

# switch me

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EMBODIMENT TOOLKIT

JONAH MARTENSEN

# GENESIS

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To hear is not a choice.

There is no such thing as silence.

There are human and nonhuman  
sound makers.

# EXHIBIT A

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**LISTEN**

# EXHIBIT B

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**LISTEN**

## SONIC RELATIONALITIES

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What is, and what is not pleasurable?

How can one transform the sonic quality of objects into pleasurable ones?

What habits of hearing do *you* have?

# MEET THE MARCH

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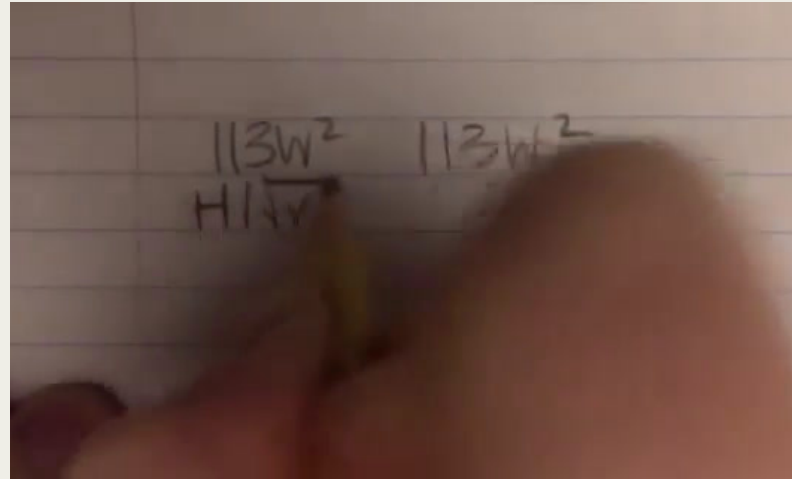


2021

## REPORT TV

“STARS WARS IMPERIAL MARCH  
ON COFFEE STIRRER”

[WATCH](#)



2018

## smallgoblin

“Imperial March played on a pencil”

[WATCH](#)



2019

## Device Orchestra

“An Epilator Plays The Imperial  
March”

[WATCH](#)

Exploring musical potentials of everyday objects.

# POETICS OF HUMAN ACTORS

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EARTH PIECE

Listen to the sound of the earth turning.

1963 spring

WEARING-OUT MACHINE

Ask a man to wear out various things  
before you use them.

Such as:

Women

Clothes

Books

Apartments

Pianos

Typewriters

1964 spring

excerpts from: Grapefruit, Yoko Ono (1964)

# POETICS OF NONHUMAN ACTORS

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“I suggested to the snow workers eight movements, comprising opening; rolling; “Romeo and Juliet”; spiral; zigzag; compliment to the audience; long diagonal line; and the grand finale. I refused to plan in advance. Despite a potential risk, I was certain that I would succeed by working with snow workers.”

[WATCH](#)

still from: *Snow Workers Ballet*, Mierle Laderman-Ukeles (2003)



## MY MISSION

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Drawing attention to the pleasure of supposedly unpleasurable sounds.

Raising awareness for the space we share with nonhuman actors.

*Both can happen through the means of embodiment.*

# ROAD WORKS AHEAD

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## *re-record* **step 1**

I noticed that my recordings thus far have been of poor quality.

For an exhibition I want to resolve this issue.



## *edit* **step 2**

Organize sound in such a way that it transforms into a “pleasurable” sound piece.



## *test out* **step 3**

Find out whether it has the effects I intended and how much framing it needs to have its story be understood.



## *set-up* **step 4**

Probably with wireless headphones, figure out how a spatial configuration influences the experience.



## *exhibit* **step 5**

Let the work speak for itself.

But also to be present and play around with embodying the machines which can be heard.

# FURTHER REFERENCES

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- Pauline Oliveros, Deep Listening
- Alina Trionow and Massengrab, Performance at IRRE-Space  
(<https://youtu.be/t4oYd3bkOkM>)
- Robert Rauschenberg, White Paintings
- John Cage, 4'33"
- aleatoric method
- Melati Suryodarmo, Butter Dance  
(<https://youtu.be/3dXffxrfFhY>)