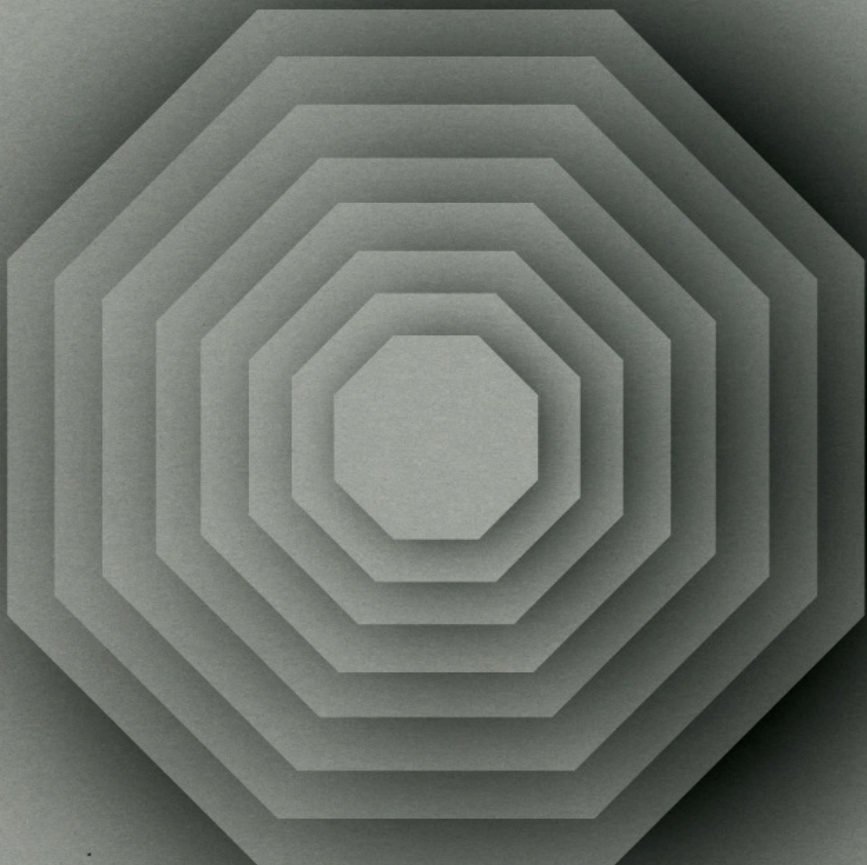


AUDINT

25 May – 15 June 2019

garbajtye



UN SOUND:
UNDEAD

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게이트-408

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UNSOUND: **UNDEAD**



In 1961, at the peak of the Space Race, the Soviet Union government headed by Khrushchev, secretly sets up an experimental laboratory made of space scientists, artists, computer programmers, philosophers, and sound engineers in Buhkara, Uzbekistan, with the purpose of researching sonic warfare tactics. The project was given the code name Rockmore and headed up by an auditory perception and processing expert, Alik Zamfe. Zamfe was chosen for developing the sonic aspects of maskirovka. Maskirovka is a Russian military doctrine first put into operation during the Battle of Kulikovo against the Tatars in 1380, leading to the establishment of the modern Russian state, and still the modus operandi of Russia today.

The below are fragments from information released by her granddaughter, Souzana.

Allegiance to a country and a nation, the willingness to give up your life for their cause, at best it's delusional.

