

FIG. 22



FIG. 23



FIG. 24

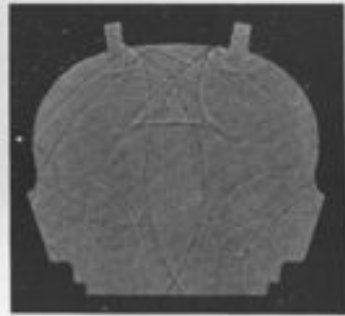


FIG. 25

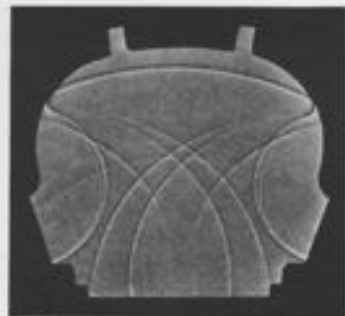


FIG. 26

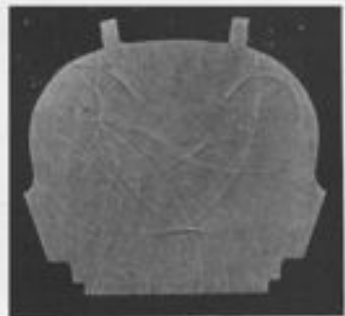


FIG. 27

Photographs showing the reflections, in a vertical plane, from the sides of the proscenium arch, the plain wall below the actors' box, and the rail or screen in front of the boxes. The photographs taken in numerical sequence show the progress of a single sound-wave and its reflections.

Wallace Clement Sabine's representations allow to surface the interferences, reverberations, echoes and other vibrations embedded into photographs. Thanks to their mere presence, these ghostly silhouettes are also an attempt to poetically recharge photography at a time when it seems to have unveiled all its mysteries for want of being overexposed.

## Interview with Florian Hecker and Dimitri Bruni (NORM) about *Chimerizations*

Q1: Could you explain what led to your collaboration in the publication *Chimerizations*?

A: Yes, technically, on January 6 2011, I received an email by James Hoff, who together with Miriam Katzeff, is doing Primary Information: "Dear Florian, I hope this note finds you well. I'm writing at the urging of ..... I am a big fan of your sound work and told ..... as much. I wanted to get in touch to say hello. As you may know, I run a small press in New York devoted to Artists' Books. Up to this point we have mostly been re-printing out-of-print work, but we are now beginning to publish work by contemporary artists. While we don't have a formal invitation/proposal process, I wanted to invite you to propose any ideas for projects should you have any and be interested. At present we have projects lined up with Elad Lassry, Seth Siegelau, Rhys Chatham, Destroy All Monsters, and Lutz Bacher. We are particularly interested in artist's writings. Oh yeah, the name of the press is Primary Information ([www.primaryinformation.org](http://www.primaryinformation.org)). I'm not producing writings myself and at the same time was aware of NORM's work through their work with Décosterd & Rahm for the *Physiological Architecture* publication in 2002 and I asked if they would be interested.

Q2: This project echoes the early stages of pictorial abstraction when artists of the *avant-garde*, in particular Kandinsky, tried to find a way to translate the potential parallels between sonic vibrations and pictorial tones. What are the criteria you had to consider for fixing the unruly flux of aural experiences into an editorial format, is it possible to hear with the eyes?

A: Even the most unruly flux as you call it has, in my way of working, has a formal, structural and methodological way of being put into it's unruliness and putting formalized music into a format is something I am working with on a daily basis.

It seemed appealing to do the thing as a book and clearly not as a book with a sound storage support attached or the other way round. While I've been working on *Chimerization* (MIT Project) at the Massachusetts Institute of Technology in 2011, I became aware of Antonio Torralba's work and we got in touch if there would be a contemporary process which would take certain features of one image, exchanging these with another. The SIFT Flow process he's been researching on seemed a particular way to second that in the images—installation or performance stills—something is going on which is not depictable as such, the lack of capturing a core of the work, was beneficial to deal with it as images.

Q3: How did you select and distort your visual documentation and what is the place of (auto-)generative techniques in this process?

A: The book documents all the auditory chimera works till the time of its production. Each chapter deals with a piece that has a textual, a vocal and a narrative element. What ones sees in each chapter stems from a series of installation, performance or production photography as its source material.

Q4: How did you come with the idea of this evolutive typeface and what does it tell us about the role of interferences in any forms of communication?

