

Goldsmiths

UNIVERSITY OF LONDON

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

how do women listen?

voice and space

at the same time heard and not seen;

working behind the scenes.

Frauenfunk

from



Lauren Redhead

The Performance Lecture as a
Method for Practice Research

image (previous page): Lauren Redhead and Alistair Zaldia performing creative textual practices as critical rewritings, Noise Floor conference, University of Staffordshire, May 2022.

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Portfolio Guide



Lauren Redhead
*The Performance Lecture as a Method for Practice Research
Music*
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image: preparing to deliver thinking through
knowing through doing, at *Doing Together*,
Bath Spa, April 2024.

This portfolio brings together three performance lectures and two written outputs.

The performance lectures are:

- [Creative textual Practices as Critical Re-Writings](#) (2022)
- [thinking through knowing through doing](#) (2024)
- [what are notes anyway?](#) (2024)

The written outputs are:

- [Sound as a Method: Creative Textual Practices as Critical Re-writings](#). (2025) In: Marc Estibeiro; Dave Payling and David Cotter, eds. *Collaboration, Engagement, and Tradition in Contemporary and Electronic Music: NoiseFloor Perspectives*. Abingdon: Routledge. 173-188. ISBN 9781032553740
- 'what are notes anyway?' (2026) with Jenn Kirby and Alistair Zaldua. In: Rita Torres and Marc Estebeiro, eds. *Practice-based reflections on composition, performance and the musical instrument in contemporary electronic music*. Newcastle: Cambridge Scholars. [in press]

The written outputs reflect on, and develop the themes of, the practice outputs. In the case of 'what are notes anyway?' the written output also proposes how a written text can be a further iteration of the performance lecture method.

The *Sound as a Method* also reflects on two additional performance lectures that are not included in this portfolio, but serve as preparatory work for the research undertaken here. These are:

- [ijereja: music as an iterative process](#) (2017)
- [Performing 'the radicality of unknowing who we are becoming'](#) (2021)

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

300 Word Statement

The 'performance lecture' (cf Cage, 1961) suggests itself as a method for the articulation of practice research, combining performance and/or creative practices with the potential discussion and exploration of the themes, ideas and knowledge that emerge from them. This may be particularly effective when the work itself can be considered a 'creative textual practice' (Kristeva, 1984; Barrett, 2011); a practice that offers the potential to rethink the ways that written and spoken texts can be performed. In this portfolio, I demonstrate that ways the performance lecture does not only offer an intuitive method for the exploration and articulation of knowledge in practice research, but is itself a further site of enquiry into the nature of creative practice as a process of transformative action. I do this through the presentation of three performance lectures: 'creative textual practices as critical rewritings' (2022), thinking through knowing through doing (2024); and what are notes anyway? (2024). These works are developed via creative textual practice, sound performance, and improvisation—as a solo performer and as a collaborator—and that combine these practices with their critical evaluation. Through written evaluation in a book chapter and conference proceedings I consider my experiences of delivering these performance lectures and further explain how such practices can be structured as a methodology for practice research, including additional methods such as auto/ethnographic reflection, and field recordings alongside performance. I then extend this to show how a written reflection can function as a further iteration of the performance lecture itself as a contribution to a conference proceedings. This combination of performed practice and written practice allows me to place the 'evaluative' and 'creative' aspects of my work in dialogue with each other and to reflexively examine the process of creation, considering performance lectures as an experimental means of investigation.

Research Questions

The following research questions were developed following reflection on the preparatory work undertaken through performance lectures delivered in relation to other projects:

1. How can the performance lecture be used as an effective form of articulation for practice research?
2. In what ways can practices of layering, iteration, and creative textual practices—from my compositional practice—be incorporated as tools for effective reflection and evaluation in the performance lecture context?
3. By working in this way, can a method of vernacular performance auto/ethnography be derived that can also function as an effective/productive method for creative practice?
 - a. To what extent can this work function as a a 'double articulation between theory and practice' (Barrett and Bolt, 2010, p29)?



image: presenting the performance lecture thinking through knowing through doing, at *Doing Together*, Bath Spa, April 2024.

Methods

The methods used in the project are derived from practice research more generally, from existing performance lectures, from Creative Textual Practices, including those of the *Oulipo* group, and from performance auto/ethnography.

Performance Lectures (Cage) Creative Textual Practices (*Oulipo*) Performance auto/ethnography

John Cage's book *Silence* (1961) combines multiple documentations of performance lectures, as scripts for performance or as descriptions/reflections. For example, [Empty Words](#) (1974, but contained in Cage's notebooks of 1973-78) is described by the John Cage Trust as 'one of Cage's most sustained and elaborate moves toward the "demilitarization" of language' (2016) and as a 'virtual lullaby of letters and sounds' (2016). The text from Henry David Thoreau's *Journal* (1837-1861) is intervened in in various ways, removing linguistic parts on different scales to break down its language and meaning, emphasising the sounding properties of the voice as it reads the text. In this way, Cage demonstrates how performance lecture works might equally be considered pieces of music as they might be considered texts or performances.

In *Where are we going? What are we doing?* (in Cage, 1961, pp194-259): a text is created using four separate lectures, used in their entirety or as extracts, arranged 'horizontally and vertically' so as to create a text with a continuous flow but where the meaning of each lecture is obscured. Cage created a typed version of the lecture that serves as an aid in performance; the outcome of this method resembles a musical structure where different materials are juxtaposed in a dialogue.

Of the motivation behind this method, Cage wrote:

the grand thing about the human mind is that it can turn its own tables and see meaninglessness as ultimate meaning. I have therefore made a lecture in the course of which, by various means, meaning is not easy to come by even though lucidity has been my constant will-of-the-wisp [...] Let us say Yes to our presence together in Chaos (1961, p195).

The intentions of the performance lecture are those of sounds, rather than meanings, but Cage acknowledges that meaning is a corollary of the presence of text. This is a triangulation of these three elements: the layering of performance, text and sound.

Methods

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Performance Lectures (Cage) **Creative Textual Practices (*Oulipo*)** Performance auto/ethnography

The *Oulipo* group developed methods of working with text that are themselves performative. ([Oulipo](#) is a contraction of Ouvroir de Littérature Potentielle: 'library (or 'works') of potential literature'). Through working with found and newly created texts, these authors created works from which new meanings can emerge from a somewhat indeterminate process. Marcel Bénabou and Jacques Roubaud describe the author working with Oulipo techniques as: '*un rat qui construit lui-même le labyrinthe dont il se propose de sortir*' (2017). The 'labyrinth' is the text and the processes and methods by which it is created; these are called '[constraints](#)'.

Oulipo constraints are formalised methods of working with texts that belong to a wider group of such ways of working, that include sound poetry, and concrete poetry, as well as free improvisation that uses vocal sound, speech and text as its materials. Such practices have a long history, and my compositional work in general intersects with this broad area of practice. Some composers who form the context of this work include: [Laurence Upton](#) (UK, sound poet); [Lily Greenham](#) (AT/DK 'lingual music'); [Amanda Stuart](#) (AU, poet and sound performance artist); [Phil Minton](#) (UK, improviser) and [Alison Knowles](#) (US, composer, concrete and object poetry).

In the context of this work, the following compositional methods were used as creative textual practices: found texts were used that including on women's music-making, radio, digital aesthetics, archival practices, conference materials, and interview texts collected from collaborators. 'Constraints used to work with these texts included filters for selecting certain numbers of words/phrases using mathematical processes; repetition, permutation and combination; the juxtaposition and layering of unrelated texts. These are combined in various ways with improvisation in sound, electronic composition, and field recording as sound-making practices.