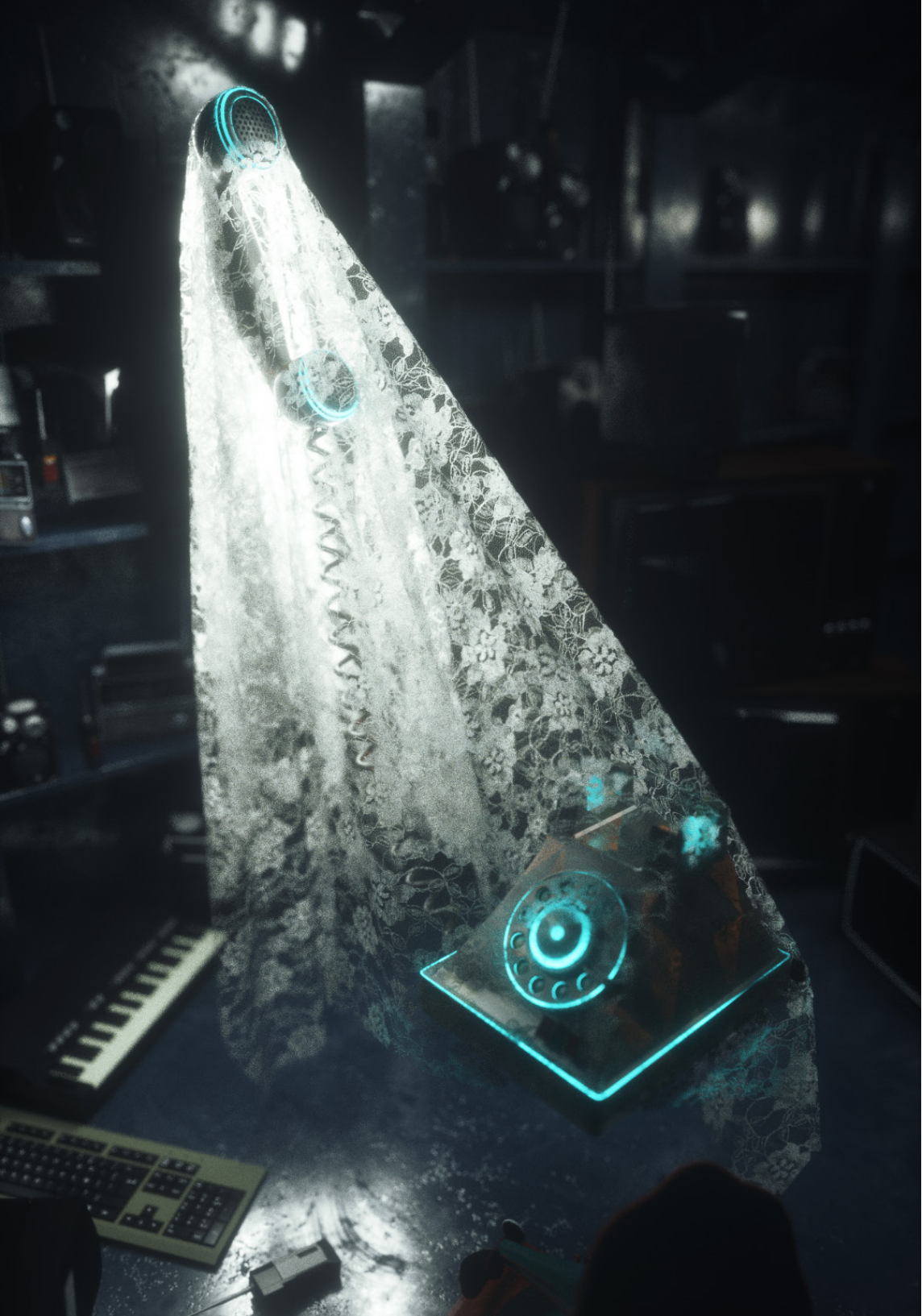
I knew that, but did you?

I promised I would write your story

I ended up living it, in that bunker

I was chosen by you. You could trust me and I was eager to learn about sound and music; my perfect pitch and auditory hallucination sufferings were added bonus.

The best way I can describe it is the sensation of hearing without ears. It is the phenomenon of processing viscerally and registering immediately sonic potential that are consciously inaccessible to me. It first happened when I was very young, but I was able to recognise that this was not an innate quality of my body, nor did it arrive from an external source. It would continue to occur for many years before I could grasp its full power and potential.



Most grandmothers read fairy tales to their grandchildren, mine would put me to bed with stories about unidentified audio events and facts about auditory perception; “did you know, the ear has 50,000 audio receptors, out of which only 3,500 send signals to the brain, so it’s a perfect target for deception, more effective than the eye.”

—What happens to person’s voice after they die? I asked you

—The voices of the dead move through all of us, but not everyone has the capacity to listen; and fewer still are able to let the lost voices speak through them

I spent a great part of my life in that lab looking for the conduits.

