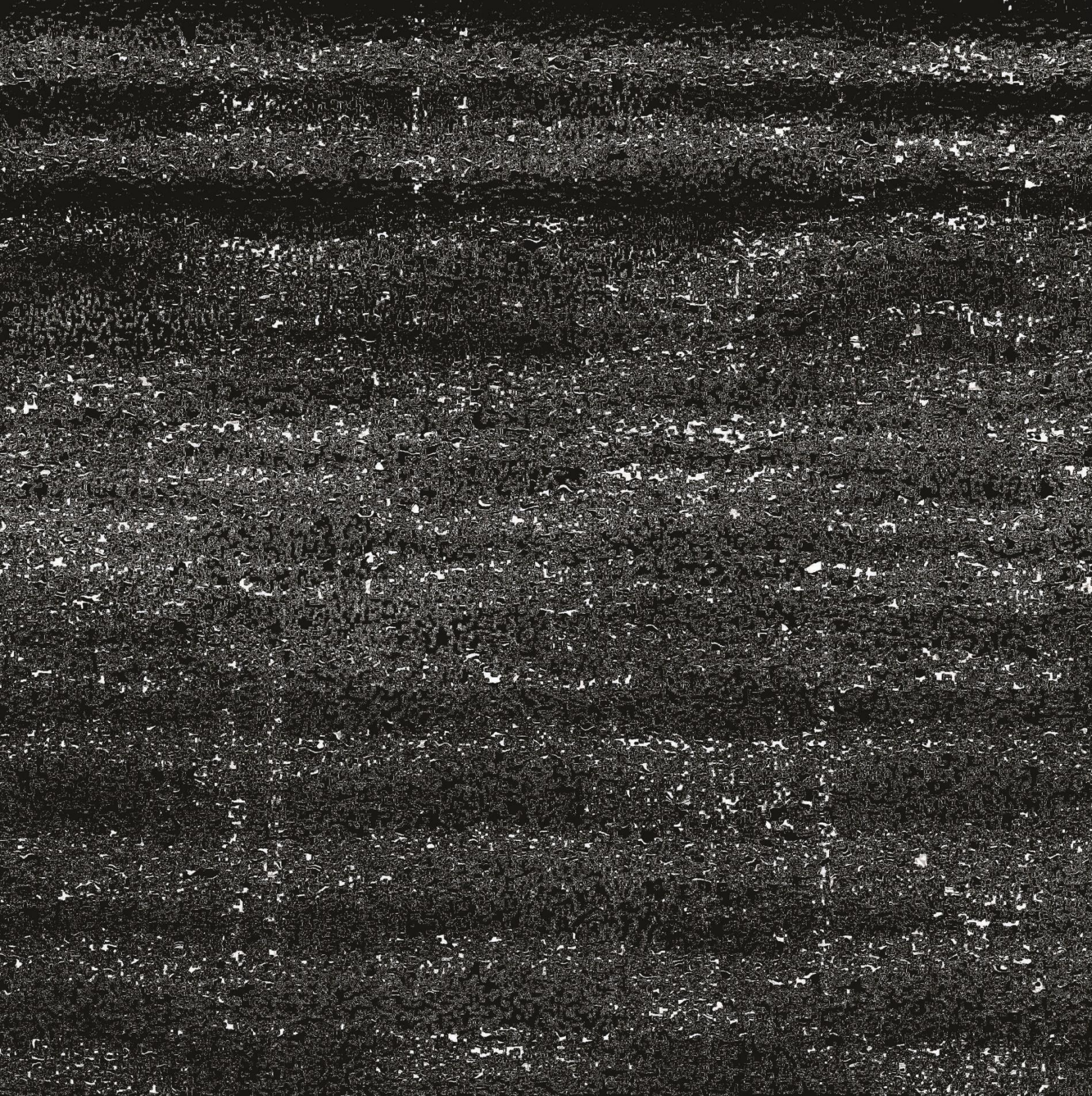


COLLANA
ERRATUM
about sound | visual | text

Elliott Sharp
SYZYGY



ERRATUM
about sound | visual | text

Elliott Sharp SYZYGY

Introduzione

Elena Amodeo, Vittorio Schieroni

Testi

Sergio Armaroli

Il catalogo, della Collana ERRATUM e a cura di MADE4ART, è stato realizzato in occasione della mostra *Elliott Sharp. SYZYGY* | a cura di Sergio Armaroli e Steve Piccolo
ERRATUM about sound | visual | text | 9 - 23 giugno 2018
Viale A. Doria, 20 - 20124 - Milano | www.erratum.com - erratumemme@gmail.com

Fotografie allestimento

Ph. Daniela Di Martino

Progettazione grafica del catalogo e comunicazione della mostra
MADE4ART | Comunicazione e servizi per l'arte e la cultura | www.made4art.it