Methods

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Performance Lectures (Cage) Creative Textual Practices (*Oulipo*) **Performance auto/ethnography**

If practice research offers the opportunity for a ‘double articulation between theory and practice’ (Barrett and Bolt, 2010, p29), then work between sound and text or that uses text as a source of sound has a particular opportunity to emphasise this double articulation. As a musician, my emphasis is most often on musical sounds; as a practice researcher I am also interested in using text to communicate aspects of the knowledge and knowledge processes in my work. Both of these activities have the importance of creative practice as a meaning-making activity in common. ‘Creative textual practices’: as theorised by Julia Kristeva (1984) and Estelle Barrett (2011) offer the affordance of connecting ‘language as it signifies’ and ‘language as it is related to material or biological processes that are closely implicated in affect and emotion’ (Barrett 2011, 8). Rather than a choice between different types of meaning (in sound or language) creative textual practices offer the potential for the layering and connecting of such meanings (cf. Kristeva ‘genotext’ and ‘phenotext’).

In this project, I have therefore also treated these practices and processes as ones that may extend the potential of performance autoethnography (Denzin, 2003; 2018). In particular, this has been undertaken by using autoethnographic reflections as sources of text that can be used for performance and composition, and by subjecting such texts to iterations of the same processes on which they reflected. This extends the moment of performance, as well as performs the moment of reflection. In addition to the project research questions, these practices highlighted the following issues and questions for researchers:

- how can enactment in performance be sustained beyond the moment of performance?
- when does ‘performing’ begin and end for the purposes of the research?
- beyond individual narratives, how can research knowledge be re-presented or re-performed?

As well as informing the text-based reflections in the book chapter, considering these questions also led to the intention of creating a performative text outside of the performance-lecture format, of which the co-authored conference proceedings are an example.

Practice Examples

Examples of the three performance lectures follow.

- [Creative textual Practices as Critical Re-Writings](#) (2022)
- [thinking through knowing through doing](#) (2024)
- [what are notes anyway?](#) (2024)

For each performance lecture I include a description of its context, dissemination, and some key moments of insight from that performance lecture as a stand-alone work.



Lauren Redhead
The Performance Lecture as a Method for Practice Research
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image: presenting the performance lecture
thinking through knowing through doing, at
Doing Together, Bath Spa, April 2024.

Performance Lecture: Creative Textual Practices as Critical Re-Writings

Caroline Lucas, in her graphic score '[Untitled]' (2013), created for Lauren Redhead, employs a quotation from Virginia Woolf's 1929 essay 'A Room of One's Own' that addresses the women's literary tradition in the 19th Century as 'short and partial', stating 'it is useless to go to the great men writers for help'. (2001, p64). Performing this piece for voice and electronics ('[burn the shelves](#)', 2016) became the starting point for a method of quasi-improvised textual exploration by the duet of Lauren Redhead and Alistair Zaldua (live electronics and violin). This performance lecture combines the performance of pre-composed or devised work for the combination of spoken word, e-violin and electronics, with a critical evaluation of how such performance, and 'creative textual practice' (Kristeva, 1984; Barrett, 2011) might rethink the traditions in which such texts can be considered. The performance lecture draw on improvised practices and prepared texts that have been created using *Oulipo*-inspired techniques to derive new meanings from existing texts through critical rewritings, or translations, of work that address historical, political, aesthetic, and gender-based themes, and their relation to art and listening. For example—and in addition to Lucas's composition—about women's work in radio ('[feminist pirate broadcasts](#)', 2021) and digital aesthetics ('[machines](#)', 2021). There is a deliberate plethora of traditions that this work is in discourse with: at the same time as performing the music, we aim to reflexively examine the methodology of practice research, considering creative practice both as its means of investigation and mode of presentation and communication. The violin improvisation 'plays into' the spaces offered by the spoken word, presenting its own spaces, or responding to the spoken text. This strategy is deliberately non-mimetic and serves as a parallel to the spoken word, oftentimes deliberately tenuous and exploring the extremes of difference within the texts. As a result, the performance lecture presents a gesture towards understanding the critical evaluation of creative practice as a live performance.

Lauren Redhead
The Performance Lecture as a Method for Practice Research
Music
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within an inscrutable society
my heart had leapt
staring at the empty shelves

text: Caroline Lucas, burn the shelves, (2016); extract.

Performance Lecture:

Creative Textual Practices as Critical Re-Writings

There are two elements to the construction of the performance lecture: re-composition of fragments of existing pieces as fragments that can be presented in this format, and lecture elements that are read out. The latter are increasingly combined with the violin, although the antiphonal or dialogic nature of the two elements is used to emphasise the juxtaposition of 'performance' and 'lecture' in the piece.

The three existing pieces around which the musical material is based are:

- [burn the shelves](#) (2016) – which had previously been presented as a stand-alone piece as [part of the BBC Radio 3's 'exposure' series](#)
- [feminist pirate broadcasts](#) (2021) – which was previously broadcast as part of the Radiophrenia festival, 14th February 2022 ([shorts 8](#))
- [machines](#) (2021) – also broadcast as part of the Radiophrenia festival, 15th February 2022 ([shorts 9](#))

By using or repeating or layering the same compositional techniques the spoken components in those moments become less distinguishable from the original works, effectively obscuring the lecture element. In other moments the performative element is obscured where the presentation is more like a lecture, although punctuated by the violin.

open a file using your
software:
computers turned out to
be malleable.
trying to update some
part of the software,
it is hard to know what
an actual practice might
be
about packets of
information rather than
circuits of transmission
left to their own
devices.

women's higher fundamental tone
- 250 cycles per second at the lowest end of the speaking range - produces only one half as many audible overtones as a man's voice; the higher frequencies are obliterated by the ear itself.
[...]
don't cough: you will deafen millions of people.
don't rustle your papers.
don't say "was that alright" when you've finished

Lauren Redhead
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Performance Lecture: Creative Textual Practices as Critical Re-Writings Examples and Insights

At the opening of this performance lecture, I am speaking text from the piece *feminist pirate broadcasts* (2021). This is layered with additional text from that piece, with electronic sound, and also with the violin; the effect is of the three voices and electronics fading in and over each other. This introduction to the performance is itself a three-minute piece whereby the emergence of the 'lecture' element of the performance lecture is delayed/deferred.

The antiphonal relationship between performance and speaking in the piece more provocatively asks the audience to consider the speaking as performance—by directly instructing them to do so as part of the 'lecture'—rather than by integrating the polarised elements throughout. This is further emphasised by using different microphone settings for different elements of the performance, creating different soundworlds for sections of the piece that might be viewed differently.