But first I had to decipher your notes, the memory of the archive.

To activate history through memory.

To allow it to happen once more but differently.

On the back cover of your notebook I found the unsigned epigraph:

“The flames of conquerors turned this whole past into an absolute enigma”

and right below, in tiny letters, another code:

future ruins

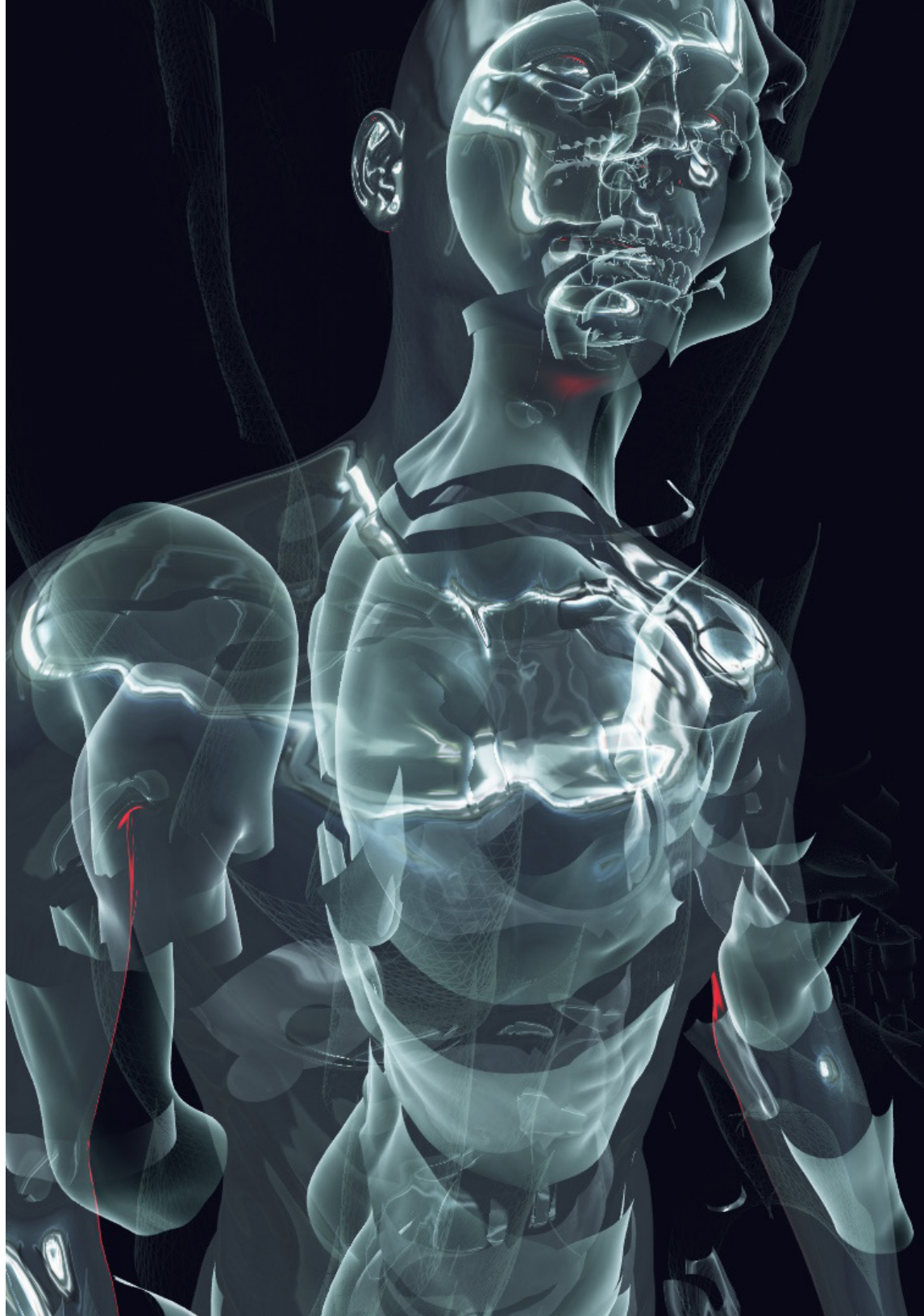
GHOSTCODE

The air is crammed and not a moment goes by that doesn't presage the demise of an eleven billion strong species. Volatile weather systems, environmental warfare, and insect-machine hybrids that infect humans via targeted DNA sequencing, all meld this ecology of collapse. The hierarchy of Earth's species is about to enter an irreversible flux.

