

Glossary I:

Graduate Thesis

by Eli Backer

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Graduate Thesis

A thesis presented in partial fulfillment of the requirements for the degree Master of Fine Arts in Glass in the Department of Glass of the Rhode Island School of Design, Providence, Rhode Island

by

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Abstract

Situated across various contexts and spaces— studio, domestic, gallery— Eli Backer's work explores open collaboration with machines, often producing multiples to reflect on, obfuscate, and to futilely hold the space and shape of loss. In this text, she surveys radio stations, music, writing, and art that has formed and driven her practice and sets a framework for the limited continuation of this document.

"The Living Units were what I lived in; if I had to spend time and money to make furniture, I wanted it to help me evolve my practice at the same time."

— Andrea Zittel¹

"As a producer I don't want to get influenced through all the other stuff, so I don't really have a clue what's going on in dance music. So this gives me the ability and freedom to just stay with my sound and not getting influenced too much."

"Maybe the biggest challenge wasn't the music itself, but not to become lost in all the stupidity around which distracts from living a graceful life."

"I realized that in order to be able to use a sound, it's important to me that I have somehow grown fond of the sound. In order to grow fond of the sound it's not enough for me to select a preset or push a button, instead to a certain degree I have to have done something to add value to the sound and then to use it. I just try to do that with as much love as possible. And that includes the fact that I don't care where the sounds come from. It can be a preset too, but that's not really the thing. But I just wouldn't appreciate a preset like that. And then when I go out to the jetties in winter when the ice like, crunches and crackles on the quay wall, I record that and filter out the other frequencies so that I've only got this cracking, then I think this crackling is totally cool and I use it in the right moment even if the listener can't really— of course they don't know where it's originally from, but I believe due to the fact that music is such a highly emotional story, one that goes right into your emotional core, for everybody, I think you can sense that."

— Stimming^{2,3,4}

1. Andrea Zittel Sharon Loudon, *The Artist as Cultural Producer: Living and Sustaining a Creative Life* (Intellect Books / University of Chicago Press, 2017), p. 34.

2. DJ Tech Tools, *Stimming Interview: How I Play*, Video, July 27, 2015, www.youtube.com/watch?v=fuKYq_n40ps.

3. Shannon Lawlor, "In conversation with Stimming," September 14, 2017, www.theplayground.co.uk/in-conversation-with-stimming/.

4. Telekom Electronic Beats, *Stimming (EB.TV Tech Talk)*, Video, March 3, 2015, www.youtube.com/watch?v=hgb5sfDyLGA#t=1m43s.

Welcome

I am pleased that in this book form of my studio and mind, I can invite you to come and go as you please, and certainly to stay as long as you like.

Here, I share a much wider view of my world than is often seen in my work. This text cannot give all the answers, but it will hopefully provide you with several new entry points. Starting with an annotated bibliography, I provide my perspective on many points of reference that inform my making. From there, I discuss common threads within my work and life, and lay out the framework for future volumes of this text.⁵

This text is not exhaustive, nor can it ever be. To approach comprehensiveness, a total of eight volumes will be published over the coming years, under a broad title of *Glossary*. These volumes attempt to balance my desire for completion, with the acknowledgement that this document is also time-specific, circa 2019. It is not meant to be a life's work.

This book can be read straight through or in segments. If you're not reading straight through, feel free to backtrack and skim as I assume at times you have this sequential knowledge.

All links were valid at the time of first publishing, May 22nd, 2019. Additionally, all citations are listed on yyyymmddhhmm.com/thesis for quick access.

5. see: Appendix A

Chapter 1

Bibliography

Jane Leslie Newberry

Jane Leslie Newberry is my mother, the most wonderful, kind, powerful, strong, resilient, balanced, beautiful, smart, clever, courageous, good woman I have ever met. She wrote her own obituary.

Jane Leslie Newberry, Bainbridge Island, died on June 27, 2018, of ovarian cancer. She was 67. Jane Leslie spent her early years on the family farm in south-central Kentucky.⁶ In addition to her immediate family, Jane Leslie was surrounded by a tight-knit clan of aunts, uncles, and cousins – most of whom had been or were public school teachers.⁷

At the rural school she attended for all twelve grades, foreign languages were rarely offered. However, a brief introduction to French in 8th grade prompted her to major in French in college, with minors in Russian and Spanish. She later took classes in Hungarian, Latin, German, Arabic, and Romanian — for fun!

Jane Leslie was a born traveler. She would eventually visit 49 states and 6 provinces. Her first trip outside North America came a few months after her college graduation when she packed her bags for a year-long position as an English-teaching assistant in two high schools in Bordeaux, France. She later found great satisfaction in assisting other college

6. Hiseville is the name of the town, although the farm is about a 10-minute drive.

7. Most of them were English teachers and she would often get thank-you notes back with red corrections all over.

students from Kentucky explore their own options for living, working, and studying abroad.

She thought planning a trip was as much fun as actually taking the trip. She once spent several snowy Saturdays in the lodge at Snoqualmie Pass poring over guidebooks for a summer family trip while her family skied. She had no doubt she got the better end of the deal.

Jane Leslie had many jobs during her working life — teacher, secretary, university administrator, lawyer, baker — but the one she enjoyed the most was as parent to Eli.

Survivors locally include her sweetheart of 30 years, Tom Backer; their child, Eli Backer; long-time neighbors Reijnen, Yentzer, Ruzumna, Lindsay, Bauch, and Atkinson; god-daughter, Julia Holmlund Thompson, and her family; and friends at the Downtown Seattle YMCA, especially members of the Pedaling for Parkinson’s class.

Radio Stations

KUOW⁸

KUOW is a Seattle NPR (National Public Radio) station run by the University of Washington. The radio fills a space in my life that TV does for many people—the backdrop to an afternoon, cooking, breakfast, gardening, driving, and a point of gathering with others. The radio was almost always on in my home growing up, and this was the station we would always tune in to. It was my access point to shows like *Wait Wait Don't Tell Me*, *Car Talk*, *BBC World Service*, *Morning Edition*, as well as local news and many other programs. The choice to put audio—without visuals—at the forefront of the home is central to my being.

