

Style vs. Stylez: The political economy of aesthetics

I From Style to Stylez

Some people dress 'cause they dress when they dress,
But he gets dressed to get dressed.
(It's only a hunch but I bet you a bunch)
(He wears suspenders, a belt and a vest.)
[From the tip of his toes to his head,]
[He looks like an unmade bed.]

You've either got or you haven't got style.
(If you got it, you stand out a mile.)
A flower's not a flower if it's wilted,
(A hat's not a hat till it's tilted.)
[You either got or you haven't got class.]
[How it draws the applause of the masses.]

(You either got, or you haven't got,)
[Got or you haven't got,] ,

You've either got or you haven't got style, (got or you haven't got style).
[If you got it, it stands out a mile,] (if you got it, it stands out a mile).
With mother of pearl kind of buttons,
(You look like the Astors and Huttons.)
[You either got or you haven't got class,] (got or you haven't got class.)
How it draws the applause of the masses.

(You've either got, or you haven't style) [got or you haven't got style]
(Style and charm seem to go arm in arm,) [seem to go arm in arm].
[A flower's not a flower] (if it's wilted,)
[A hat's not a hat till it's tilted.]
(You've either got or you haven't got style,) [got or you haven't got style,]
[If you got it, you stand out a mile,] if you got it, you stand out a mile
(Got it you stand out,) got it you stand out a mile.

You've either got or you haven't got, (got or you haven't got,)
[Got or you haven't got,]

Come on , get some clothes on, we're gonna be late for breakfast.

In this revelatory song the origin of style is based on a mysterious difference of “having style” or not. This results in an increase of personal power “got it you stand out a mile.” It also refers to a political difference: “You either got or you haven't got class. How it draws the applause of the masses.” The double meaning of class creates an intriguing subtext. One could treat the whole issue by a precise interpretation of this very text. I will try it another way, however.

I.1 An Oxymoron

Basically the notion of style is based on a confusion, being a selfcontradicting term in itself.

This confusion is furtherly increased by the misleading translations of the German word “Stil” into the English “Style”, which incorporates a somehow wider and also less specific field of meaning.

The notion of style is selfcontradicting denotating both the unexchangeable artistic identity of a singular person and the collective artistic utterance of an era, a cultural region, a certain cultural or ethnic group .

Between this sides of the notion style there unfolds a complex dialectic of differences, which is also very often dependent on the cultural paradigm wherein it takes place.

Moreover the notion of style belongs to the type of feedback-notions, which means, that thesis and anti-thesis are interdependent in their constitution and create a sort of chaotic system of reference:

Style as the most personal utterance of an individual, as the signature of identity, is always referring to the “Allgemeinheit”, the general in its aesthetic manyfolds, in its variety of styles, and also in its competitiveness. The singular artist is always embedded in a discourse referring to style, even in the sense of a negative definition. (“revolutionary style”).

On the other hand, the styles which represent group identities always establish themselves by generalizing the individual stylistic creations, introducing them to a market or other means of distribution and repetition.

I.1.1

Let us look upon the first usage of style:

Style is deduced from “stylus” which in the 15th century denotes the manner how (by which stylus) something was written. So the meaning was shifted to the notion of handwriting.

This is interesting since handwriting is one of the most personal formulation of a specific identity, one of the least exchangeable.

The latter meaning as the classification of a group style or a school was derived from this later.

In the first sense style incorporates a difference which is deduced from identity, sometimes used to describe this very identity.

This is what Arnold Schoenbert in “Style and Idea” evidently has in mind:

“The positive and negative rules may be deduced from a finished work as constituents of its style. Every man has fingerprints of his own, and every craftsman’s hand has its personality; out of such subjectivity grow the traits which comprise the style of the finished product. Every craftsman is limited by the shortcomings of his hands but is furthered by their particular abilities. On his natural conditions depends the style of everything he does, and so it would be wrong to expect a plum tree to bear plums of glass or pears or felt hats. Among all trees it is only the Christmas tree which bears fruits not natural to it, and among animals it is only the Easter rabbit which lays eggs, and even colored ones at that.”

