

JETZT/BLACKOUT

from: "Instruments &"

Instruments, objects, electronics,
30'

"Since the pure I intuits itself as external to itself and as disrupted, it is in this disruption that everything which has continuity and universality, everything which is called law, good, and right, has come undone and met its downfall. All equality has been dissolved, for what is on hand is the *purest non-selfsameness*, the absolute inessentiality of the absolutely essential, the being-external-to-itself of being-for-itself. The pure I itself has absolutely disintegrated [...]. Therefore, since the circumstances of this consciousness are bound up with this absolute disruption, the distinction within its spirit, which is a distinction determined as the opposition between the noble consciousness and the *base* consciousness, itself falls by the wayside, and both are the same. [...] This self-consciousness, which corresponds to its own indignation which repudiates its own depravity, is immediately the absolute selfsameness in absolute disruption, the pure mediation of pure self-consciousness with itself. It is the selfsameness of the identical judgment in which one and the same legal personality is both the subject as well as the predicate. However, this identical judgment is at the same time the infinite judgment since this legal personality is absolutely estranged, and subject and predicate are utterly *indifferent entities* that have nothing to do with each other and which have no necessary unity, indeed so much that each is the power of its own legal personality. [...] Taken formally, everything is, *when viewed externally*, the inversion of what it is for itself; and, once again, what it is for itself is not what it is in truth but is rather something other than it wants to be; its being-for-itself is to a greater degree the loss of its own self, and its alienation from itself is to a greater degree its self-preservation. - What is now on hand is the following. All moments execute a universal justice against each other; each in itself alienates itself from itself just as much as it imagines itself to exist in its opposite, and in this manner each inverts its opposite." (Georg Wilhelm Friedrich Hegel, Phenomenology of Spirit)

Not everything what IS is real

The piece consists of the imposition of an intended impenetrable layering/interweaving of heterogeneous materials, which partially go back to music history, but consist to a greater part of everyday sounds. The weave questions the "now," and so also different degrees of presence and absence are interwoven.

A major axis of the materials (perhaps the most easily identifiable one) consists of the confrontation of a scan of the final movement of Beethoven's 9th with the live sound of Al Jazeera TV.

Syncope is the main structural motif: the too-late or the too-early. The famous syncope in Beethoven's 9th Symphony on "A-(-ll people become brothers)" is the problem. For what does "all" mean here? The sisters seem to have been excluded. And which others do we exclude? ("Blackout" is just another word for "syncope.")

Not everything what in this layering of Un-/realities appears as "Now" is really now.

Not everything what IS is real.