C89.5⁹

Seattle’s growing electronic music scene wasn’t visible to me when I was growing up on an island, 8.6 miles away from the city. Still, when reception was clearer at night, I could tune to the station playing electronic music (during the day it was overpowered by the religious station 0.2MHz up the dial). It was here that I would first hear Lusine’s *Gravity*¹⁰ for the first time at 1 AM, realizing almost six years later

8. *KUOW 94.9 FM*, Seattle, WA.

9. *C89.5 FM*, Seattle, Wa, www.c895.org.

10. Lusine, *Gravity*, Ghostly International, 2009.

he was a Seattle artist. The station is run by students from Nathan Hale High School, which impresses me to this day.

KCPR¹¹

KCPR is the radio station of Cal Poly, San Luis Obispo, where I majored in Electrical Engineering/Computer Science and minored in Music Theory. “K” because it’s a west coast station and “CPR” for Cal Poly Radio. For most of the three years I worked there, I held a show called Club 91. By the time I left, it was on air six nights a week, each with a different DJ. This group of people, and our collective commitment to electronic music, finally bridged the gap between the isolation of living on Bainbridge and the scene I wanted to be a part of and share.

KPLU¹²

KPLU, now KNKX, was the other NPR station we would listen to growing up. They played *Car Talk* on Saturday an hour earlier than KUOW, and good jazz in the afternoon if the news cycle had gotten too repetitive.

KCRW¹³

Before Les Sins became a side project of musician Toro y Moi, showcasing his heavier tracks, I was working in LA for a summer and tuned in to KCRW around 3 AM to hear:

Don't, don't, don't, don't, don't, don't, don't
Don't bother me I'm working [x4]
Don't bother me, working, working
I'm working
Don't bother me
Don't bother me, can't you see
Don't bother me, working, working
I'm working
Don't bother me
D-d-don't bother me, can't you se-ee

It seems silly to write these down now, but the words scribbled in a notebook were my only attachment to that moment. At the end of the summer, I found a one-minute YouTube clip of it being played live at a Toro y Moi concert. Four months later it was released on the album *Michael*¹⁴ and, to my surprise, under the new alias Les Sins.

11. *KCPR 91.3 FM*, San Luis Obispo, CA, kcpr.org.

12. *KPLU 88.5*, Seattle, WA.

13. *KCRW 89.9*, Los Angeles, CA.

14. Les Sins, *Michael*, Company Records, 2014.

As well as killer 3 AM tracks, KCRW and their DJs put on a series of shows at UCLA's Hammer Museum during the summer. I got to see Nosaj Thing¹⁵ and Doc Martin¹⁶ play as well as the current gallery exhibitions late into the night. KCRW kept me company, kept me engaged, and kept me informed over the summer of 2014.

BBC Radio 1¹⁷

BBC's Radio 1 was another way for me to project myself off the island I was growing up on and into a music scene that I dearly wanted to be a part of. Many Fridays, I would come home from school and sit at the computer from 3–5 PM and listen to Judge Jules play his 11 PM–1 AM slot in the UK. I still remember the episode from January 23, 2009¹⁸— the first time I heard the Adam K Soha remix of Reflekt's *Need to Feel Loved*¹⁹— which would become a backdrop to my year and a touchstone to that time in my life.

710 KIRO²⁰

If the radio wasn't tuned in to NPR, it was probably on to Dave Niehaus²¹ commentating a Mariner's game. 710 KIRO was the "Home of the Seattle Mariners."²² Even if the game was broadcast on public television, Jane Leslie preferred Niehaus's heartfelt commentary to the TV announcer, so we would watch the game on mute, with the radio informing us, often several seconds ahead, of what we were about to see. (Sometimes there would be a fantastic play in the game while JL was upstairs making dinner or something else, and we'd run downstairs to catch the replay.)

*"Get out the rye bread and mustard, Grandma, it is Grand Salami time!"*²³

On the day Jane Leslie died, she listened to the Mariners play against the Orioles. It took 11 innings, but the Mariners finally won 8-7. She instructed Tom and me to give two big cheers for her— one when the

15. KCRW & the Hammer Museum, *Made In LA Music presented by The Do-Over & Innovative Leisure*, July 10, 2014.

16. KCRW & the Hammer Museum, *Made In LA Music presented by DEEP*, July 31, 2014.

17. *BBC Radio 1*, London, UK, www.bbc.co.uk/radio1.

18. Julius O'Riordan a.k.a. Judge Jules, "The Weekend Warm-Up," January 23, 2009, www.bbc.co.uk/schedules/p00fz186/2009/01/23.

19. Reflekt, *Need To Feel Loved (Adam K & Soha Remix)*, Positiva, March 5, 2009.

20. *KIRO 710 AM*, Seattle, WA.

21. First sportscaster to be inducted into the National Baseball Hall of Fame.

22. Except when KOMO 1000 took on that licensing from 2003–2008.

23. Tyler Kepner, "Farewell to Dave Niehaus, a Seattle Legend."

Seattle viaduct comes down, and another when the Mariners win the World Series.

Programs/Podcasts

Morning Edition²⁴

If KUOW was on in the morning, this is what was playing. I have fond memories both on Bainbridge and in LA sitting in the shower, half-awake, and listening to Korva Coleman talk about the latest news. (That is, I have fond memories of her delivery, not of the news of fighting in the Crimean Peninsula.)