I suggest the following conclusions from this work, in the related book chapter (Redhead, 2025):

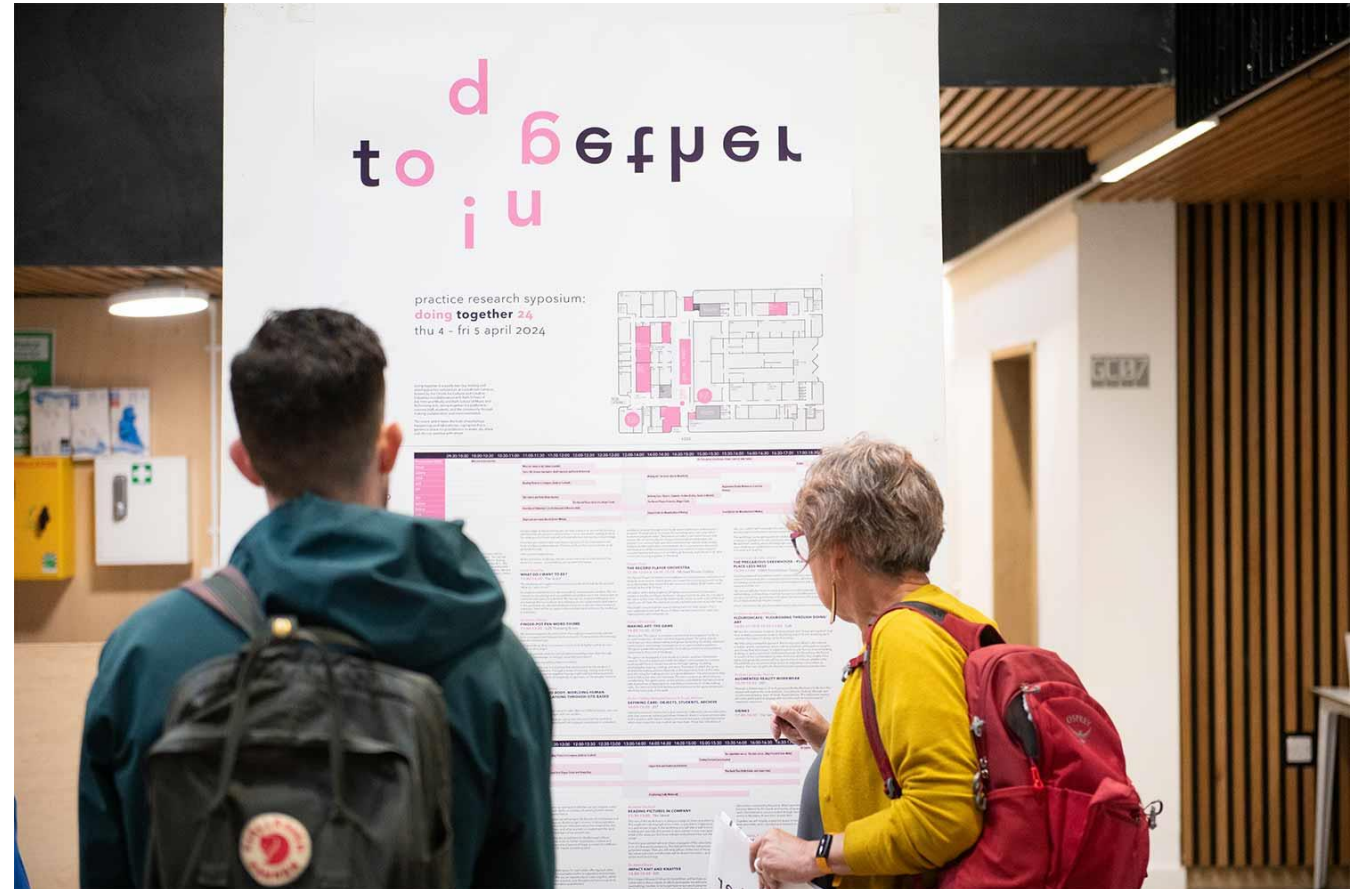
'Creating this performance lecture involved moving from the simultaneity of multiple layers to the development of compositional processes within and for text, to the development of these as a form of performance. The lines between the exegesis, the lecture and the performance are therefore increasingly blurred, such that approaching the piece as a performance is equal to approaching it as an evaluation' (Redhead, 2025, p.184).

text: Lauren Redhead, *feminist pirate broadcasts*, (2021); extract

Performance Lecture: thinking through knowing though doing

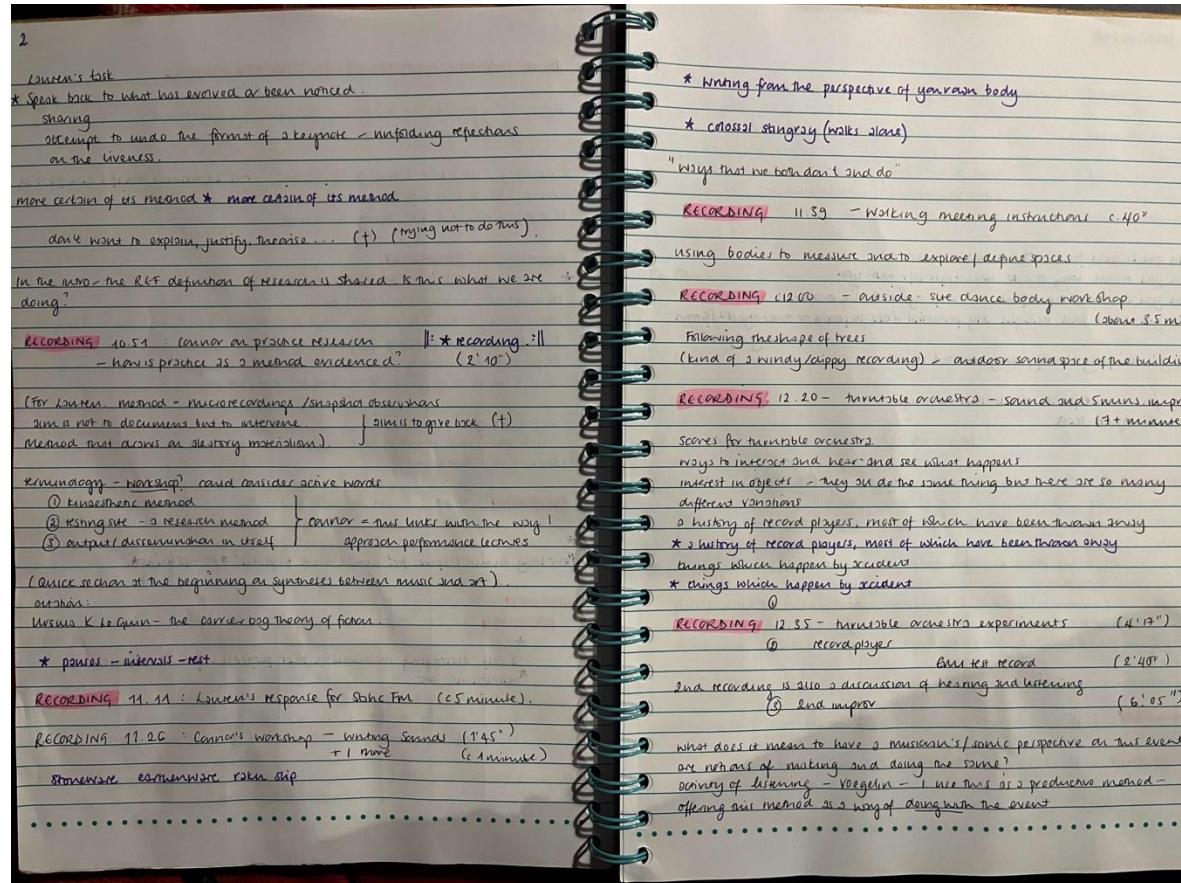
doing together is a yearly two-day making and sharing practice symposium in Bath Spa. I was invited as a keynote speaker to the [2024 event](#) with the brief that the talk that I would give should be created during the event in response to the work explored.

I decided to conduct a performance ethnography of the event, in order to make a sonic essay/performance lecture, and combined this with a critical introduction that reflected on the method of *doing together* itself as well as my response to it. The sonic essay was formed of micro recordings and sonic observations, during and after *doing together*: an in-progress version was presented and performed as the keynote to the symposium on 5th April 2024, and an audio version was finalised after the event to reflect all of the work observed and interacted with.



This was published online with the finalised introduction in the repositories for both [Bath Spa University](#) and [Goldsmiths](#).

