

the piece is a transcription of breath – the difference between breath & Breath – making the involuntary act a voluntary one.

regarding the mimetic relationships at play between performer and audience – “perceiving the work, i map myself on to it. how is what the performer is doing similar my own resting state? am i also performing the work? a subconscious variation on it? may i accompany them in the work’s realization, possibly without my knowledge?”

a periodic oscillation between states of mild observable tension, always moving.

the work is ultimately impossible to both realize *and* subsequently perceive: the body performing it risks not sounding, the bodies listening risk not perceiving – any iteration is inherently a delicate rubbing of the original score. the sounds traces of the decisions that created them.

*few* is literally permeable: not only can the environment affect or interact with the reception/perception of a piece, but the ambient surrounding may even impinge upon its structure, altering its material construction through time. “if the environment changes in a way that makes it impossible to finish the score, abandon the performance”.

without a visible score, the work must be embodied for its realization; but this is an internal embodiment, not a display of embodied communication – a fundamentally private act – an awareness of one’s own status as a perceiving and receiving subject.

parsing the auditory scene literally creates the work – the score as a template of materials to be deployed, the performer an active, successfully failing constructor, rearranging hairs on the edge of a sheet of paper.

hypothetically, two simultaneous performers in the same space would decouple from one another, possibly due to the individual amount of hearing loss, threshold perception of high frequencies, age, hierarchy of scene analysis, etc.

therefore, one’s own history of listening imprints itself upon the material existence of the work.

*few* almost communicates more about its performer than its author.

when one becomes so cognizant and perceptive of one’s own sounds, how does that affect one’s perception of other sounds? what is the gap between what exists and what is perceived?

a series of gates – thresholds which one must navigate if the environment allows.

to perform *few* is to embrace the status of a cognitive performer-listener – an absorbed, subjective sonic agent.

one is almost more concentrated on the sounds one is listening to than the sounds one is attempting to make.

the piece provides a space to step back from our involuntary scene analysis – everyday, don’t we selectively build our individual world from the materials of the outside world? doesn’t this outside world impinge on the structural fabric of our own? *few* is in a way no different from the processes of human cognition, but sometimes we need aesthetic distance to facilitate one small step away to view it in practice...

the body is a sounding agent for itself – the thumb a magnifier which bisects the air and highlights the almost inaudible breath-stream – the raising of one’s finger to the site of production transforms a completely interiorized act into a kaleidoscopic prism of super-harmonic frequencies.

*few* attempts to explore the threshold of what constitutes piece-hood. where does the boundary lie between voluntary work and involuntary process necessary to our survival?

a private act publicized – i learned this piece while on airplanes, subway cars, trains – the work ultimately about space, about creating, deflating, removing, receiving, observing ignoring, repositioning the *perception of one’s space*.

the ears have an incredible ability to see and construct physical space.

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*few* is almost, almost...almost.