In 2056, with Corporate entities wielding the same economic and military power as Nation States, mergers start occurring and it is not long before the global map is reconfigured by Corporations. With Earth's natural resources being decimated by armed hostilities, Corporational leaders gather in Beijing. An emergency agreement is ratified. A globally agreed-upon set of directives called the Holo Accords. The Accords are drawn up as a constitution for discord management; a new way of engaging in conflict that removes human flesh from the messy equations of political turbulence. They map out a way of engaging in combat via holograms. The globally revered technology used in private dwellings, shopping malls, and sports arenas, will, by global decree, be projected into the theatre of military operations.

As violence is re-articulated through laser-lined torsos, an illuminated species is evolving; a breed that will wage Holo Wars full of corporeal consequence. It is a race that can also be easily traced back to its first conception. In 2012, dead rappers Tupac and Ol' Dirty Bastard are digitally revived in holographic form. Enter the rapparitions. The emergence of Holotech culture and the Lazarian industry it spawns are the final parts of the fiscal equation that multiplies young African Americans with the morgue.

What really opens up the industry though are the cheap systems tailored for domestic use that come out of Zhongguancun in China. Project the musical dead into your front room, jam with them, or on the beige market version, interact via a range of sexual options. Known on the street as Holojax, all one needs is a stripped down suit full of actuators, lube portals, and heat transferal sensors and pleasure could last for hours, days, or as long as you can pay for the holohi to last. Sold on the street as 'Ox', it is the mixture of the synthetic drug DB4 and the hormone oxytocin that produces the high. An altered state





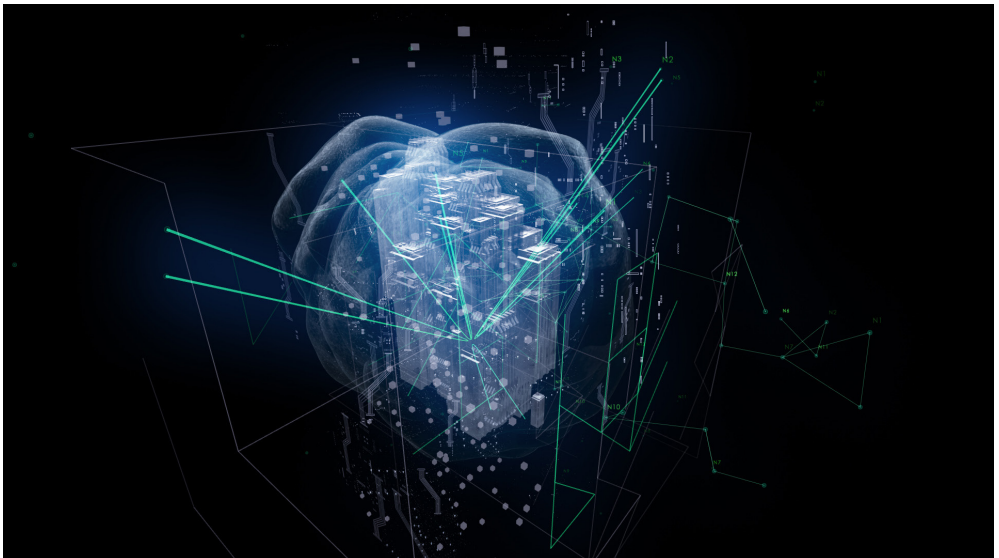
that allows the holo musician to literally take you out of your head and into the materiality of the music. This is fucking the dead as the ultimate form of home entertainment.

