

Creative Textual Practices as Critical Re-writings

92 CUNCSU KE-MUNUD2

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NoiseFloor, University of Staffordshire, 13th May 2022

women speaking loudly in public places:
an art form or means of communication.

how do women listen?

voice and space

at the same time heard and not seen;
working behind the scenes.

Frauenfunk

from *feminist pirate broadcasts*

‘But whatever effect discouragement and criticism had upon their writing—and I believe that they had a very great effect—that was unimportant compared with the other difficulty which faced them [...] that they had no tradition behind them, or one so short and partial that it was of little help. For we think back through our mothers if we are women. It is useless to go to the great men writers for help’

Virginia Woolf, *A Room of One's Own* (London; Vintage, 1929; 2001) p64;
quoted in Caroline Lucas, *[Untitled]*, 2013.

‘A central concern running throughout [her] work is the reproduction of frameworks of power and privileged discourses, thereof women as symbolic and biological reproducers, as well as the reproduction of ‘women’ as a collective category.’



Caroline Lucas ‘multiple/radical/forms/comma/traces/creativity/of/constraint: a piece for solo voice and various accompaniment’, in *Gender, Age and Musical Creativity*, ed. By Catherine Haworth and Lisa Colton (Farnham: Ashgate, 2016) pp185-201; pp196.

‘Whilst I acknowledge that my work is locatable in a wider artistic, historico-cultural context, my concern with the reproduction of power structures required the avoidance of defining (or legitimising) my work within the boundaries of privileged narratives of the ‘composer’ in Western musical discourses [....]’



Caroline Lucas, Supporting Commentary, PhD Thesis, (University of Leeds, 2012), p.3, fn.2.

whatever effect discouragement and criticism had
upon their writing,

and I believe that they had a very great effect
that was unimportant compared with the sheer
difficulty which faced them

when they came to set their thoughts on paper:
that is, that they had no tradition behind them
or one so short and partial that it was little help,
for we think back through our mothers if we are
women.

it is useless to go to the great men writers for
help
it is useless.

from burn the shelves

women's higher fundamental tone
250 cycles per second at the lowest end of the
speaking range -
produces only one half as many audible overtones as
a man's voice;
the higher frequencies are obliterated by the ear
itself.

[...]

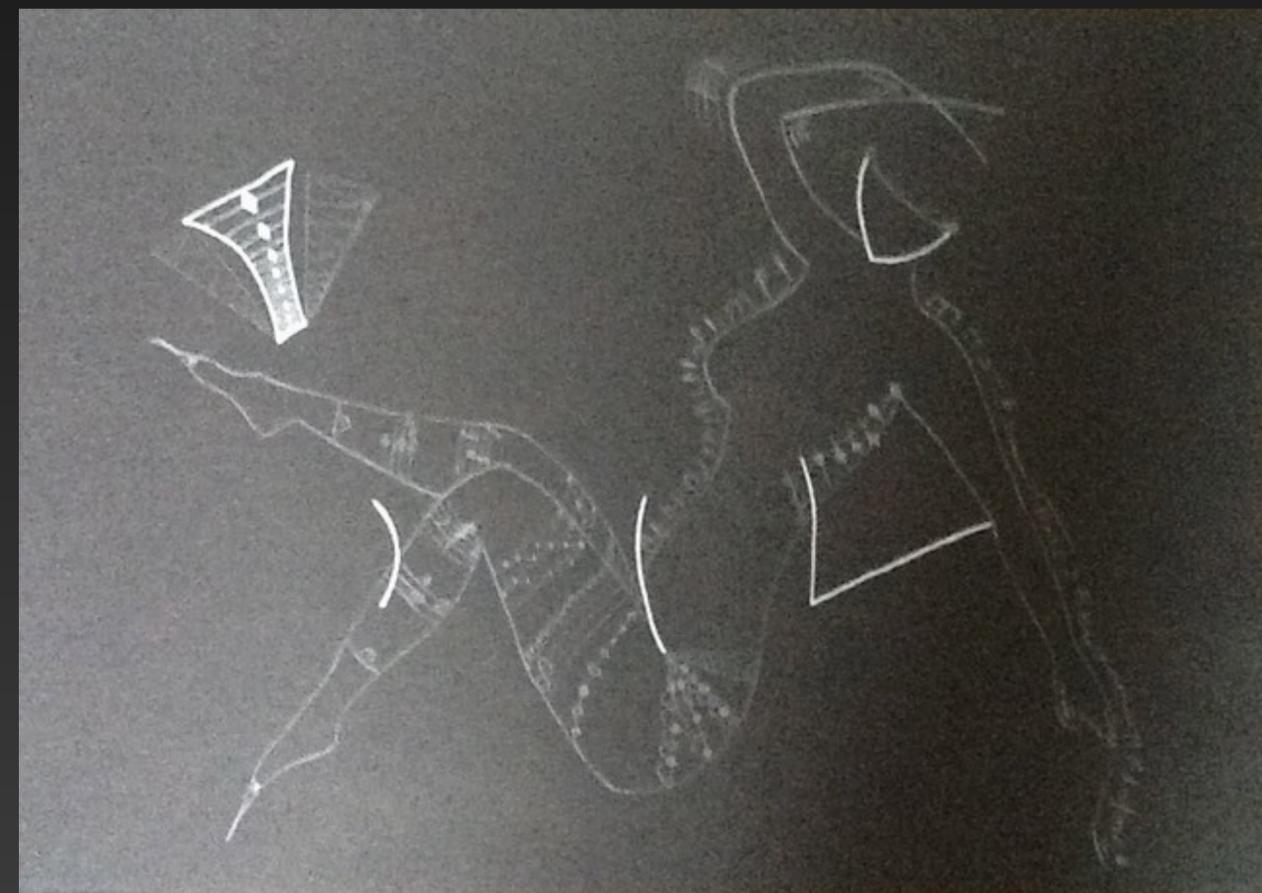
Don't cough: you will deafen millions of people.

