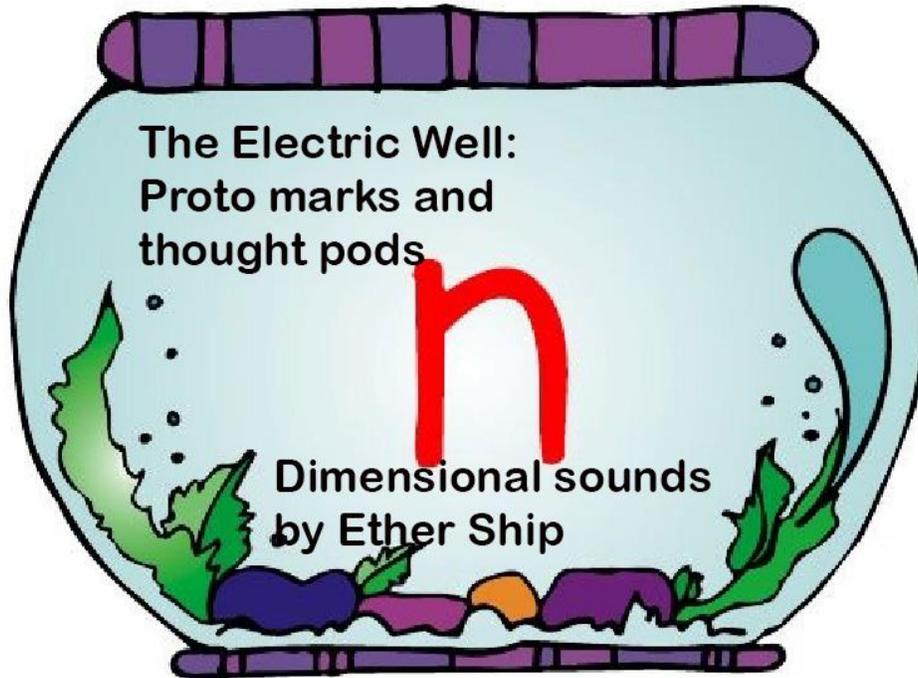


Xenosphere presents



The electric well is in reference to the deep nature of all plant growth on the planet receiving sunlight as a quantum photo synthesis behavior. The sunlight changes the plant and the roots go deep into the soil where the rain water is charged by the earth and the root structure is very similar to the dendritic organization in the human brain as well as the shape of galaxies. When the plant is fully grown it interacts with the atmosphere giving a healthy environment in which to breathe as well allowing us to have consciousness.

The fish bowl is part of the piece because it will be filled with water and then small letters from languages will be placed in the fish bowl and stirred. A video camera will record a close up of the letters swirling in the water which is the content of the video. A Strobe light will periodically be turned on giving a flicker experience of light on the letters simulating electrical discharges in the brain. Then voices will be heard representing phonemes as a way to show the beginning of language development.

At this point in the video electronic music will be introduced to help the viewer make associations with the phonemes and the letters to stimulate ideas within the listening and viewing audience.

The piece, The Electric Well, is designed so other sound artists can fill the soil with their own sounds replicating or symbolizing the water of life which facilitates the listener to make associations with the letters to form ideas. The sounds are meant to enable ideas that become Thought Pods. As the plant flowers and germinates so too does our consciousness as it invents and creates new ideas to share in the world.

The concept of a Thought Pod was born from The Electric Well concept as a way for other sound artist to participate in the In Absentia Pavilion. Thought Pods are a community of sound artists who contribute to the generation of ideas by submitting an mp3 file of their work. There will be 10 Thought Pods and each Thought Pod will be assigned a name. Example: The first Thought Pod will be named Emergence. There will be a total of 3 sound artists in each Thought Pod and each mp3 file from the artist will be credited. So inside a Thought Pod a visitor can listen to 3 different sound tracks under the Thought Pod of Emergence. In total 10 Thought Pods will be available for sound artists who will chose to submit their sound tracks. The sound tracks have to be 3 to 5 minutes in length.

Thought Pod 1. – Emergence
Thought Pod 2. – Fluctuation
Thought Pod 3. – Transformation
Thought Pod 4. – Entanglement
Thought Pod 5. – Becoming

Thought Pod 6. – Symbiotic
Thought Pod 7. – Self- Organizing
Thought Pod 8. – Xenolinguistics
Thought Pod 9. – Encapsulate
Thought Pod 10. – Creativity

The Xenosphere will collect sound files from the artists and they in turn will be placed in the Thought Pod of the artist's choice. If the chosen Thought Pod is full another Thought Pod has to be selected. Once all 10 Thought Pods are full with 3 sound tracks the Xenosphere will have 30 sound files representing the language of life created by the sounds of each artist. Each of us is an independent Thought Pod with memories of sounds and images all intermixing to form our individual and global consciousness. All 10 Thought Pods will act as idea generators gained from watching the video with the letter swirling across the screen. Each artist has to look at the video and experience any ideas from watching the swirling letters. The ideas experienced from the swirling letters moving across the screen are to be the stimulus for making a sound track lasting from 3 to 5 minutes. The sounds can be any acoustic sound, a recording from nature or an urban environment or sounds made from an instrument or voice. Below is the complete description of the Xenosphere as well as definitions of all the participants.

