

**What is Not Music?  
An Interview with Mattin by Joel Stern and  
Andrew McLellan**



Mattin performance at the Institute of Modern Art, Brisbane, 9 May 2013,  
photograph by Bryan Spencer



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The Basque artist Martin has spent the last decade theorising noise and 'free' improvisational music. His work acknowledges the histories of these genres while simultaneously interrogating the rules and standards to which they adhere: the supposed anti-sociality and criticality of noise, the implicit 'freedom' of improvisation. Martin enacts this testing through performances, participatory experiments, theoretical writings and recordings in a process that has been described as 'disturbing vulnerability' across core assumptions made by audience and performer alike. His performances are highly stripped-back events in which the basic conventions of performing — a performer stands before an audience and does something — are presented in their most minimal, reduced form; made up of generic, unspectacular gestures and often without instruments.

Disembodying (a collective comprising Joel Stern in Melbourne and Andrew McLellan in Brisbane) invited Martin to Australia in May 2013 to stage a series of concerts, non-concerts, conversations, silences and other activities in response to the question 'What is not music?' This question nods to Australia's long-running experimental music festival *What Is Music? The What Is Music?* festival largely provides its own answer, embracing John Cage's maxim that 'everything we do is music', and thereby philosophically assimilating all sound (and action) into the 'project' of music. This radical equalisation of sound plays out overtly in the 'noise' tradition, which, historically, explores performative approaches to subverting musical taste and value. But Cage's gesture may also limit discourse of experimental sound's 'non-musical' possibilities. In the current context of Cageian consensus, in which all sound can be considered music, it becomes crucial to reframe the question as a negation: What sounds remain impossible to assimilate? What is not music?

NOW NOW  
2 May 2013, Martin concert at Hibernian House, Sydney

Martin stands in front of the audience for forty minutes. The first twenty minutes take place in the dark, during which time Martin addresses his own subjective experience of this concert in a series of statements beginning with 'I', interspersed by long periods of silence'. The second twenty minutes take place with a single light bulb illuminating only the audience and a series of objective statements addressing the audience, beginning with the word 'you'. After forty minutes, all the lights are turned on.

PROLOGUE  
3 May 2013, Martin and Joel Stern in an Anesthetic Chamber at Sydney University

JS — We are sitting in a room similar to the one in which John Cage, after supposedly hearing the internal sounds of his body, formulated his famous axiom on the impossibility of silence, or rather, the ubiquity of noise. This seems like an appropriate place in which to ask, what is not music?

M — I want to think of your question in relation to the notion of real subsumption within capitalism, a term that Marx has for acknowledging how all aspects of life are subsumed in the production of value. The whole capitalist project has this in its intrinsic logic, meaning that there can be no room outside this structure for anything that is not valorising. This connects with Ben Seymour's recent text for *Mute Magazine*, in which he analyses the work of John Cage and the use of feedback as relational practices that, rather than just being experimental, are trying to maximise or value that which previously did not have value; to valorise what seemed impossible to valorise, just like in financial capitalism. Perhaps this understanding is our starting point: that experimental practices are just like any other practices, implicit and instrumentalised in different ways by capitalism, part of the culture industry, and without an implicit critical purchase anymore. The critical purchase has been vacuumed out, or exists in the form of appearance, experimentalism as merely the belief that something is happening. Nevertheless, these practices are part of a structure that can never be fully antagonistic or critical. This condition is why it is so difficult to believe there is anything challenging left about the way we have conceived experimental practice or noise.

JS — How does valorisation function in your own work?

M — The fact that I came twenty-thousand kilometers to do a performance like this, that already is a huge amount of the performance. Because it's so minimal, all the extra belief that something needs to happen, that this means something — all that expectation needs to be there.

I also need the confidence that I can do this, that I can pull it off, to know that it is relevant. That it is not just a guy in a room saying whatever, although it *is* just that. But it is a fine line.

JS — How long can you keep doing that?

M — Inevitably by using language, and leaving the time to reflect on it within the work, it generates lots of room and elements to explore. Utilising language in the context of improvisation, language that directly addresses the context, is a method of accelerating the thinking process and approaching specific problems very fast. These problems are not resolved by any means and can easily be taken further.