Performance Lecture: thinking through knowing though doing



The performance lecture as a sonic essay is structured around a framework that considers the recordings made in combination with the themes of: process, method, and ethics.

I used this framework to combine the recordings with a text that filters and reflects moments from the event; the details of the recordings and fragments of texts and observations were managed through extensive handwritten field notes, sometimes taking these as propositions for thought rather than factual records. As a result, the performance lecture/sonic essay was presented as the possibility for future meaning-making rather than a single interpretation. It does not represent linear time but the filtering of these words and sounds through the ethnographic framework. I have used minimal editing of the sounds recorded, leading to a sonic picture of the event that has elements of the documentary, the serendipitous, the organic.

For the fixed-media version, the spoken text has been layered with the recorded sound.

Performance Lecture: thinking through knowing through doing Examples and Insights

An outcome of this particular project was an effective interdisciplinary exchange, which was achieved even though the majority of the participants in *doing together 24* were from visual art backgrounds. This was achieved through the engagement of the audience with the sonic materials since they were able to identify sounds or fragments of text that also related to their experiences during the conference. Informally, I received the feedback that listening to the event through the lens of the performance lecture allowed participants to reflect on and re-frame their experiences.

The performance lecture also presented an examination of the workshop format as one that can be productive beyond producing the intended outcomes of each workshop. This was demonstrated through the holistic framing of the knowledge and ideas explored during the event, and directed by my critical introduction to performance lecture. The following three examples give instances of where such insights might arise in relation to the sonic essay:

- Process example: 06:54 - 08:14. In this example, Connor Wilson—one of the event organisers—introduces the aims of the event including its workshop format. Overlapping with this, the sound of an experimental turntable orchestra is heard, a workshop intervention whose sound punctuated much of the event. By making the workshop sound ubiquitous and concurrent with rather than after the introduction, the sonic essay posits that the answers to the questions posed are already present in the work undertaken.
- Method example: 16:08 – 17:28. In this example, two methods are sounded. The first is the building of a ‘precarious greenhouse’ from reclaimed wood, and the second is the suggestion of a walk. Both of these methods were secondary to the aims of the workshops in which they took place (that prioritised the visual element of the greenhouse, and a reflection on images). By sounding these secondary methods they are proposed to the listener as equally important.
- Ethics example: 20:22 – 20:50. In this section a discussion is heard between Lauren and one of the event organisers who brings a cup of tea and initiates a discussion of when she will be able to eat. This section highlights the human element of the contributions to the event with the sound of the practice-based work that it foregrounds and the way that the organiser sacrificed her personal comfort to prioritise the presentation of research. Listeners might reflect on whether this is a reasonable expectation of a colleague.

Performance Lecture: what are notes anyway?

what are notes anyway? Is collaborative performance lecture created with Jenn Kirby and Alistair Zaldua. In this practice we explored and combined improvisation, interactivity, and experimentation in scores, texts, and instructions. We negotiated between the presentation and performance of our collaborative work and its real-time discussion and negotiation, based on a preparatory phase of remote collaborative exchanged. This resulted in themes of dis/continuity, layering, and responding in quasi-infinite loops that allowed us to conceive of the piece as an ever-evolving discursive process that invites alternative methods of improvisation and interactivity. Our collaborative work is itself presented as transient; each instance—or ‘version’—of the work can be a snapshot of interacting fragments via an iterative, non-linear process of disassembly and reassembly. Therefore, the piece itself is now a continuous exchange and layering of synchronous and asynchronous performance, towards an interactive sonic and audio-visual practice. As a result, we were further able to conceive of this as a practice that could produce text as well as sound, resulting in a text-based conference proceedings publication as a further iteration of the work.

Lauren Redhead
The Performance Lecture as a Method for Practice Research
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Image: Lauren Redhead, Alistair Zaldua and Jenn Kirby performing *what are notes anyway?* at the Escola Superior de Música de Lisboa, Portugal,

Performance Lecture:

what are notes anyway?

The practical elements of the creation of the performance lecture involved establishing methods of working together when anything is possible. Initial material was therefore generated through two methods: a composition protocol and an interview that requested autoethnographic reflection from the collaborators.

The composition protocol asked each collaborator to create 3 1-minute micro-compositions. Each composer then created remixes of each of the 1-minute pieces that they did not write. They then created further remixes of the pieces to which they had not yet contributed. This process created an initial 45 minutes of diverse music, and also established a method of composition and exchange that could continue infinitely, creating material with which to work rather than fixed musical structures. Video material was shared in a similar manner, but without any protocol for how many fragments were required.

The interview comprised 3 short questions which were responded to in writing. The questions were: ‘describe your creative practice in this collaboration?’; ‘what are we doing? where are we going?’; ‘what are notes anyway?’ No limit was placed on the length or format of the responses. The responses were then treated as found texts that could be compared, filtered, and performed as part of the work.

The task ‘assembling’ a performance became one of layering and ordering the materials. Concurrent layers were composed via a spreadsheet and initially assembled so that connections could arise out of serendipity. In order to finalise the performance, certain tasks were assigned to individual collaborators such as mixing and mastering the audio (Jenn Kirby) and creating a script to be used in performance (Lauren Redhead).

AUDIO:																					
Minute:	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Jenn	LR x AZ_3	AZ + JK-LGest	LR 1 min composition 3	LR x AZ x JK_3	LR x JK_3	LR x AZJKT		LR x AZJKSS	AZ +LR3	Timbers		LR 2_JK	AZ +[LR x JK_2]	LR 1 min composition 1		jk 1m little.gestures		AZ + [LR x JK_1]		Tacet	
Alistair	AZ + LR3	bonus_LR_x_AZ_x_JK_2	REST	AZ_Timbers_JK	REST	LR_x_JK_1	REST	AZ_PW_JK	REST	LR_x_AZ_1	AZ +_JK-LGest	REST	Penny Whistle	REST	LR_x_AZ_x_JK_1	bonus_LR_2_JK	LR_x_AZJKT	AZ +_[LR_x_JK_1]	REST	JK_erhu	Tacet
Lauren	TACET	AZ + [LR_3_JK]	TACET	LR_x_AZ_x_JK_2	LR_2_JK	TACET	LR_x_AZJKPW	bonus_LR_x_AZ_x_JK	jk_notes_drone_doom	TACET	AZ +_JK-Erhu	jk 1m_little_gestures	TACET	AZ +_JK-NDD	TACET	AZ_Timbers_JK	TACET	bonus_LR_x_AZ_x_JK_2	LR_3_JK	JK_erhu	Tacet
VIDEO:																					
Minute:	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Jenn									Take_B					organ_hands_if_hands_were_a_body							Tacet
Alistair																					Tacet
Lauren	TACET	what_are_notes_text_patch	TACET (previous one actually 4 mins; maybe use a clip)	TACET	2_layer_test	TACET	TACET	organ_feet_video (need to make landscape)	TACET	TACET	TACET	az_bow_tracer	TACET	TACET	TACET	az_bow_sketch_glitch_XY	TACET	TACET	lines_movement	TACET	Tacet

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Image: trace example of the collaborative process. A table where the three collaborators suggested layers of audio and video for the Lisbon presentation of the piece, prior to assembly and mixing

Performance Lecture:

what are notes anyway?

Examples and Insights

The process of creating *what are notes anyway?* yielded many insights into the processes and potential of collaborative working at a distance; the composition protocols established could be used to create many future pieces, without reference to this one, and so an effective compositional/creative process has been established secondary to the aims of the performance lecture.

