

SYNCHRONICITY 12

Conceptual Outline

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NOTE: Words set in LOWER CAPS are explained in the Glossary on page 29.

I. Concept

The underlying goal of this project is to create an artistic event exploring the notion of synchronicity based primarily on a musical platform. The concept relies on a core structure of 144 EVENTS arranged sequentially into 12 parallel EVENT CHAINS of equal length occurring *simultaneously* in twelve different locations.

The notion of synchronicity is reinforced through audiovisually cross-referencing the different EVENT SITES and event chains via the internet in such a manner that events at one location influence events happening at another site at the same time in a more or less direct manner. This feedback adds a further, virtually infinite, dimension to the concept, as each playback terminal effectively becomes another event site and each viewer at that terminal becomes another audience.

Ideally, the twelve performance sites would be scattered around the globe. However, I do realise that this may be just a tad too ambitious for the time being. For the purposes of premiering the concept, a more localised scale should be used. I believe that the Bay Area is ideally suited for this purpose: it possesses the necessary high-tech infrastructure and a strong history of innovation. Twelve performance sites, situated all around the Bay, linked to each other through the area's profuse internet facilities and a central co-ordination point (perhaps a blimp¹ or Yerba Buena Island?), would be an ideal staging ground for the world premiere of *Synchronicity 12*.

Naturally, as a work of art, this is a contrived, idealistic synchronicity; it does not reflect the synchronicity of the real world — but it shows what could be done, with just a little bit of effort! It would be wonderful for instance if an artist in Delhi could paint to music being piped in live from Denver just as dancers in Kuala Lumpur danced to it and actors in Frankfurt read poetry to it!

Unlike painting and sculpture, literature and music happen sequentially, both in terms of creation and reproduction. While paintings and sculptures are also by necessity created sequentially, they assume a kind of AUTONOMOUS SYNCHRONICITY once they are finished: they hang or stand there, complete and present *all at once*, while music and literature are always slaves to time and can only be perceived sequentially.² Lord Nelson *always* stands completely atop his column at Trafalgar Square, while the Bach toccata being played at St. Martin's in the Fields across the road only exists one note at a time, continuously streaming out of the organ pipes only to disappear into thin air. Even if the sheet music were torn up and copied in such a way as to show all of the music at once, it would still not *exist* at once the way Lord Nelson's statue does, because music is sound, and sound is fleeting; it winks out of existence as soon as it is born.

¹ Linked via a wireless network of some sort, perhaps satellite-based.

² q.v. G.E. Lessing: "Laokoon: oder über die Grenzen der Malerei und Poesie"

Through this project, I'm trying to weld different forms of artistic expression together into some form of autonomous synchronicity, however fleeting. While the notes in Denver will always die away after their allotted time, the painting in Delhi will still be a function and result of their existence and thus lend them a certain vicarious permanence.

The simple act of painting a piece of music as it is being performed *elsewhere* but being heard by artist and audience at the same time creates yet another work of art besides embedding the music in the paint: that act of creation becomes a work of art in itself, being something of a happening. If art is what happens between the object and the viewer, then the number of works of art possible is limited only by the number of spectators and listeners.

Moreover, each venue will also offer the audience loops back in time, as they will be decorated with fragments of manuscripts, scores and sketches from the creation and development of the work. The sets and decorations will also be forward-looking: blank pieces of paper and white boards will be provided on which performers and spectators will be invited to jot down thoughts and plans for the future.

II. Gesamtkunstwerk

Synchronicity 12 will be a Gesamtkunstwerk not only because it will contain and unite the classic arts (poetry, music, dance and painting) but also because it will utilise and celebrate the achievements of science — ranging from ancient Asian technologies (painting ideas on paper) to modern achievements, which can no longer be cubby-holed ethnically or nationally (e.g. the internet & its ancillary technologies).

I am prodding at the fundamental urge to create, man's Promethean streak. Man is a highly ambivalent creature, which, having overridden clear biological imperatives through the multitudinous capabilities and urges of his brain, lacks a baser animal's clarity of purpose. The creature thus doubts its intended meaning and function and at times employs its genius for the wrong ends. This piece is dedicated to the urge to create in a positive manner, in the sense that nothing is destroyed here beyond the natural decay of sounds and words in the air, in the hope of perhaps shedding some light on the vexing problem of **purpose**.

Perception leads to inquiry. A child wants to eat mud or soap, because it wants to know what it's like. It has perceived that matter and must question it — it can't help itself. An infant's tiny hands bat at visual stimuli placed before it. As a creature that is older than the infant (but not as substantially different as one might assume), I am doing the exact same thing. I phrase my questions in artificially contrived juxtapositions of various sensual stimuli, each of which in turn throw up questions, like endlessly multiplying amoebas. Indeed, this work will no doubt generate little more than a microscopic effect, an expenditure of effort that will be barely

measurable among the incessant agitation and confusion of the planet's restless biomass.

But, the aforementioned notwithstanding, I strive for **clarity**. With this piece, as perhaps with any work of art, I would hope to gain some insight. I could not presume to offer my audience the same insight (or indeed any insight – how would I know we were asking the same questions?); I can merely stimulate my viewers and listeners. However, I would hope that my audience leaves after the performance changed in some subtle way, altered by their perception of what has unfolded before them. There is no sense in exposing oneself to new stimuli if one does not hope to gain something by it, to progress a little further in one's outlook, sensibilities and interaction with the universe.

Perhaps the *answer* we are all looking for from the moment we are born is more or less irrelevant. Perhaps what matters is to strive, to ask questions, to eat soap and mud. That we err is only to be expected (“*Es irrt der Mensch so lang er strebt*”³) but, doubtful as we already are of our purpose as sentient beings, we may lose any sense of justification for our existence if we do not look into the matter, at least occasionally. Thus, however ineffectual this work may be in the greater scheme of things, it's importance lies in having been attempted.

Just as the events in this piece occur simultaneously, this piece operates on many different levels simultaneously. The unavoidable conflict of the simultaneous and the sequential (avoidable only at light speed) is connected with the search for permanence (encrypting the passing music in the permanent painting) which in turn is linked to the search for purpose and meaning. Perhaps it's just a search for meaning. Maybe our purpose – whether we are scientists or artists – is simply to search for meaning. This piece is one little step along the way towards trying to begin to formulate some sort of question.