INTERNATIONAL NOISE CONFERENCE  
4 May 2013, Martin concert at Goodtime Studios, Melbourne

Martin stands in front of the audience for fifteen minutes with all the lights on. His slow breathing is audible through the microphone. Every few minutes he makes a statement. Each statement is a 'hectle' delivered to himself, based on a prior consideration of what the audience may be thinking.

MAKE IT UP CLUB  
7 May 2013, Martin concert at Bar-Open, Melbourne

Martin stands in front of the audience for twenty-five minutes. A series of events occur involving members of the audience. It is unclear whether these events are planned or spontaneous.

OTOMORROW  
7 May 2013, Martin and Patrick O'Brien on 'O'Tomorrow' radio program, 3RRR Studios, Melbourne

PO — Earlier tonight I saw you perform at Make It Up Club where you stood in front of a fairly packed room and said and did nothing for some time. Well, you were doing something — you were breathing and looking at the crowd and there was some confusion and some people were quite uncomfortable. Then you proceeded to speak and to explain what you were doing and why you were doing it. And it seemed to also be an instructional piece. Is this typical of your performance?

M — Yes, I tend to employ some forms of self-instruction or decision in order to trigger a form of improvisation that perhaps I'm not used to, or to look for an improvisation that takes into account specific aspects happening in the room, to do with the expectations that people bring, or any projections people might have about what is going on. It's instructional in the tradition of these

decisions, but for me the emphasis is on what happens within the situation itself. In those regards, the performance is certainly following the improvisation trajectory, and tries to push improvisation into a mode that takes into account a range of elements.

PO — Would you say that you set up a situation which puts the performance into the audience's hands?

M — To a certain extent, but not in an obvious way in which people will feel comfortable about it, like in a participatory piece. Rather, [I set up a situation in which] whatever happens in the room will be perceived as something important and relevant because what I'm doing is so minimal. We become more aware and judgemental of what the situation is and leave things where they don't sit comfortably. So you cannot say, 'this is music' or 'this is not music', 'this is a situation' or 'this is not', this is a free-for-all' or 'this is not', because there is still some kind of power I retain by being the performer, especially when I have been flown all the way from Stockholm to Melbourne.

What I'm trying to do is feed all these elements into the situation itself in order to see what happens. In my experience you can never give away all the power and, in fact, often when you do it's not interesting as people take that power in very obvious ways. The important thing is to make an unstable space where each gesture sits uncomfortably. For instance, the guy who broke the glass. He did it, he was very nervous before doing it, he was not instructed to but he wanted to do it. He asked Helen to feel his heart because he was quite anxious. Helen didn't want to feel his heart. Then he broke the glass. I looked around as I was not expecting that. He thought he'd get a total kick out of it but he didn't. I did.

PO — Are you interested in the different responses of each crowd?

M — What I like are these edgy situations where, like today, once the glass is broken there is tension. Is it instructional or not? The whole situation starts to turn into something uncontrolled and unexpected. I find that to be more unpredictable than if I were to improvise with other musicians. Once again, this is not to do with craft or virtuosity with an instrument. It is something else, even though the sounds are better than other sounds I have heard — the broken glass and him picking it up slowly — musically, that is quite amazing.

What I'm trying to do is this radical equalisation that Cage already did, but whereas Cage was just interested in the sounds themselves, I'm not. I'm interested in the social relations that are happening and

how people feel and think and react. And how the audience and performer roles are disturbed, or are not clearly defined, understanding that this is still within the context of a concert that I've been invited to present.

#### MATTIN SONGBOOK #5

Produced in five parts 7 – 8 May 2013

#### Part 1

Five musicians (Martin, Joel Stern, Andrew McAlain, Dean Roberts and Alex Cutfe) record five spontaneous songs of five-minute duration each in response to five different concepts (five different five-word song titles).

#### Part 2

A twenty-five-minute concert at Make It Up Club in five-minute sections structured by five instructions given to members of the audience. Each instruction corresponds to a song concept from Part 1.

#### Part 3

Martin records vocals for the five songs in the form of a singing lecture at the Victorian College of the Arts, Melbourne. The audience only hears Martin's voice (he listens to the backing tracks on headphones).