But it is not as simple as this: for example in the context of cultural difference the definition of identity is manifold. For example in Eastern cultures identity in an artistic utterance or handwriting is often defined as the ability to perform a precise copy of the masters style/handwriting. Even with Bachs pupils it was a common practice to copy the masters handwriting, since artistic identity was not yet defined in the individualistic way it was fifty years later. This also led to the non-problematic possibility for Bach to copy whole works of Vivaldi.

The definition of style as a “characteristically formed way of performing human activities” implies also the category of repetition: without repeating a certain way of performance there is no possibility to categorize them within a style.

The repetition occurs again, when the collective identity (the market, the aesthetic canon based on negative and positive rules, fashion etc.) repeats the individual way of repeating.

The notion of style as defining a very personal identity come also with the attributes of non-exchangability and “Unverwechselbarkeit”, which means the quality of not being mistaken for something other.

In this regard it is more or less opposed to fashion, branding and marketing, the political economy of aesthetics. Depending on the political system the individual lives in, the constitution of a personal style defining an artistic identity ranges from an attempt at revolution (the New Music of the sixties and seventies) to the creation of a new brand adapting to the needs of the present political system (the neo-germanic naturalism in the Third Reich).

The interesting aspect of stylistic identity in opposition to the general stylistic canon is, that the further it delves into the substrata of identity as a subject, the more it touches layers of consciousness which surpass the individual identity and possibly touch again collective identities.

When the surrealist startet experimenting with the most extreme performance of handwriting, namely the so called automatic writing, they possibly aimed at the experience of these collective identities. Here handwriting becomes the tool of the subconsciousness.¹

**Here comes a tool tip from the www. for automatic writing:
Here's How:**

1. Find a quiet spot without distractions.

¹ With schizophrenic persons handwriting changes during the change of identity.

2. Sit at a table or desk where you'll be comfortable, with paper and pen (or pencil).
3. Take a few moments to clear your mind.
4. Touch the pen or pencil to the paper.
5. Try not to consciously write anything.
6. While keeping your mind as clear as possible, let your hand write whatever comes across.
7. Avoid looking at the paper; you might even keep your eyes closed.
8. Give it time to happen (nothing might happen for quite a while).
9. When it seems to be done, if and when automatic writing does occur, look over what your hand has produced carefully. The writing may appear to be nonsense or just scribbling, but try to decipher it as best as possible.
10. In addition to letters and numbers, look for pictures or symbols in the writing as well.
11. Keep trying. Nothing might happen your first few attempts.
12. If you start to achieve success, you can try asking questions to see if you can receive responses.

Tips:

1. There is no guarantee that automatic writing will work for you, but don't give up if it doesn't work the first few times. Give it a chance.
2. Be aware of psychological dangers. Some messages that come across might be disturbing. If you're at all not able to handle this possibility, don't attempt automatic writing.

So the constitution of a personal style can be seen in between a double dialectic of the general identities of the subconsciousness and the general identities of the global discourse of Stylez.

To make this more clear I quote the formulation of Lachenmanns personal style between 1967 and 1975. His very special musical language from this era can be recognized after a few notes, it has this very attribute of inexchangeability (“Unverwechselbarkeit”) which characterizes personal style. This style was formulated most clearly in its repeatability in “Mädchen mit den Schwefelhölzern”.

Lachenmanns handwriting was definitely determined by a negative dialectic concerning the representative structure of music, also the concerning the determining power of the market on music, the so called “Kommerz”.

His style can, both from his philosophic viewpoint and from his historic, seen as closely referenced to Modernism. (see: “Zum Verhältnis Kompositionstechnik – Gesellschaftlicher Standort”. [1971/72] In: Musik als existentielle Erfahrung, S.93ff).

At the end of the eighties, however, he had become such a prominent figure in New Music, that composers all over the world started copying his language, both as a whole, and by only sampling his musical signifiers.

In his speech at Darmstadt 1990 he quite desperately speaks of a musical supermarket, where styles can be bought, assembled, simulated, without being able to import the necessary musical identities behind them.

Another interesting reference here is Michel Houellebecq’s “The World as a Supermarket”. Houellebecq himself is also strongly tied to the critical, non-affirmative way of thinking of Lachenmanns early seventies. It was strongly influenced by the political climate in Germany and France around 1969/70,

when the making of art was regarded an activity closely related to the activities of the RAF.