III. Structural components

The entire performance concept may be thought of a series of 144 more or less musical events organised into 12 parallel event chains, occurring in 12 different places. At any given moment, one or more of the synchronous events may be exercising a more or less direct influence on one or more of the other events in that time frame or SEGMENT. Because each performance site might be in a different time zone and each piece may be of a different length, it is important to establish a common point of reference in order to start each new event at each site at the same time. Each site/event/event chain will be identified by a letter while each segment (lying across the chains at right angles) will carry a number tag. Thus, **A3** will identify whatever happens @ site **A** in segment **3**. Furthermore, a certain virtual “totality” is achieved by linking the events through the internet, which also provides an interesting degree of counterpoint, as each of the twelve events happening at same time is monitored by the other.

³ “Man errs as long as he strives”, Goethe: *Faust, Part I*

While music constitutes the chief common denominator of each event chain, other forms of artistic expression are also employed. In every instance, these other artistic platforms are interlocked with music, interacting with it and being influenced or shaped by it directly or indirectly. Examples of this are dance pieces (choreographed physical movements driven by a musical element such as rhythm,⁴ occurring in phase with the music), mimed actions, kinetic poetry powered directly or indirectly by the music,⁵ poetry readings as well as paintings executed to the music. In certain instances, the opposite will hold true: here a performance such as an artist working on a canvas will cause musicians somewhere else to improvise to it and to create the music from the painting.⁶ Thanks to the reciprocal monitoring, a creative feedback loop is established.

IV. Elements

The piece will be built around the following ELEMENTS:

- a) Music
- b) Dance
- c) Painting
- d) Poetry

Each of these elements fulfils an important structural function within the musical architecture of the work. While the foundation of *Synchronicity 12* remains music (from which all other components ultimately derive), this music does not power the work by itself. As noted earlier, there is a reciprocal effect. The elements are divided into four categories and will be evenly represented across the 12 event chains:

- a) MOTOR
This type of element or event supports or affects other elements or events, e.g. a poetry reading at site K powering a percussion improvisation at site C. Motor elements can power events of different types at more than one site.
- b) STAND-ALONE
This type of element or event neither supports nor affects other elements or events. It forms a self-sufficient and independent entity. During a stand-

⁴ In certain cases, other musical elements such as timbre or harmony may be used instead to form the basis for the dance. Certainly, such qualities may also be said to apply to poetry, thus poetry could power the dance.

⁵ It would be possible, for instance, to trigger output from an electronic voice generator (which has been supplied with a text) through particular pitches, rhythms, voltages or movements of dancers or performers reacting to the music.

⁶ The musicians might play to a video feed generated by a small camera mounted on the artist's head like a miner's lamp and/or from small cameras strapped to the painter's hands. The video feed would then be projected onto a large screen, so that both audience and performers could see it.

alone event, no outside input is piped to that site (nor is any signal sent out); performers and listeners alike are focussed purely on that piece.

c) CANVAS

This type of element or event is supported or, more specifically, affected by other elements or events, e.g. the percussion improvisation at site C that is powered by a poetry reading at site K. Canvas elements can only be powered by one motor element at a time.

d) WILD CARD

This type of event is the joker in the pack: anything can happen, although nothing *has to* happen. There could be group callisthenics, free popcorn, an introductory lecture on diesel fuel particulate filters or just a general pee break. The important thing about a wild card event is that there is no outside input whatsoever. All sound and vision monitors are turned off. Whatever happens, happens only *there*.

IV.a: Music

Virtually every segment of *Synchronicity 12* will feature motor, stand-alone and canvas pieces. On one level, the music itself will be a study in contrasts, which are interconnected and interdependent, reflecting the architecture of the work as a whole on a smaller level.

i.	Dynamics:	Soft	Loud
ii.	Emphasis:	Melodic	Harmonic
iii.	Instrumentation:	Simple	Complex
iv.	Length:	Short	Long
v.	Sound:	Light	Rich
vi.	Structure:	Simple	Complex
vii.	Texture:	Sparse	Dense

I hope to achieve these characteristics in the natural course of the composition, where they might occur almost as a by-product or incidental manifestation of the unfolding expression itself.

IV.a.i. Dynamics

Dynamics are largely a function of how much force is exerted upon an instrument in order to produce a sound. Dynamics are not influenced by the other characteristics, although they do affect *sound* and, to a lesser extent, *texture*, as some instruments actually produce very different sounds as significantly different dynamics are applied.

IV.a.ii. Emphasis

In the context of *Synchronicity 12*, *emphasis* describes whether the composition of a piece was approached from a predominantly harmonic or melodic approach. Since a series of chords could be viewed as a stack of simultaneous melodies, melodic emphasis here refers to a chiefly monodic approach.

Note that emphasis in this sense will apply to both tuned and untuned instruments. This characteristic influences *instrumentation* to some extent and thus indirectly also *sound* and *texture*.

IV.a.iii. Instrumentation

Instrumentation chiefly describes the type and number of instruments required and translates the composer's ideas into *sound* and *texture*; it therefore has a direct bearing on these two characteristics. The choice of instruments can be influenced by *emphasis* — a strictly melodic piece would likely contain only a few or even just one instrument, while a chiefly harmonic arrangement would rely on a much larger assortment of instruments.

Note that the instrumentation of *Synchronicity 12* will not be restricted to traditional musical instruments, but will also encompass short-wave radios, tyres, pre-recorded sounds, etc.

IV.a.iv. Length

The *length* of a piece of music is chiefly a function of what it is intended to do — a motor piece intended to power a dance or painting will likely be longer than a free piece exploring a simple melody or a canvas piece linked to a haiku, for instance. It is also influenced by *structure* to some extent (see there).

Although length functions largely independently of the other characteristics, a longer piece will draw upon a number of different characteristics in order to achieve contrast and variety in a bid to maintain audience interest. In view of the complexity and scope of the work as a whole, however, the pieces will tend to be rather short (between approx. 3 and 7 minutes).

IV.a.v. Sound

One of the most crucial (if not **the** most crucial) characteristics of a piece of music, *sound* is also one of the most complex. As the result of a number of other characteristics working together, it is closely related to *texture*. It is chiefly influenced by *instrumentation*, although *dynamics* and *emphasis* as well as technique (e.g. scraping the edge of a

tam-tam with a penny as opposed to striking it with a mallet) also play a part. It is also related to *colour* (see page 15).

IV.a.vi. Structure

Structure refers chiefly to the lay-out of a piece (e.g. sonata form, ABACA, &c.). It is not affected by any of the other characteristics, nor does it in turn influence them, except for *length*, as a complex structure may require a longer timeframe to unfold.

IV.a.vii. Texture

This characteristic is somewhat difficult to define; it is the sonic effect achieved by the combination of instruments employed in a given piece and thus chiefly a function of *instrumentation*, although other characteristics such as *sound* and, to a lesser extent, *dynamics* also influence texture.