Unison spoken statements (at 0:00; 5:00; 10:15; 12:00; 14:00) outline the key elements of the project: 'What are notes anyway? ... Further iterations will follow. ... We will change direction constantly. ... Remote. ... What are notes anyway?'. These statements delineate the structure of the text used in performance and to some extent articulate a framework through which the other statements can be understood. By bringing the voices together in unison in these short moments, the impression is created of the tension between unison creative voices and individual contributions. Thus a key element of tension in the creative process is externalised through this structure.

The value of the autoethnographic nature of the reflections that formed the text score can be demonstrated in all moments where specific practices and ways of making are referenced that could not apply to all collaborators or be observed by one person reflecting on the work. A particular example where this is explicit in the script is from 10:15 – 12:00. Jenn Kirby responds to the question, after John Cage, 'where are we going? What are we doing?' with a story about the use of language in Ireland. This is one of very few moments where the form and prose of the original interview response has been left intact. This moment introduces a personal element in what could also be experienced as a technical - and sometimes chaotic – process.

An example of how layering works in the piece can be highlighted at 14:00 – 16:00 in the video. The visual at this point is derived from a processed clip of Alistair Zaldua playing the violin; this is layered with the sound of the organ. This further moves into a section where the text is also layered, demonstrating the different ways the collaborators thought about the prompts. This section makes the compositional approaches explicit.

Discussion and Insights

The work in this portfolio leads to and builds on the conclusion that:

‘the performance lecture does not only offer an intuitive method for the exploration and articulation of knowledge in practice research, but is itself a further site of enquiry into the nature of creative practice as a process of transformative action’ (Redhead, 2025, p.173).

This project has been about more than just about finding creative ways to express the outcomes of practice research, but rather highlights an alternative method for the articulation of the knowledge claims. Rather, the performance lecture work contained in this project explores a malleable process that is particularly suited to sharing practice research outcomes, since it combines performative and/or creative practices with discussion and exploration of the themes, ideas and knowledge that emerge from them. In my examples and insights I have explained some of the places that this can be observed in the practice.

In addition, this method recognises that in creative practice research embodied experiences and interpretations are layered even before reflective and evaluative activities have begun. As this is a methodology that allows the practice researcher to work with multiple texts and media, towards a critical understanding of and within their interplay, the further elements of juxtaposition, serendipity and reflection that are afforded by this way of working allow the researcher to interrogate and articulate elements of knowledge created by the work in a deeper way. As a form of performance autoethnography this is effective because further opportunities for experience, reflection, and insight are afforded. In addition, this portfolio demonstrates how this is possible in live performance, textual, audio, and audio-visual formats.

While the work in this portfolio completes the interrogation of this practice as a methodology, then, this portfolio also offers a proposal for a way of working that will be fruitful for ongoing and future practice research projects.

First name Surname

Title of Output

Department

Goldsmiths, University of London

Discussion: Book Chapter

[Sound as a Method: Creative Textual Practices as Critical Re-writings.](#) (2025)

In: Marc Estibeiro; Dave Payling and David Cotter, eds. Collaboration, Engagement, and Tradition in Contemporary and Electronic Music: NoiseFloor Perspectives. Abingdon: Routledge. 173-188. ISBN 9781032553740

The 'performance lecture' (cf Cage, 1961) suggests itself as a method for the articulation of practice research, combining performance and/or creative practices with the potential discussion and exploration of the themes, ideas and knowledge that emerge from them. This may be particularly effective when the work itself can be considered a 'creative textual practice' (Kristeva, 1984; Barrett, 2011); a practice that offers the potential to rethink the ways that written and spoken texts can be performed. In this chapter, I contend that the performance lecture does not only offer an intuitive method for the exploration and articulation of knowledge in practice research, but is itself a further site of enquiry into the nature of creative practice as a process of transformative action. I do this by considering my experiences of delivering performance lectures that present and develop creative textual practices in my practice research by combining these with improvisation, sound performance, and their critical evaluation. I further explore this through additional creative textual practices and performative writings that place the 'evaluative' and 'creative' aspects of my work in dialogue with each other on the page. In doing so, I reflexively examine the process of creation, considering creative textual practice as an experimental means of investigation. I combine improvised practices and prepared texts—that have been created using Oulipo-inspired techniques—to derive new meanings from existing texts through critical rewritings, or translations, of work that addresses historical, political, aesthetic, and gender-based themes, and their relation to art and listening. Where, in sonic performances, this translational process seeks new and hybrid musical forms that draw upon the ambiguity of the spoken voice—between the everyday, the performative and the musical—in their written form, I seek out similarly and deliberately non-mimetic strategies that serve as a parallel to the spoken word, often consciously tenuous in exploring the extremes of difference within texts and sounds. As a result this chapter stands between presentation and evaluation; writing and performance; text and sound.

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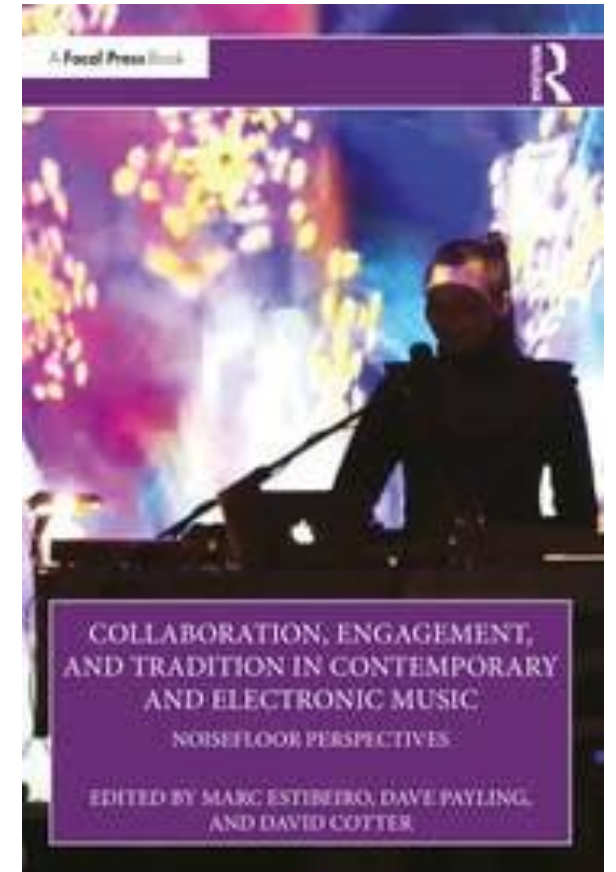


Image: book cover for Collaboration, Engagement, and Tradition in Contemporary and Electronic Music (2025)

Discussion: Book Chapter

‘what are notes anyway?’ (2026) with Jenn Kirby and Alistair Zaldua. In: Rita Torres and Marc Estebeiro, eds. Practice-based reflections on composition, performance and the musical instrument in contemporary electronic music. Newcastle: Cambridge Scholars. [in press]