Wait Wait Don't Tell Me²⁵

Every Saturday at 10 AM (if I could wake up), we would have breakfast (usually Jane Leslie's blueberry muffins) and listen to Peter Sagal and Carl Kasell host *Wait Wait Don't Tell Me*, a quiz show with three comedians about the week's news. Many of my favorite moments are with Paula Poundstone—when she asks who Clippy is is a great example.²⁶

This American Life²⁷

Right after *Wait Wait* at was *This American Life* at 11 AM. Usually that's when the radio got turned off because the content was a little too adult for my young ears, but as I grew older I began to enjoy the show and would listen to past episodes while working on electronics projects in the basement. I was happy to meet Ira Glass via an installation we did for a fundraiser with RIPR at The Vets, and still remember his telling of his early experiences with radio—Chicken Man.²⁸

Says You!²⁹

Says You! A game of bluff and bluster, words and whimsy! Catchy, isn't it? Around 7 PM on a Saturday *Says You!* came on, giving us another quiz show to listen to—this time about etymology. We didn't

24. Korva Coleman et al., *Morning Edition*, www.npr.org/programs/morning-edition/.

25. Bill Kurtis et al. Peter Sagal Carl Kassel, *Wait Wait Don't Tell Me*, www.npr.org/programs/wait-wait-dont-tell-me/.

26. NPR, *Clippy And Paula*, Radio Rebroadcast, December 18, 2013, www.npr.org/2013/12/28/257559232/clippy-and-paula.

27. Ira Glass et al., *This American Life*, www.thisamericanlife.org.

28. Ira Glass, *Chickenman*, Radio, November 29, 1996, www.thisamericanlife.org/44/poultry-slam-1996/act-five-preview.

29. Gregg Porter et al. Richard Sher Barry Nolan, *Says You!*, www.saysyou.net.

start listening until part way through middle school, and it wasn't a weekly event like *Wait Wait*, but still quite entertaining.

BBC World Service³⁰

As I got older and stayed up later, I would hear KUOW switch from local programming to the BBC World Service, signaled by their signature intro (*B-B-C* in a computerized voice with a distinct chime). I'd listen to a different perspective on international news, read in an accent, and it was so different from anything else I would hear in my day. Often times, I'd fall asleep to the BBC.

Club 91³¹

On joining KCPR I had to complete a quarter of on-air training and a quarter of "graveyard" shift before I could get my own show. When I did, the station was going through a period of brand homogenization³² and management decided that we should have the same show hosted by different DJs on a few nights a week. Club 91 (which had been kept alive by Phil Streeter for the past few years) would be the prototype for this model. Thus, instead of setting out on a show of my own, I joined a community of DJs playing electronic music four nights a week.

Club 91 pushed me to find new music weekly, further defining my interests and taste, and inviting me to collaborate with other really wonderful and talented people.

Car Talk³³

My first memory of *Car Talk* is raucously laughing along with Tom and Ray, with not a clue or care as to what was funny. As I grew older, I understood more of what was going on and I would catch whatever I was awake for before *Wait Wait*, particularly enjoying "The Puzzler"—the logic puzzle they would pose part way through the show. Older still, I liked to hear about the cars and their problems, absorbing information about odd rattles and broken steering racks. No matter what the question, it was always entertaining. I am glad I had exposure to people (with degrees from MIT) who broke things as often as they fixed them. Their positive and light spirit around complicated systems was buoying.

30. *The BBC World Service*, Radio, www.bbc.co.uk/worldserviceradio.

31. *Club 91*, Radio, www.facebook.com/club91.

32. The station oscillates every 10 years or so between being easily consumable by the local community, and being by and for the DJs. Scribbled on the wall of the station somewhere reads, "KCPR is better than you."

33. Tom & Ray Magliozzi, *Car Talk*, Radio, www.cartalk.com.

Cooking Issues³⁴

Dave Arnold's *Cooking Issues* was my first exposure to modernist culinary techniques after a late-night research dive into the applications of centrifuges in food. With over 300 episodes to work through, I gained the confidence to build a CO₂ carbonation system, not just for seltzer but for cocktails as well. His book, *Liquid Intelligence*³⁵ has broadened my understanding drinks (both alcoholic and non), and made me excited to bring my way of working in studio to the kitchen and bar. I feel lucky I have visited his bar in NYC, *Existing Conditions*,³⁶ where his writing and thought are put directly into practice.

Composers/DJs/Musicians

Maurice Ravel³⁷

Ravel came right before Schoenberg and pushed the medium of tonal music to its limit. *Une Barque Sur L'océan* is one of my personal favorites and is particularly exciting to hear him score the work both as a solo piano piece and for orchestra.

Steve Reich^{38, 39}

All of Reich's music provide a useful jumping off point for me as I consider my own work of systems set in motion. "Piano Phase" in particular has long been a favorite of mine and Anne Teresa De Keersmaecker's choreography to accompany the whole suite brings a new perspective on the piece (one that makes it much more accessible to the visual people I often want to share Reich's work with).

Floating Points⁴⁰

Sam Shepherd was a PhD student studying neuroscience and epigenetics when his music career started to take off.

34. Nastassia Lopez Dave Arnold, *Cooking Issues*, Podcast, heritageradionetwork.org/series/cooking-issues/.

35. Dave Arnold, *Liquid Intelligence: The Art and Science of the Perfect Cocktail* (W. W. Norton Company, 2014).

36. *Existing Conditions*, www.exconditions.com.

37. Maurice Ravel, *Une Barque sur l'Océan*, 1905, www.youtube.com/watch?v=bTYUyDjVCRU.

38. Steve Reich, *Piano Phase*, 1967, www.pianophase.com.

39. Anne Teresa De Keersmaecker, *Fase*, Performance, March 18, 1982, www.youtube.com/watch?v=PBK8mOM_6F4.

40. Stephen Titmus, "Floating Points: Extraordinary lengths," November 3, 2015, www.residentadvisor.net/features/2139.

"I was definitely a more diligent student than I was a musician, and I prioritized going into the lab—if anything just because I felt like I was letting my friends down in the lab. We all started our PhD's together and they were smashing it. They were getting papers in Nature. It was tricky because there were lots of nice and exciting offers on the table for work, interesting projects artistically. But I was like, I want to make music so badly that if I wait three years and get this done I could dedicate the rest of my life to music."

Having a successful career in music now, I am often impressed by how Shepherd keeps creative momentum across/by projects that have varying sounds.

William Basinski⁴¹

Basinski's project *The Disintegration Loops* hits a perfect balance for me between conceptual art, memory, music, and process, when any one on its own can be horribly frustrating.