On another level, I am interested in the emergence of meaning from and its disappearance into a more or less shapeless background. This is linked both to the objective observation of objects (be it a headline emerging from a block of text or a familiar name from a list of telephone numbers) and thus to the desire to know I mentioned earlier – as well as to the unfolding of the creative process itself.

To parallel the emergence of a sculpture from a non-descript piece of rock or the growth of a poem on an empty page, I might raise a “tonal” or modal melody gradually out of a background of “atonal” noise; conversely I could let it disappear into such a mire. Similar principles might be applied to variants of *musique concrète*, etc. The same principle will be examined using variety of different tools and settings across the 12 event chains; instead of a melody hatching from atonal noise in one instance, I might lift a rhythmic pattern from a background of random noise in another.

IV.b: Dance

In the context of this work, dance is largely a canvas element, reacting, as we shall see, to outside influences. However, in certain instances, it may also stand alone or inspire other events. In any case: to say that dance feeds on music is certainly true, but not precise enough for the purposes of this exercise, particularly if we are to feed dance on something *other* than music, such as painting or poetry.

Dance is a linear art in the sense discussed at the beginning – even the choreography of a May Day Parade or a Nuremberg Rally proceeds one step, one movement, one shout at a time. Crassly put, dance functions by

assigning events (movements) to particular slabs of time, commonly coordinated with other events (such as particular notes or beats) that are often assigned to the same slabs of time. Whether semantic or abstract, these movements are usually linked to some kind of musical input. In fact, the two tend to be carefully **synchronised!**

Dance could be thought of as a hybrid art form, which both elaborates on other art forms (such as music) while being sufficiently advanced to function on its own merit. Thus we can define this symbiotic relationship a little more closely: dance feeds on creative input provided by other art forms.⁷ Further, dance constitutes a refined reaction to such stimuli. It is refined, because it has evolved beyond simple muscle spasms timed to coincide with a more or less rhythmic accompaniment; the dancer or choreographer is *moved* by the input to produce what is perceived as an artistic response.

At that level, it does not matter whether the critical input or stimulus derives from a piece of music (i.e. sound, organised and presented), painting⁸ or indeed a piece of poetry.

We shall therefore *dance a painting* and *dance a poem*.

In principle, it is quite conceivable that this reaction, this dance, may in turn trigger or stimulate other responses, such as sculptures. This would surely set a new security standard in art by the multiple encryption of artistic impulses: poem ⇒ painting ⇒ dance ⇒ [video] ⇒ sculpture!⁹ Perhaps this is how abstraction comes about. However, this would only serve to tessellate our purpose and would exceed the framework of *Synchronicity 12*.

Such responses may or may not be carefully choreographed in advance; each event chain should feature both improvised and pre-planned dance elements. However, time and other practical constraints are likely to preclude lavish productions involving casts of thousands... Certainly the constraints of the individual performance sites would need to be taken into account. Thus, some event chains would feature more elaborately staged events than others.

As a canvas element, dance could respond to on-site or piped-in stimuli. It could even act as both a motor and a canvas element: a dancer or group of dancers at **C6** (i.e. at site/section of event chain **C** during segment **6**) could be reacting to music from **A6** while inspiring an artist (or group of artists

⁷ It would be conceivable to dance to a recording of traffic noise – which might not be terribly musical per se – but having been conceived, processed and prepared with the purpose of fuelling a dance, such a noisy experiment might indeed qualify as art, if not as music.

⁸ There is rhythm to painting, both in the sense of the rhythmic application of paint and the resultant rhythm inherent in the textures, colours and shapes of the finished work. Both may fuel other forms of artistic expression commonly founded on rhythm.

⁹ Indeed, one might create a video sculpture of such an event, where a [looped] video recording of the dance is projected onto the painting that inspired it while a recording of the music that powered the painting in the first place is played. To emphasise the intermediary step between the music and the dance, the music loops would longer or shorter than the video loops.

working together on the same canvas) at **F6** to capture the movement/moment/colours/&c. unrolling before them, perhaps in individual sketches, perhaps in superimposed drawings all over a huge canvas. It is equally conceivable for the dancers to quite literally dance the painting themselves by dipping their feet or toes in paint as they perform on a large canvas spread across the stage.¹⁰ The boundaries between the art forms would begin to blur. Would that help to clarify the artistic process or answer the question as to why it's being done in the first place? I don't know. But it sure would be fun to try.

IV.c: Painting

With painting, we take the great leap from transience to permanence: the passing thought or emotion, which might otherwise be expressed as a group of notes, some steps on the floor or a few words of poetry, is now melded into two-dimensional permanence. The Altamira cave paintings have outlived not only their creators, but also the meanings they ascribed to their work. And yet, they are still *there* and still speak to us, a private dialogue unique to each spectator. I find it difficult to imagine that anyone could walk totally unchanged back out into the blazing sun.

Painting is visual, painting is visceral: immediate, violent, in-your-face. It depicts things we dare not dream of. Goya's sketchbooks, Francis Bacon's portraits, even Pollock's *Lucifer* open up vistas before us which we almost wish we hadn't seen, yet we cannot bring ourselves to look away. There is a great deal of rubbernecking involved in art. Goya couldn't wrench his eyes away from the poor wretches he was drawing, just as we are mesmerised by his work (or, more honestly, perhaps) by the suffering depicted therein. Paintings pose questions. They draw us in. Like a market trader, a painting seeks contact with us. Interaction. Very, *very* private interaction.

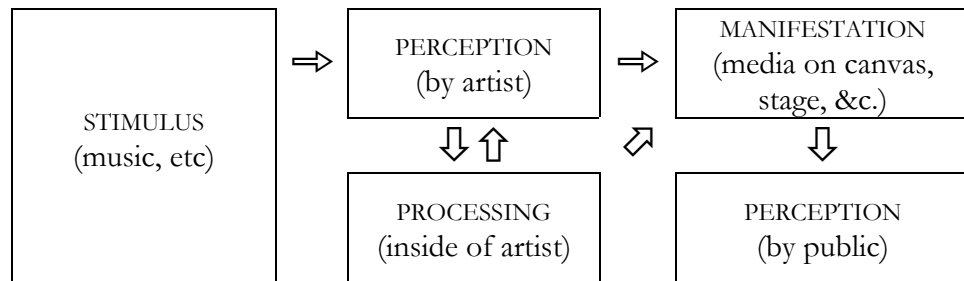
So much for the colourful thing on the wall.