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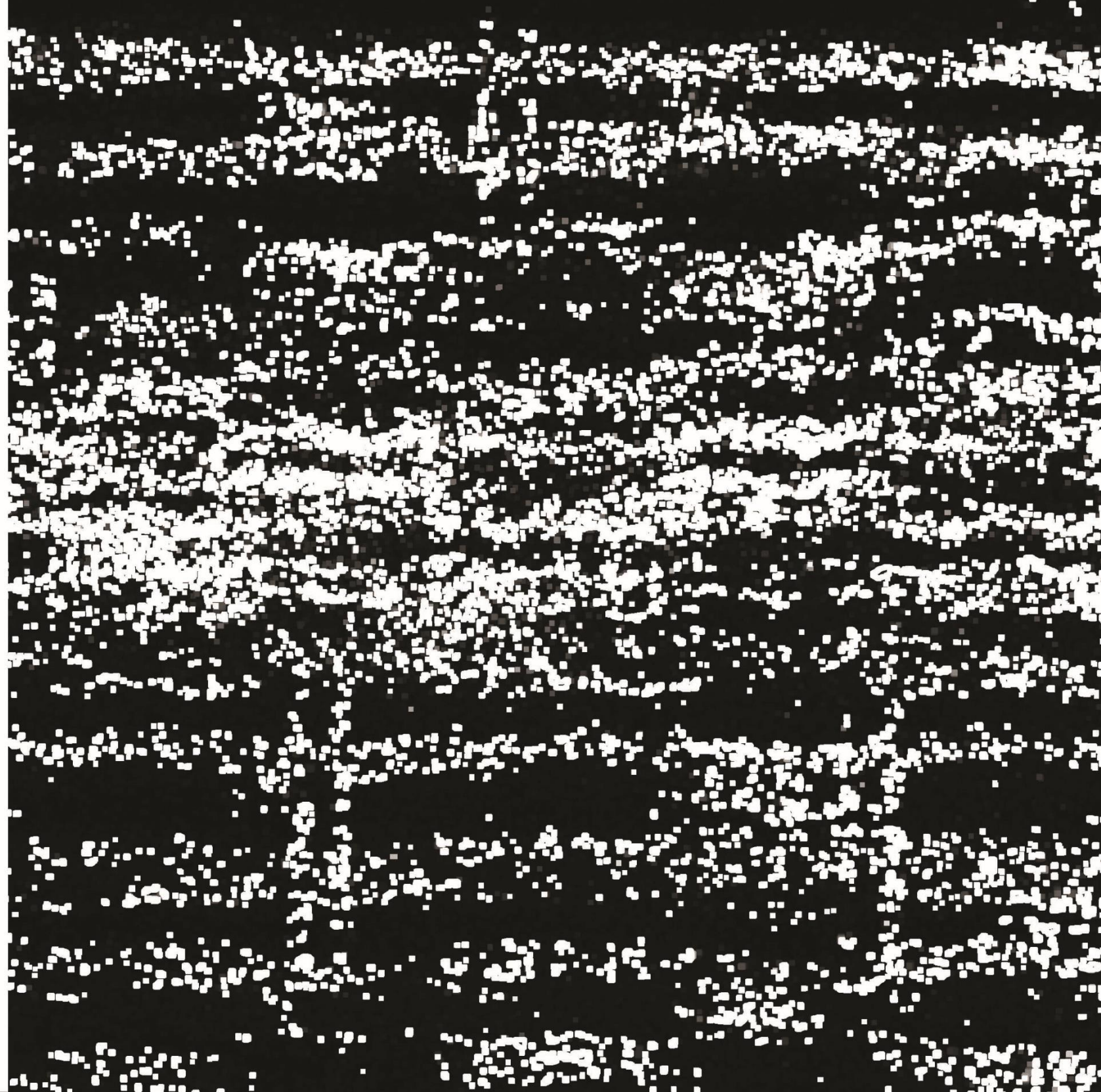
INTRODUZIONE