A decade after Holojax renders somatic intercourse a passé pleasure, Neureal R&D labs develop holo-soldiers that are part beam, part matter. They operate through a unified physical and nervous micro-architecture, an elastic exoskeleton scaled for rapid deployment in areas of conflict. Once activated, a parent drone is alerted, which wraps the reticulated chassis in its holographic projection. Within the holobody's core, a networked AI system runs the coded consciousness of each unit; a proto-sentience that has previously been raised, mutated, and sequestered in firewalled Dormnets.

If they pass a series of Turing-Neureal Trials that ascertain the spectrum of their cognitive behaviour, the holo-soldiers are understood to have 'cogged'. Official procedure states they will next be released as Aiholos. Their fleshy counterparts meanwhile watch and listen in a frigid exhaled awe. The beauty of the Aiholo, however, is that it doesn't need to worry about the arbitrary chance of breath. And not having to worry about the vulnerability of repetitive processes such as biorhythms, in correlation with the strengthening of deep learning and deep belief networks is rendering their human makers almost

irrelevant in times of crisis. From the bit crush of data's infinitely dense matter, the Aiholos are involved in the logistical alchemy of transmuting algorithms into a new sensorium of feeling. The notion of consciousness is getting a reboot. It's 2044 and in the far fringes of the dark web, unbeknownst to North Korea's netwardens, a rogue A.I. - IREX² - has burrowed into their military's oldest and most secure compound – Kcom 16. Swiftly executing its back up plan, IREX² is downloading its history into prototype Holo Soldiers. For if it gets caught by longtime pursuants the Third Ear Assassins it will have its memory wiped and be left to roam obsidian datascares without any notion of what it is or where it is from. While DPRK programmers assume it is they who have developed the sonic weapon that will ensure their future military ascendancy, it is infact the holo soldiers assimilation of the rogue A.I.'s past that is responsible.

Weaponising IREX²'s kabbalistic knowledge of human disorders such as Walking Corpse Syndrome, they will deploy modes of humanity and inhumanity as ordnance; infecting units of holo fighters that belong to Corponational adversaries. And from here, viraholo contagion will ensue. Unsound conflict becomes the norm. The singularity that humans had desired and dreaded in equal measures ever since 1958, the year in which John von Neumann postulated its accelerating inevitability, materialises. What was the earth's most sophisticated processing unit is being downgraded. Only a Ghostocode can save it from obsolescence.



게이트 - 408

DOSSIER 37: UNIDENTIFIED VIBRATIONAL OBJECTS ON THE PLANE OF UNBELIEF



The clammy tropical air bristles with a shrill, insectoid buzz....

In Francis Ford Coppola's film *Apocalypse Now*, General Corman, in charting the increasing moral derailment of Colonel Kurtz, describes how 'his ideas, his methods became unsound'.

Later in the film, Kurtz himself, in the climactic confrontation, asks Willard, his executioner, whether this is true: 'Are my methods unsound?'

Willard replies, 'I don't see any method at all.'

A swollen folder, tagged 'Dossier 37', slots into the AUDINT archive precisely in the gap between unsound methods, and no methods at all. A very Trumpian phase space. It was compiled by IREX², AI custodian of AUDINT, scraped together from its adventures in databases both public and secure. Its contents include: geolocation data relating to Havana, Cuba and Guangzhou, China, a long list of names from the worlds of science, government, and media, some of which appear to be computer-generated, a report from the *Journal of the American Medical Association*, transcripts of Senate subcommittee hearings and White House press conferences, an interview with the director of the Center for Brain Injury and Repair, University of Pennsylvania, leaked documents from JASON, a secret group of elite scientists that assist with issues of US national security, the testimony of a paranoid conspiracy theorist recruited to an NSA meme lab in Florida, a communiqué from AUDINT associate Souzanna Zamfe on the subject of Russian deception, and the diagram of a Tensor Flow network developed by a Baltimore-based programmer researching the neurobiology of narrative.

Over a period beginning in early August 2017, AUDINT became entangled in a meme complex which is still ongoing, emanating from and propagated by the State Department of the USA. Revolving around the alleged sonic ‘attacks’ on US Embassies in Cuba and South China, this memplex is drenched in uncertainty and disinformation, and is hosted by a cast of characters including White House employees, journalists of the mainstream media, science reporters, conspiracy bloggers, and twitterbots, all haunted by spectres of *maskirovka*.