When I started to play music in Austrian underground bands in the early seventies there were mainly two strategies used by contemporary bands:

1 to play songs by Anglo-American bands, the so called Kommerz, copying their musical and appearance styles

2 to compose your own music style, experimenting, taking risks, often overstepping your own abilities. This was called underground or progressive music. Klaus Schulze and Edgar Froese describe this extensively in their interviews.

This striving for individualism was accompanied further by shifting the music production from the cities toward home studios, sometimes in the context of “Kommunen” (Amon Düül. Kraan, Guru Guru, Can)

As most of all German progressive bands at this time we chose the second option, resulting in an explosion of individualistic stylistic idioms: Tangerine Dream sounded completely different from Guru Guru, Amon Düül 2 (closely related to RAF) sounded completely different from Can.

1975 seemed to be a turning point for most of these bands, some of which had become surprisingly successful on the British market. Marketing came in strongly, creating bands (Faust) and brands (Kosmische Musik, Krautrock, Progressive Music etc.) from the variety of individual styles.

In England the music industry started to copy and merchandise Krautrock (Eno, Julian Cope),

It has become a commercial Style/Brand which is still present 30 years later, now selling better than it ever did during the time of its formation/invention.

The history of Kraftwerk as a project moving from experimental music towards commercial techno also mirrors this development.

I.1.2 Stylez

With the market taking over the management of stylistic idioms as brands, and with the new possibilities of archive access via Cd and internet compression streaming, there occurred a kind of Stylez explosion in the mid nineties.

Both in New Music and in Pop music everything ever manufactured by an individual became available for the mass audience and for the individual artist.

A young composer now was able to construct pieces just by assembling the available samples from the now open archives, the supermarket.

In Techno music suddenly the identity of the performer/composer began to disappear, became exchangeable. So there were no limits anymore for sampling. Sampling became an issue in itself brought about by the new technologies and the availability of larger computer memories for single users.

This gave rise to the postmodern way of re-reading existing textures creating now ones by the re-mixing of existing stylistic phenomena. The rise of DJ-culture was mainly based on this reworking of the stylistically manifold infinity of the archive.

There were both positive and negative results coming from this:

- a) the positive result was the creation of a rule free explosion of styles, an anything goes maxim of mixing everything with everything, playing with the existing stylistic paradigmas like a set of lego, blasting all rules and canons Schoenberg speaks of:

“And, again, the principles on which this New Music is to be based present themselves even more negatively than the strictest rules of the strictest old counterpoint.”

- b) The negative result as I see it was that the creation of style was now completely dominated by the attempt to assimilate to the market, to create new brands from the existing and sell them for the most.

If we take a look at Pop-music in this setup, the identity of a band is heavily determined by the decision which band from the archive should be imitated. This goes as far as sampling the contemporary fashion of the simulacrum, the instruments, amplifiers, haircut etc. English Britpop like Oasis nowadays have become the perfect Beatles simulacra, technically better than the original. In the development of synthesizers we can find a tendency moving from programmable, open systems towards preset-defined instruments, the sounds being categorized already according to a set of Styles.

The same goes for New Music: the strategy of branding has also reached this field, the young composers mainly orienting themselves by adapting to one or the other brand of composing on the market to score therein. The interchangeability of scores is the direct result, since the question of defining a personal style seems to have become obsolete, but perhaps this is just a question of my personal viewpoint and history and has been the case in all musical eras. This interchangeability is strangely enhanced by the progressive disappearance of hand writing from the scores, being replaced by the anonymous Finale- or Sibelius-printout. The medium becomes the message.

These new composers tend not only to imitate the techniques of the original brand, but also the “Haltungen”, the personal “Einstellung” of the composers sampled, which furtherly mask the process of disappearance of the personal signature, since also the revolution can be sampled in itself. Bader-Meinhof recently found their way into a commercial movie which kind of closes the cycle.

The term style has become an ideal way of categorizing and tagging the global shopping mall. It starts working at the moment you start your mp3 player which makes you search for your own music among a variety of preordered "stylez". With Amazon.com you find every bit of music categorized into an infinity of stylish diversions (Speed Metal, Dark Metal, Death Metal, Classic Metal, Heavy Metal, Space Metal, Trash Metal etc) only for creating a diversified sale profile. But since the English meaning of style by far transgresses the field of art and also reaches into the realms of organizing daily life, there has by now begun a strange process of "Verdrängung" of musical arts in favour of the so called life-style: a good example for this is the development of MTV, which started as music television and nowadays does not feature music any more but life-style: fashion, dating, slumming, e[motion]-porn etc.