A: At the beginning of the project, our first idea was to consider the book as an integral entity of chimerization. In this way, all the elements that were included in it could then be subject to the same symptoms. A pandemic chimerization taking over physical aspects (papers, format), page setting (grid), graphic principles and typography. It finally transpired that it were best for the project to settle instead for graphic principles with a structure that was rigid, structural, linear and functional.

Q5: Do you agree that fonts provide a kinetic effect and should be examined through their ability to vibrate?

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A: In its original drawing, the *Replica* font presents some aspects which, from a formal point of view, are reminiscent of a genetic modification. For the page setting of Reza Negarestani's text, the Programmer, Ben M. Jordan generated 99 degrees of perturbation, thus modifying the original font drawing. This intention not only implies a progressive reading degradation, but also joins up the reading of the images in the book. In 1989, *Letterror* (Just van Rossum and Erik van Blokland) had already considered this issue with the *Beowulf* font. The programming and the use of *Replica Chimera Light* has been conceptually unavoidable within this project framework.

Q6: By developing the Gothic Futurism, Rammellzee aimed to liberate the letters from the alphabet's printed form. Is there any kind of Wild Style ethos in your approach?

A: The intention is not linked to a "Wild Style" idea, but instead to that of a synthetic and disruptive approach. The typeface colour is black. The vibration issue is something that is detected between the quantity of white, the quantity of black and their respective shapes.

Q7: In an article called *The Amateur Photographer and Photography*, 1923, Alfred Stieglitz wrote an interesting statement about his groundbreaking series *Equivalents*: "I wanted a series of photographs which [when] seen by Ernest Bloch (the great composer) he would exclaim: 'Music! Music! Man, why that is music! How did you ever do that?'" And he would point to violins, and flutes, and oboes, and brass, full of enthusiasm, and would say he'd have to write a symphony called *Clouds*." What kind of equivalences did you create through *Chimerizations*?

A: The "chimerized" images suggest rather an absence of the urge of completion via an auditory hallucination. Something is missing in these images.

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Q8: Knowing that a photograph makes visible the light-reflection of something, or somebody, in front of the lens. Can we also expect that the same process happens with the reflection of noises bursting during the shot?

A: The process here is reversed—a bottom up synthesizing one, not one of capturing something real. The sonic material, besides the original human voices recorded in anechoic chambers or audiology booths, is completely synthetically generated.

Q9: By using technique of shadowgraphy invented by August Toepler in 1864, Wallace Clement Sabine, who was a physicist in Harvard, managed to fix the light refracted by sound waves emitted in models of theaters and auditoriums. Once photographed, it was then possible for him to isolate and identify the effects of certain acoustic events in a given space. Extrapolating from this early experiments in acoustics, do you think that our readings of photographs is influenced by the symptomatic presence of sonic events?

