

SPRECHSTIMME



SIGNAL

Tim Bruniges' SPRECHSTIMME
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TIM BRUNIGES

PERFORMANCE TEXT:

THERE WILL BE NO PERFORMANCE.

STEPPING ONTO THE STAGE INTO
THE CENTER A PAIR OF HEADPHONES ON A PEDESTAL—EVERYTHING
IS BLACK BUT THERE'S A LIGHT ON THE STAGE WHERE THE
HEADPHONES ARE, WHERE YOU ARE.

PUT THE HEADPHONES ON.

A CONFLUENCE OF VOICES

VOICES

VOICES PICKED UP BY MICROPHONES SUSPENDED THROUGHOUT
THE SPACE. AND THEN PROCESSED, LAYERED INTO A COLLAGE
OF SEMI-DECIPHERABLE SOUNDS AND CONVERSATIONS—

SOUNDS ARE NOT RECORDED, EXACTLY. RATHER, THEY ARE
COMPILED IN AN AMORPHOUS SYSTEM: IT ISN'T SURVEILLANCE;
IT'S EAVESDROPPING.

SPRECHSTIMME ABSORBS ITS SONIC ENVIRONMENT—OFFHAND COMMENTS,
POWER PLAYS—AND SPITS IT OUT

AS NOISE: SPEECH & SOUND TAKE ON THE RHYTHMIC INTENSITY OF
ELECTRONIC MUSIC, OR PHYSICAL MOVEMENT

LAYERED AND OUT OF FOCUS, OUT OF SYNC WITH THE
CHRONOLOGICAL AND DURATIONAL REALITY OF THE CONVERSATIONS
THAT CONSTITUTE IT

REFOCUSING OUR UNDERSTANDING OF WHAT A PERFORMANCE
IS, AND WHO PERFORMS IT—

ON STAGE, THE AUDIENCE-OF-ONE EXPERIENCES A COMPRESSED

AND EXPANDED

VERSION OF REAL TIME. DISPARATE
CONVERSATIONS OCCUR SIMULTANEOUSLY, SPINNING INTO EACH
OTHER—THE WORK GENERATES ITSELF IN REAL TIME AND RECORDED
TIME AT ONCE.

MAYBE "SOUND IS A FUNCTION OF TIME" (D. TOOP)—BUT
IT'S ALSO A PERFORMANCE OF TIME: *SPRECHSTIMME*'S WARPS &
BREAKS MARK THE EXPERIENCE OF LISTENING WITH THE PASSAGE OF
TIME

IF WE CAN EVEN SAY TIME PASSES—RATHER, THAT IT MOVES
IN SEVERAL DIRECTIONS AT ONCE, AND THAT THIS IS WHAT YOU'RE
LISTENING TO—

—DANA KOPEL