The Microfunk Crew^{42, 43, 44}

I heard The Microfunk Crew when looking through SoundCloud in 2011 and came across the work of one of their members, oak.⁴⁵ I had never heard music at 170bpm that was so calm and focused on melody, instead of bassline. After diving into the Crew's music, I quickly found their video titled *Parts and Sequences*⁴⁶ in which I saw a level of performance and collaboration I'd never encountered or thought possible in electronic music. Looking through all their equipment laid out on tables (a star of the film in its own right) prompted me to buy my first drum machine, a Korg ER-1.⁴⁷

Kode9⁴⁸

I really enjoy some of Kode9's calmer work (like *Uh*⁴⁹) and deeply appreciate his work running Hyperdub. His fabriclive this year (#100,

41. William Basinski, *The Disintegration Loops*, 2062, 2002.

42. At the time of my introduction, The Microfunk Crew consisted of Oak, Jalex, and Bop. Now Oak and Bop keep the project alive while Jalex pursues solo work.

43. "The Microfunk Crew," soundcloud.com/microfunk-crew.

44. Alex Bop, *Microfunk Music*, Saint Petersburg, Russia, microfunk.bandcamp.com.

45. "oak," soundcloud.com/oak-1.

46. The Microfunk Crew, *microfunk.ru presents: parts sequences*, Video, July 4, 2011, vimeo.com/25965692.

47. Korg, *Electrife ER-1*, www.vintagesynth.com/korg/etr.php.

48. Kode9 a.k.a. Steve Goodman, www.kode9.com.

49. Kode9, *Uh*, Rinse Recordings, May 20, 2013.

the last of the series as we know it) was confusing and stunning all at once, but what got me really excited was hearing that my friend Ian connected him to Tania Bruguera for her installation at the Tate.⁵⁰ He helped to figure out the details of a soundsystem that literally shakes the museum to its core. To know that DJs/Producers and artist can intersect in this way breaks down mental barriers I didn't realize I had.

BT⁵¹

BT is a varied composer— one with a classical background and also one of the primary artists to define the genre of trance in the late 90s, which was my entry point to electronic music. I heard his track "All That Makes Us Human Continues" as a single while perusing iTunes and it was only years later that I would listen to the whole album *This Binary Universe (TBU)*, which pushes electronic composition to its boundaries from a classical perspective. (I listen to *TBU* every Thanksgiving, loudly if possible— a tradition started sometime in high school.)

Junkie XL⁵²

Tom Holkenborg, a.k.a. "Junkie XL" or "JXL" is an incredibly prolific film composer and electronic musician. While I find some of his work a little overdone at times, I take a lot of hope in his boundless passion for his work later in his career. His series *Studio Time*⁵³ provides an invaluable look into his process as well as the world of film scoring. I am heartened by how generous he is with his time⁵⁴.⁵⁵ I learned of his work sometime in early high school, searching iTunes for new music via the single *Mushroom*.⁵⁶

Pole⁵⁷

50. Tania Bruguera, "10,148,451," October 2, 2018, www.tate.org.uk/whats-on/tate-modern/exhibition/hyundai-commission-tania-bruguera.

51. BT a.k.a. Brian Transeau, www.btmusic.com.

52. Tom Holkenborg a.k.a. Junkie XL, www.junkiexl.com.

53. Tom Holkenborg, "Intro - Studio Time with Junkie XL," May 25, 2015, [youtube.com/watch?v=Ze3LbLmZgK8&list=PLPdbiB89zUSI-bAKsef_UC870MsHrv_tr](https://www.youtube.com/watch?v=Ze3LbLmZgK8&list=PLPdbiB89zUSI-bAKsef_UC870MsHrv_tr).

54. Darwin Grosse, "Junkie XL The Art Of Scoring With Synthesizers," July 3, 2017, www.synthtopia.com/content/2017/07/03/junkie-xl-the-art-of-scoring-with-synthesizers/.

55. Rick Beato, "Tom Holkenborg (Junkie XL) The Future of FILM SCORING," February 5, 2019, [youtube.com/watch?v=3BR2tPxLrxM](https://www.youtube.com/watch?v=3BR2tPxLrxM).

56. Originally I was disappointed that the 30 second clip I heard as a preview was not representative of the entire track, which is funny because, given time, I enjoy the whole album.

57. Pole a.k.a. Stefan Betke, pole-music.com.

I first heard Pole when I ran across a remix of a track called *Pferd*⁵⁸ while searching Beatport. I think it was a bit like judging a book by its cover as its album art has a beautiful picture of Neuschwanstein Castle in the winter.

Eight years later, in a search for more record labels run by women, I found out that Barbara Preisinger and Stefan Betke (a.k.a Pole) had run one of my favorite record labels, *~scape*. From there I realized that a favorite album (*loop-finding-jazz-records*⁵⁹ had been released on their label, and then circled back digging into Pole's minimal, dubby techno with fresh ears. (I also realized that I owned and really enjoyed, his 7" release of *Wald*⁶⁰).

Snarky Puppy⁶¹

Lauren Manning first introduced me to Snarky Puppy with the track *Outlier*⁶² in a car ride back from a quiet party at her apartment. After that, it was hard to stop listening— they are an addictive group. First brought together at the University of North Texas's music school, now comprising 25+ members in rotation organized by bassist Michael League, the group "represents the convergence of both black and white American music culture with various accents from around the world."⁶³ In addition to their contemporary take on jazz, I see them as a key model of many people in constant collaboration of varying degrees, all sustaining the height of their talent.

Record Labels

50Weapons⁶⁴

50Weapons was a record label run by Modeselektor from 2005-2015. The concept of the label was to make 50 releases of the best current music and then shut the label down. And they did it (which I would argue is the hardest part of the concept). Release #40 came as a bit of a surprise as it was actually #40-50— eleven records, each with a gravestone on the front, commemorating the life of the label and giving it a powerful sendoff.

58. German for "horse."

59. Jan Jelinek, *loop-finding-jazz-records*, *~scape*, 2001.

60. Pole, *Wald*, Pole, September 8, 2015.

61. "Snarky Puppy," snarkypuppy.com.

62. Snarky Puppy, *Outlier*, Ropeadope Records, GroundUP Music, 2014.

63. "About," accessed March 26, 2019, snarkypuppy.com/about.