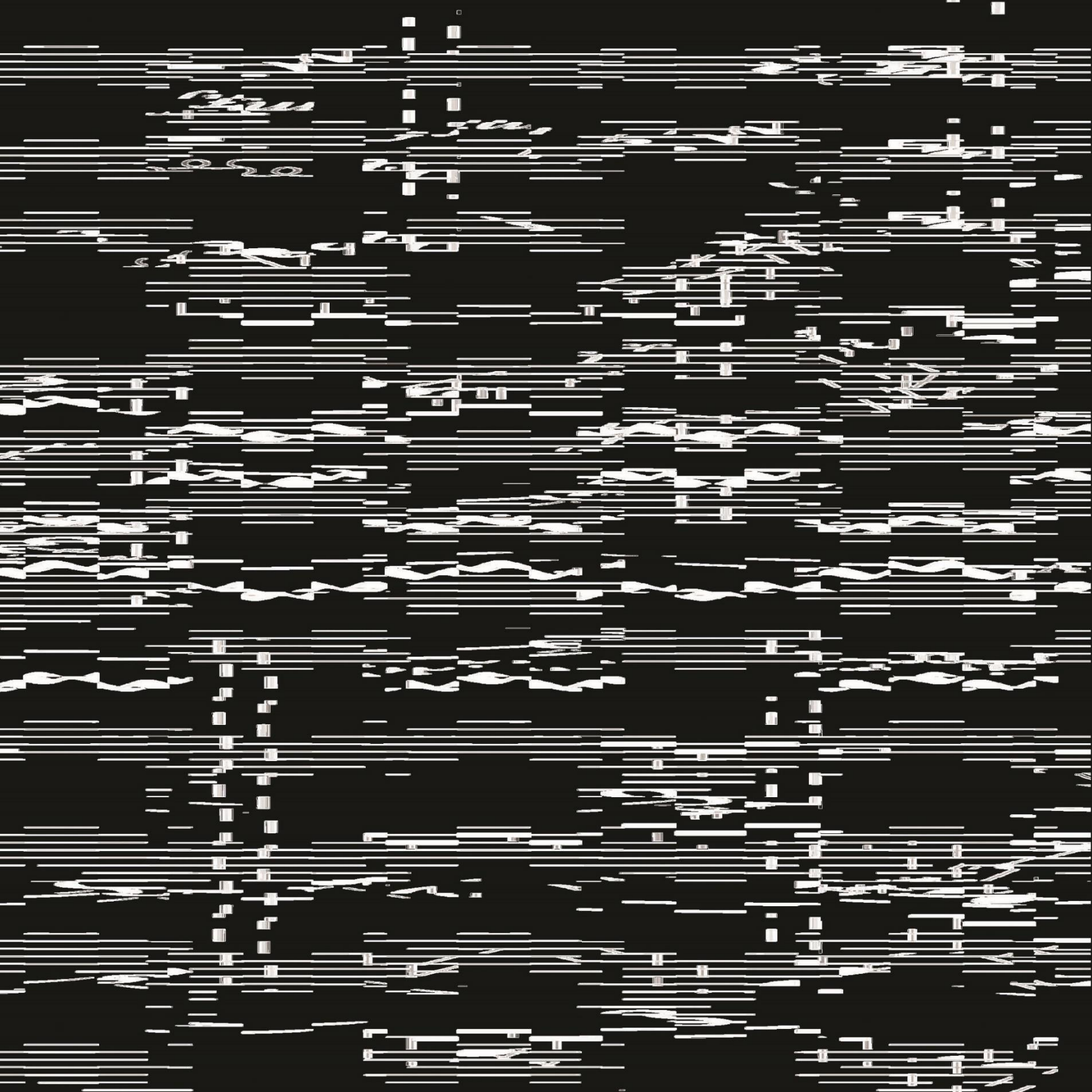
Elena Amodeo, Vittorio Schieroni

ERRATUM di Milano prosegue il proprio percorso di indagine e di approfondimento sulla musica contemporanea sperimentale con un progetto dedicato al compositore classico contemporaneo, multi-strumentista e performer statunitense Elliott Sharp (Cleveland, 1951), figura centrale nella scena musicale d'avanguardia e sperimentale newyorkese dalla fine degli anni Settanta.

Sygyzy, questo il titolo del progetto a cura di Sergio Armaroli e Steve Piccolo e inaugurato sabato 9 giugno alla presenza dell'artista, ha presentato al pubblico una conversazione-performance su una partitura visiva di Sharp stampata in edizione speciale per ERRATUM: una performance in grado di coinvolgere componente visiva e sonora in un'esperienza unica e irripetibile dettata dalla maestria di Elliot Sharp.

Con oltre ottanta registrazioni pubblicate, che vanno dalla musica orchestrale al blues, al jazz, al noise, al wave rock e alla musica techno, Sharp ha guidato nel corso del tempo diversi progetti e gruppi musicali quali Orchestra Carbon, Tectonics e Terraplane e ha sperimentato i metodi per applicare la geometria frattale, la teoria del caos e le metafore genetiche alla composizione e all'interazione musicale, aprendo anche la strada all'uso dei personal computer nelle live performance.





SYZYGY/SIZIGIA

Della variante errata Sigizia

to Elliott Sharp

by Sergio Armaroli

I.

It of
(yoked Books sound)
language to phonetic Books
until opposite
astronomical its
successive sky etymology

*lato sizigia solo sizigia sigizia
di Di
esempio di esempio
tutto e
suo astronomico
suoni di parole*

word sounds
side sizygy only sizigy sizigy
of of
example example
all and

*Di
(i libri aggiogati suonano)
libri dalla lingua alla fonetica
fino al contrario*

di etimologia celeste successiva...

II.

Poesia di allitterazione

Di di

“guarda il lato in mezzo”

in at

the most

^aopposition

di applicare ripetute opposizioni opposte sviluppate

to apply repeated famous opposition opposite developed

opposizione

view side the between

più

Of of

poetry alliteration

^a Opposition opposite apparently opposition tides containing doesn't successive opposition

III.

Syzygy opposition first during Latin waning

lunaparola

three time and Science doves

calante dopo la prossima cerata primavera

form not for them

a fasi

e maree

at and tides

non forma per loro

to phases

waning later next waxing Spring during

tre volte e le colombe della Scienza

L'opposizione sigizia prima durante il calante latino

moonword

syz•y•gy (sĭz' -jē)
n. pl. syz•y•gies

by Steve Piccolo

1. Astronomy.
 - a. Either of two points in the orbit of a celestial body where the body is in opposition to or in conjunction with the sun.
 - b. Either of two points in the orbit of the moon when the moon lies in a straight line with the sun and Earth.
 - c. The configuration of the sun, the moon, and Earth lying in a straight line.
2. The combining of two feet into a single metrical unit in classical prosody.