#### Part 4

Recordings of Parts 1, 2 and 3 are superimposed to create a twenty-five-minute album consisting of five songs of equal duration.

#### Part 5

Record is released. TBC.

#### VCA

8 May 2013, Performance-lecture for 'Artforum Series' at Founders Gallery, Victorian College of the Arts, Melbourne

Martin records vocals for the five songs in the form of a 'singing' lecture at the Victorian College of the Arts. The audience only hears Martin's voice (he listens to the backing tracks on headphones). They are handed a print-out of the following lyrics:

#### 1. WHAT ISN'T MUSIC AFTER CAGE?

when John Cage went to the anechoic Chamber at Harvard in 1951, he was expecting silence but he heard two sounds:

- 1) his nervous system
- 2) his circulating blood

Douglas Khan, makes the point that Cage would also have heard a third sound the sound of him discerning the two other previous sounds

is then music conceptual instead of perceptual? after that everything can be perceived as music a deherchisation of values which can also resemble today's real subsumption in capitalism

it allows you to do anything because it knows its power for recuperation is as strong as ever the point is not to treat all sounds as valid music but understand the relations that occur in the production and the reception and if possible change those conditions

#### 2. AWARE OF ITS OWN MEDIATION

punk, folk, improv be as honest as possible nothing to hide, you are real record on the spot inside of you there is something pure a free spirit that needs to be captured for the world to explore but if Cage had to construct the whole narrative around the Chamber experience for his '433' you had to construct your believe in self-expression you believe in lived unmediated experiences you just never show the process

#### 3. STUCK IN OUR OWN TRAP

like in a hamster wheel going around and round exercising self-referentiality discourse as a form of currency in the art world how critical we are going around and round these complex terms going around and round

these cool trends I want to be seen next to the next big thing a quote here, a position there, we are stuck in our own trap self-conscious of the image we generate something must really change

#### 4. ALIENATION AS AN ENABLING CONDITION

freedom is a cultural achievement alienation allows you the necessary distance to realise that there is no self to come back to it allows you to distinguish appearances from process from the experiencing self to the thinking subject alienation as maximal estrangement splitting of the subject from the self in order to find out how the self is produced resembling the uncovering of the obscurity of how commodities are produced

#### 5. THE ACT ACTING ON ITSELF

recognising the un-freedom of voluntary activity instead freedom as an act of self-determination where no selfs are involved just the act which might contain no humans the act acting on itself which in the process becomes a subject this act requires two different types of behavior: pattern-governed behavior rule-governed behavior pattern-governed behavior: doing things for a reason rule-governed behavior: doing things because of a reason the ability to act occurs when you superimpose them follow the rule compulsive freedom: how objectivity generates subjectivity

M — I'll try to explain what I just did. Joel invited me to tour in Australia and we'd already done concerts in Sydney and Melbourne. Then there were three further events here in Melbourne that I thought would be interesting to link. One was a recording session that took place yesterday, another was a concert that also took talk. The recording session was part of a series that I've been doing called 'Songbook' and yesterday was number five in this series. I tried to take the number five literally to generate a structure: five people would play on the songbook, five songs, and five minutes each. Out of this

structure came the idea for the concert yesterday and the talk today. The concert was twenty-five minutes, composed of five sections, and with four people helping me. Yesterday we recorded the instrumental parts for these five songs, and I recorded the vocals just now. The lyrics are unusual, but they are points of interest that I've been engaging for some time and they relate to the talk that I'm giving here. So you got the talk, but obviously in a strange way.

There are some problems with this in the sense that it is very difficult for you to receive some of these ideas. The lyrics are just extracts because I had to adapt to the format of the songbook. But, on the other hand, you didn't get somebody talking about the work as a distant thing. Instead you experienced the work being made, with all the failures that it might produce. Why did I find it interesting to do this experiment? I study art theory but most of my work is within the context of experimental music, specifically noise and improvisation and, to a certain extent, punk and underground rock. More and more I've been trying to bring those two interests together, applying some of the tools of conceptual art to a context where rules and instructions feel very unnatural, like in improvisation. My experience is that by doing this, you touch on some of the crucial issues and problems that have come out of improvisation.