64. Modeselektor a.k.a. Gernot Bronsert & Sebastian Szary, *50Weapons*, www.50weapons.com/.

I first heard a 50Weapons track on a beatport compilation⁶⁵ – *Hequon*,⁶⁶ by Dark Sky, and Benjamin Damage’s *010x*.⁶⁷

Fabric Records⁶⁸

Digging through CDs my first time at Amoeba⁶⁹ in LA, I picked up Calibre’s *fabriclive 68*⁷⁰ – a powerhouse of liquid drum and bass, and one of my first introductions to the genre. Fabric, run by the London nightclub of the same name, has given an already famous venue an international platform to share their perspective on rising talent and a vocal base to draw on when the future of the club was called into question by the local council.⁷¹

Albums/Tracks

fabric 91 (Nina Kraviz)⁷²

fabric 91 came at an important time in the electronic music world, signaling the club’s reopening after their license was revoked. Beyond this significance, from a technical standpoint, it boggles. Forty-one tracks in 76 minutes is a feat – some are only played for 30 seconds or less. Then, to go to the trouble of licensing each of those songs⁷³ showcases her abilities not only as a DJ, but also as someone so successful in founding her own record label and working within industry. The selections, cohesively pulled together, are disparate in origin and a lesson themselves in the history of techno, so much so that it earned an article in NPR Music.⁷⁴

Airdrawndagger⁷⁵

Sasha’s 2002 project is one in which he felt he had achieved perfection in his sound and composition. And he doesn’t feel that way anymore,

65. Various, *50Weapons #BeatportDecade Techno*, 50Weapons, September 12, 2014.

66. Dark Sky, *Hequon*, 50Weapons, December 7, 2012.

67. Benjamin Damage, *010x*, 50Weapons, February 22, 2013.

68. fabric, *Fabric Records*, www.fabriclondon.com/label/about.

69. *Amoeba Records, LA*, 6400 Sunset Blvd, Los Angeles, CA 90028, www.amoeba.com.

70. Calibre, *fabriclive 68*, Fabric, March 18, 2013.

71. Hannah Ellis-Petersen, “Fabric prepares for reopening night with mystery line-up,” January 6, 2017, www.theguardian.com/music/2017/jan/06/fabric-reopening-night-mystery-line-up-london-club.

72. Nina Kraviz, *fabric 91*, fabric records, 2016.

73. Or in over 1/4 of the cases, getting permission to use unreleased tracks.

74. Piotr Orlov, “Review: Nina Kraviz, ‘Fabric 91’,” December 1, 2016, www.npr.org/2016/12/01/503582915/first-listen-nina-kraviz-fabric-91.

75. Sasha, *Airdrawndagger*, Kinetic Records, 2002.

but I love that, in the instant of satisfaction it was preserved, recorded, and shared.

Inside a Quiet Mind⁷⁶

"I had crates and crates of DJ records, yet I kept coming back to this one LP of people chanting the Hare Krishna mantra...." Denver McCarthy (Micronism) wrote this album after many years in the New Zealand rave scene, on the cusp from writing music to religious asceticism.

Sanctified⁷⁷

Tom let me know that Jane Leslie had passed the morning after it had happened (I was in LA, staying with my friend Parker⁷⁸ and visiting Cindy,⁷⁹ which was exactly what JL had hoped for). I wandered around the apartment absently, took a shower for about two hours, and cried. I wandered into Parker's bedroom, found this record, and put it on. The melody is sampled from Donna Summer's *Spring Affair*.⁸⁰

Ich Bin Meine Maschine⁸¹

When I was working at KCPR, everyone was given several CDs to "time" each semester. This not only meant checking that the times listed for each track were accurate, but noting how each started and ended (fade, cut, false start/end) and where any profanities occurred so the DJ would be ready to bleep them. My first two CDs were *Light Up Gold* by Parquet Courts (a punk band) and *HD* by Uwe Schmidt (a German electronic artist), under his AtomTM alias.

I timed both CDs at home over spring break, and didn't think much of either. Back at school and before returning the CD with my notes, I revisited *HD*, and absolutely loved one of the tracks. My friend Mike Dooley⁸² picked me up to get sandwiches at High Street Deli, and on our way back I insisted that we put the CD on. I meant to play *Riding the Void*,⁸³ but accidentally selected *Ich Bin Meine Maschine*. Regardless, we both enjoyed it and I now attempt to share it as often as possible.

76. Micronism, *Inside a Quiet Mind*, Kog Transmissions, 1998.

77. Hubie Davidson, *Sanctified*, Regraded, November 30, 2015.

78. Born April 9, 1993, Laguna Beach, CA

79. Born April 16, 1994, Whittier, CA

80. Donna Summer, *Spring Affair*, Casablanca, August 24, 1976.

81. AtomTM, *Ich Bin Meine Maschine*, Raster-Noton, March 18, 2013.

82. Born May 29, 1993, Newport Beach, CA

83. AtomTM, *Riding The Void*, Raster-Noton, March 18, 2013.

Oxygene⁸⁴

In the last week of June every year, the Rotary Club of Bainbridge puts on a massive silent auction and rummage sale on the campus of the middle school. The night before the sale, they have a preview, where you can wander the rooms and get a sense of what you'd really like to get. At 9a the next morning (after standing outside the gates since 7 or 8a), after the singing of the national anthem, the ribbon is cut and there is a stampede of people, each running to their top pick item. When I was little, Jane Leslie ran to get me a globe, Tom ran to get an air popper for popcorn, and I think we got one of my first bicycles there. I ran for a skateboard, a typewriter, a camera, a stereo system, and I'm sure many other things that were precious at the time. After the speed of the first item, things would slow down and I would wander into the books and records section. You could get a grocery bag filled with either for \$5.

Digging through records in 7th or 8th grade I had no clue what I wanted to listen to or how to find it, so I was exclusively judging records by their covers. I got several by Spyro Gyra, Carole King's *Tapestry*, and *Born in the USA*, as well as many more that I don't remember. One cover that stood out had a picture of the earth partly, fleshly torn away to reveal a skull. This chance grab was how I first heard *Oxygene*. I put it on when I got home (I think I had to borrow my neighbor Jordan's record player), not knowing whether it was a 33 or 45, and listened to the whole electronic composition. It was so alive—formed by electronic sounds I was familiar with, but arranged like a piece of classical music. It didn't compromise either tradition (in a way I hadn't known possible).