“[...] The mind is a tuning fork
that we strike, and, struck, in the syzygy
of a moment, we find the skewed, tangled
passions of a day begin to straighten, align, hum.”

Arthur Sze, *Syzygy*

¹“Syzygy (also phonetic syzygy). A term from classical prosody used to describe the combining of two feet into a single metrical unit. Phonetic syzygy is a term apparently originated by Sylvester and adopted by Lanier and others to describe consonant sound patterns and repetitions not covered by the term “alliteration.” It has been objected to by Saintsbury and other critics as unnecessary, obscure and confusing. Such terms as ‘mosaic alliteration’ and ‘colliteration,’ among others, have been advanced as names for the same phenomenon.”

from *Princeton Encyclopaedia of Poetry and Poetics*, 1965

“Without phonetic syzygy rhythmical composition is no more like verse than shoddy is like cloth; it is this which gives the fibre and texture to versification, and explains the success of generally-accepted quotations, proverbial sayings, and happy repartees. Sounds must be regularly introduced and carried out of the verse-canvas; suspended, prepared, recalled, played with, as it were, before finally let go, concentrated, diffused, crossed, perplexed, and interlaced. Anastomosis gives a sort of rectilinear fibre to the web of verse in one direction, syzygy curvilinear threads of connection (or say, lines of force) in the transverse direction.”

James Joseph Sylvester, *The Laws of Verse, or Principles of Versification, Exemplified in Metrical Translations* (Longmans, 1870)

Elliott#SyzygyText

by Elliott Sharp



Syzygy as musical score and as retinal work implies alignment but alignment does not imply rigidity of relationship just as conjunction does not equal synchronization nor even simultaneity. The images in *Syzygy* were all generated from one page of musical notation and are inextricably linked.. Using a suite of processing strategies, the resultant images remain in a dynamic but oblique relationship with each other, always connected as they metamorphosize. They may be opposites, resonant bodies, or extrapolations.

Syzygy defines the temporal alignment of celestial bodies within a gravitational system at one cosmic moment, but the correlation between these elements likewise holds as they follow their individual trajectories. Different scales yield differing degrees of correspondence. The straight line from a distance reveals the jagged and reticulated in magnification. *Syzygy* has roots in the Greek word *zygon*, meaning "yoke" and the derivative *syzygos* means "yoked together". One finds this same root in *zygote*, the union of two gametes. The union forms the junction, the union in time, the conjunction. The time may be aligned or displaced but the linkage remains to evolve

Regarding generation, *Syzygy* continues with techniques developed during the creation of the graphic score *Foliage*, a work that was the result of translating the use of audio processing using modulation, feedback, filtering, and layering to analogous visual approaches using the graphic editing software Photoshop and Gimp operating directly on the musical notation.

The output was both a direct manifestation of internal sound projection into the visual realm and visual work that reflected the rhythmic and melodic contours and varying densities of the music in a synesthetic feedback loop.

To date, *Syzygy* exists in two radically different formats, created simultaneously. For a show at arToxin Gallery in Munich, the twelve pages of were printed on clear acetate and four groups of three were sandwiched together using magnetic spacers allowing illumination in the space to emphasize the temporal transformation within the unity. For the show at Erratum, the three pages in each group were displayed in linear form, end-to-end, displaced in time and space.



