

## STORY OF OOO /// ACOUSTIC MIRROR GARDEN

Within the setting of Deene Park, begins a contemplation and lure into its external grounds...a wish to enter it as a 'garden' - a place that familiarly might invoke, induce or offer a sense of healing.

In the context of the grounds' stately home, where the surrounding land has been designed and arranged as a "Pleasure Garden" with a "Cooling Pool" and "Summer House", I'm curious about these historical dubs, and am choosing to look at these architectural forms within their own wilderness through a "cross-country" lens...

It was a particular musing upon an email conversation from 2014 - headed *THIS HUGE SUNLIT ABYSS FROM THE FUTURE RIGHT THERE NEXT TO YOU* - shared between musician Björk and ecological writer Timothy Morton, as published in "Björk Archives", that has shaped the threads I've followed whilst researching this body of work.

Throughout it are a selection of particular words, thoughts and ideas that emerge from Björk and Morton's shared conversation, as a potential site for interesting development in my own ongoing musing upon Deene Park as a composition of garden, as land, as historical site or symbol.

It also led me to reflect on Björk's album "HOMOGENIC" from 1997; a very forward-thinking production in sound and vision for its time. It plays into the specific theme that outlines the album and in particular the portrait of her that forms the album artwork. She's defiant in this image (something stately and regal in her glare is undeniable) and the aesthetic of its style presents her as a kind of techno-ancient tribal Geisha, alluding to a certain urban sensibility not just of its moment - but for all moments.

There's an unmistakable visual lure that draws both ancient China and modern black culture together in the fusion of her style, and this echoes in the sound throughout the album. The result being a really deep symbiosis of human and spiritual truths, melted and mixed with a hybrid wealth of instruments and nurtured with a mastery of form and structure, owing to creative technical production.

The sound is far less definable than the visual image.

It sparks an electricity and conjures a thought for rhythm immediately for me - for what truly "beats".

In her adoption or *inhabitation* of this "character" that graces the album's cover, she travels. She becomes a hunter. And she's thinking about her own subjective, deepest internal world in relation to the objective wide open landscape, uninhibited in an ongoing encounter and engagement with an ever-expanding technological world.

I like to consider the land of the Earth myself, as something that is always striving for its own balance and "harmony" ... musically, bodily and mind-ly speaking.

I see infinite relationships between a history of feminine characters in their experiences when I look through a homogenic lens... a definitive homogeneity that puts a fictional figure like "O" from *Story of O* (by Pauline Reage) in erotic literature, together with the truth of the ancient Sumerian goddess Inanna, as a figure embodied within all sacred mythological, spiritual traditions.

Sacrificial, elementary, and elemental, just as is the Earth too.

...

A wish to understand more deeply the relationship between Empire, botanical exploitation, migration and colonial bodies...of water, of earth, of air...

A yearning to explore the vast depths of body via this "acoustic-mirror" garden I've come to envisage.

I imagine the bindings of an ancient Chinese woman's feet coming undone in the healing of a garden, feeling the earth under her feet, refreshed.

Stunted roots taking new flight.

A hoverer between earth and sky, occupying new space there, and experiencing what's new.

...

I've seen that gardens are a beautiful place to practice the Chinese internal martial art of Taiji - a life-long art. Something like an eternal movement that can flow both with and even against nature, outside of time, in alliance with a paradox-like non-intervention.

The beauty of Wu Wei.

...

In a very present state of transition and flux, this entry into a "stream of consciousness" style of spoken word as a body of research, translates as something improvisational, spontaneous and free-flowing - as genuine inhabiting and embodiment of this neutral site that is the garden - of wind and water - ever conscious of it as a site that might induce discomfort the further it digs.

That the garden might be considered an acoustic sound mirror, offering potential reflective insight for fruitful growth, may transcend both the personal and collective experience.

A floating and hovering, a looming in the air....potential environmental shift on its cusp of transformation.

*Like a Klein blue vase sculpted from a Moorish woman, perfectly ornate as a Sicilian monument would be erected to the trees*

*(A story of O, and O, and O)*

*But too far extremely vivid to be ethereal blue*

*Rather more; shades of the Blue Period...evocative of that secret evergreen*

...

*As green, as gold.*