This chapter is a reflection, performance, articulation, and iteration of a performance lecture also titled ‘what are notes anyway?’ first presented at NoiseFloor 2024 as a collaboration between Jenn Kirby, Lauren Redhead and Alistair Zaldua. Both the performance lecture and this paper present, explore, and evaluate ‘remoteness’ through improvisation, interactivity, and experimentation in scores, texts, and instructions. The performance lecture what are notes anyway? is both an experimental text for performance, and a prompt for this performative evaluation, where ‘notes’ stand in for sounds, notations, instructions, and collaborative exchanges that can be approached in multiple ways, including by ignoring them. This text is a performative presentation of the projects’ results so far. The ‘performance lecture’ format allows us to draw on principles of performance autoethnography (Denzin, 2003) to negotiate between the presentation and performance of our collaborative work and its real-time discussion and negotiation. ‘Notes’ are here considered as extractions, as abstracted, and are fragmented and layered through A/V performance employing past documentations and individually-created materials. Ideas of dis/continuity, layering, and responding in quasi-infinite loops mean that this is an ever-evolving discursive process that invites alternative methods of improvisation and interactivity. As a result, the idea of the collaborative work is itself presented as transient; each instance—or ‘version’—a snapshot of interacting fragments. ‘Notes’, and other materials, evolve in new or unexpected contexts by cycling through an iterative, non-linear process of disassembly and reassembly through improvisations undertaken together and in isolation, with new ‘notes’, ideas, and practices created as artefacts of this fragmentation. Beyond the material, then, the performance lecture and paper investigate the problem of collaboration and exchange over distance. This has become a familiar topic and mode of exchange for many artists since 2020, but here we further consider questions of present and absent bodies as themselves material to the discursive sonic exchange of a piece. Through continuous exchange and layering of synchronous and asynchronous performance, towards an interactive sonic and audio-visual practice, we seek methods that represent the collaborators as authors even in their fragmented presence. This paper iterates on the performance lecture through a performance text, another version which further investigates and fragments remote improvisation, interactivity and collaboration.

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Creative Textual Practices as Critical Re-writings

Lecture Recital

NoiseFloor, 13th May 2022

Abstract:

Caroline Lucas, in her graphic score '[Untitled]' (2013), created for Lauren Redhead, employs a quotation from Virginia Woolf's 1929 essay 'A Room of One's Own' that addresses the women's literary tradition in the 19th Century as 'short and partial', stating 'it is useless to go to the great men writers for help'. (2001, p64). Performing this piece for voice and electronics ('burn the shelves', 2016) became the starting point for a method of quasi-improvised textual exploration by our duet. This lecture-recital will take the form of a performance lecture (cf Cage, 1961), combining the performance of work for our duet of spoken word, e-violin and electronics, with a critical evaluation of how such performance, and 'creative textual practice' (Kristeva, 1984; Barrett, 2011) might rethink the traditions in which such texts can be considered. We draw on improvised practices and prepared texts that have been created using Oulipo-inspired techniques to derive new meanings from existing texts through critical rewritings, or translations, of work that address historical, political, aesthetic, and gender-based themes, and their relation to art and listening. For example—and in addition to Lucas's composition—about women's work in radio ('feminist pirate broadcasts', 2021) and digital aesthetics ('machines', 2021). There is a deliberate plethora of traditions that this work is in discourse with: at the same time as performing the music, we aim to reflexively examine the methodology of practice research, considering creative practice both as its means of investigation and mode of presentation and communication. The violin improvisation 'plays into' the spaces offered by the spoken word, presenting its own spaces, or responding to the spoken text. This strategy is deliberately non-mimetic and serves as a parallel to the spoken word, oftentimes deliberately tenuous and exploring the extremes of difference within the texts.

0'00": [voice and violin: from *feminist pirate broadacsts*]

[Setting 1]

[Sample 1]

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

how do women listen?

voice and space

at the same time heard and not seen;

working behind the scenes.

Frauenfunk

03'00" [spoken text, Lauren]

[Setting 0]

[images]

The composer Caroline Lucas (who is a different person from the MP of the same name) created her graphic score *[Untitled]* for me to perform in 2013. In this score, she employs a quotation from Virginia Woolf's 1929 essay 'A Room of One's Own' that addresses Woolf's perception of the women's literary tradition in the 19th Century:

[spoken quotation with quiet audio clip]

[Sample 2]

'But whatever effect discouragement and criticism had upon their writing—and I believe that they had a very great effect—that was unimportant compared with the other difficulty which faced them [...] that they had no tradition behind them, or one so short and partial that it was of little help. For we think back through our mothers if we are women. It is useless to go to the great men writers for help'.¹

[spoken text, Lauren]

The *[Untitled]* title of this piece is not intended as a persistent ambiguous space, but invites a creative act: one where the performer must intervene to title the piece and the performance. I created a version of this piece for spoken voice and electronics titled *burn the shelves* in 2016, that itself became a starting point for a method of quasi-improvised textual exploration by the duet of myself and Alistair Zaldua.

Lucas has written about how her creative practice demonstrates what she describes as 'a shift in [her] theoretical and personal concern for what Elin Diamond has labelled the "imperialistic and

¹ Virginia Woolf, *A Room of One's Own* (London; Vintage, 1929; 2001) p64; quoted in Caroline Lucas, *[Untitled]*, 2013.

narcissistic” violence of the “authoritative ‘we’” to the individualised transgressive act of identification.² In doing this she acknowledges that,

‘A central concern running throughout [her] work is the reproduction of frameworks of power and privileged discourses, thereof women as symbolic and biological reproduces, as well as the reproduction of ‘women’ as a collective category.’³

This has to do with the way that she locates her practice in relation to an understanding of socio-cultural and musical traditions. She writes:

‘Whilst I acknowledge that my work is locatable in a wider artistic, historico-cultural context, my concern with the reproduction of power structures required the avoidance of defining (or legitimising) my work within the boundaries of privileged narratives of the ‘composer’ in Western musical discourses [...]’.⁴

Lucas’s framing of her practice therefore poses questions for how and if Alistair and I should try to locate this duet practice and way of working and of what working in this way might mean for the materials we seek to use and critique, and what we make from them.

06’00” [voice and violin: from *burn the shelves*]

[Setting 2]

[Sample 3]

whatever effect discouragement and criticism had upon their writing,
and I believe that they had a very great effect
that was unimportant compared with the sheer difficulty which faced them
when they came to set their thoughts on paper:
that is, that they had no tradition behind them
or one so short and partial that it was little help,
for we think back through our mothers if we are women.
it is useless to go to the great men writers for help
it is useless.

08’00” [spoken text, Lauren]

[Setting 0]

² Caroline Lucas *multiple/radical/forms/comma/traces/creativity/of/constraint: a piece for solo voice and various accompaniment*, in *Gender, Age and Musical Creativity*, ed. By Catherine Haworth and Lisa Colton (Farnham: Ashgate, 2016) pp185-201; pp184-5; cf. Elin Diamond, ‘The Violence of ‘We’: Politicizing Identification’ in *Critical Theory and Performance*, eds. Janelle G. Reinelt and Joseph R. Roach (Ann Arbor: University of Michigan Press, 1992), pp 390-398.

³ Lucas (2016), p193.

⁴ Caroline Lucas, *Supporting Commentary*, PhD Thesis, (University of Leeds, 2012), p.3, fn.2.

In this work, Alistair and I draw on improvised practices and prepared texts that have been created using *Oulipo*-inspired techniques to derive new meanings from existing texts through critical rewritings, or translations, of work that address historical, political, aesthetic, and gender-based themes, and their relation to art and listening. The spoken voice, and its ambiguous placement between music and sound, performance and the everyday, is a key part of this.