Programming Languages/Environments

TI-84 Plus Silver Edition (TI-BASIC)⁸⁵

My first encounter with programming was when Matthew Hubbard showed me that you could write small programs on our assigned graphing calculator using `if--then(--else)` logic. This prompted me to write some truly incomprehensible code, using English syntax as my baseline programmatic flow. Once I understood the syntax however, I wrote many different useful tools for my algebra class the next year, including one to symbolically solve the Pythagorean Theorem, as well as two games. I spent almost all summer on one of these games— a

84. Jean Michael Jarre, *Oxygène*, Polydor, December 5, 1976.

85. "TI-84 Plus Silver Edition," education.ti.com/en/products/calculators/graphing-calculators/ti-84-plus-se.

sort of Galaga⁸⁶ clone, complete with instructions and high scores— all because the calculator allowed you to draw pixels to the entire screen, if desired.

TI-BASIC is not a particularly modern or robust language, but as an introduction to programming, it was plenty, and I had so much fun (the most important part of starting). The interface too was arcane— pressing one key to get to a menu of possible instructions, then a number to select the instruction you wanted to use— but at the time it was the best option. (And portable!)

Performances/Videos

KiNK’s Boiler Room Moscow⁸⁷ I saw KiNK do a short performance demo at NAMM⁸⁸ in 2015, then met him in person (he’s very friendly), then saw him play a show at Lot 613,⁸⁹ then drove four hours to San Luis Obispo, slept, and finally looked up this performance. I felt the same energy that had been there when I saw him play and when we talked. To see someone be happy and confident about where they are and what they’re doing draws me into the work. And, even better, to enjoy that consistency across all interactions.

Architecture/Architects/Spaces/Places

One Omotesando⁹⁰

The exposed wood shading devices on this building have captivated me since I first saw it in early 2017. Being far greater than human size, they puts the building’s scale in conversation with the nearby forest, as does the way the wood weathers. It is a much-needed break in the metal/glass opulence that dominates Aoyama, one of the wealthiest neighborhoods in Tokyo.

Tadao Ando⁹¹

Ando’s use of concrete, space, and pacing in his projects gives both

86. *Galaga*, Namco Limited, September 1981.

87. KiNK, “KiNK Boiler Room Moscow Live Set,” January 9, 2015, [youtube.com/watch?v=osS2zsW8mLk](https://www.youtube.com/watch?v=osS2zsW8mLk).

88. *National Association of Music Merchants*, www.namm.org.

89. *Prototype 002: Matthew Dear - KiNK live - PLASTIC LOVE*, January 23, 2015, www.facebook.com/events/327461770792884.

90. Kengo Kuma and Associates, *One Omotesando*, Kitaaooyama, Tokyo, Japan, 2003, kkaa.co.jp/works/architecture/one-omotesando/.

91. Tadao Ando, www.tadao-ando.com.

a moment of amazement, as well as a sustained experience of details. His *Water Temple*⁹² is particularly stunning to approach, conceptually grounded, and a different, yet reverent take on Japanese Buddhist temples.

Egan House^{93,94}

The Egan House is triangular, not square, which feels like a concept that would be applied to an installation space, but applied to a living space—intended for habitation and rest. Its exterior typifies a building style of the Pacific Northwest, yet the interior has a spare, high desert appeal, with mid-century elements reminiscent of my grandparent’s home.

Pilgrimage Church⁹⁵

Gottfried Böhm’s church in Neveges,⁹⁶ Germany has an awe-inspiring treatment of light and space. Made almost entirely of concrete, light comes through stained glass on either side of the altar, from tiny, almost unseen skylights, and from a single street lamp in the middle of the congregation’s seating that reminds the high-Brutalist work that it’s a place for people.

Books/Magazines/Zines

Marshal McLuhan⁹⁷

Since recommended to me in high school by Jordan Yentzer, I’ve enjoyed McLuhan’s passage about the invention of childhood in Victorian times. I’m curious how this continues to change and wonder where to place myself. Am I still growing up?

Women in Sound⁹⁸

This zine, now in its fourth issue, makes space for reflection on music production outside of the very male context of recording studios.

92. Tadao Ando, *Water Temple*, Awaji, Hyōgo, Japan, 1991.

93. *Egan House*, 1500 Lakeview Blvd E, Seattle, WA, 1958, historicseattle.org/project/egan/.

94. Alexa Hotz, “Living in an Architectural Landmark, Seattle Edition,” May 23, 2016, www remodelista.com/posts/historic-egan-house-in-seattle-washingt-on-robert-reichert/.

95. “Pilgrimage Church,” Elberfelder Str. 12, 42553 Velbert, Germany, 1968.

96. Now Velbert

97. Quentin Fiore Marshall McLuhan, *The Medium is the Massage* (Jerome Agel., 1967), 18.

98. Madeleine Campbell, *Women in Sound* (self, 2014).

That, combined with the many perspectives they present, is helpful in continuing to engage the techniques of music in my practice.

*Suite Vénitienne*⁹⁹

Sophie Calle's book captures storytelling, ambiguity, and memory in a way where (I think) she doesn't end up emotionally entangled or hurt. It is heartening to see such a practice exist, but the fabrication also places distance between her and me.

Artists

Michael Heizer¹⁰⁰

Heizer's earthworks were the first examples of land art I encountered. Even as I've learned more about the movement, his parallels and interest in the built world still hold my attention.

Andrea Zittel¹⁰¹

Zittel's two decades of seasonal uniforms are a fascinating projection of self, utility, and durability. Additionally, in her writing on her work, there is a carefully balanced disconnect between what she tells and what she does not. Both are done with admirable confidence.

Mark Leckey¹⁰²

Walking out of Leckey's *Dream English Kid* and into duplications at life-size or larger of icons/characters from the film was one of the most confounding and impressive experiences I've had with art. His sound systems (and their use in other pieces) are a good reminder to the artists that sound can be formal and important, and to audio people that their craft is inextricably tied to the physical and visual.

