

oude kerk

**come closer: deep
listening with jo kali**

~IX~

the greeting

After you enter the room and find a place in the circle, allow a tone to come to mind. Keep returning your attention to this tone. Everytime a person or persons enter this space, greet them by singing your tone, as you were greeted when you entered this space. Continue this meditation until all are present.

Pauline Oliveros
(1932–2016)

Although you may know Oliveros as a pioneer of improvisatory music, founder of Deep Listening, or as an original member of the San Francisco Tape Music Center, perhaps her greatest contribution to music is something slightly less precise. As part of the post-WWII generation in music, Oliveros took a step back from the musical realm – or perhaps a step outside – and asked herself ‘what is missing?’

Her answers; women, community, healing and, most importantly, listening.

Embracing these missing elements meant dissolving the traditional concert structure of predetermined roles, expected venues and behaviour. ‘What we’ve all been trained in’ she said, ‘is exclusive listening, or attention to content, or streams of sound or conversation etcetera.’

In her work, Oliveros began to invite the audience into the process of music being made, and also their thoughts and feelings about what is happening. ‘Listeners’ are people who have been trained to go to

concerts as much as the musicians and composers. There is a certain ritual to all this; an understanding that they are the listener, the performer is the performer and the composer is the composer.

The Deep Listening practice is a means of affecting change. It uses listening as a way to facilitate a widening perceptual awareness; a way of listening that is not filtered or constrained by our experiences, environment or culture. Listening becomes a constant, physical, mental state of being.

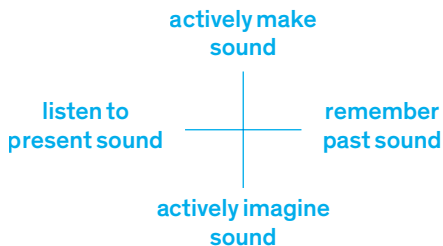


The image of the mandala is useful to understanding the two forms of conscious that Deep Listening attempts to expand: focal attention and global awareness.

Focus [focal] is more like digital, in that focused attention needs to be renewed moment by moment, in order to exclusively follow a stream of some sort. It is narrow and precise. The dot in the centre. A stream of speech for example; you have to keep renewing your attention to what is being said. All of us have the experience of being

distracted for a minute and missing part of what someone has said. So, to keep your attention focused takes quite a bit of energy.

Global attention is expanding to take in and listen to everything that is around you and inside of you. Did you hear someone else enter the room? The siren passing, a crow flying overhead, footsteps on the ceiling, or a dog barking in the distance? Is your body feeling tired after a long day? Are you thinking ahead about tomorrow? Feeling excited? Nervous? Has it become dark as the day is ending? This is called inclusive listening; everything that is possible to listen to is listened to. Most of the time we are discarding what's going on as not important, but in order to do Deep Listening we have to include everything.



As a writer, I am attached to an idea of the 'sonic' that refers not only to the actions and technologies of listening, but also to the sonic aspects of reading, writing and thinking about sound. Pauline Oliveros' sonic meditations are text compositions; almost like a guide, or set of instructions, or a recipe to follow.

Think of the body as porous; letting energy (sound, vibration, emotion, heat) in and out without our skinned walls being able to hold it on either side.

Think of 'receptivity' and 'intuition' and what we sometimes call it a gut feeling, something you just sense inside you but you have no knowable reason to sense.

Think of listening as a feedback process. The body is permeated by environmental sounds as much as the body penetrates the environment with its own sounds.

Space to take notes:

More on Deep Listening:

- Read:
- Software For People: a collection of texts
 - The World Wide Tuning Meditation
 - A Conversation About Feminism And Music (w/ Fred Maus)
- Listen:
- TED Talk: What's the difference between hearing and listening?
 - 20Objects Podcast 040: Pauline Oliveros
 - Alien Bog/Beautiful Soop (Compositions from 1967 during her time at San Francisco Tape Center)
 - To Valerie Solanas And Marilyn Monroe In Recognition Of Their Desperation, performed in 1970 at Hope College
- Visit:
- The Deep Listening Institute: www.deeplisting.org
 - An archive of Pauline Oliveros' work: paulineoliveros.us

Come Closer has been developed in relation to *The Instrument of Troubled Dreams*, a sound installation by Janet Cardiff and George Bures Miller at the Oude Kerk, curated by Jacqueline Grandjean.

Come Closer is a series of four intimate evenings curated by Radna Rumping, where visitors and artists explore the sonic space of the Oude Kerk with dance, performance and deep listening exercises. This booklet is part of the first Come Closer evening, a deep listening workshop with Jo Kali on January 18th, 2019.

The next Come Closer events take place at February 22, March 15 and April 12, 2019. Visit oudekerk.nl for further information.

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'What, then, of my work do I hope will last? Well, what I am most interested in is not specific pieces surviving, but the understanding of Deep Listening and of the practices and processes that will lead to individual and collective creativity. That is what I would like to hand on.'

(Oliveros, 2017)