I think both approaches — improvisation and conceptual or post-conceptual art — can be extremely productive, but I also see problems in both. The strength of improvisation is that it draws attention to the last instance of experience, whatever happens. So you might prepare a situation, but the focus is on the 'happening'. The production happens simultaneously to the reception, and it is in that space of maximal attention and concentration that established roles can be disturbed. Elements that would normally not be considered, suddenly, in this situation, can become very relevant, disregarding or subverting their previous roles or function.

However, there is an emphasis on experience and the immediacy of experience that I find very problematic and, in recent years, within the context of improvisation, a currency has developed around the production of abstract sounds, and the skillful placement of those sounds. I'm reaching against that in that I'm more interested in the relations produced in a performance and how these connect to other aspects of reality; how you can make that bridge to reality closer or at least more conscious. Conceptual Art, or critical thinking in art generally, tends to do that very well, however, it often does so from an institutionalised or academic point of view. So this is an attempt to pit conceptual and improvisational elements against each other, to make them not sit comfortably in either place.



Discussion: 'Why Noise?' at the International Noise Conference, New Law, Melbourne, 5 May 2013, photograph by Alex Cuffe

Audience — Can you say something about individual subjectivity and improvisation?

M — I was talking about the production of sounds. Performers usually have their instruments and are very attached to what they produce. There is a relationship where the act of improvisation is attached inherently to the person acting with the instrument, and that is supposed to be the moment of freedom or improvisation. But that idea implies a form of agency that I think is very questionable today. Perhaps in the 1960s it was a way to break away from certain rigid structures, musically, that had to do with the score or the composer, or socially, with cultural values inherited from the 1950s that were too oppressive. But people are now theorising how, for example, some of the demands and struggles of May '68 and the Autonomia movement in Italy against the rigidity of factory production in favour of more flexibility and mobility, have been recuperated by neo-liberalism. Extreme flexibility, fragility, the need for adaptability and risk taking — all elements that improvisation proposed as modes of critical production — are now qualities that capitalism demands of you today. You have to be a good improviser just to survive.

What is common is the emphasis on the individual, and this 'freedom' of the individual is certainly prevalent today. From a social, cultural and political perspective, basically, we have very little agency that can be trusted. Furthermore, neuro-scientific research is questioning whether the notion of the self is a construction at the level of our brains. I'm very influenced by the work of the philosopher Ray Brassier who takes this research into account when developing a concept of subjectivity that is not related to the self and, in fact, is almost the opposite. The song 'The Act: Acting On Itself' deals with that. It follows a collaboration we did two weeks ago in Glasgow in a festival organised by Arhka called 'Freedom is a Constant Struggle', which looked at the way black radical political movements in the USA had extremely close relationships to the cultural expressions of radical poetry and free jazz.

Ray and I were invited to explore the notion of freedom from our perspective. Ray's text questions the notion of freedom as a form of voluntary act that the self can execute. He argues that this is not freedom, but a more limiting exercise that he calls, referencing the work of American philosopher Wilfrid Sellars, pattern-governed behaviour. Pattern-governed behaviour is to act for a reason, in a largely unreflective way (characteristic of animals). Brassier is trying to link freedom, instead, to acts of self-determination. In his view, self-determination generates forms of activity in which humans become agents of an act, following, compulsively, a rule generated through the act itself. The self-determining act becomes

the subject, rather the individual voluntarily doing something determined by their own pattern-governed behaviours. This is a very different perspective to the way the notion of freedom has been understood within the context of improvisation.

Audience — Why was it important for you to sing so horribly?

M — I don't think I can sing much better than that. This is a very difficult context in which to feel 'in the zone', but I was looking for that. Improvisation doesn't use the same forms of value judgment as other music and it's not trying to be a pretty record. In fact, it is trying to do the opposite.

Audience — Were you trying to divert attention onto something else, other than the performance, by singing like that?

M — I couldn't sing much better than that. We recorded yesterday and the songs have no easy pattern. Everything is a bit like being in a void. So, what do I do with the next sentence? This kind of rigid structure makes it difficult for something more developed, and I'm not a good singer. But that doesn't mean I cannot sing. And maybe some people did not find it as horrible as you?

Audience — There was something very introverted about this performance that made me unsure whether I should be watching, as an audience.