Ansel Adams^{103, 104, 105}

Adams's photography is quite nice to look at, but I find his writing, particularly on his equipment choices more appealing. I came across

99. Sophie Calle, *Suite Vénitienne* (Siglio, 2015).

100. Dana Goodyear, "A Monument to Outlast Humanity," August 29, 2016, www.newyorker.com/magazine/2016/08/29/michael-heizers-city.

101. Andrea Zittel, "A-Z Uniform Project, Second Decade," 2004–2014, www.zittel.org/works.

102. Mark Leckey, *Dream English Kid*, MoMA PS1, October 23, 2016, www.moma.org/calendar/exhibitions/1672.

103. Ansel Adams and Nancy Newhall, *Death Valley* (5 Associates, 1954).

104. Ansel Adams and Robert Baker, *The Camera* (Little, Brown, 1995).

105. Ansel Adams and Robert Baker, *Polaroid Land Photography* (New York Graphic Society, 1979).

his Death Valley book, just after deciding to look into my own documentation process. His equipment list prompted me to take an object-based approach. His book on Polaroids is almost like looking at his sketchbooks— a rarity in a medium so focused on the Crop and the Edit.

Art Works

Every View Of A City¹⁰⁶

Dieter Roth's work *Every View Of A City* is comprised of 31,035 slides taken around Reykjavik during all times of the year and displayed on four projectors, each auto-advancing at its own pace, mirroring the sound of ice settling. His approach to documentation, both visual and written, is non-precious and precious all at once, with heartfelt descriptions and reflection on place.

106. Dieter Roth, *Reykjavik Slides (31,035): Every View of a City* (Hauser & Wirth Publishers, 2017).

Chapter 2

Common Threads

Islands

I was born in Seattle, Washington at 4:30p on October 8th, 1992. The official time of birth was 4:31p, but Jane Leslie looked at the clock right at that moment and saw that it was 4:30p. We lived in Seattle for the next three weeks, in my mom's former apartment, then moved to Bainbridge Island and the house I grew up in.

Bainbridge is not as small or remote as the word "island" might lead you to believe. While 8.6 miles by water from Seattle, it is only 1 mile (or less) from the Kitsap Peninsula to the west. It is approximately 5 miles wide by 10 miles long, with about the same area of the island of Manhattan (although with 1.4% the population).

Like any small town, most everyone knows everyone else, or at least you can't go to the grocery without seeing someone you know. There is a grocery store, and a post office— you don't have to forage or have supplies dropped in every week. The ferry runs hourly, if not better, but growing up here has still left me with a sense that space is bounded. I don't think you could drive anywhere for an hour without going in circles or off the island. There are no strip malls, most businesses are local, except for a McDonalds (this is changing as business owners are priced out of housing and the market, but slowly). I love water, take vast bodies of it for granted, and can't stand living anywhere flat or without space to see for miles.

Jane Leslie would sometimes say she felt like she was trapped in the woods, and I don't feel that way. Living in cities or California with so few trees is odd to me, especially when they drop their leaves at the end of the year. Woods are normal, moss is normal, rain is normal, space

is normal, hills (*real hills*) are normal. And if there is any isolation or comfort in being alone or separate that came from being an only child, it is heightened by living on an island.

Trains

When visiting my grandparents in Wisconsin, we would sometimes take the Empire Builder train east and then fly back. It is a 31-hour journey from Seattle to Minneapolis/St. Paul. One of my happiest memories is of staying awake late into the night, unable to sleep, listening to music and watching the slow shift of landscape and moon as we cruised through North Dakota.

So long as I have the time, trains are my absolute favorite way to move around. Apart from being the only form of transit I don't get motion sick on, I love the smoothness of motion, the speed, the way landscape just slides by in perfect perspective. When I studied in London for a summer, I had a Brit-Rail pass and would take a train almost weekly to some part of the country— to Dover, Birmingham, Bath, Edinburgh, and others. It was such beautiful mobility.

Going to undergrad on the west coast, I could take the Coast Starlight back and forth at the end of the school year and fit several more bags, a bike, or a surfboard at nearly the same cost as a plane ticket, or visit friends along the route. It's a 30-hour trip straight through, but with a beautiful view of the whole coast. Getting to see the flora change right before your eyes over the course of a day is an amazing introduction to the northwest.

In France, I've ridden the TGV from Avignon to Paris. In Japan, a Shinkansen from Tokyo to Kanazawa and from Kyoto to Tokyo. And a variety of trains, cog trains, and funiculars in Switzerland, a sleeper car from Salzburg to Verona, and a few others I think. Jane Leslie always talked about taking the train through the Canadian Rockies, and I think that would be spectacular.

Other Transport

Traveling also involves cars— driving to LA to see the NAMM show, San Luis Obispo to San Diego in under four hours, trips out to the north-westernmost corner of the continental US to go surfing no matter the weather. Sometimes motorcycles— to see the Scituate Reservoir on a particularly beautiful day, or Block Island, just as fall fell. Often boats— the ferry to get to and from Bainbridge, going for fish fry one

lake over, or sailing Tom's Ranger 28, not only to win a competition, but also for the first time in my memory. And bicycles too— getting home from the tube in London, working up to a 30-mile ride around the island, as basic transport or to just go fast.

Old Time Fiddle

Jane Leslie grew up playing piano for church, then later organ.¹⁰⁷ We had a piano in our house and she would play often. I didn't know anything about piano, but would press keys abstractly for fun. When JL turned 50 she started taking fiddle lessons from Stuart Williams, a local teacher. We would go to fiddle camp in Kittitas, WA for a week in the summer and I would take guitar lessons (in old time fiddle, you usually have fiddle playing lead and guitar playing chords). After a few years of going and not practicing, I started taking guitar lessons with Stuart as well. Slowly my interest shifted from playing old time standards to composition and music theory, though I still remember many of the tunes by heart: Shortnin' Bread, Angeline The Baker, Ole' Joe Clark, Paddy on the Handcar, Nine Pound Hammer, Tam Lin.