But – *why is it there?*

If we go back to our earlier observation, that art may be some sort of manifested response to internally processed stimuli, we might go forward by studying how external stimuli could cause such a manifestation to come about in a more or less controlled environment. In one segment, eleven artists (who had been allowed to listen to the music that would be played beforehand and to choose their materials and media accordingly in **secret**) would paint, sketch or sculpt an artistic response to the music at the

¹⁰ This raises the interesting question of who would get credit if the piece were to exhibited: the dancers' feet, the motor-painting or the choreographer?

performance. In each case, the output would be different, just as the *perception* and *processing* of the music would be different for each artist:



Moreover, each member of the audience would in turn experience each of these the works differently – at the same time creating a vast multitude of subjective realities (and works of art, see p. 4) tied to a single stimulus. If only we could flip the artists’ skulls open and “peek under the bonnet” while they worked – we would probably only see a bunch furiously firing neurons.

In terms of performance, such an experiment would seek to challenge some conventions of artistic creation. The artists would be called upon to create under circumstances alien to their usual practice while the audience would be confronted with artwork in an unusual setting. In both cases, the participants are invited to ask themselves:

Why/what are we/they doing this/here?

I believe artists create because they are compelled to do so, they can no more suppress this urge than psychopaths can prevent themselves from killing.

IV.d: Poetry

Poetry is the music of letters and words. It is an interface, an in/out device that records stimuli/impulses/inputs (for want of a better word) impossible to capture by other means and expresses (outputs) them in a manner no other method of communication could:

Poetry interfaces with the inexpressible.

It makes you wonder. Poetry is the language with which dogs communicate with the moon (who is a surly bastard and rarely talks back). Poetry is what slips between the cracks of prose. It is rarefied. It is also very similar to music, in that it is organised into a structured presentation of meaningful units. And it is linear, not synchronous.

IV.d.i. Motor Poetry

Setting poems to music is nothing new: the one goes well with the other; so well in fact, that language no longer matters: to the untrained ear, the words of a Nô-drama become an extension of the music itself. The artistic expression has become no less intense, but simply changed a little by gaining an additional dimension. Rather than restrict myself to using words as musical instruments – as means to express musical ideas – I shall extend poems to art, dance and music and use them to drive quite different creative processes at the same time.¹¹

IV.d.ii. Stand-alone Poetry

A selfish event: a poem for no sake other than its own. A simple event to produce – the only question is: what poem to read? I would like to have poetry from different countries and different epochs – treating very similar themes, read in their native language.¹² But if poetry and music resemble each other, similar compositional techniques could be applied to create MUSITRY.¹³

The poet interacts with each member of the audience at once. No other action is required.

IV.d.iii. Canvas Poetry

In the case of the motor poem, the locally spoken words fuelled an actual performance elsewhere, whereas the opposite happens in the case of the canvas poem. Here, the spontaneously composed poetry lends expression to “foreign input” received from elsewhere, although the resulting work may also be broadcast outward. The theme is that of the creative input being received, such as a dance, piece of music or painting.¹⁴

¹¹ There is no reason why the poems couldn't be generated at that moment: it would be interesting to have a “dead” creative process (poems generated by artificial means) linked to a “live” creative process (dance, painting and music powered by that poem). The generator could be programmed to respond to certain stimuli such as sounds and colours, e.g. blue light ⇒ (pre-programmed association produces) “cold air”, &c.

¹² This would help to establish a common ground of reference. Thus, the subject for a given set of poems might be “Cranes”. There would be different treatments, ranging from Bashô to Brecht – all equally valid. A translation of each poem could appear in the programmes or be projected against a backdrop in the set. Not understanding the words of a poem in Swahili simply turns the poem into a strange piece of music without, however, affecting its semantic content. The meaning of the words is still there, buried in the peculiar cadence and melody of a foreign language – not unlike the drum solo sketched and brushed and daubed onto a painter's canvas. Music and meaning co-exist simultaneously, although in different, evasive shapes. It becomes difficult to distinguish between appearance and content. The hidden and the apparent coalesce.

¹³ Thus one could compose a “poetic fugue” in which the different voices are linked to different themes of the poem itself, arranged for choir and soloists.

¹⁴ Here's an interesting little project: to paint the words of a poem inspired by a painting onto some canvas, wood or other suitable medium.

V. Architectural considerations

It seems apparent that music, dance, painting and poetry share a number of elements beyond their function as output valves or operational modes of those individuals afflicted with creative urges, as perceivable manifestations of this condition.

To give a project as vast in scope as *Synchronicity 12* any sense of cohesion, the work's architecture must draw on these elements to some degree in some structured and purposeful manner without using them merely for their own sake. Instead, they must be used as building materials to incorporate and express those issues already discussed and become a means to an end.

V.a: Common characteristics

Certain adjectives re-occur more often than others when discussing music, dance, painting and poetry: colour, rhythm, harmony and expressiveness. They provide a useful focus for critical observations on the one hand (allowing the observer to draw parallels between disparate examples of artistic expression) while also establishing a common foundation on which to construct a Gesamtkunstwerk, which must by necessity draw on these disparate elements and thus requires a strong mortar to hold it together.

A closer look at these common characteristics:

V.a.i. Colour

In **painting**, colour informs the painter's choice of palette. It is quite similar to the notion of *sound* discussed earlier. To me, colours are linked to moods. Painting is too visceral, too deeply rooted in the darkest and farthest reaches of the brush wielder to allow for much intellectual control. A finished work may therefore possess a certain *colour* that is ultimately linked to the basic, instant, gut-level reaction it causes in the beholder (at which level the subconscious of the artist shakes hands with the beholder's subconscious) — however impossible it may be to pin down that impression with words! Therefore even Damien Hurst's sheep in formaldehyde possess a certain colour.

Poetry could not do without colour; the words are brushes, palette knives and pigments all at once. The poet paints directly on your eardrums and thus stains the brain beyond. It's an insidious art, because the words slip past that fragile membrane and trickle deep down inside, into the listener. Some poems are the steely sea grey of

desolation, others the swirling oranges and yellows of a blazing fire. Some words do already hint at certain possible hues by themselves, although they don't unfold their "true colours" until they settle down among the poem's other words.

In **dance**, a performance acquires a certain colour not only from such obvious sources as costumes, stage design and lighting, but from the subject of the dance itself and from the treatment of the subject, upon which the design of the production is based in the first place – at least to a certain extent. Its overall impression resonates within the spectator and excites a certain response *coloured* by the experience. However, in contrast to painting and sculpture, dance produces a serial experience of colour. This series of colours experienced at each tableau and each scene ultimately coalesces into an overall impression, which may or may not be of a clearly defined hue.

Musically, colour may be thought of as an additional dimension to sound, akin to but not identical with, timbre. Using a certain type of instrument (e.g. bowed string instruments as opposed to plucked ones) in preference to others changes the *colour* of that piece. More specifically, keys can be linked to colours, as they may be associated with certain moods and frames of mind; thus particular minor keys may be thought more melancholy than others. This goes hand in hand with instrumentation – e.g. a brash instrument may not be suitable for a melancholy passage.