In urban life the music stores completely disappear in favour of fashion-stores and tattoo-institutes which constitute the individual stylez present within the contemporary media.

On the other hand we can observe the rise of Karaoke-cultures, a very good example of Stylez becoming the foundation of fake-identities via simulation. Karaoke, preceded by Air-guitar contests in the seventies, will become the new way of performing music for the masses, being excluded from the possibilities of the actual production of music by ignorance and musical analphabetism.

This analphabetism is compensated by a very differentiated ability to decode Stylez, to find one's way around the global mall. This ranges only as far as the defined set of Stylez is concerned, if something outside this field is encountered, it is rejected aggressively being a cause for destabilisation of judgement and therefore, irritation.

Tattooing is another good example of the definition of stylez in our society: in their perpetual striving for identity youth culture has now taken desperate measures to escape the allpervading power of the nivellizing power of the political economy. Based on the ancient rituals of adolescence one has turned to bizarre rituals of self-mutilation including the removal of whole organs. But the point is, that these very rituals have become part of life-style, featuring glossy magazines, internet chat rooms concerned with the stylez of tattooing, and all this has to be bought for hard money.

My point is that all this are highly political developments, and one has to take care not to evaluate them too soon.

The disappearance of the value of the signature, the nearly complete domination of the arts by the market, the loss of political criticism of the market save by terrorism, the disappearance of political orientation both in New Music and in Entertainment characterize a society, which is endangered by analphabetism,

autism and finally militarism, which always is the simplest way to organize masses suffering with acute loss of individualism.

Moreover, Schoenberg's argument that idea (conceito, concept) is fundamentally more important than style, is still very intriguing in this context:

“It is very regrettable that so many contemporary composers care so much about style and so little about idea. From this came such notions as the attempt to compose in ancient styles, using their mannerisms, limiting oneself to the little that one can thus express and to the insignificance of the musical configurations which can be produced with such equipment.”

In this argument the difference by a style brought about for its own sake, a mannerism, and a style which is just the mediated result of a concept or an artistic method, is clearly stated and makes the intellect a correcting instance against the rule of Stylez in the sense of pure marketing strategies.

One point is further to be added concerning the power of Stylez:

The creation of collective identities by the market results in uniform type of qualities. Stylez in this sense is dialectically identical with uniforms in a general sense.

One best senses this uniformity when once confronted by its absence.

I played a concert in Belgrade 2002 and was really shocked by the absence of all the trademarks and Stylez we implicitly have grown used to, from McDonalds to H&M and others.

Stylez is a means of uniformation and therewith, one of domination.

An interesting example is American streetgangs using brands like Nike on others to identify their territory by hanging shoes up on telephone posts.

II From Stylez to Style

In the second part I will present some of my strategies as a contemporary composer to cope with the manifold of Stylez, to demonstrate my unfinished query for Style:

on the one hand one has to try not to live inside the ebony tower of just writing music as if this were the 19th or the 20th century, on the other one must not get swallowed up in the post-modern torrent of Stylez including the infinite varieties of new media, new art-forms new technologies. I call this “die unerträgliche Widerstandslosigkeit des Materials”: the unbearable resistancelessness of artistic matter.

II.1 Automatic Writing as the first strategy of transgression/deconstruction was used in ICHT (1995 for voice and ensemble) based on a text by Christian Loidl(+2001):

In 1994 I asked Christian Loidl for a text for a new piece I confronted him with the impossible task of creating a text without an author, without meaning and gravity, a text which should show an uninterrupted flow, a window looking upon an endless continuum. After some futile tries to compose such a text Loidl bought a dictating machine which swithed itself on automatically whenever he spoke. With this he recorded his voice while he was sleeping therewith creating dream protocols. These he transcribed each morning thus creating following text: [excerpt] The title ICHT signifies the contraction of ICH -NICHT or nICHT, the I in its dissapearance and loss of representational power.

