

REISE INS HERZ DER FINSTERNIS

**A ROOM/SOUND INSTALLATION
IN 4 ACTS
DURATION ~60 MIN**

„There remained a rude table—a plank on two posts; a heap of rubbish reposed in a dark corner, and by the door I picked up a book. It had lost its covers, and the pages had been thumbed into a state of extremely dirty softness; but the back had been lovingly stitched afresh with white cotton thread, which looked clean yet. It was an extraordinary find. Its title was, An Inquiry into some Points of Seamanship, by a man Towser.“ Joseph Conrad [1]

SOUND INSTALLATION

At the latest with Joseph Conrad's novel **Heart of Darkness** [1], the siphoning off of resources in the Congo has become a symbol of global exploitation: Once gold and ivory, today rare earths. In Conrad's novel, the power of capital pulsates in the Congolese jungle. Its poetics emerge in the approximations and statistics of controls, regulatory frameworks and in digital data streams of world trade.

The digital sound machine realized in Pure Data [2] reflects this data and then intervenes in the overtone structures of an organ chorale. Starting with different tunings and temperaments of the organ, the machine wanders through a library of ancient, medieval and modern tuning systems: through the natural tone series, through the vibration ratios of Arabic, European, African and Asian instruments and their underlying frequency calculations. Thus, each chord is constantly transformed into new sound structures, creating unpredictable microtonal frictions, polyrhythmic shifts, beatings and unpredictable sonic artefacts.

The digital sound machine generates 4 voices with 16 sine tones in four sound acts in real-time: Thus the overtone space of the organ becomes the speculative sound of imaginary planetary systems, the data thicket of a trading exchange becomes a digital jungle without ever deviating from the frequencies of the chorale. The 4 acts merge into each other anew in every cycle: they „struggle“ for every voice in each of the transitions. In addition visitors can intervene in the sound synthesis by their movement through the installation.

To paint the picture of oppression and exploitation the installation opposes trade data [3] and an unmasking interview with the notorious mercenary Kongo-Müller (head phones) [4] to ethnomusicological recordings [5].

ROOM INSTALLATION

The initial discourse regarding the room installation revolved around the terms jungle, forest, terrarium. The terrarium was understood as an artificially created space that suggests a fake habitat. In addition, the space was to interact with the sound machine.

For this purpose, an ash tree root - that had been killed by fungal decay - was transferred into the digital space by means of a 3D scan and brought back into the analogue space by a 3D printer. To symbolise the dynamics of the sick capitalist cycle, an elaborate clone-casting process now began. First, the 3D print was cast. Then the original ash root was partially crushed and cast again in its clone form in combination with Acryl. The objects created by different mixing ratios clearly show that the cast with the highest organic wood content simply does not take on the casting structure of the 3D-print. Thus, it resembles the dead ash root rather than the mould into which it was pressed.

The result was six heterogeneous clones placed on six plinths of different heights and widths - similar to a museum exhibition.

- 1 Joseph Conrad. Heart of Darkness. Blackwood's Magazine. Edinburgh 1899.
- 2 read by Onno Ennoson: 10 biggest shipping Companys, 10 busiest container ports, 10 largest containerhips in 2020/2021. Quelle: Forbes Magazine, Lloyds List Intelligence et al.
- 3 www.puredata.info
- 4 Der lachende Mann – Bekenntnisse eines Mörders. DDR 1966.
- 5 Recordings on wax cylinders: Archiv Kongo ARCHIV LOANGO. Phonogramm-Archiv des Ethnologischen Museums. Stiftung Preußischer Kulturbesitz.
Joseph Tjikaya.* Kongo-Phonogramme (Loango etc.) aufg. v. Dr. Hornbostel, Berlin 08/09.
* Joseph Tjikaya, Bavili (= „***“, Unterstamm der Bafyote = „***“), geb. in Bwali (= Stadt Loango), aet. 20-21; hatte Unterricht in der Kathol. Mission in Loango, kann lesen; begleitete als boy (sic!) die Expedition Frobenius im Kongostaat (I. Deutsche innerafrikanische Forschungs-Expedition) und folgte diesem nach Berlin, wo er als Hausdiener Beschäftigung fand.
Joseph Tjikaya. Archiv Kongo ARCHIV LOANGO 1: Bavili. Lied einer Frau über den Verlust ihres Mannes
Joseph Tjikaya. Archiv Kongo ARCHIV LOANGO 14: Bavili. „Ya muen lungu“, Lied eines Lehrers
Joseph Tjikaya. Archiv Kongo ARCHIV LOANGO 20: Bavili. Lied zur Krankenheilung, ges. von einer „nsasi“ (Zauberärztin, in der Fistel markiert) und der Familie des Patienten (s. Bem.) vgl. 37.
Joseph Tjikaya. Archiv Kongo ARCHIV LOANGO 26: Loango. Lied „ba mbi tjobo“ - „ma nkundu mandim muali“ „für den Draht (ndochi) /?/“
Joseph Tjikaya. Archiv Kongo ARCHIV LOANGO 33: Trommelrhythmus auf der großen Loangotrommel (vgl. 21b), 22b).
Joseph Tjikaya. Archiv Kongo ARCHIV LOANGO 37: Trommelrhythmus auf der Nsasi-Trommel (Zauberärztin, vgl. 20) a) getrommelt b) gesprochene Trommelsilben. 26)-37) aufg. im März 09

*** Selbstzensur rassistischer Begriffe; Originaltexte im Phonogramm-Archiv des Ethnologischen Museums. Stiftung Preußischer Kulturbesitz.