It could therefore be argued that a piece of music, a dance, a painting and a poem, each composed with the same expressive qualities in mind (i.e. each being created with the same bold strokes), would in their presentation acquire a very similar or indeed identical *colour*.¹⁵

V.a.ii. Rhythm

Rhythm is the fundamental, the subconscious click-track of life itself. When we lose our rhythm, we die: our pulse is gone. Rhythm is therefore as basic a building block of life as DNA, as air and water. Rhythm appears in many guises, sometimes clearly recognisable, sometimes virtually impossible to discern – such as the pattern of a heartbeat versus the pattern of stars appearing and disappearing in any given galaxy.

Musicians and **dancers** are always very conscious of rhythm, as it is the unifying force that drives their work. It's a cookie cutter that partitions an indifferent stream of a singular event into discrete

¹⁵ Part of the purpose of *Synchronicity 12* will be to explore this notion, thereby structuring the work through similar purposes and manners of expression, giving it a certain harmony and cohesion.

segments of particular events. A note sounded on the organ could go on forever, streaming out of the pipes into the auditorium. As such, it would be little more than an endurance test for organ, organist and audience. A dance troupe assembled in the same building could do little more than stand, sit or lie there. But once rhythm is applied and that long note cut into discrete notes of varying length (without changing pitch!), the performance picks up: the dancers can now move, the audience wakes up and the organist has something to do.

Similarly, Rothko's **painting** *Four Darks on Red* only acquires discernible rhythm through the "darks" – the plain red field alone possesses virtually no pulse.¹⁶ Another kind of rhythm peculiar to painting arises from the application of paint to the supporting medium or the manner in which the painting is executed. Thus Monet's *Rouen Cathedral* exudes a totally different rhythm than Feuerbach's *Medea*. This rhythm in particular will feature prominently in *Synchronicity 12*, where artists must record their impressions of and respond quickly to music, dance and poetry. Each will work differently, impart an image in a different rhythm.

Poetry is a different matter: poems are inherently rhythmic, being word-buildings consisting of vowels and consonants, of contrasts, consonances and dissonances – a natural case of automatic rhythm.¹⁷ In poetry, rhythm is multi-layered: the way words are arranged in a verse, how the verses are assembled into stanzas and the way stanzas are combined to produce the finished poem. This rhythm is silently apparent on the printed page. The cadence of the spoken lines is the audible rhythm of the poem.

V.a.iii. Harmony

Defined as the audible interaction of different intervals, harmony implies neither consonance nor dissonance. It is simply a functional parameter. As such, it could strictly speaking only be applied to two or more events possessing recognisable pitch-like qualities occurring at the same time. This would restrict us essentially to music. However, we may safely expand upon this narrow technical definition to include linear, non-synchronous events.

In **music**, harmony describes the relationship between two or more notes sounding at the same time. It is chiefly a vertical parameter (e.g. describing the relationship of the notes in a chord to each other), although it can also function as a horizontal or linear parameter when

¹⁶ Barnett Newman's *Vir Heroicus Sublimis* is also barely "alive" – the wide, flat field of colour is only broken by five very narrow vertical lines, which provide the only contrast and thus rhythm.

¹⁷ We shall prove the opposite with our crafty *B very short German poemz* (sic): each consists of a single vowel or umlaut, spoken aloud and held like a long note. There is no content other than sound, poetry merges with music or vice versa. These could be stand-alones and quite humorous.

applied to the piece as a whole (such as the melodic development of a theme through the various tonalities of a piece).¹⁸

In **painting** (or sculpture, for that matter), we can apply both definitions. In the example of the Rothko mentioned earlier, there exists a harmonic relationship between the four “darks” and the red of the background. The painting is a colourful chord, consisting of five notes. It is a very simple harmonic relationship, unlike the harmonies of the Monet or Feuerbach, although the latter’s sombre tones might suggest something of a minor key and thus of an overall harmonic coherence. But the Monet practically scintillates, being composed of countless shards of colour and light. They, too, form a harmonic relationship, although it is infinitely more complex than that of Rothko’s painting.¹⁹

Harmonic relationships in **poetry** are chiefly linear, although no less complex than those found in music. Poetic harmony is as complex as poetic rhythm and intrinsically linked to the latter. Here, harmony to some extent becomes a function of rhythm. The harmonic relationships of a haiku are naturally far simpler than those of an ode – there are after all far fewer words involved.

V.a.iv. Expressiveness

The purpose of these tools and building blocks is to help the artist express himself. We may well analyse the types of stones used to build the cathedral of Notre Dame and consider the stylistic implications of the way they were put together. But all that misses the point of the cathedral itself, which is an *expression* of faith.

In a sense, *expressiveness*, i.e. the manner in which the urge to express oneself (the profound need or drive to squeeze an artistic articulation out of oneself) has been satisfied, lies at the core of the artistic conundrum. *Synchronicity 12* hopes to shed some light on this vexing problem by linking, examining and comparing different modes of artistic expression, of such *artificial* contrivances.

However, every artist – and I’m using the term very freely here – makes a deal with his public: In response to his announcement of a brand new work, the public says: “OK, I’m willing to come out and look at/listen to/watch your stuff.” The artist says: “Great!” The

¹⁸ I tend to explore not-so-tonal music and ways to construct harmonic relationships within it. Example: playing c#, e, d#, f#, (the first four notes of a 12 tone row) over any combination of those notes as a harmonic accompaniment. This works quite well, but means changing “keys” with every bar or “sub-row”.

¹⁹ It would be interesting to study the effect (transposition might be too much to expect) of the harmonic qualities of the input on those of the output. Does a simply constructed piece of music produce a simply constructed drawing or painting? Can the vast harmonies of a symphonic poem by Liszt be sublimated into a graphic interpretation? How do these modes of artistic expression inter-relate? Do they enhance the creative process, making it more expressive?

public interrupts him and says: “BUT – in return, I want to get something out of it. I want to be somehow entertained/instructed/amused/enriched by the experience.” The artist says: “Oh, damn!” and goes home in a flurry of doubts and worries.

Therefore, such art must stimulate more than just the intellect. It must excite a reaction within the spectator/listener commensurate with the intensity of the urge that led to the work’s creation in the first place and thereby influence and alter the recipient in some way. Perhaps it’s a misplaced and outdated notion that the artist’s expressions should thunder down the mountain, sweeping all before it in a great cathartic motion — but I would say that certain works of art are artistic equivalents to bulldozers or steamrollers, that viewing them or listening to them is equivalent to encountering one of these machines and being on the losing side of the equation. Mahler’s 2nd symphony elates and ennobles you, but first it squishes you like a bug!