MESOSTICO

by Steve Piccolo

Research on the
elusive term
yields a

Syzygy

screen-borne paper trail of

oddities, contradictions, blurrY

recommendations. What

seems to hold them

Zanily together

however is a discourse on alignment

the emphasis of the writer, poet or scientist on the memorable

conjunction the

enigmatic something that makes a phrase or

situation striking, resonant, powerful, assertive. All this
after all, is

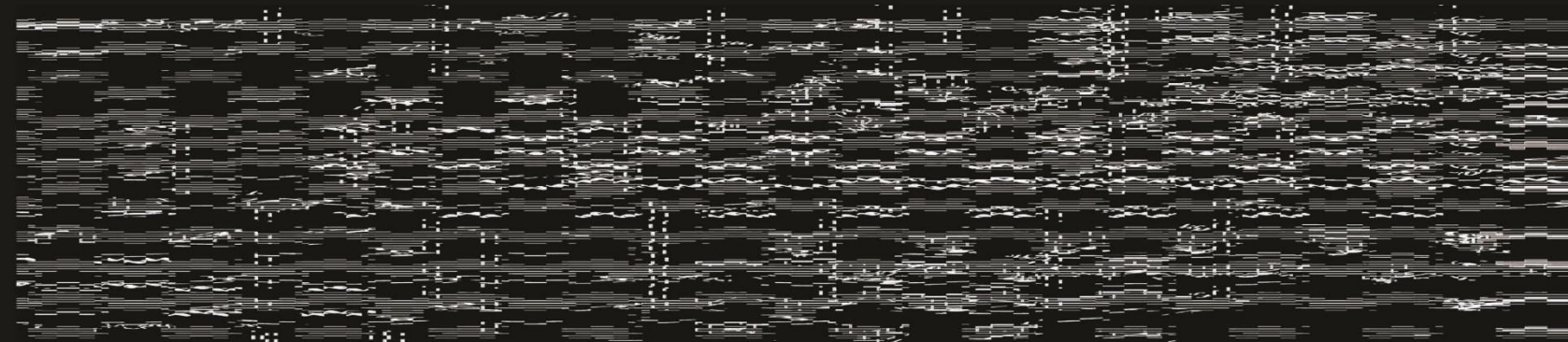
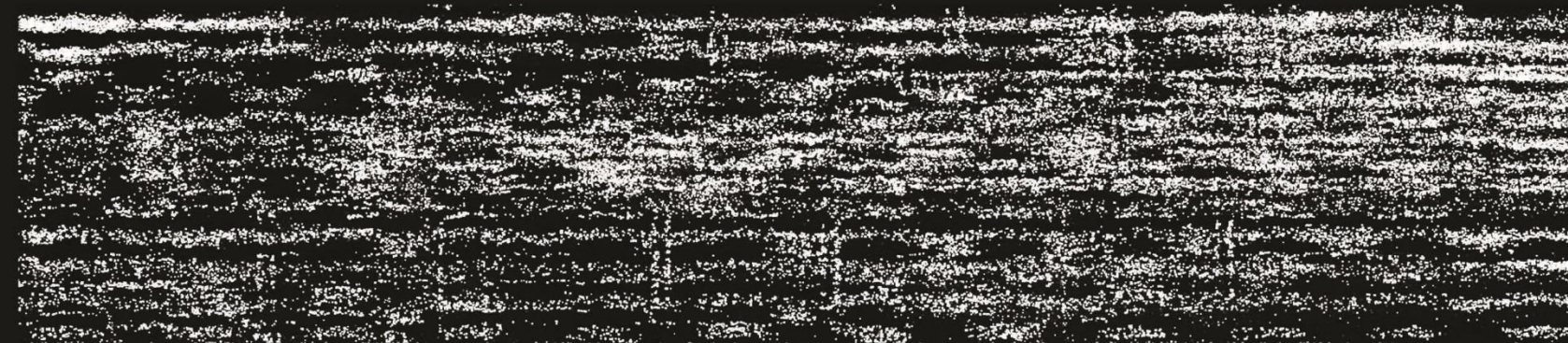
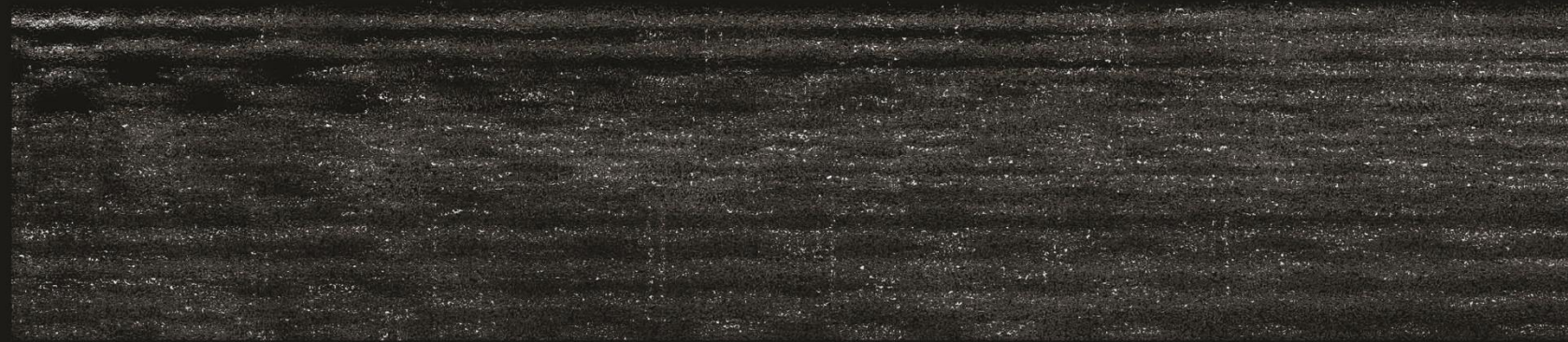
the very stuff of improvisation,

the
deed it does work.