08'30" [voice and violin: from *feminist pirate broadcasts*]

[Setting 1]

[Sample 4]

women's higher fundamental tone
- 250 cycles per second at the lowest end of the speaking range -
produces only one half as many audible overtones as a man's voice;
the higher frequencies are obliterated by the ear itself.
[...]
Don't cough: you will deafen millions of people.
Don't rustle your papers.
Don't say "was that alright" when you've finished,

10'30" [spoken text, Lauren]

[Setting 0]

We are examining performative and compositional approaches in their combination through the creation of new texts for performance as a part of this work: by undertaking 'creative textual practices.'⁵ Such practices—that may include writing-as-rewriting, or writing-as-performance, or writing-as-composing—invite not only the re-evaluation of the texts themselves, but the contexts in which they are written, re-written, spoken, heard and performed. It is possible to, again, link this back to Lucas's original intentions in her work, as she states:

'The cutting-up and (re)assembling of text and sound, not only draws out new meanings, but its ambiguity creates a context in which the very process of individualised meaning making (rather than the content) is privileged.'⁶

As composer-performers, Alistair and I have agency to determine which practices we categorise under these labels, and to blur the boundaries between them, whereas Lucas differentiates these roles, stating:

⁵ cf Julia Kristeva, *Revolution in Poetic Language*, trans.by Margaret Waller. (New York, NY: Columbia University Press, 1984); Estelle Barrett, *Kristeva Reframed*, (London: I. B. Tauris, 2011) Barrett, 2011 and Lauren Redhead, 'Language as a Material Process', *Contemporary Music Review*, Special issue: Music and Language, ed. by Lauren Redhead, 39.3, (2020) 359-372.

⁶ Lucas (2012), p81.

'the main difference between composing and performing in this context is that as a performer I have more agency to shape the work in action, compared to working as a composer where I am facilitating the conditions that may or may not lead to the action and at that point my ownership/authorship of the work comes to an end'.⁷

12'00" [voice and violin: from *machines*]

[Setting 3]

[Sample 5]

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

13'00" [spoken text, Lauren]

[Setting 0]

This lecture-recital takes the form of a performance lecture, in the tradition of those by John Cage,⁸ in which we combine the performance of this duet performance of spoken word, e-violin and electronics, with an evaluation of this work within and through this performance: at the same time as performing the music, we aim to reflexively examine the methodology of practice research, considering creative practice both as its means of investigation and mode of presentation and communication. 'Evaluation' in this case is also not limited only to spoken or written text, as the violin 'plays into' the spaces offered by the spoken word, presenting its own spaces, responding to the spoken text, or reinterpreting it. This strategy is deliberately non-mimetic and serves as a parallel to the spoken word, oftentimes deliberately tenuous and exploring the extremes of difference within the texts. Thus we follow Cage's intentions for his practice, stated in his text on Rauschenberg:

'I am trying to check my habits of seeing, to counter them for the sake of greater freshness. I am trying to be unfamiliar with what I am doing.'⁹

14'30" [voice and violin: from *burn the shelves*]

[Setting 2]

[Sample 6]

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

15'30" [spoken text, Lauren]

⁷ Messina Marcello Messina (2015) Provocation is My Goal: A Dialogue with Composer Caroline Lucas, *Contemporary Music Review*, 34:2-3, 210-222, DOI: 10.1080/07494467.2015.1094219, p.218.

⁸ John Cage, *Silence: Lectures and Writings* (Hanover NH: Wesleyan University Press, 1961)

⁹ John Cage, 'On Robert Rauschenberg, Artist, and his Work', in Cage (1961), pp98-109; p.106.

[Setting 0]

Lucas described the notion of practice-as-research within her own practice as,

'ideally placed to examine the workings of cultural power [...] it does, by its very nature, resist and reimagine dominant forms of knowledge [...] the reflective necessity of practice facilitates a 'dialectical movement' between self and the wider frameworks of power [...]'.¹⁰

Indeed, while the creative research we are undertaking forms a method of practice research, it is also an example of performative autoethnography, described by Denzin as a discourse that 'simultaneously writes and criticises performances'.¹¹

16'00" [voice and violin: from *machines*]

[Setting 3]

[Sample 7]

Open a file using your software:
computers turned out to be malleable.
Trying to update some part of the software,
it is hard to know what an actual practice might be
about packets of information rather than circuits of transmission
left to their own devices.

17'30" [spoken text, Lauren]

[Setting 0]

There is, further, a deliberate plethora of traditions that both the duet practice that we are performing, and our performative evaluation of it, is in discourse with: I have mentioned those of Cage and experimental music, and of the *Oulipo* group and experimental literature. We might also mention free improvisation, sound poetry, feminist and digital aesthetics, performative writing and perhaps still others. Our aim is not to situate this practice only within these traditions, but by touching on and drawing from them to create new forms of making, writing, and knowing that themselves offer further opportunities for re-thinking, re-evaluating, and re-writing what we are doing and making, even as we are ourselves doing and making.

18'00" [voice and violin: from *machines*]

[Setting 3]

[Sample 8]

It was supposed to be the end.
It's an ongoing, rather than prior, condition,

¹⁰ Lucas (2016), p.201.

¹¹ Norman K Denzin, *Performance Autoethnography: Critical Pedagogy and the Politics of Culture*, (New York: Routledge, 2003). [ebook]

excluded from a political economy.
It is impossible to quantify.
A key to thinking this process is its abstraction:
What is attended to, what is measured (?)
It won't last and we know it.
Now humans are just part of the landscape that machines picture for other machines;
the perfect counterpoint to the old cyberculture:
an ensemble of images,
a sonic production universe,
that part of the inner ear that senses the tilting of the body.

[Violin keep performing to link 2 fragments]

[voice and violin: from *feminist pirate broadcasts*]

[Setting 1]

[Sample 9]

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

21'30" [spoken text, Lauren]

[Setting 0]

Caroline Lucas situates her practice within what she calls,

'the radical emancipatory potential of experimentalism'.¹²

In this presentation I have deliberately situated our work in relation to her practice and thought, taking the creative challenge of engaging with her work for me as the starting point for imagining a way of working and performing. But even though her composition *[Untitled]* is a relatively recent work that I have performed a number of times—including for broadcast on BBC Radio 3—and even though I have cited examples of her thinking from academic publications in books and journals, perhaps you are unfamiliar with her work as a composer. Perhaps you are wondering why we did

¹² Lucas in Messina (2015); p219.

not seek out more familiar examples, traditions, and jumping-off points. Perhaps it is clear that to do so would be to situate this work within the...

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

...that Lucas states her creative process aims to question and to avoid.

To situate our work and our evaluation of it within a critical context that feels unfamiliar or overlooked within the institutional frame in which we are here articulating it also causes us to question whether it is possible for us, too, to avoid those discourses, narratives, or forms of knowledge; to become, as for Cage,

unfamiliar with what [we are] doing:

23"00 [voice and violin: from *machines*]

[Setting 3]

[Sample 10]

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

[Violin keep performing to link 2 fragments]

24'00" [voice and violin: from *burn the shelves*]

[Setting 2]

[Sample 11]

Discouragement, criticism, writing, effect.

Unimportant difficulty, paper, tradition.

Partial help, think, mothers!

Women, useless writers, useless.

Discouragement, unimportant, partial women.

Criticism, difficulty, help: useless.

Writing, paper, think, writers!

Effect: tradition, mothers, useless.

Useless mothers, tradition, effect.

Writers think: paper, writing.

Useless help, difficulty, criticism.

Women: partial, unimportant, discouragement.

Effect: writing criticism, discouragement.

Tradition: paper, difficulty, unimportant.

Mothers, think, help, partial,

Useless writers, useless women.

25'00" [End]

what are notes anyway?