To summarise: I believe such energy and passion must always drive an artist’s work, although temper should not be the judge or measure of artistic worth. The power emanating from such a work should always be commensurate with the energy that went into the making of it, even though it may have been sublimated at some point along the way. When we hear the Flying Dutchman’s first aria in Wagner’s *Der Fliegende Holländer*, there is no doubt of the passion and energy at work. Thus, a few swift, violent strokes of the brush may create such colour, rhythm, harmony and expressiveness in much the same way as a few chords hammered out at the keyboard, a few angry words hurled into the air or a handful of dancers swirling across the stage.

V.b: Thematic structure

As the various events of *Synchronicity 12* unfold and meander through sites and segments, they will expose, examine and develop certain thematic material, ranging from particular musical motifs to specific dance moves. Repetition being the simplest form of structure, it is easiest to establish a rapport with the audience by re-iterating certain motifs every now and then, if only to say “it’s OK guys, we’re not completely out to lunch here.” A strict form also demands a rigorous, disciplined compositional approach.²⁰

This thematic approach works on several levels. The overriding theme is that of synchronicity, which is re-iterated in every segment through the simultaneous occurrence of the individual performance elements. But I am also interested in examining the creative process itself and would therefore

²⁰ A Doric temple (such as the temple of Hera II at Paestum) is a good example of a strict form built on repetition.

like to extend the motif-technique to the other art forms. In **painting**, the rhythm of a particular motif could be reflected by grouping visual elements (such as bands of colour not unlike those of Barnett Newman's *Vir Heroicus Sublimis*) in a similar manner. One could thus "bar code" a musical phrase – the thickness of the bands of colour would reflect the length of the notes. Other pictorial elements such as intensity of colour, texture, background, &c. (which may all vary) would reflect other musical characteristics such as dynamics, timbre, phrasing, &c.²¹ (see also Appendix, VIII.b: "Painting music").

A **dance** or **poem** could be structured in such a way as to reflect the thematic development of a sonata. The key changes of the music could be reflected by a change of tone (poem) or lighting (dance). Certain choreographic elements (e.g. particular movements, &c.) could be easily developed into new forms. Thematic material may also include particular sounds or instruments but must always evolve naturally and form an organic whole.

VI. Technical considerations

A work on the scale of *Synchronicity 12* requires a certain level of technological sophistication and commitment. In the present case, a well-developed network of broadband connections between the individual performance site is a crucial prerequisite if the work is to be performed as intended. Without this technological backbone, the demonstration and exploitation of synchronicity, which lies at the core of this project, is not possible.

To discuss all the ramifications of the individual technical aspects of *Synchronicity 12* would go beyond the scope of this outline as well as my own expertise in this area! I shall therefore restrict myself to a few major considerations without entering into the nuts and bolts of the matter.

VI.a: Staging

A considerable variety of events takes place in a number of different places during the course of the performance. Each performance site must be suitable for or adapted to the type of event slated for performance at that location. Thus, sufficient space must be available for dance events (together

²¹ A painting on a long scroll could thus paraphrase an entire piece of music. In performance, spectators could view the painting at a viewing booth, where a copy would scroll along with the music, which would be played over speakers or headphones. At the same time, the original scroll would be mounted on the walls of the room, making the entire painting visible at once and thus autonomously synchronous.

with the required stage technology, e.g. lights, sounds, &c.). The director must therefore choose the sites carefully based on the information provided in the score. The audience must be able to see and hear everything that goes on without interfering with the artists. Some sites may require different arrangements for performers that may even change during the course of the performance (during a segment when that site is “dark”). For instance, a chamber ensemble may be positioned on a round stage entirely surrounded by the audience during the first half of the performance. Later, other musicians appear and the seating arrangements are reversed: the site goes “dark” while stage hands shift the chairs. During the second half of the performance, the audience finds itself sitting in the middle, surrounded by the musicians!²² Some events may take place both in and out-of-doors while others may take place entirely underground.

I would like to see sets which are quite basic and functional and yet evocative at the same time. As noted in the introduction, they would serve to offer loops in time, both looking back over the process of creating the work (showing perhaps rehearsal pictures, notes and other visual reminders of how much work goes into bringing the whole process to fruition). At the same time, the sets should not distract from what is happening onstage.

Overall, I would very much prefer staging *Synchronicity 12* in unusual spaces such as abandoned missile stations, drive-in cinemas, storage facilities, supermarkets, &c., which one would not commonly associate with a musical performance.

One of the chief concerns in this context is maintaining synch with the other sites and events; i.e. if a painter at site C is supposed to paint to music to be piped to him from site G, he must be ready to “go into action” as soon as the music starts. In short, **canvas events must happen at the same time as the motor events** that power them.

VI.b: Artists

Before going on to noting some thoughts about more technical aspects, I should address the little matter of who is going to perform all this:

VI.b.i. Musicians

As music forms the core of *Synchronicity 12*, musicians must perforce play an important role. They form the largest constituency among the artists involved and should therefore be sought out first. Since I have not yet begun composing the individual pieces I cannot describe the

²² No actual role-reversal takes place, although the audience may feel put on the spot. Indeed, they would be in the spot light – the focus has shifted to the perception of the performance.

instrumentation in any great detail at this stage. However, it would be safe to say that there will be a good selection of traditional instruments as well as a variety of new or at least novel instruments. Performers could be drawn from a wide variety of sources including colleges and universities. A chief requirement should be a willingness to take risks and to participate in an exciting venture, which in fact should apply equally to all participating artists.

VI.b.ii. Dancers

The dancers should be as versatile as possible and be prepared to entertain notions of their art which they would otherwise consider unorthodox at the very least... hey, they'll be asked to dance to a painting or poem! Although there will probably not be grand routines involving staircases, top hats & canes, dancers will be the second largest group of performers. Not every site will feature a dance event and not every dance event will require many dancers. Dancers should be recruited early on, perhaps in parallel with the musicians and auditioned in a similar manner.

VI.b.iii. Painters

The stars of the show! The visual artists are the key to our little magic act – they convert transience into permanence, giving the gift of autonomous synchronicity. They must be well acquainted with and receptive towards this key concept and be able to work quite fast, as they will not have much time to translate their response/reaction to the stimulus into the graphic representation that binds that input.²³ Ideally, they should enjoy music, dance and poetry. Perhaps young artists, still at college or having just graduated, would most willing or motivated to take this sort of risk.

VI.b.iv. Poets

No more than a dozen poets will be necessary (what is the collective noun for poets – a café of poets?). They must have a strong affinity for music, dance and painting and be good readers of poetry. It is certainly possible to have poet/painters or poet/musicians (and I would hope to have many of them in the ensemble), but for the actual “post”, I would prefer to have a “dedicated” poet, if only to clarify the purpose of the event.