underlYing fabric that makes it work when in-

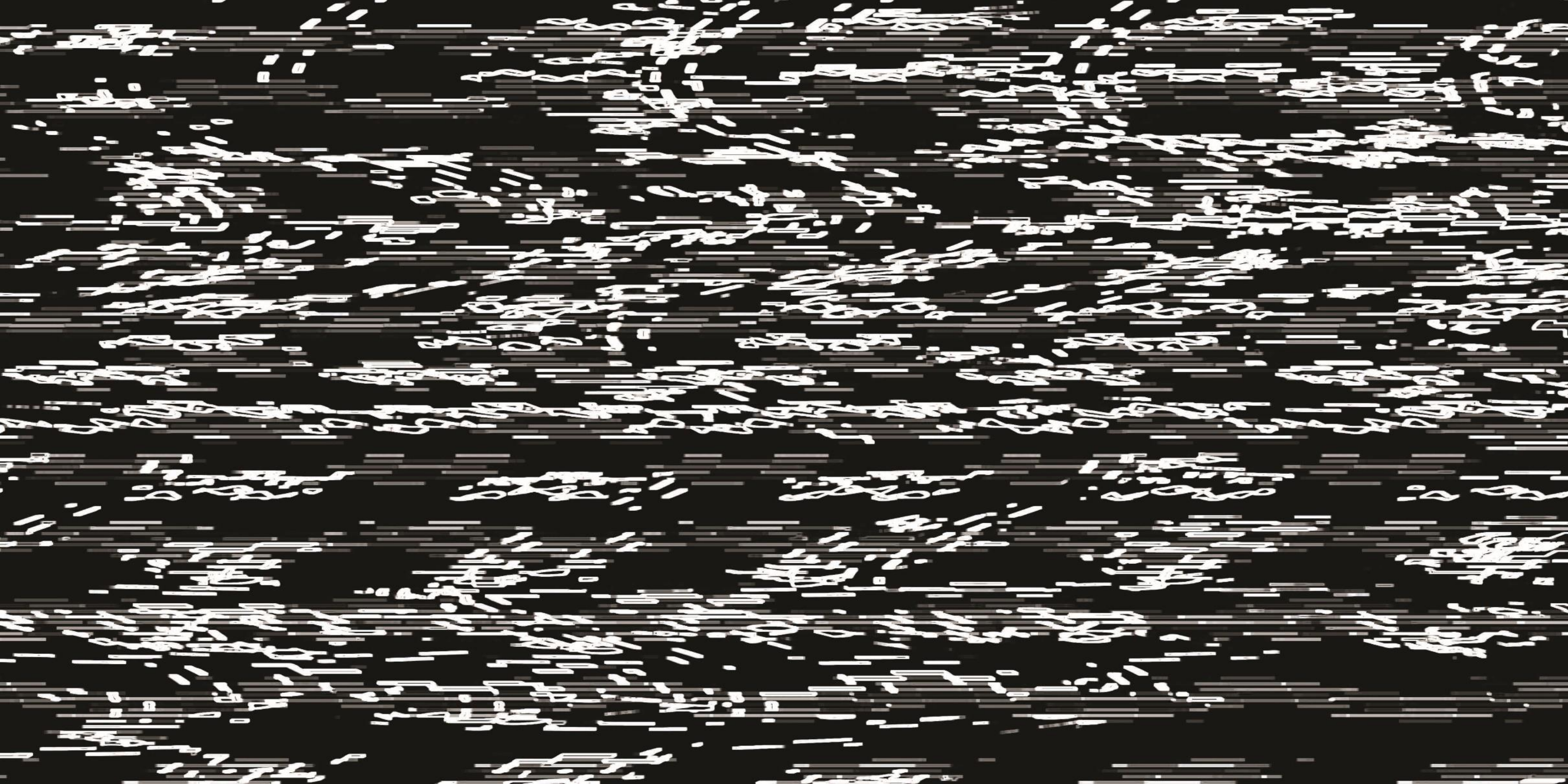
When it Gets

Fully where it wants to go.

