

Introduction.

The impossibility of a book.

This consists of a collection of fragments of writing on the subject of Noise. More specifically noise as sound made deliberately within the context of art. As a genre - of music - it is called harsh noise and also harsh noise wall. There are many now working with and within this genre, in both Europe, North and South America, Australia, and the far east, Japan of course and China. As a sub-culture its popularity may well derive from its links with Punk, in both technicalities and also its anti-establishment anti-social attitudes, or of those feelings, emotions, anti-aspirations (which are aspirations) of many of those who are part of this 'noise' scene. With the low cost of technology and its ubiquitous globalization there are as elsewhere within the 'noise' scene numerous "labels" based around 'bedroom' studios making cassette and CDr releases as well as internet - soundcloud - youtube releases, and also various "festivals" of noise, especially in the USA. And of course Blogs, "Boards" and 'zines' both actual and virtual. Noise has achieved a certain avant garde respectability as well as a commonality - at the same time both blue and white collar, radically left and right wing. In the adoption of shock and sensationalism sometimes glibly masquerading as Satanic Nazism, new-wave spiritualism or meta-Marxism, sometimes genuinely heart felt or genuine academic and or pseudo academic noise is and has been an obvious formalism - anti-formalism. It is popular with mainly males, many who are young, who are often into this kind of "stuff" - and noise's morphology makes it open to all and none of these tendencies and interpretations, which though at first may seem accidental and inconsequential is where noise qua noise proves its credentials as uber-philosophy- uber-writing.

My writings do not concern directly the society or societies which 'use' noise- but are about a more radical philosophical or non or anti philosophical 'idea' within some noise makers as to its (ontic ontological) nature. It may well be it is a majority who see noise as essentially no different from any music or radical music or radical "modern" avant garde movement. Or as just cool or fun or popular. It might be in their or others interest to do so. Some - perhaps many - see the making of 'noise music' (a term which is significant - as music is often regarded as organised sound and noise as non-organised / unwanted sound) see it as requiring thought and skill, as expressing thoughts and or feelings about being in the world, sometimes as therapy from mental illness, of drug misuse, and provocative and anti mainstream society, as a proclamation of individuality in a mass consumerist society, or nothing of the kind - "all about love and joy", and or like any other musical - high or low artistic genre, might or could be. This is its use, its value, its worth - to those- in the world, with it, a genre like others, very similar to Punk pop music and Power Electronics, Industrial, New and No wave and even to rock and roll and agit prop folk music of the 1950s. The body piercing and tattoos, the fascination with the occult, sexual mutilation, b movie horror films, pornography and Nazi ephemera and activity - modern as well as other atrocities being all part of what is basically an adolescent protest at an industrial - post-industrial society of conformity- or an old mans pipe dream, steam train enthusiasts.. Its practitioners are no different to the primitive rock and rollers, teddy boys with sideburns and drainpipe trousers... who still exist... An anti society youth culture and its legacies, tribalism's et. Al. are well studied by sociologists and anthropologists, and marketing gurus who quickly seize on these rebels without or with causes for the fashion icons of the masses. Key to this is despite the imagery and incoherence of the sound philosophically its like any other music in that it holds a reason, a programme, an act of selection and rejection, judgement and criteria. Often 'real' 'musicians' will drop in to and out of the Noise genre, as a 'style' of popular music like many others, and so this 'noise-music' is fairly insignificant and ephemeral, its message of youth alienation and discontent, or "whatever" expressed elsewhere at other times in other forms in other cultures. Some noise adherents push the punk popularism further into re-exploring, re-visiting the experimentalism in music of the

classical tradition which arose during the latter half of the 20th C in high modernity. Stockhausen and Cage for example , or even further back to the Futurists, especially Russolo, as well as exploring, re-interpreting, re-visiting the free jazz improvisations of Derek Bailey, AMM et el, and the pop culture underground of Warhol and those around The Factory, and such proto punks as Throbbing Gristle and Avant institutions of the ICA. Adherents and foundationalists such as Merzbow Massimi Atika and The Rita were influenced by Dada, Schwitters and Abstract expressionist Art. All of this is now well documented on the internet, meaning that if *this* was about such activities it would be pointless repetition. However putting all the above aside, acknowledging its truth, acknowledging its primacy in numbers and intent within the Noise genre, and the critical and cultural institutions outside looking in- within music and the so called avant garde and radical arts, and within a larger society there still is one significant part - which is not a part - of the noise genre which the above does not include. It is this that these notes *here* concern, as it has dawned on me that this noise as *nose qua noise* - noise as noise, noise which carries no meaning, no expression and therefore communicates nothing - or rather is incapable of communication - or is saturated by its possibilities - in this phenomenological case - deliberately so - (just as natural noise is accidentally incapable of any (fixed) meaning) of a definite communication, is interesting as this peculiarity is - a consequence of progressive modernism or an accident within it, contains a deeper hermeneutics, one that at its most extreme is more extreme than the various nihilisms of the past centuries which is a reflection of the fact that language and meaning are merely evolutionary accidents - no doubt- successful to the extreme - but of the same value as anything and nothing else. That all ideas (of art, religion, science) only serve as logical *loca*/plans in helping us successfully navigate our particular habitation, that nature or reality as uncaused un meaning event, events, escape meaning and a totalizing description in any language, that even the most deep felt human emotions are (expressed in language / music) likewise only evolutionary tools of a creature living in a small part of an infinite universe where meaning is accidental like everything else - is noise. Meaning and expression is an accident, a pattern in the infinity of patterns and non patterns of a nature which in its infinity completes all possibilities and more. It is therefore impossible to fix any sense in that.

I wrote in response to a internet thread regarding meaning and noise-
“This I don’t follow- as noise qua noise values and right and wrong - are not right or wrong - but besides the point - if there were a point.”

Which makes any rudimentary attempt at writing noise or about noise impossible. But such is the universe in which we live. And here I should modestly admit that myself in particular is not up to the task or at the greater audacity of attempting a dissemination of the task or non-task.

Lastly there has recently been in Anglo American philosophies a re-interest in Continental philosophy and its exegesis Interestingly some of these philosophers themselves have also an interest in noise- just why I’m unsure. And noise can and has also been regarded as anti-capitalist... as above its an uber-language and capable of infinite morphologies - and so the best text regarding noise would be not deliberately obscure but accidentally so. That this has resonances with certain continental philosophers “deliberate” obscurantism - sadly now being explained away in anglo-american institutions- may well help picture just what noise qua noise is about - or is not about. If there is any truth in it or beauty in it must always be in the eye of the beholder. The same goes for if there is ugliness in it.

So rather than noise being a small genre in popular music I maintain that it is a fundamental, and total picture not of reality but of what reality is. Otherwise why bother with it? Life is short - this is the best ‘thing’ I’ve found on its beach so far.