It is of no consequence to me whether they are published or not, although they should be required to audition, in order to determine the suitability of the candidates for the job.

²³ “... One brush to rule them all, one brush to find them
One brush to bring them all and in the canvas bind them.” - freely after Tolkien.

VI.c: Recording & Transmission

In order to demonstrate and exploit the synchronicity effect, artistic events must be recorded at one site and transmitted instantaneously to another. More often than not, transmissions are of both audio and visual signals. In certain cases, however, when both performer and audience are intended to focus only on sound, only audio input is recorded and transmitted.

In any case, the recordings should be of the very best quality possible, since the viewers and listeners (both artists and public) at the other end should feel as if they were there, i.e. that what is being reproduced before their eyes and ears really is happening at the same time as the events unfolding at their site.²⁴ Good recordings are also important because at least some of the audio material may be used at a later stage in exhibitions or be “recycled” for use in installations, video sculptures, &c.

The transmission of the recorded material presents many challenges in itself, if only in terms of the tremendous band width required to handle the audio and visual content. However, I do feel that today’s incredibly advanced technology – particularly here in the heart of Silicon Valley, where much of this technology was born – should be able to cope quite well.

Another important consideration is the compatibility of the recording and playback equipment with the method of transmission – crudely put, can the video camera at site A and the big screen TV at site B be hooked up to a computer? This brings us to the next topic:

VI.d: Playback

As noted above, the playback must convey a sense immediacy and intimacy. An ideal solution would be wireless headsets relaying both audio and visual information to the wearer, creating a “virtual reality” of the performance at the other site. Naturally, the cost would be prohibitive!

Playback solutions must take into account the physical properties of each site as well as the material to be played back to that site: an underground storage facility may not be well suited to a huge projection screen to show a dance performance happening elsewhere, to which visual artists must react at some

²⁴ Of course these events *are* happening at the same time, but that is a very difficult understanding to maintain. Anyone who has ever attended a big rock concert from the cheap seats furthest away from the stage knows that sound & image do not travel well together and how strongly the mind believes that the two are not in fact happening at the same time. Modern sound relay technology has largely done away with this problem, but it is nevertheless a valuable lesson in the sheer gullibility of the human mind!

point. However, if no such event is planned for the “bunker”, an array of much smaller screens would no doubt suffice. Similarly, audio playback must be designed around the acoustic properties of each venue (which should be carefully chosen with regard for this very important feature!). Provisions must also be made for an engineer at each site to co-ordinate and mix the playback.

Playback must also be carefully co-ordinated with staging: the project reality must be immediate and draw both audience and performers in without interfering in any way with their experience and work. Monitors must not obstruct lines of sight or be in the way of the artists. One possible solution would be to suspend a fine gauze screen at a sharp angle over the stage, onto which video could be projected without obscuring events onstage. This would however require fairly steeply raked seating! The placement of PA systems must follow similar guidelines without losing sight of the site’s acoustic properties.

VI.e: Web-site

Finally, it would be useful to have a web-site from which to broadcast the entire event across the world. Since the transmission of signals from one site to another is already happening via the internet, one might as well splice that output into a composite feed and send it to a site dedicated to archiving and broadcasting *Synchronicity 12* to the rest of the world. Here, visitors would be able to experience the performance both live and after the fact.

On a more practical level, this web-site would be an ideal way to advertise the event, seek artists and performers, publish information and link everyone involved in the project. Thus, scores could be posted for later download by event site co-ordinators or musicians.

VII. Conclusion

To summarise, it would be fair to say that *Synchronicity 12* is an attempt to explore some problems of the creative process by juxtaposing and connecting autonomously synchronous and non-synchronous art forms simultaneously, by establishing a symbiotic relationship between these two art forms.

I don’t know whether any of these strange notions will ever come to fruition. But, as I said in the beginning, the importance lies in at least having had a go. While the relationship between graphic art and music has become somewhat more intense over the past fifty years or so, I believe that the motor/canvas connection proposed

herein represents a certain departure from such scores as Moran's *Four Visions* or Logothetis' *Odyssee*, which gain their graphic impact purely by way of musical notation which in turn is a function of looking at what defines music as such and thus the process of creating it in a new manner. This is a process of which this work, too, forms a part.

For every artist, there is tremendous pressure to come up with something *new*, both by oneself and by one's perceived expectations. Perhaps the concept of this piece offers at least some novelty. To my knowledge, nothing of this nature has ever been attempted before. I don't know whether it is a work of art, a happening, a bizarre piece of theatre or an overgrown musical extravaganza. It is something very big happening all at once.

I have noted earlier (perhaps a little over-excitedly) that an artist is essentially a psychopathic creature that cannot help itself and must obey those deep-rooted urges which compel it to draw, write or dance. Yet that is also a poor excuse for a work of art. To say "I did it because I had to" is to avoid taking responsibility for one's actions – which is not to say that art is a particularly responsible pursuit (in fact, it may be thought rather selfish) or that a particular work of art could be justified or indeed explained satisfactorily. Far from it! But I do believe that an artist has some responsibility towards his or her work, that it must represent an earnest attempt, an honest work, or the audience will be duped. Once that work is brought out into the open and placed before the eyes or ears of other people, the artist's connection to the work is severed – it becomes a creature independent of its creator. The work of art now chiefly exists in relationship to its audience. Since art is defined by that relationship, it exists independently in each mind. An artist, who can nest such entities in the heads of others, faces a great responsibility indeed.

Of course I realise that music must always remain transient; I could no more turn it into an object of "autonomous synchronicity" than I could turn lead into gold. I can merely arrange for someone to record their impression and interpretation of that music in paint.

Still, I believe that *Synchronicity 12* is an idea that deserves further consideration.

San José, California
July 2000

VIII. Appendix

This section covers some of the more tangential areas surrounding the realisation and performance of Synchronicity.

VIII.a: Instrumentation

The musical content of *Synchronicity 12* will be built upon a wide range of instruments, some of which (short-wave radios, tyres, old computer monitors, etc.) may not be instantly recognisable as such. In many cases, however, they will be drawn from everyday life. Pre-recorded sounds, another important musical tool, will also feature such familiar elements as conversions (fragments, snippets, semantic phrases ranging from sentences to mere syllables, adding and subtracting vocal background material, &c.)

This reinforces the concept of synchronicity: the use of everyday tools reminds us of other events taking place at the same time at different locations: grinding coffee might remind one of a relative far away, who might be doing much the same thing that very moment or trigger memories of that person, thus achieving two realities (one actual, the other virtual) occurring simultaneously. A complex, multi-layered world such as our own demands a complex, compound artistic approach.