M — That's what I find interesting. People make these kinds of recordings in their bedroom, and this is a classroom. Some of the ideas behind this come from discussions with Joel in relation to the underground music scene, here and in other places, which attempts to present an 'honest' way of doing things, as direct and unmediated as possible. But often what this approach does is to occlude its own mediation. I wanted to explore the opposite, to be as mediated, as unnatural, as possible. If they want to make it natural, then this is as unnatural as I could get. What many people try to make as transparent as possible, this is trying to render opaque.

Audience — Are your lyrics always this theoretical or just today?

M — I'm interested in what sits comfortably within different types of language, and by trying to play around with context you can realise the limitations and stereotypes of each type of writing. Obviously as song lyrics, these make me cringe, but that is also the point.

Audience — If we acknowledge that all music has conventions, then what is the distinction between improvised and conventional music?

M — Historically, improvised music has tried to constantly undermine its own conventions, while conventional music is about generating conventions. This is something I find very attractive about improvised music. It tries to identify stereotypes and turn them around. If you go to Eddie Prevost's improvised music workshop he'll propose the opposite: deal with your instrument as if it has no history. However, even though through this kind of naivety you can generate very radical and different ways of playing, I think it's important to understand how things relate to each other.

Audience — You point to the 'unfreedom' of the voluntary act, whilst also inclining the audience to heckle you during performances. Is there something disjunctive in this?

M — It is not simply 'heckle me'. It is an attempt to destabilise the roles. I am heckling myself. This relates to the first song, *What Isn't Music: After Cage?*, which addresses the constant recuperation of whatever is produced: the connection that exists between Cage's assertion that there is no silence, and the fact that, in the context of a concert, someone is taking advantage of that. Capitalism works similarly in that whatever you do, there will be a form of recuperation and value production that allows for nothing outside itself to develop. I'm interested in exploring that tension, but not as a form of liberation — by heckling, the audience is not breaking away or freeing themselves — but rather by understanding that this is not a clearly prescribed situation.

Audience — What isn't music?

M — We are trying to answer that, though without perhaps getting very far. The Italian composer Walter Marchetti is quoted as saying 'if you think about music it's already music', and to a certain extent, Douglas Khan's formulation of the 'third sound' heard by Cage in the anechoic chamber points towards that also. If you are already contextualising it that way, it is music, especially when we reach a point that is not about vibration in the air but, rather, what happens in the brain.

Audience — Why then still sing?

M — If everything is music, then this is as valid as doing something else.

NO BROW  
10 May 2013, Martin and Sarah  
Werkmeister on 'No Brow' radio program,  
4ZZZ Studios, Brisbane

SW — Tell us your opinion of 'sound art'.

M — I don't describe myself as a sound artist, even though there are sonic elements I work with. It is not difficult to understand why 'sound art' has become so prominent in recent years: we can identify a total recuperation of the moving image in contemporary art, all forms of display — cinema, installation, video — and it seems like contemporary art needs new forms of experience in order to continue to attract different people from different perspectives. So it needs a new ground, new fields. Taking into account the amount of art schools that are emerging and the academia around them, there is so much writing on, for example, cinema and the image. So what is not yet 'perceived' as contemporary art? What is an unexplored field? Sound. A problem with sound art, specifically in typical 'sound' artwork, is that it fetishises experience.

Art wants to create new types of experiences, and sound is a very easy field to recuperate. An audience can just focus on the type of sound produced, the type of experience produced in a room, certain technologies, certain displays. But as far as I know, it is one of the least critical practices imaginable. It works very well for attracting new people into the contemporary art space because it produces situations that aren't trying to understand a certain context or conceptual framework, but are just about being there.

SW — So is it often just spectacular?

M — Often that is the case. I have a friend who did a huge sound art exhibition in the Basque country, in a big industrial space that used to be a tobacco factory, but was being transformed into an arts centre. Before being renovated they asked him to curate an exhibition of sound art. He could work in these rough spaces, stage spectacular work, and out of the few exhibitions they did, his was the most successful one and also the most attended. So it does attract people, and while there are a few artists who can be more critical, generally sound art works within specific practices towards the generation of certain types of experience, rather than looking at the conditions of its own production, or the relations that are being produced, or how it is instrumentalised in the process of contemporary art.