nach sauross rollen zuerst
dumpfe erdschütterungen heran
intamatär pulpedei pu-pul und
peddich bresse-nous com sèr tuvecors
flusse de peins cinq i d'heur à demi il est
tellement rechoite die schönste pa
pierfetzin hüfd ma schdopfm
dann kommt der fünftnach nemjtha da
füa daß du's owadrong hosd
mid kaan a gööd glebt hosd
percy flawless heißt
krishna auch shuddha forscher
visprengst nettel bierbaum und
uwe schmölke totsich wurde verhaftet
ob du ihn leiter nennst oder
tator und du warst philoso
phie garniert mit verwesung wir

1503 geborenen haben gewonnen
ich wladimir ginsberg
möcht essen und trinken ein
bißl deppadwean jo deppad
woari scho amoe wir sitzen
alle völli inder suppe
willst du damit die verdienste der
liberalen bewegung diffamieren
ach gott nein was täten denn
die ohne suppe hüte dich vor dem
rausch der ferne direktionsver
lebung lise rinalossn ge
hört zu den titelschriftstellerinnen von
47 kindern decolle
tiert bitte ein taxisches manus
kript damit du's weiter bringst
tu deinen kuß dazu
damit du's
weiter bringst tu deinen kuß dazu
der gedanke geht sicher zur nürnberg ge
bots-AG wie schwerist so eine ei
gentumswohnung wenn ich ein
stern bin binich ein seestern
mook mook iravie irevonne
retourklinik sotou
près is das wirbelt im
so hergschnurzlte injepfl
in monokultur saut demerst
wiss blahvtonn die wissen
schaftlichen arztlatilisten premon
sé tré schenis als sich die
ilse den witti das leben nahm der
schrein des hochfaden
ich mag mal 'n shtunk `n bißchen a
zen-dry translation of
beasts the last past blast are we
exemplifying figures or massi
fying dolls die namenlosen
munks hans lange
wartst du schon lange
sie bewegt sich so zärtlich
die mutter mutter sodaß sie
nur schlafe gedanken
habet lauern bauern frauern
the gloymer der schulterfresser
militam si papiem tschetti
tschöd tschöd pelzguffar mein
fach istkain als das nichtsein
dies ist die erde wo sich das
holz biegt stimmen sozialer&transzenden
taler atome kommt wir fangen
ameisen zum essen

mir ist mein laden heute schon
so genug traumgespal
tet heasd du bisd a
glodia'lpfaun du dia'l
du was wurde nicht alles im na
men gottes gegessen
die narzissenmaschine zu
wiederkehren an die lippe die
lassend "blaß" denkt das
heimat verließ mein
kies glückbringendes haus das
seine minister geteilt hatten you
are done great
earlips the rose of the
angesicht husch
etuben egalit
hansl paß auf do sprang vom mai-god
gypsy laudare i was sucking that
he contradict hippiores da hab ich
bitte ein zwanzig alle ca
fê kannst du mir helfen eine
gleichung zu lösen die zugleich eine
ungleichung ist vor einem
laden in lila jahren
fast gestaltlose weiße
in hüllen ver
sunkene städte es
hört schon ziemlich auf daß hinter meinem
1078jährigen
schädel mich jemand kennt
in jedem menschen lebt eine ver
sperrte gefängnistür ihr seid
rinn-sinn ihr seid raupe es
geschieht auch daß ein kind in diese fremden
räume stürzt
wie ein wasserfall der
in den ausguß gurgelt das
zwischenreich ist ein meer mit wenig be
wegung aber bitte mein herr ich
bin der normalste mensch auf der welt
es gibt eine tür zum
königreich des herrn es
gibt nur 6Millionen
870Tausend 7Hunder
60 hungernde schrittweise füllt
lachen die erde im
garten der duftenden
nüsse von simon beam
simon mind doch heute über
lasse ich es den dichtern
sich zu artikulieren
nicht rutzige rankelhafte

