> of combinations is so fast that all fixed conglomerates vanish in favour of an incessant chaotic and anonymous process.[12]

Noise, by means of combining conceptualization and sensory sonic material, defies your epistemic categories if it places you in an unprecedented situation where you are defenceless. In order to do this we dialectically need both parts: Sensation (perception/experience) and conception. In this process, a tension is generated which it is essential to conserve.

Looking at historical examples, we find that in the early 60s Robert Ashley started to use unwanted audio feedback for musical purposes. Soon after that, The Beatles recorded the song 'I Feel Fine', starting with a feedback note produced by McCartney's bass which was picked up on Lennon's semi-acoustic guitar. This voluntary process related to an aesthetic purpose is a commodified sound which is entirely contrary to the idea of noise as unwanted sound. In this case there is no danger because there is no material or sensory threat to the listener.

Throughout the career of the seminal band Whitehouse (also English) we can think in depth about the conceptual possibility of experimenting with noise as an unwanted and threatening event. In the path

12. G. Lipovetsky, 'Power of Repetition', in R. Mackay and A. Avanessian (eds), *#Accelerate: The Accelerationist Reader* (Falmouth/Berlin: Urbanomic/Merve, 2014), 228.

of composers such as Ashley, Whitehouse tried to challenge listeners' perceptions as to what music was really capable of, or how one could be completely uncompromising through the making of noise, and thus to explore power relations, violence and abjection. However, today the methods used by Whitehouse are already part of the canon of noise.

Both the example of Whitehouse and the previously mentioned experiments in totalitarianism of Throbbing Gristle, or even, looking further back, the 'noise of modern life' called upon by Russolo and Marinetti at the time of Futurism, should be addressed rigorously. We must take note of how these ideas of future, speed, risk, technology, youth, and violence were accompanied with an aesthetic, performative and ideological affiliation which flirted (or flirts) with fascism, in part because of a fascination with a fetishized, naive and erratic idea of nihilism and the extremes of human existence.

In order to unfold the future, the commitment of noise must be to head toward a discontinuity with the past and the present, a discontinuity characteristic of the constructive statutes of the future. We can only update the definition of the risk involved in noise by way of a historical analysis that clarifies which contingencies generate the possibility of risk, and under what conditions this will help us to clear the way for a epistemic construction of risk and its role in noise.

There is no room for melancholia over futures past, which inevitably cancels the future and involves the repetition of stupid mistakes.

How to assume the possibility of risk? If you know that experiencing a given work unequivocally implies pain and destruction, then there is no chance or possibility of experiencing the risk in an uncompromising way. So in order for this dialectical conception of noise to function, the contingency and the proximity of damage must be encountered as a set of unwelcome circumstances.

As Wikipedia states:

> Risk is the potential of losing something of value, weighed against the potential to gain something of value. Values (such as physical health, social status, emotional wellbeing or financial wealth) can be gained or lost when taking risk resulting from a given action, activity and/or inaction, foreseen or unforeseen. Risk can also be defined as the intentional interaction with uncertainty. Risk perception is the subjective judgment people make about the severity of a risk, and may vary from person to person. Any human endeavor carries some risk, but some are much riskier than others.

How we can connect the concept of risk with the concept of noise? We can think of situations where

you are not sure whether you are being damaged by sound or not. How can we generate situations where unwelcome circumstances can appear?

In the first two cases discussed above there are no unwelcome circumstances: an end is sought, but we would hardly choose to accept the uncompromising physical damage. It would be a case of masochism—in which case it would involve the expectation of a desired event. Only if it is to some extent unwanted or unpredictable is it noise.

We thus face the necessity of generating epistemic uncertainty. A computational device designed to generate a unknown random possibility of non/activation. The CAUTION Object could carry out this assignment. You would have to place your trust and commitment in the randomness intrinsically generated by the system which will decide in lieu of the whole audience whether or not the CAUTION Object is played.

With this last option, CAUTION entails the contingency of games of chance. The tension to which we appeal in the 'Dialectic Conception of Noise' is the same tension between knowledge and contingency.

We are aware of the complexity entailed by invoking a device that generates a random chance. In UNIX-like operating systems, /dev/random is a special file that serves as a blocking pseudorandom number generator. This is performed by an algorithm for generating a

sequence of numbers whose properties approximate the properties of sequences of random numbers. The solution would be based on associating even or odd with the performance or non-performance of the CAUTION Object.

But why would an audience subject themselves to this experiment?

What we propose here is to restore the risk in noise through the objectification of experience in the cognitive sense. It is completely absurd and anachronistic to continue to assume that noise as a musical genre is the bearer of qualities such as chaos, when, each time we hear an album or attend a concert, we receive exactly what we expect from it. Noise must involve a self-generative event.

Because of the magnitude of the exercise, it very likely needs to be implemented collectively. As a matter of fact we think it must be done collectively.

The question that is being posed with this experiment is the following: Given that today aesthetic production is no more than the valorization (in capitalist terms) of any form of activity that was previously dismissed, with a concomitant acceleration of forms of individualization, what kind of noise could challenge this valorization? Inevitably, it must be something that questions the notion of aesthetics altogether.

If aesthetic experience has to do with the sensible, this type of experiment has to do with the possibility

of the destruction of sensibility: Something barbaric, something unprecedented, something that might not happen, but where, even if the sound is not produced, the collective experience is linked with risk, and not only cognition.

In this sense one shares a sense of fragility, of not knowing, of having no control. Something might happen from which there is no return.

We think that what is required is a noise where individual subjectivity is subsumed under the rules of a game wherein certain danger may be possible.

This could be a collective form of self-abolition in the sense that we leave behind our own desires, tastes, and forms of consumption in order to share a possible destructive experience; negativity in the most material sense.

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