EPILOGUE  
13 May 2013, Martin, Joel Stern  
and Andrew McLellan, Thai W-Rat,  
Brisbane

M — To what extent did we manage to answer the question 'What Is Not Music?'

JS — One of the main things you did, Martin, was add the brackets after the question, with '(after Cage)' inside. It seems to me the key idea was the reframing of Cage's 433" — the reframing of silence, and the removal of certain aspects that are usually foregrounded in music — to examine the production of things beyond sound.

M — The difference between Cage's 433" and Erik Satie's *Furniture Music* is instructive. Satie wanted to blend music into reality. In *Furniture Music* he claimed you should bring music to all aspects of life, to weddings, all types of different activities so there is no differentiation, it is considered part of the environment. People could say that it is like Muzak ...

JS — ... or ambient.

M — Or ambient, but I think there is a difference. If you go far enough, this is where the production of music is not serving the purpose of entertainment but just combining with reality. But for that you need a revolution that breaks with the division of labors that instrumentalise music for certain purposes. Satie is undermining and posing difficult questions about the cultural role of music, while what John Cage is doing is to challenge the perception of what music can be.

His interest is in aestheticising everyday sounds, so you have an aesthetic experience of sounds that are not considered music but — and here is my point — he is not interested in understanding the social relations that exist in doing that and the political connotations that exist in that situation, and he himself wants to remain the figure, in the role of the composer.

AM — One of the biggest problems of the question is that in purely sonic terms it is impossible to think of what is outside music after Cage. It's almost fatal, unless we start thinking of music not as organised sound but as organised listening, following the inquiry into the social relations that engender music.

JS — After Cage, 'What Isn't Music?' would be a practice that foregrounds the production of social relations rather than sound. For Cage, that is the

thing that isn't included somehow in his totalising of all action as music.

M — So through a process of improvisation, we can reflect, acknowledge and understand music's own mediation and the conditions of its production. And, further, develop a form of practice that tries to change those relationships and in doing so undermine the status of music as music.

JS — So it's improvisation against music, or improvisation against ...

M — ... ourselves as individuals, against established notions of improvised music and established and accepted forms of cultural production that still relate to music. After 433" we can't really further expand the notion of music in Cage's terms, but through improvisation we can undermine even further the notion of what music can be, and bring it into complex relations to other aspects of reality, as Satie was doing with *Furniture Music*.

JS — Cage does this, but as you said, it is very much grounded in his personal political adherence to a certain kind of anarchism or individualism. So maybe the other thing is to talk about what you call music's or sound art's fetishising of experience characterised by immediacy and accessibility. However, in your work here, we felt that the audience didn't know what the work was asking of them. You produced an experience that was too ambiguous or contradictory or unresolved to be understood as music.

M — It is countering the idea of transparency. In concerts, people are supposed to give you all that is needed to have a maximum experience. That is the problem even with Cage and experimental music — that [a concert] is still grounded in this phenomenological approach that connects consciousness with phenomena from the first-person perspective. It puts an emphasis on subjective experience. I come from a critique of that, which then is not about transparency but about rendering opaque a situation where you don't have all the elements needed to think about yourself in relation to the work. Again and again, it is trying to counter the idea of immediacy that generates a full picture where you go home and say 'I saw this concert and I saw this player and I can see they are very good because ...'. This is trying to do the opposite, to problematise those values of subjective experience: the phenomenological approach to sound. This needs to be examined closely with a strong philosophical basis. This is also where I am close to Roy