Don't rustle your papers.

Don't say "was that alright" when you've finished,

from feminist pirate broadcasts

‘The cutting-up and (re)assembling of text and sound, not only draws out new meanings, but its ambiguity creates a context in which the very process of individualised meaning making (rather than the content) is privileged.’



‘the main difference between composing and performing in this context is that as a performer I have more agency to shape the work in action, compared to working as a composer where I am facilitating the conditions that may or may not lead to the action and at that point my ownership/authorship of the work comes to an end’



Messina Marcello Messina (2015) Provocation is My Goal: A Dialogue with Composer Caroline Lucas, *Contemporary Music Review*, 34:2-3, 210-222, DOI: 10.1080/07494467.2015.1094219, p.218.

Machines are more like vectors:
polishing the case creates aluminium dust,
some of the materials whose extraction is necessary
to make information.

from machines

‘I am trying to check my habits of seeing, to counter them for the sake of greater freshness. I am trying to be unfamiliar with what I am doing.’

John Cage, ‘On Robert Rauschenberg, Artist, and his Work’, in Cage Silence: Lectures and Writings (Hanover NH: Wesleyan University Press, 1961), pp98-109; p.106.

within an inscrutable society
my heart had leapt
staring at the empty shelves

from *burn the shelves*

‘ideally placed to examine the workings of cultural power [...] it does, by its very nature, resist and reimagine dominant forms of knowledge [...] the reflective necessity of practice facilitates a ‘dialectical movement’ between self and the wider frameworks of power [...].’



Open a file using your software:

computers turned out to be malleable.

Trying to update some part of the software,
it is hard to know what an actual practice might be
about packets of information rather than circuits of
transmission

left to their own devices.

from machines

It was supposed to be the end.

It's an ongoing, rather than prior, condition,
excluded from a political economy.

It is impossible to quantify.

A key to thinking this process is its abstraction:

What is attended to, what is measured (?)

It won't last and we know it.

Now humans are just part of the landscape that

machines picture for other machines;

the perfect counterpoint to the old cyberculture:

an ensemble of images,

a sonic production universe,

that part of the inner ear that senses the tilting

of the body.

from machines

I put an aerial on my roof
and found a free airwave:
a leap into the unknown,
a grand finale, alternative health, aromatherapy,
and a 'Mussels and Wine Party'.
Helping to build small-powered transmitters,
ignoring the censorship,
not caring whether anyone listened to us or not.

from feminist pirate broadcasts

‘the radical emancipatory potential of
experimentalism’

Lucas in Messina (2015); p219.

‘power and privileged discourses’, ‘defining (or legitimising) narratives’ and ‘dominant forms of knowledge’

[...]

‘unfamiliar with what [we are] doing’:



Crossing the border,
rather than the sublime and the beautiful:
the paradox about the project of knowing the world.

from machines

Discouragement, criticism, writing,
effect.

Unimportant difficulty, paper,
tradition.

Partial help, think, mothers!

Women, useless writers, useless.

Discouragement, unimportant,
partial women.

Criticism, difficulty, help:
useless.

Writing, paper, think, writers!

Effect: tradition, mothers,
useless.

Useless mothers, tradition, effect.

Writers think: paper, writing.

Useless help, difficulty,
criticism.

Women: partial, unimportant,
discouragement.

Effect: writing criticism,
discouragement.

Tradition: paper, difficulty,
unimportant.

Mothers, think, help, partial,
Useless writers, useless women.

from burn the shelves

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