Script for Performance Lecture

Time	Jenn	Alistair	Lauren
00'15	What are notes anyway?	What are notes anyway?	What are notes anyway?
00'30	In this performance lecture we present, explore, and evaluate the idea of 'remoteness' collaboration.		
00'45		The work that created the sounds, images and words of this performance lecture comprised improvisation, interaction, and experimentation in scores, texts, and instructions.	
01'00			You are experiencing both a performance of the piece, and a further iteration of its working methods.
01'20	'Notes' stand in for sounds, notations, instructions, and collaborative exchanges that can be approached in multiple ways, including by ignoring them.		
02'00		'Notes' are considered as extractions, as abstracted, and are fragmented and layered through A/V performance employing past documentations and individually-created materials.	
02'30		In this project, materials were generated through an exchange process of micro-compositions.	
03'00			Through iterative responsive processes, sounds and ideas generated by each of the

			collaborators were refracted through multiple compositional processes, establishing collaborative authorship of both sounds and processes.
03'30	A potentially infinite process of exchange is established where any sounds can be transformed in any number of ways, and no sounds or ideas are considered 'finished' or outside of further iterations of the process.		
03'45		'Notes', and other materials, evolve in new or unexpected contexts by cycling through this iterative, non-linear process of disassembly and reassembly.	
04'00			Improvisations are both undertaken together and in isolation.
04'15	New 'notes', ideas, and practices are created as artefacts of this fragmentation.		
04'30	You are hearing one possible combination of these results.		
05'00	Further iterations will follow.	Further iterations will follow.	Further iterations will follow.
05'30			As a result of this process, the idea of the collaborative work is itself presented as transient; each instance—or 'version'—is a snapshot of interacting fragments.
05'55	This performance lecture follows the tradition of those by John Cage.		
06'15			' The performance lecture does not only offer an intuitive method for the exploration and articulation of knowledge in practice research, but is itself a further site of

			inquiry into the nature of creative practice as a process of transformative action' ¹
06'40		<p>In Cage's performance lecture, <i>Where are we going? What are we doing?</i>² a text is created using four separate lectures, which can be used in their entirety or as extracts.</p> <p>These are arranged to create a text with a continuous flow but where the meaning of each lecture is obscured.</p>	
07'10			Here this approach has been taken to autoethnographic interview texts with the three collaborators to produce a performance autoethnography.
07'30	This is a method that allows us to explore ideas of dis/continuity, layering, and responding in quasi-infinite loops through an ever-evolving discursive process that invites alternative methods of improvisation and interactivity.		
08'00	Setting a duration of 60-90 minutes.		<p>First, organ improvisation.</p> <p>A number of different recordings.</p> <p>The sound made by the organ where the electrical connections sometimes experience some interference.</p> <p>Grouped together or sounded as contrasting materials.</p>
08'15			

¹ Redhead, forthcoming.

² cf. Cage, *Silence*, 1961, pp194-259.

	<p>Playing with something: a sound file, or a tool.</p> <p>Ignore the feeling that I have never made music before.</p> <p>I have no idea what I'm doing or what I should be doing.</p> <p>Make something here that is incomplete and has space.</p> <p>Tape machine approach. An improvised real-time approach.</p> <p>Understanding the material: listening, playing through different tools, spectral analysis.</p>		<p>Slicing, re-arranging, looping, filtering, reverb, gain and overdrive, and combinations of these.</p> <p>New perspectives on the sound that are already part of the sound as it is.</p> <p>A recording of cicadas.</p> <p>Text can become a layer in the composition.</p> <p>Categorising, grouping together, contrasting, filtering, looping, slicing.</p>
08'30		<p>A collection of engaging ideas in a quick series of emails.</p> <p>Some jam sessions where we would improvise together.</p> <p>Through her detailed questions that centered around what we were doing exactly, Jenn helped me to improve my playing.</p> <p>What are we doing?</p> <p>This project is ongoing.</p> <p>How do I describe the process?</p> <p>There are all sorts of inchoate thoughts, not language yet.</p>	
09'15			<p>Beyond the material, then, this performance lecture investigates the problem or question of collaboration and exchange over distance.</p>
09'30	<p>We further consider questions of present and absent bodies as themselves material aspects of the discursive sonic exchange of a piece.</p>		
09'45		<p>Through continuous exchange and layering of synchronous and asynchronous performance, and by considering autoethnographic data as one of these layers, we seek methods that represent the</p>	

		collaborators as authors even in their fragmented presence.	
10'15	We will change direction constantly.	We will change direction constantly.	We will change direction constantly.
10'30	Where do we be going? What do we be doing?		
10'45	In Limerick (and other parts of the west), some people say 'what do you be doing'. It can be asked from a point of confusion, judgement or curiosity, but it can be answered from a point of being confidently unconventional.	<p><i>Moving towards and through each other's ideas and responses.</i></p> <p><i>Ideas, in some way precious, change their shape.</i></p> <p><i>We are driving on indirectly.</i></p> <p><i>A spontaneous excavation.</i></p>	<p><i>where are we going</i></p> <p><i>what are we doing</i></p> <p><i>where we are going</i></p> <p><i>what we are,</i></p> <p><i>doing where we going</i></p> <p><i>are what we doing</i></p> <p><i>are we are going</i></p> <p><i>where we are doing</i></p> <p><i>where going</i></p> <p><i>where we are</i></p> <p><i>doing where we are.</i></p>
11'15	I think it suggests there are many possible answers/responses. 'Where do you be going' assumes there is not a single destination, but that there are regular goings.		
11'25			
12'00	Remote.	Remote.	Remote.
12'15		To be situated away from the centre; to be distant; conducted away from a usual location; a device operating audio-visual components.	
12'30		<i>Nothing you create is wrong necessarily.</i> <i>Your responsibility is to the situation.</i>	

12'50		<i>Where have the sounds produced come from?</i>	<i>Right now I am on my sofa. Combinations of instruments that are not easy to locate together in acoustic space. Radically accepting of the outcomes of the process. Could rejection be a response? A form of aleatory materialism for those who are responding. Althusser calls this 'the materialism of the encounter'.³</i>
13'00	<i>I think it's asynchronous that makes the process different. What's happening feels unknown. Asynchronous allows for reflection. I can explore other avenues and subvert. Remote allows slower processes, now it is unknown as an ongoing process. Remoteness allows things to open outwards.</i>	<i>What statements are being made?</i>	
14'00	What are notes anyway?	What are notes anyway?	What are notes anyway?
15'00	<i>Fragments of ideas, abstracted images that can only point to something and never fully represent, encapsulate, or embody. Useful reminders of the real, felt image: an image which is not (only) visual, but multiply sensed.</i>		
15'10	<i>Notes harm; notes misrepresent; notes are shortcuts to frames of reference; notes reinforce and can replace what is by repeatedly pasting over it; notes can externalize, make visible and make audible; notes provide insight and can enable us to connect to another's world; notes can be an invitation.</i>	<i>How a note is used helps to know what a note is. A note, a pitch, a frequency, a resistance, a meeting place, a means to build, a series of words before words.</i>	
15'20			<i>'Notes' seem potentially irrelevant. Notes are ideas. Propositions. Notes offer possibilities and interpretations. It doesn't matter what notes are. Notes are the materials of the encounter.</i>
16'30	I think we can pause and reflect.		

³ This idea is expanded by Althusser as 'the materialism of the encounter' in the essay 'The Underground Current of the Materialism of the Encounter' in *Philosophy of the Encounter: Later Writings 1978-1987* (2006) pp162-203; pp167-8.

17'30	It is neat and satisfactory to have clear conclusions and outcomes, but there are more questions than answers.		
17'45		Figure out some questions.	
18'00			An emphasis on process rather than outcome/output.
18'10		In sharing the work, it becomes something different.	
18'20	A copy is created by everyone who experiences it; multiple versions with no definitive experience and understanding. Sharing introduces a critical eye or ear.		
18'30			It doesn't matter that there is no clear destination for this research and practice.
18'40		This presentation is a destination and also not an ending point.	
18'50			We have designed a method of working together and there also can and might be other ways of working together.
19'00		We can do this again or we might choose not to. We are creating ways of going and doing.	
19'20	It is a little disappointing for it to be now knowable.		

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