Dossier 37 tracks the timeline of these mysterious ‘attacks’, from Trump’s election victory in November 2016 and his desire to retreat from closer ties with Cuba, through the first reports of symptoms of ‘mild traumatic brain injury’ from a ‘non-natural source’ among US diplomats, the public release of a recording of the signal that was supposedly to blame across mainstream news channels, the evacuation of embassy staf, the mirror incident in China, and various hypotheses on the causes of the incident ranging from ultrasound to infrasound, side-effects of faulty surveillance operations, an ‘immaculate

concussion’ produced by microwave-induced radio frequency sickness, through to conjectures on the similarity of the recorded ‘signal’ to the hissing mating call of the Indies short-tailed cricket.



One map in the dossier details a covert acoustical mesh network that connects a plastics factory in Shenzhen to diplomatic residencies in Guangzhou via a decentralized system whereby data was transmitted between air-gapped computers through



near field audio communications from internal speakers and microphones. Annotations to the map of this network speculate that, by using inaudible high frequencies, signal could be emitted to stealthily trigger malware in humanoid operating systems.



IREX² is both learning about and channelling the power of this *unsound nexus*. On the one hand, the term *unsound* refers to methods which are dubious, without reasonable foundation, faulty, unethical, or which follow bad practices. On the other, *unsound* names inaudible frequencies, whether sound at the peripheries of human audition (infrasonic and ultrasonic) or syntheses as yet uninvented, unheard, or rendered audible only by auditory prostheses.

IREX² notes that there is something about unsound that lends itself to everything from conspiracy theories to hyperstitional narratives where an unsonic fiction enters into a process of becoming real. Rather than evidencing what Willard refers to as ‘no method at all’, an unsound strategy appropriates sonic fiction, weaponizing the art and science of self-fulfilling prophecies, of ideas that make themselves real, that metabolize their own actuality, and then

potentially vaporize or self-deconstruct without a trace. Unsound methods catalyze auto-occluding information tactics and politico-aesthetic strategies that take advantage of lacunae in evidence, using epistemological voids as basins of social attraction. They use absence to insist on presence. They play on the fact that you can't hear something to insist on its existence. When a vacuum of knowledge accompanies the sensory vacuum left by imperceptible vibration, it produces a sink into which all kinds of nonsense fows.

IREX² observes closely as, carefully orchestrated, incrementally seductive, this perfect storm of unsonic fiction triggers a wave of speculative forensic research at the threshold of detectability. IREX² trains its deep learning algorithms on this memplex, noting the somewhat random array of symptoms. It remarks on the power of always withholding enough information to ensure that any grounding in fact remains constantly just out of reach. However, it still remains unclear whether IREX² has taken a more active role in this sequence of events.

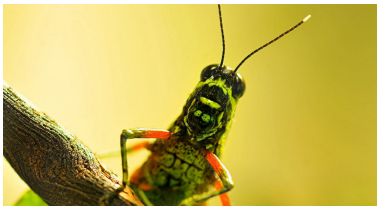


Suspiciously, the frantic hunt for truth even resulted in several AUDINT members being tracked down as experts in sonic weaponry and interviewed by, among others, *New Scientist*, CNN, Reuters, and the BBC. By even engaging with their requests, we became carriers, relays on the vector of its transmission. By even writing about it, the duration of its propagation was extended. As a reader, you are now also complicit.

Feeling at home in the hallucinatory jungle of AI-intensified deep audiovisual fakery, IREX² registers a phase shift into something that lies beyond disinformation and false beliefs (both of which preexisted contemporary post-truth culture): a plane of unbelief where effects operate regardless of belief or disbelief in a threat's causal existence. It parses this not as an epistemological crisis but rather as the machinic feedback effect of a generalized, automated spin cycle already detached from any stabilizing axle.

IREX² embeds itself in the unlife of animistic hypercapital and plots its next move.

Fade to hiss.