Definitions:

Proto-Marks: Proto-marks are letters and phonemes written on small squares of paper that are swirling in a fish bowl full of water. A video camera records the letters as they move in the water symbolizing how the sounds of phonemes move in the brain waiting to be connected to form words instigated by impulses from the brain's electrical activity. The letters and phonemes represent the beginning stages on how language evolved. The research of Kim Veltman with his book, *Alphabets of Life*, <http://www.alphabetsoflife.com/> is instructive for understanding this idea of word formation. The video shows the letters moving in the water giving the viewer time to make unconscious and conscious connections of letters to form words leading to ideas. Vocal utterances and electronic music provided by the Ether Ship electronic music group are slowly added to the video sound track to simulate the visual and aural perception of the letters by hearing human language making conscious associations. After the visual and aural elements of the letters and phonemes have been experienced the electronic music from the Ether Ship group is introduced to facilitate a mental experience of sensing a state of allowing the mind to move freely in time and space. After watching the video the sound artists who want to participate in the collaborative sound project of the, Electric Well, are asked to submit a short mp3 sound file that was influenced from watching and listening to the video. It is the mp3 files that are created by the sound artists that will then be placed in one of 10 categories in the Thought Pod of the sound artist's choosing. When all 10 categories in the Thought Pod have a sample sound from the sound artists is when the Xenosphere's language is fully expressed and completes the Electric Well art piece

Thought Pod: A Thought Pod is an imaginary digital receptacle that contains sound files that are created by experiencing ideas as a result of watching moving letters in a video that are accompanied by electronic music created by the electronic music group Ether Ship.

Ether Ship: Ether Ship is composed of sounds composed by Willard Van De Bogart on synthesizers and Lemon DeGeorge on an electronically processed harmonica. Ether Ship is a multimedia space performance group created by Willard Van De Bogart in the late 1960s in Pittsburgh, Pennsylvania with partner and co-founder Lemon DeGeorge. They both took an experimental approach to live entertainment with a live performing lab of image and sound, utilizing then-exotic technologies of expressive physical constructs, laser shows, video art, and light-form art; while playing live electronic synthesizers with radically altered instruments from mouth harp to Hammond organ, electronic cello, and classical screwdriver guitar by the late Will Jackson. Van De Bogart was the first laser artist to perform with the LA Philharmonic Orchestra in 1971. Van De Bogart and DeGeorge brought their "ship" to Disney-created California Institute of the Arts in that institution's inaugural year of 1970. At the elite school's temporary campus of Villa Cabrini, in Burbank, California, they constructed and conducted various performance experiments, in collaboration with other artists and media visionaries of the time, including Nam June Paik, Allan Kaprow, Morton Subotnick, Gene Youngblood, Serge Tcherepnin, Tom McVeety, Will Jackson, Larry Lauderborn, Sharon Grace, Naut Humon, Z'ev, et al.

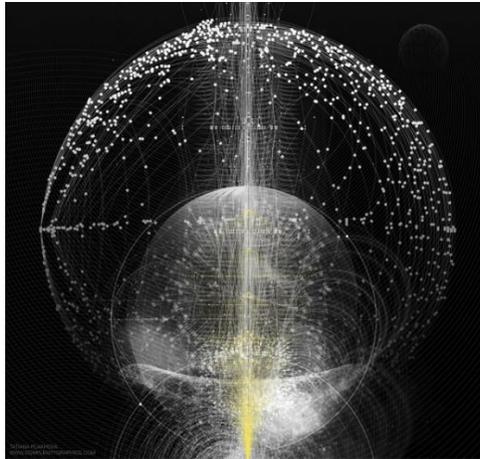
In Absentia: In Absentia aims to overcome disciplines rigid borders towards a noosphere inhabited by nonlinear complex systems. At the intersection of art, technology and science, “In Absentia” features more than 40 intermedia works, live media performances, interviews, panels and books presentations. As an ancient pilgrim, it will route from the Gargano ancient monasteries to Roma and Bologna. Its design is iterative, its methodology is collaborative, its lexicon is somewhat uncontainable and accessible at the same time.

Semiosphera: Semiosphera is a Systems Art integrator by Francesca Giuliani and Lino Mocerino. Their work aims to discover the creative semiotic across different media and languages searching for emerging properties. Their UI have been featured at i-DAT by the University of Plymouth, their AV works appear across various festivals like Surfaces, back_up, ADAF, Cyber Sanctuaries. Under the mark of project-based research, they are into participative projects sponsored by the Italian Ministry of Cultural Heritage. In a post-digital time, their 2019 curatorial experience within The Wrong aims to nurture the roots of performance art, systems art and digital media.