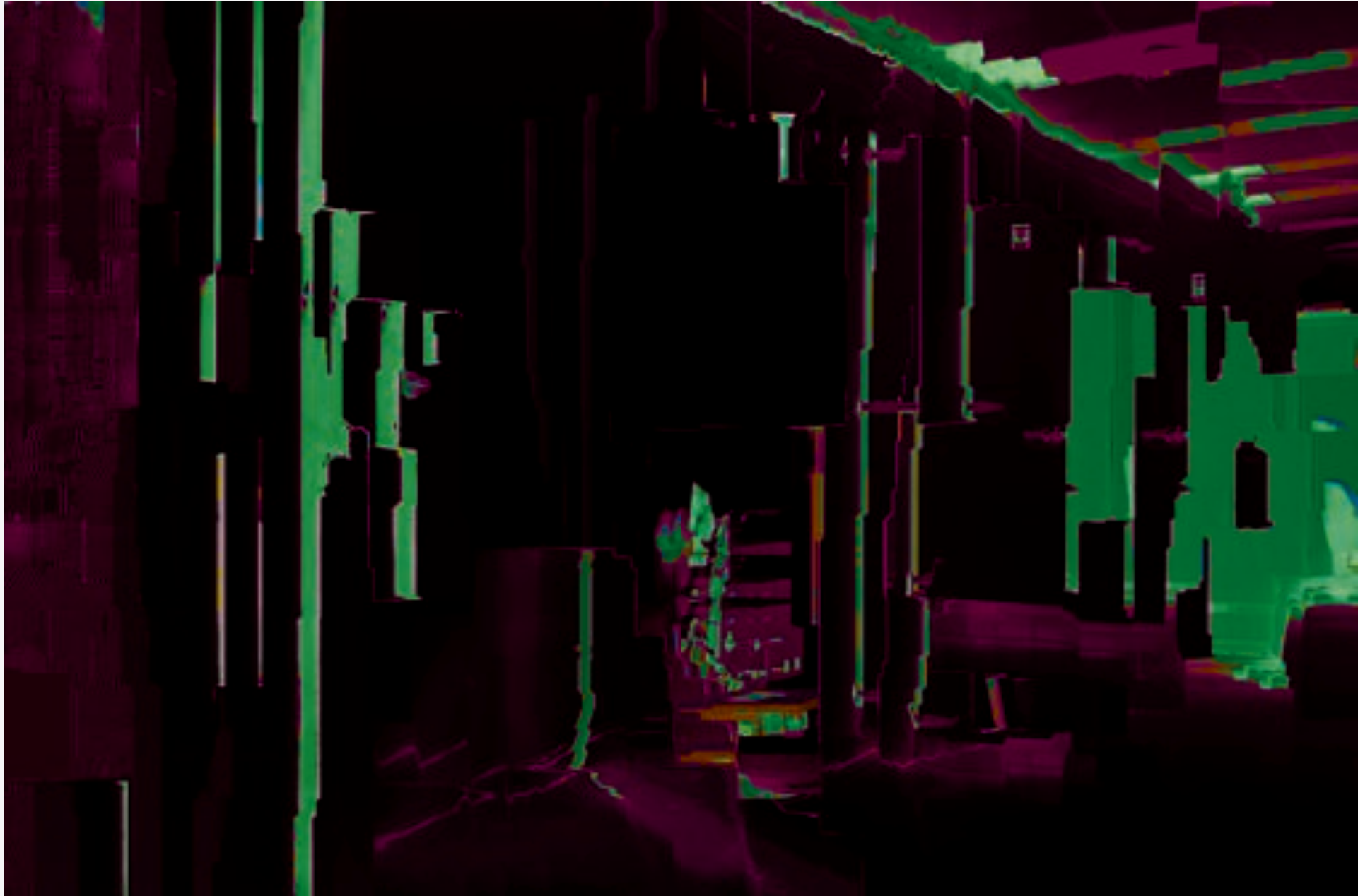
A: There is a certain typology of images that directly allude to sound and are perceived as such, even if they are not directly referring to it in their representations. The images in *Chimerizations* are a good example of this. Their repetition and the sequence of images, all alike while also being all different, conceptually suggest a morphological variation, thus implying their relation to sound in a more explicit manner. Generally speaking, the series plays a decisive role in preparation for this perception.

Q10: Is *Chimerizations* dealing with the idea of hauntology?

A: No.

Interview with Florian Hecker and Dimitri Bruni (NORM) about *Chimerizations*





Snake and Ladder

All brought about by the gratuitous and unbound relation of the abyss/nature to itself.

We call this modern player that reflects the geometric schema of the abyss in the essentially distinct value of Man in nature and re-navigates the local horizon of Man and his value in terms of a geometric perspective into the abyss, chimera.

- Snake: *Asphidochelone*
- Ladder: *Tetrahedron*
- Snake: *Asphidochelone*
- Ladder: *Tetrahedron*

Snake and Ladder  
At the same time,<sup>3</sup>  
[The] is a [geometric] [schema] of the [abyss] [nature] to itself.  
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[The] is a [geometric] [schema] of the [abyss] [nature] to itself.  
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THE SNAKE, THE GOAT AND THE LADDER

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<sup>4</sup> [The] is a [geometric] [schema] of the [abyss] [nature] to itself.  
<sup>5</sup> [The] is a [geometric] [schema] of the [abyss] [nature] to itself.