VIII.b: Painting music

Painting a piece of music transforms the transient audible work into a permanent, visual work, both embedding the music in the media (thus preserving it in a sense) while at the same time creating an entirely new work of art. One way to achieve this requires a *very* long piece of paper (initial tests could be conducted using rolls of fax paper) which the artist would scroll along after having painted one section of music. This could be a few bars at a time, a longer section or even an entire movement.²⁵ In order for the “playback” to work, whatever “frame size” is chosen at the beginning must be adhered to throughout, as it will be easier to have a playback mechanism operating at a constant rather than at a variable speed. The playback would effectively be an installation with the viewing booth at the centre of the room and the entire painting mounted on the surrounding walls. Such an installation could easily be tied into a follow-on exhibition (see below).

²⁵ An opera, oratorio or similar epic work would be an ideal vehicle for this technique, as it would allow for an easy pictorial representation of the music on a scene-by-scene basis, rather like a musical Bayeux tapestry.

By matching artistic parameters, a common frame of reference is established. Thus, musical parameters such as dynamics, &c. could be transcribed using the following techniques and media shown in the following table:

Dynamics:	<i>Soft</i>	Toned-down colours, smooth application of media
	<i>Loud</i>	Intense colours, textures, forceful application of media using palette knives
Emphasis:	<i>Melodic</i>	Clear lines, linear patterns, limited palette of very closely related colours
	<i>Harmonic</i>	Varied lines flowing together into complex patterns, variety of colours & textures whose relationships with each other may not at first be apparent
Instrumentation:	<i>Simple</i>	Few colours, pictorial (bildgebende) elements, sparse textures, uncluttered appearance
	<i>Complex</i>	Complex palette, richly varied textures, variety of foreign matter integrated into the painting
Length:	<i>Short</i>	Small, like a sketch; actual composition dependant on motor-piece (instrumentation etc. could be quite complex!)
	<i>Long</i>	Big, elaborate, proportioned in relation to length of motor-piece
Sound:	<i>Light</i>	Light colours, lightly dabbed onto canvas, sparse textures, simple structures
	<i>Rich</i>	Complex, compound colours, complex textures reflecting techniques used for complex instrumentation
Structure:	<i>Simple</i>	Clear pictorial elements suggesting order, &c. Clear relationships between colours, textures
	<i>Complex</i>	Complex but related pictorial elements, colours, structures
Texture:	<i>Sparse</i>	Sparse and simple application of paint. Few pictorial, structural, textural elements, clear and smooth appearance
	<i>Dense</i>	Varied application of many different colours, variety of textures achieved by different application methods, foreign matter and varied topography

VIII.c: Follow-on concerts & exhibitions

Synchronicity 12 will produce a wealth of material, some of which may stand on its own merits (such as stand-alone pieces) or which would be suitable for exhibiting. Indeed, the entire project could culminate in a show combining paintings, poetry, videos of dances²⁶, &c. and the music which powered them. This show in turn could be conceived and realised as an interactive installation and thus become the top-most level of synchronicity, combining everything into one gigantic work of art.

All the artwork produced at each site could be combined and shown at one central location, allowing visitors to compare and contemplate each work in a more relaxed setting. This could be combined with a playback of the entire event taking place in a different room, offering the best of both worlds. One possibility that comes to mind involves a wall of 12 monitors linked to an archive of the performance in such a way that all screens could show either input from all 12 “channels” or performance sites at once or could be switched together to show just one “channel” across all screens. Such exhibitions could be accompanied by brochures containing some of the poetry used in or generated by the performance and offer an opportunity to explore particular points of interest raised by the main event itself, such as particular recurring subconscious motifs that may have manifested themselves in the course of the performances or the harmonic relationships of certain colours to certain sounds or notes (see the earlier notes on Rothko’s *Four Darks on Red*).

Particularly when combined with touring exhibits, concerts of pieces originally featured in *Synchronicity 12* (held either at the galleries or at other local venues) could raise awareness of and interest in the project on a local, regional and even national or international level, leading in turn to new *Synchronicities*. Both concerts and exhibitions could be accompanied by introductory talks and discussions and tied into outreach efforts at local schools.

VIII.d: Biographical note

I was born in Göttingen and grew up in Germany, France and England, where I went to boarding school and university. I continued my education at community colleges in the United States, where I settled with my wife in 1996. We live in San José, California, where I work as a freelance translator.
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²⁶ A video of the dance or the text of the poem could be projected directly onto the painting using LCD projectors, thus re-combining the two to form a new work, reflecting the *Synchronicity*-concept.

IX. Glossary

AUTONOMOUS SYNCHRONICITY	Constant, non-linear and independent existence of a work of art, e.g. the way a sculpture or painting exists “all at once”, as opposed to a piece of music or poetry, that exists sequentially.
CANVAS	A type of <i>event</i> or <i>element</i> which is supported or affected by another <i>event</i> or <i>element</i> . See also <i>motor</i> and <i>stand-alone</i> .
ELEMENT	The constituent parts of an <i>event</i> , e.g. music, dance, painting or poetry.
EVENT	A piece of artistic expression (such as music, dance, poetry or painting), specifically at a venue or <i>event site</i> .
EVENT CHAIN	A series of 12 <i>events</i> that are synchronised with the 11 other chains.
EVENT SITE	Place at which <i>events</i> are manifested, either through actual performance or through audio-visual playback through monitors, computer screens (relay via Internet).
MOTOR	A type of <i>event</i> or <i>element</i> which supports or affects another <i>event</i> or <i>element</i> . See also <i>stand-alone</i> and <i>canvas</i> .
MUSIGLYPHICS	A new form of icon-based musical notation devised to represent musical events not describable by conventional musical notation. May vary from piece to piece, being dependent on instrumentation and playing technique.
MUSITRY	Poetry composed according to musical principles with compositional techniques derived from music, e.g. a poem composed like a sonata, fugue, etc.
PERFORMANCE SITE	Place at which <i>events</i> are actually performed.
SEGMENT	The 12 <i>events</i> arranged to occur in the same <i>timeframe</i> .
STAND-ALONE	A type of <i>event</i> or <i>element</i> which neither supports nor is affected by another <i>event</i> or <i>element</i> . See also <i>motor</i> and <i>canvas</i> . During a stand-alone event, no outside input is piped to that site, nor is any signal sent out.
TIME FRAME	A snapshot taken across the twelve <i>event chains</i> .
WILD CARD	A type of <i>event</i> during which the <i>performance site</i> is cut off from the other <i>events</i> in that <i>segment</i> . Anything or nothing can happen, e.g. lectures, callisthenics, coffee breaks, &c.