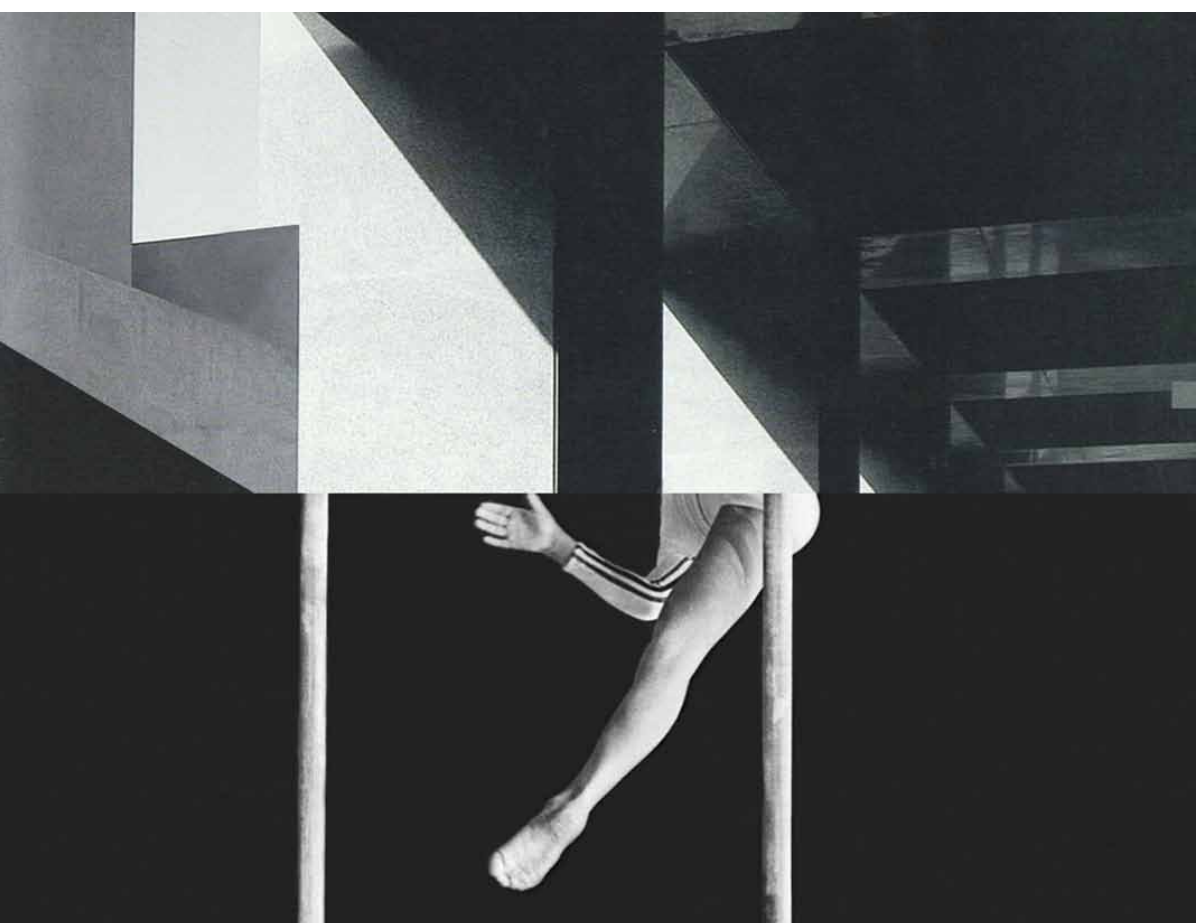
Brassier because he is extremely critical of phenomenology, precisely because it emphasises subjective experience.

If we take into account that the notion of the self is problematic and questionable today, that the notion of experience is a creation and a production coming out of the enlightenment, or of bourgeois subjectivity that absorbs culture to acquire specific knowledge within the development of capitalism, if we also understand the notion of experience as a historical construction, then how can we take *4:33* and Cage and improvisation and use it to question the phenomenological approach to sound that emphasises the notion of the self and of experience?

JS — So to summarise, or distill this conversation into a more concise proposition, it would be to use improvisation as a strategy not just to undermine the conventions of experimental music after Cage, but also to use improvisation to address the problems inherent in the phenomenological basis of listening.

When you first arrived, I thought the challenge was a challenge to music — what is it for? what is it doing? — and how to listen to something that, in musical terms, is not concerned with notions of taste or aesthetic value. But over the course of the project it became clear that you're not addressing the aesthetics of music, but the politics of listening. What is at stake is whether we listen as an individual subject with an emphasis on subjective experience, or whether we try to listen in a way that allows us to analyse the situation. With regards to 'What is not Music?', the soft edge of the question is musical, but the hard edge is political and philosophical, which deals with how to improvise not only against music but against individual subjectivity.

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Zoe Craggion, *Untitled #2*, 2013, courtesy of the artist and Dame Singer Gallery, Melbourne