Composition, present day¹⁰⁸

Right now I sit in an odd place. I'm a bit out of practice in making music, and a number of the tools I've used over the years I've sold to pay for my DJ equipment. It should be clear now that I like systems, so not having the right ones, or even the old ones makes a sort of pre-writer's block. Also, I know how I've been dissatisfied by my past workflows, so in starting up again, it makes it tricky to find a direction to go. Unlike DJ equipment, there are a thousand times as many options for a configuration, and costs can be a lot higher, adding another dimension/paralysis.

Pressure Vessels

There are several different pressure vessels in my life at the moment. I have a 10-pound aluminum CO₂ tank in my home that I use for carbonation. It's mostly there so I can have seltzer on tap, but occasionally used for other drinks. It's connected to another pressure

107. She loved playing organ, "because you got to take your shoes off in church!"

108. November 22, 2018

vessel, a 5-gallon pre-mix soda keg, which is usually filled with water. (This has a line into the refrigerator, through two circuits on a cold plate, then back out to a C.M. Becker premix tap.) A 60-cu.ft. tank of N₂ sits next to the CO₂, also for cocktail purposes, but much less often in service. (It too has a line in and out of the fridge and its own cold plate.) Also in the kitchen are eight-gram N₂O cartridges for an iSi whipper (both for whipped cream and rapid infusions) and camping propane tanks for a hand-held broiler called the Searzall.

In studio, I have a one-gallon air compressor that powers a ceramic 3D printer. It hooks up to a 3-liter clay tank that feeds an auger-driven print head.

Why?

Looking back on this text, almost entirely about audio and music, I am confronted more than ever, what am I so scared of to not try every day to make a life around the music I love so much? Why let the pressures of graduate work force me away from this passion? Why am I so scared, especially in this time when I have more freedom than I will in the next few years?

I think some of it has to do with my early relationships with music. It was really hard for me to understand that the music I was hearing had very strict structure. I wanted the music I made to sound like the music I loved, but could never get there. In hindsight, I think I needed to put in time writing covers or remixes to internalize that framework. The person I was learning from, Luke Shipstad, was a year ahead in school and was already finding success as a producer. He had a lot of patience for the work I was making, but would also tell me that it didn't fit into the genres that we were both trying to make in, and more directly when my production wasn't as good as it would need to be to get signed to a record label.

I think too, that trance music in the late 2000s was not what most people around me wanted to listen to. Outside of Luke, every one of my peers would rather not hear what I was listening to, often asking me to turn it off because it was annoying them. Taste has certainly changed in the past decade.

I knew what I liked making and I knew where I wanted to end up, but had no idea how to get there, a position which even now I find paralyzing. As both Tom and Cindy remind me, the path forward demands action, sometimes blindly. Perfect is the enemy of the [good,best].

Chapter 3

Known Knowns

Or, the entries I know I have not yet written.

Programs/Podcasts

- Nancy

Composers/DJs/Musicians

- Bonobo
- Snarky Puppy
- Vangellis
- DJ Koze
- Biosphere
- Armin Van Burren

Record Labels

- BPitch Control

Albums/Tracks

- Gronlandic Edit

- Loop-Finding-Jazz-Records
- On Children
- San Jacento (Instrumental)

Performances/Videos

- Bonobo @ Mostly Jazz Funk & Soul

Architecture/Spaces/Places

- Existing Conditions

Books/Magazines/Zines

- Apartemento
- Calvin and Hobbes
- I Could Tell You But Then You Would Have to Be Destroyed
By Me
- Ikea Catalogs
- Liquid Intelligence
- The New Houseplant A to Z

Artists

- Shane Miller
- Paula Gill

Art Works

- Untitled (Toronto)

Films/Movies

- Desert Hearts
- Man With A Movie Camera (Biosphere Rescore)

Television/Web Series

- Firefly

Video Games

- Final Fantasy Tactics Advance
- Golden Sun
- Braid
- Zelda: Breath of the Wild

Appendix A

Glossary's Planned Structure

The planned volumes are as follows, in loose order:

1. Graduate Thesis
2. Anthology of Recent Work
3. Catalog of Current Machines
4. An Audio/Visual Companion to Graduate Thesis¹⁰⁹
5. Film Images 2015-2019¹¹⁰
6. Archive of Interviews/Information on Composer Martin Stimming
7. Bibliography Addition I
8. Bibliography Addition II, Conclusion, and Timeline

109. See: #1

110. Or later, if published after 2019

Appendix B

L^AT_EX Document Header for This Text

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\usepackage{lmodern}
\usepackage{array}

\usepackage[english]{babel}
\usepackage{csquotes}

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%checkbox todo list - https://tex.stackexchange.com/a/313337
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\hspace{-2.5pt}}
\newcommand{\wontfix}{\rlap{$\square$}{\large\hspace{1pt}\xma
rk}}

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ved-confidential/
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%\SetWatermarkScale{2.4}

%continuous footnote numbers -
  https://tex.stackexchange.com/questions/10448/continuous-fo
otnote-numbering
\usepackage{chngcntr}
\counterwithout{footnote}{chapter}

%cleartoleftpage - https://tex.stackexchange.com/questions/11
707/how-to-force-output-to-a-left-or-right-page
\newcommand*\cleartoleftpage{%
  \clearpage
  \ifodd\value{page}\hbox{} \newpage\fi
}

%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
\begin{document}

```

Appendix C

Thanks

There are many, many people who have gotten me to this point. This list is non-exhaustive and non-hierarchical.

Thanks to Rachel, Jen, Brittany, Anne, Nasser, Mays, Karin, Yufei, Tom, Cindy, Eric, Karen, Steve, Jim, Cindy, Bill, Jean, Mike, Nina, Craig, Kathleen, Paul, Caroline, Parker, Nic, Haley, Josh, Elaine, Sylvia, David, Lynne, Kristen, John, Denise, Ian, Jocelyne, Sean, Hunter, Cody, Rob, Rae, Annie, Mary, Amber, Ben, Joh, Kit, Elaina, Arden, Mike, David, Paul, Brynn, Tucker, Steven, Shona, Aly, Charlie, Caroline, Eliza, Julia, Blake, Alex, and everyone else.

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