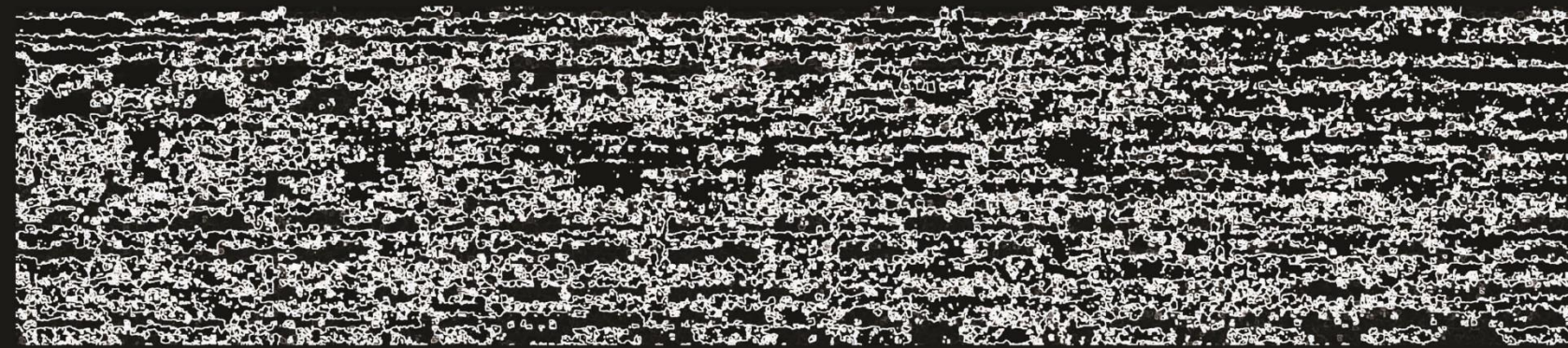


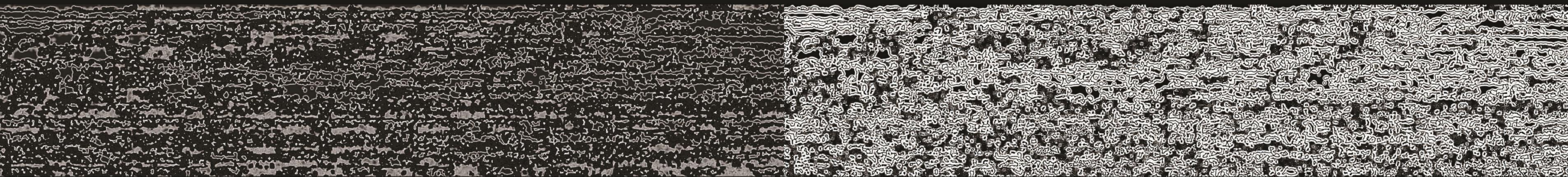




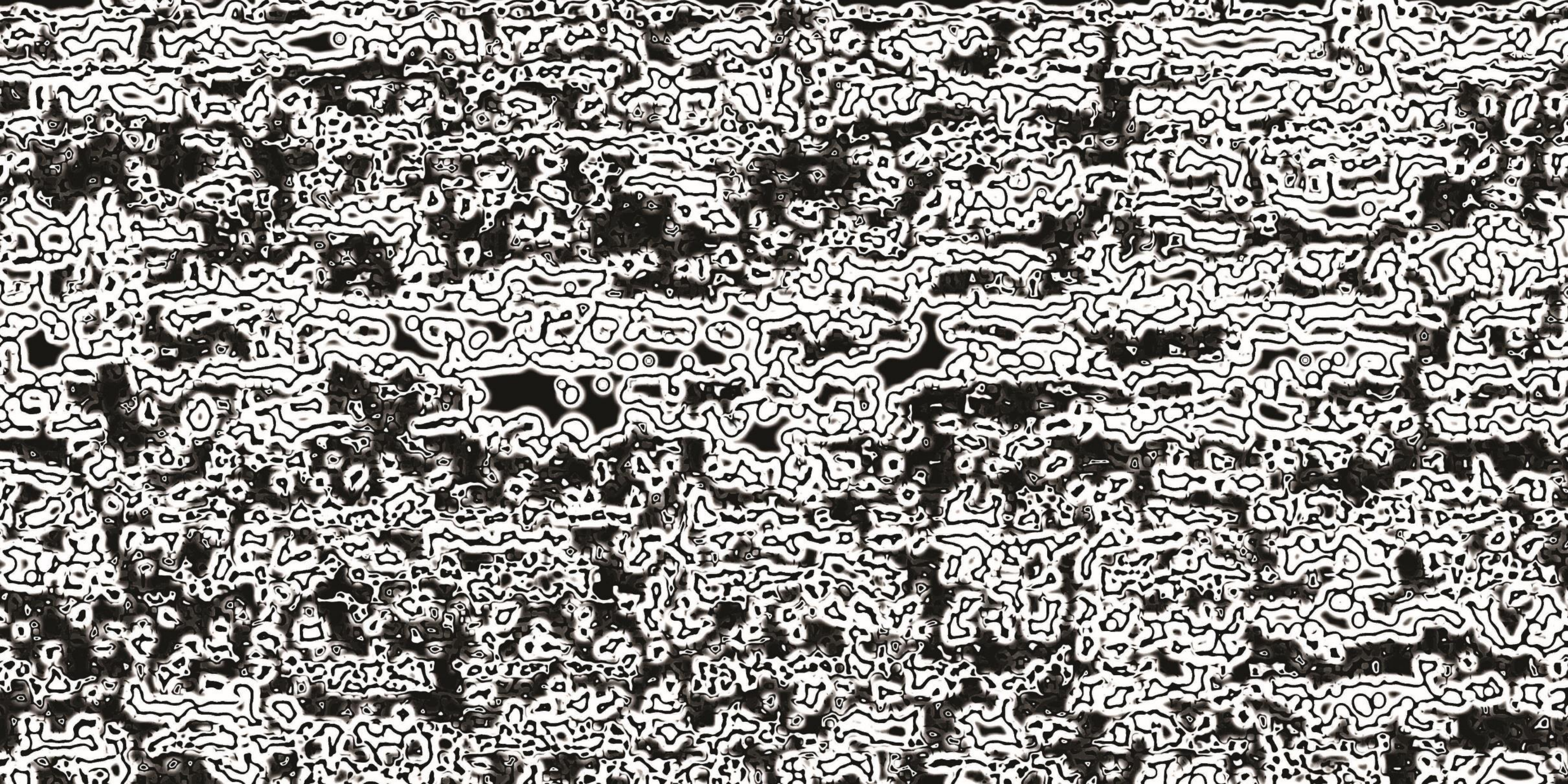


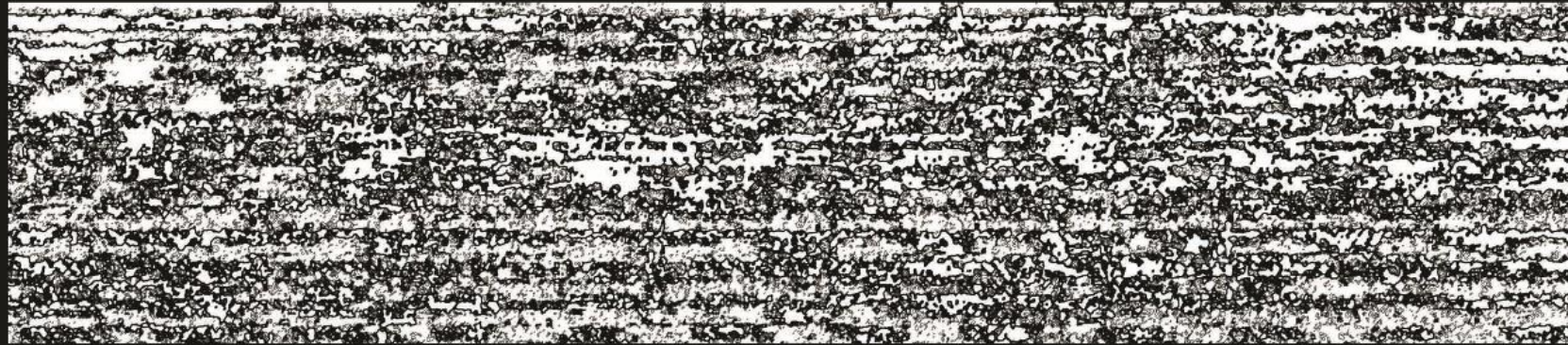