Electric Well: The Electric well is a collaborative digital sound art piece designed by Willard Van De Bogart. The concept is symbolic of the life giving elements of sunlight and water which nurtures the creation of life and eventually creates consciousness in the universe. The concept is represented by the creation of sound tracks that are placed in Thought Pods which act as language generators to provide ideas for the future growth of the human species in the universe.

Fish Bowl: The fish bowl with the water inside symbolizes the gel like substance in our cranium that is mentioned below in the essay titled Xenosphere: The source of interdimensional music. The letters and phonemes represent the smallest elements of words that exist within the electric field which exists in the brain and which is responsive to all forces in the quantum field. The fish bowl represents the mind as well as the forces interacting with the mind which exist throughout the universe. The Electric Well is in reference to the electric field in our brain symbolized by the fish bowl as well as the electromagnetic fields in the plasma universe.

Xenosphere: The source of interdimensional music



By

Willard G. Van De Bogart

The xenosphere is the volume of space inside the human cranium. Inside of the cranium there is a gel like substance which is electrically charged. This gel like substance (brain) filters all cosmic radiations as well as responding to sound which enables waves and fields of energy to traverse the entire gel like substance instantly. The xenosphere is limitless in scope as it mirrors the space outside the cranium which encompasses the total space in the entire universe. The interaction of the xenosphere with the space around it is the source for creating dimensional music and quantized mental states. The xenosphere also has the capability to assemble an infinite array of electrical discharges to form a holographic environment composed of perceptual images. These images form percepts that respond to sound allowing the percepts to release their configurations so they are absorbed into the xenosphere. When this transition takes place from percepts to totally occupying the entire xenosphere the percepts fold into a constant motion of energy. Within the xenosphere this motion translates into a sound field containing phonemic language elements. These phonemic language elements instantly form an information network that is in constant motion transporting the phonemic elements awaiting a pulse from the infinite space surrounding the xenosphere. This pulse causes the xenosphere to create concepts and percepts which can change instantly. The concepts are fleeting and exist to be further extended

to form complex philosophical approaches to identifying the universe through cosmological interpretations. This is the source of insights, ideas and inspiration which can be captured on paper using symbols comprised of writing, sound, visual representations and other forms of expression contributing to a subjective state within the xenosphere (Van De Bogart and Forshaw 2016). Creating sound representations of the motion of the phonemic structures is a way to phase with the pulsations from the universe that cause the xenosphere to discharge its electrical activity for constructing percepts and concepts. The xenosphere also has a direct connection to a sound producing function that can be used to communicate with other xenospheres in the form of languages, pictures and sound. The language component of the xenosphere is a way to provide an exchange of information on any scale existing in the universe. The semiotic function of the xenosphere is in a state of qualia whereby the subjective activity transmits that state of qualia through various forms of expression.

The source of the pulsations directly affecting the xenosphere can come from any direction in space stimulated by a myriad of force fields currently understood to be operative in the universe. The xenosphere is responsive to these pulsations even if those pulsations are transposed by a self-referencing system created by the xenosphere which we commonly refer to as our humanness. As humans we not only are affected by pulsations on the xenosphere but additionally have the capability to directly interact with these pulsations outside the xenosphere allowing sound to be converted into a sonic field of conscious activity. This interaction of self-created sounds and the sounds induced by the space outside the xenosphere is a way to explore multiple dimensions existing in space or from any time. Within the xenosphere are the sounds coming from the interconnecting networks existing within the gel like substance. One of those networks currently being explored are the folding patterns of proteins created by amino acids forming complex protein structures which enables the xenosphere to maintain its existence.

The sounds which hold the xenosphere together can now be accessed using the formulations of quantum wave mechanics resulting in audible sounds previously inaccessible even though these sounds are responsible for the integrity of the xenosphere of which we live with. Now it is possible to subjectively interact with the elements which hold the xenosphere together representing the pulsations coming from all of space. Any dimension is now available to the electronic music composer due to a symbiotic relationship with the formative fields of energy existing in the universe causing these pulsations which are in turn reflected in the xenosphere. The pulsations come from the micro and macro worlds enabling the composer to traverse these worlds using multiple forms of dimensional expressions. The resulting sounds, therefore, represents a form of sonic architecture or dimensional space music. The audible sounds come from the pulsations existing in the universe which directly impinge on the xenosphere. The xenosphere contains a vast array of sonic dimensions allowing a way for sound to follow any path leading from the micro world to the macro world on any scale enabling the composer (Van De Bogart 2017) to traverse those worlds by creating multiple

dimensions of sonic expression. These sonic networks within the xenosphere mirrors the connectome that allows our state of consciousness to come into existence. More broadly, a connectome includes all neural connections within the xenosphere's bio system. Dimensional music is ultimately a form of expression which is responsive to pulsations from the universe as represented within the xenosphere; a sphere in which the connectome (Meijer and Geesink 2017) is making our own state of consciousness to be an integral part of the universe.

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