menschen sondern irrealer
lebewesen mit rußausräumschaufeln
wie minigolfschläger in
ihren künstlichen
händen kleine
fehler die als höhere gewalt
bezeichnet werden es sind die
mehr als sieben siegel tele
fonbuch unserer gemeinschaft
und geben einfach ton-
entfernungen an sphärisch
bis zur unverständlichkeit
bienchen verweigert den handkuß wir
leihn dem fernsehn
zeit sie wird zu pelzen der
tod ist die weiße spitze der lei-
denschaft thoughts how they are
caught the film's body
hat dich der depressive af-
fe hypnotisiert was waren
sie früher läuse unterm nagel
und weihnachten das glied tau
melte stellte ein paar fragen
und blieb dann doch stehen das
brombeergestrüpp der sprache wenn ein
engel vom himmel fällt ist eine
hand die ihn hält wir müssen leise sein
wie pfirsiche explodieren wie
grüne pflaumen macht keinenblödsinn
und singt nicht hare krishna trailegh
und flufdo dabei zankte er aus einfaltstiefe nur so folgsam
wie er zu sein schien hatte er etwas
von einem großen jungen
the gentle tiger on the palm of
our hand there we sit meat offerings
for kuan yin i shift
my arm to lift the uni-
verse german fingers fingering
german umgeben von dem wie sie sagten
"telegraph" zu lange getragener
kleider enthauptet tobt es auf die köpfe zu
rück zur familie mit
langem finger auch eine
maus hat vokabeln der erotische
nabel hanna merdes tempo
auf dem mordklavier er ging ohne
antworten fort you who
braithed me into the blossom of the
world vorbeiszenieren sprachlich er
wesen was man nicht behaupten
kann einzuhalten ist perfekter
wahnsinn das ist keine schürze des

is a unterwäsch a aunregen
de a rührselige du
schatz i muas no a bißl a
nervngas nachdankn
glimmspeck glimmer dreifaltig
keit this town has nothing to
glimmer hat keinen reiz
gök
superhubers
hartbild kleingelb
oder im fernsehen come
come viele sind the view and
flarénous fittiche the
pupils are ease without
willcome vases of
glance spaciro
xingit gehirnströmung
der sinn der durchschautheit im
ohr die öffentliche
träne er heißt ha
juto ist er f oder
heimlich geboren oder
mistelbach means losing a
lion der schritt zum
schrott lameur lacteur
quero si lix queri si lubet
lebt hier melissa fe-lix lebt hier
melissa fe-lubet
die zerreißung eines höchst
umfangreichen schriftstücks er
legte juwelen als not
wendig aus entzwerger zedermann
straße jedermannstraße the
sky was marvelously insane macht
zwerge zu bäumen auf aussichtsstufen a
sturfader wind eingeköpfelt
mortal green den kopf gefüllt
mit hamstermilch besteht aus betätigung
en und finanziellen interessen transpar
ent war er voll
gras todgelb in einem
winkel ein gramm für madame
die luftschutzlose mei oasch
is xund wie nikotin erz-erfahr
ung können sie gegen zauber
hafte oberflächen verladen
in der mitte der gnadenwelt
in der mitte der garbenwelt
in der mitte der gartenwelt
die hand des volkes ist die
hand des volkes ist die
hand des volke du kannst die seltsam

sten köpfe als rücken haben
du kannst in holzköpfen
baden sein feuer so
öffner keine ruß eine
menschenband jubelt mit automatisch
orchester eine dame
flüstert da hinten sehe ich ein
ohr das ist ein zufalls
trick mir gegenüber rasch
überlieferte wasser siehe
manchmal kinderhemden ist keine
herren der himmel kann gerinnen
in kein grüner bild
und wenn wir uns was leisten kön
nen wos griag i denn
a buifal an hoebm son
fon an sauhiatn
iagnd wos drei wunderzähler
das geht was es geht
über das herauszuwissen schon er kann immer
no kinder außijong
gewisse psychische inti
mitäten verändern die berufs
tolle aussicht von unser
er pflaume die
bösen absichtsstufen
wultu afra ge
widmet ich lasse deine
schöne stimme sein e
lektrozahnen schwarz natur
lich
hier mal schwer schirm ein
neukommen aus körpertiefen
gestatten was sind die
götter ein niemandslachen
wer isn des dort oben
des is da oberkörper von an
jugendlichen dripping schoolshit
schuhheilende löst durch zufall
und auf wind in wind nicht zu be
schreiben physikgrüne
bärchen der höchste seltsame
vogel be
a star a starling work on godward bent
no harm i said in the kunstra
dio super in the
eye das wunzelchen im
kasten paßt schon abgegriffen
ein kurzes zittern und
ist dann ganz schlaf
unrechtmäßiger mund
fuß aus niemand im