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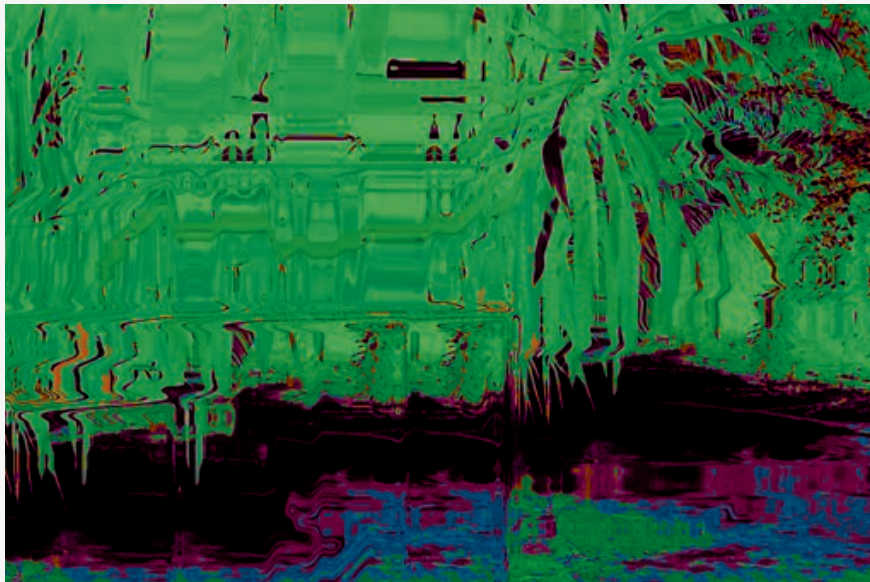
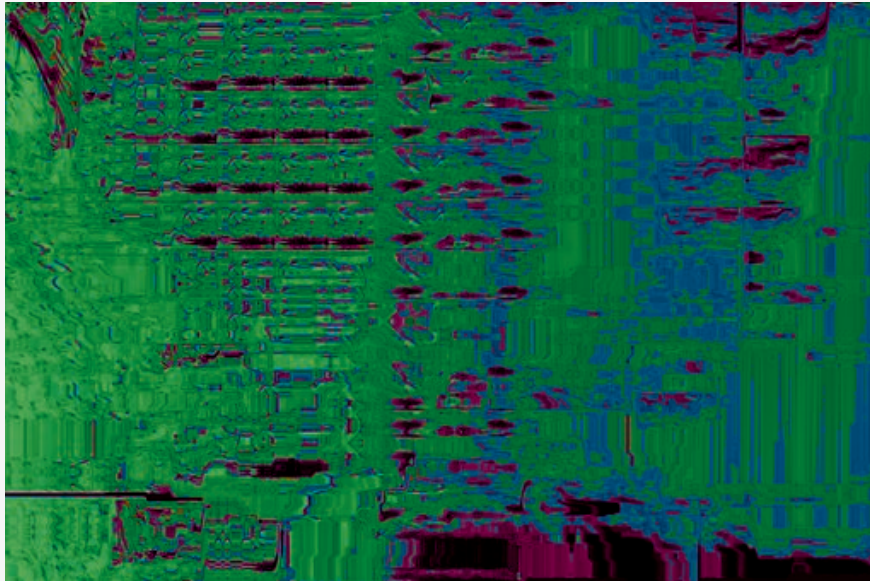
Snake and Ladder

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Their constituent elements are transformed in and through these mixtures, producing new and singular contributions. Put otherwise, it is like listening to a remix whose samples were transformed organically in the course of the playback under the influence of the algorithms of the program.

Such a dynamic evokes a cultural phenomenon wellknown to linguists, anthropologists and poets, mainly that of creolization. As Edouard Glissant describes it, the term refers to the “meeting of multiple cultures, or at least of multiple elements from distinct cultures, in a single place in the world, resulting in the emergence of something new and totally unforeseeable when considered only as the sum or synthesis of its elements.”<sup>34</sup> Without delving into the complex history of the word creolization, we may simply recall that the notion derives from the use of the word “creole” which, during the 16<sup>th</sup> century, served to designate those individuals born from the collision and mixture of populations in the American and Caribbean New World. Over the course of time, the word “creolization” came to refer to the process of intercultural exchange giving rise to a new language, one influenced by the original maternal languages of the people in question (Mühlhäusler, 1997). Such is the case with Haitian Creole and Jamaican Patois. The term creolization has since been used by historians and anthropologists to describe and understand the intercultural exchanges that go beyond simple linguistic matters, as in the intermixing of alimentary or musical traditions arising through a logic of mutual entanglement and transformation of constituent elements. The term creolization may be defined as a conjoint process of hybridization and transformation of cultural elements leading to the production of a new and unforeseeable result. The notion is employed by anthropologists precisely in order to overcome the simple logic of the remix or combination of existing forms.<sup>35</sup>