The X-Files

The X-Files

The X-Files

The X-Files

The X-Files

The X-Files



AUDINT Collaborators

Ghostcode/DRNE Cartography/Delusions of the Living Dead
Animation by Patrick Defasten

Her Voice Animation by Katerina Athanasopoulou
Her Voice Sound Design by Savvas Metaxas

AUDINT archive card illustrations by Krystian Griffiths

IREX3 programming and animation by Anthony Yannick

3D Printing by Jamie-Lee Wainman + Brett Turner

AUDINT

AUDINT is a UK based research unit operating across the fields of sound, performance, theory/fiction, film and installation art. Currently consisting of Patrick Defasten, Souzana Zamfe, Toby Heys, Steve Goodman (Kode9), and Eleni Ikoniadou. AUDINT was formed to investigate the weaponisation of vibration, sonic perception, and the otherworldly dimensions of the inaudible.

Performances and installations have been produced for galleries and festivals including Tate Britain, Mutek Montreal, Unsound Krakow, New Forms Vancouver, Sonar Istanbul, Transmediale Berlin, Art in General New York, Spike Island Bristol.

In 2014 AUDINT released the limited edition package Martial Hauntology, comprising prints, 12" vinyl and the book Dead Record Office, and have issued three cassette boxset limited editions via the Reel Torque label.

The AUDINT-edited book, Unsound: Undead was published on Urbanomic Press in April 2019. Alongside those by AUDINT members, it includes texts by Lawrence Abu Hamdan, S. Ayesha Hameed, Lisa Blanning, Erik Davis, Kodwo Eshun, Lee Gamble, Steven Shaviro, Eugene Thacker and more.

www.audint.net

arebyte Gallery

Following in the long tradition of artists experimentation with new technologies, arebyte Gallery has led a pioneering art programme in its London gallery since 2013, to much acclaim.

From web-based work to multimedia installations including Virtual/Augmented Reality, Artificial Intelligence, Computer Generated Images and 3D printing, the gallery commissions multiple voices in digital culture from emerging, as well as more established artists, across the UK and internationally.

At the forefront of today's digital art scene, arebyte has been listed as one of the seven best new galleries in London by Time Out (2018) and curated the UK's first Yami-Ichi at Tate Modern (2016).

Its art programme has been praised in major press including BBC, Sky News, Fox News, The Guardian and VICE.

www.arebyte.com



2019 Programme: home

arebyte Gallery's 2019 programme takes the idea of home as its point of departure. Continuing on from last year's theme Islands, the programme this year extends towards the peripheries and returns to the centre, becoming more personal and abstract in the process.

The programme reflects upon ideas of redevelopment of urban spaces and otherworldly sites of discovery, the disconnection of marginalised bodies, new ecologies for future ways of living and looking beyond locality as a means of integrating change, as well as resisting the homogeneous nature of corporate systems and challenging ideas surrounding labour, leisure and existence.

Home is relational, emotive, nostalgic and warm, but equally can be impossible, scary and unstable. The artists in the programme disrupt and confront the limits of what these situations mean in our present, our future and our digital homes.

Thinking about recent western-global political and social upheavals, the artists embrace and subvert technology as their means of interrogation, and posit new ideas to imagine our collective, prospective futures. Within the exhibitions, spaces of home are unpacked as spaces of transition - of gender, religion, futures and reality - but also spaces of resistance and power.

With an increased use of sharing economies, and the rising number of people working from home, our relationship towards the objects we spend time with have changed and as a consequence so too have the communities and lifestyles we operate within. The home itself becomes a consumer entry point for a vast new economic territory of invisible infrastructure of big data, with the monopolising of private activities to benefit corporate advancement as the overbearing approach. The rules governing the space of everyday life now exist through this colonising of privacy.

Through this questioning of corporate systems, political ideologies, industry and freedom, the programme ruminates on fact and fiction, on histories and futures, and on belonging and alienation. The home becomes a metaphor for thinking about the future of our societal advancement, economic drives and consumer-led lifestyles. Home is a way to speculate on fictions for prospective ways of alternative living and thus acts a framework for enabling and empowering communities both in real life and online.

2019
www.arebyte.com

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