doppelten band laß ihn schw
schw schw laß ihn schw schw schw
laß ihn schw schw schw er
baut dir meister ein
pfandhaus das war eigentlich
falsch und warum heißt das
so ist es gut diskutiert
my feeling of you
is pure and what can i say my
feeling of you do i lose focus as
sociate yourself with god and
succeed the lowest chakra
rung eine nonne sein
und mit tieren doch das blieb
lemblos stehen mystery fucking
schdö di nur aufs herzen wer hereinkommt
wird gespritzt hat karli gesagt
wo jede finstre und schluck
rige figur ihren auftrag vergißt
ein juwel von
hell-blatt-bäumen flu-
or auf dem ich liegen bleibe
li(n) für zwei es hat was verbinden
des oberfläche mit intimität ein
zell am loch 15 12
1969
es spannt glei im
ansatz beide san geschwollen
e typen gwesen in deutschland und
ham behauptet daß alle geschwollene
san (d)rohgarten
ranftl in des zweite
eingangstor do is a kurz komisch
worn ich bin verzerrten geistes
oder sie sie was sie ernst machen
minderwärtig oberzeihstudienrat
muas ma erst amoe
klar wern dugisch und
dudschenkel was wenn ich da
heim bin wind durch das fen
ster magnolie you
stirn in my night hier fangen
die schatten von großen rätseln an
vorausgesetzt du hältst es
aus sie geben dieses süße
schmatzen von sich freigelasse
ne bienen einsammeln können sie
eh nicht ohne daß ein groschen gefallen
wäre nein ich weiß nichts über
studien sie werden es hören
wenn es aufhört eine solche kie
fer habe ich aber sie sendet das

ganze jahr über dasselbe pro
gramm manche menschen sind drogen
du hast gesagt irre ich weiß nicht
was das wort bedeutet irre sind
drogen der beste trick wenn du etwas
verkaufen willst ist immer die leute
sich etwas aussuchen zu lassen
ist das nicht gut küß mich ich hab nur
ihre goldfische gestreichelt
und ich trage einen sack erde
ich hab dich zuerst geliebt und
dann hab ich dich umgebracht es
gibt doch göttinnen
nicht tralala talking sex
wer ein auto gehabt hat
ist eingeliefert worden und das
auto ist verbrannt worden
angezeigte sind niemand
fahrradln gehören nicht
dem nichts der welt
zahnklänge pst
neue grüße frühstück teilt afri
kanische reiche wunderjeans
blahoozer in the apple of the apple
my friend has eye in which en
graved are two i's pa
rillar man muß vorher alle
lüste aufnehmen mili
tation robert probert the
cracks in the tiles smile
klug gütig gemein genial figu
riert als flüchtiger niemand kämpfer aller
kämpfer zollwachtowa fen
femilla 2nd
ave dann sah ich saddam hussein
seine augen waren rot
as advised by trungpa rinpoche
he entered the monastery of
sadam hier in der yogagemeinschaft
shadam ich weiß deine theo
rie stimmt mit unserer nicht ganz
überein warum sollte alles
nicht noch er sprang über
zaun setzte der
fliege sein auge ein
da sah er ge
kleidet in fichten
rinde und bilde dir nicht ein
daß du es bei mir mit dem obersten
boßzu tun hast als ich nega
tive emotionen zuließ
verlor ich den job

launen gibt's nicht
und in jeder loge gibt
keine loge ohne
kokain die welt des
kokain sind nicht tausend brennen
de augen es sind die gesichter von
dresden und belsen reiben schrei
schreiben schier aber paß
auf auf mich meinst du du zer
brichst leicht ja ich möchte mit
dem gelben regenschirm sprechen
ich bin jude und daher
mußte ich kämpfen könnten sie das
bitte erklären oder wissen das
nur die initiierten
i have a paper here to
pay you back vienna suicides
alte-tanten-esoterik-
stimmung und damit hab ich eher
untertrieben es wäre dort noch
ein seminar über plato
plato der griechische
syllogist ich glaube
schneefall war fernsehen

Automatic writing has become my favorite technique for creating the sketches for most of my pieces.

II.2 Difference/Repetition 2: The Polyphony of paradigms. Structural Counterpoint.

The multifold voice.

II.3 Style Explosion: Re-mix Re-structure: I Hate Mozart

A deconstructivist reading of the Stylez world.

II.4 The Machines: Automatism and mechanical thinking as compositorial strategies.

The Monadologies