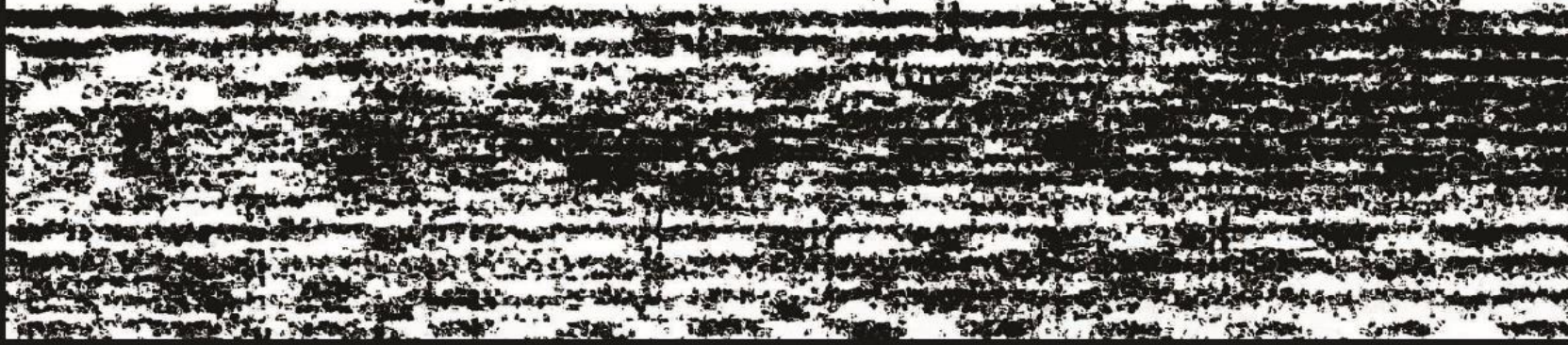
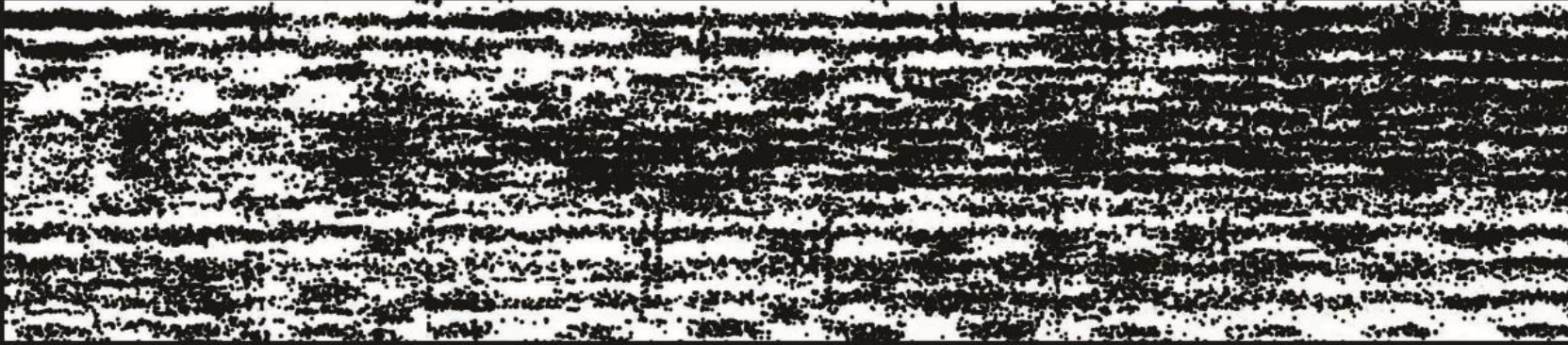
















ELLIOTT
SHARP

@ERRATUM
PH. SASCHA RHEKER

Steve Piccolo
Overwriting