

Introducing

the 2009

Elizabeth Bishop

Lecturer: *Thylas Moss*

Mid-Hudson Taffy Company

a book of captured interaction that itself is interaction

The Mid-Hudson Taffy Company

was formed to explore some of the configurable nature of information related to the 2009 Elizabeth Bishop Lecture in which principles of Limited Fork Theory were applied to help reveal a collaborative nature likely underlying all things except, possibly, an initial point of departure before which nothing existed to activate systems of interaction now operating on every possible scale in every possible location for some duration of time.

Because interaction tends to form temporary relationships that are mapped into existence in ways which mark existence in some form for some duration of time, weakly or profoundly; because of configurations

of outcomes of interaction, the time and space that host an interaction also participate in the interaction and become collaborators. The decision to prepare an event responsive to the hosting location was easy, and required by principles of Limited Fork Theory. Research led me to the “Bridge Funk” music of Joseph Bertolozzi in which he played the Mid-Hudson bridge as a percussion instrument. Because the composer/musician generously made this music available online,



offered
in the context of
Fork Theory
the study of interacting
including interaction

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summary

offered in the context of
Limited Fork Theory
the study of interacting systems
including interactions with tools used
to measure and configure



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structure

I was able to capture it, interact (a form of collaboration) and interact with the sounds of the bridge, to at first eavesdrop on a conversation between Bertolozzi and the bridge, and then to enter the conversation, playing

what I had to say, as response and as extension with an iPhone instrument app, reconfigured “Bridge Funk” into a more atmospheric sound sculpture that became the foundation of the sonic structure that accompanied the looping video playing in three unsynchronized projections, one on a juncture (interaction) of walls and ceiling that allowed a portion of the space to configure the visual content of the lecture installation in which those sharing and interacting with the installation environment

became co-authors of the emerging sonic patterns of the installation. The installation sound and video being recorded as the event unfolded beginning with the introduction was fed back into the space fifteen minutes

into the space where the event continued to unfold, the first fifteen minutes available to shape the interaction and to be reconfigured by the ongoing interaction system, this reconfigured duration then fed into the event after another fifteen minutes. The outcome is a layered concert in which the atmospheric collaborative foundation of bridge doesn't break and retains some structural integrity, integrity reinforced by the concert of sound that behaved as sonic rivets, even the sounds of auditorium

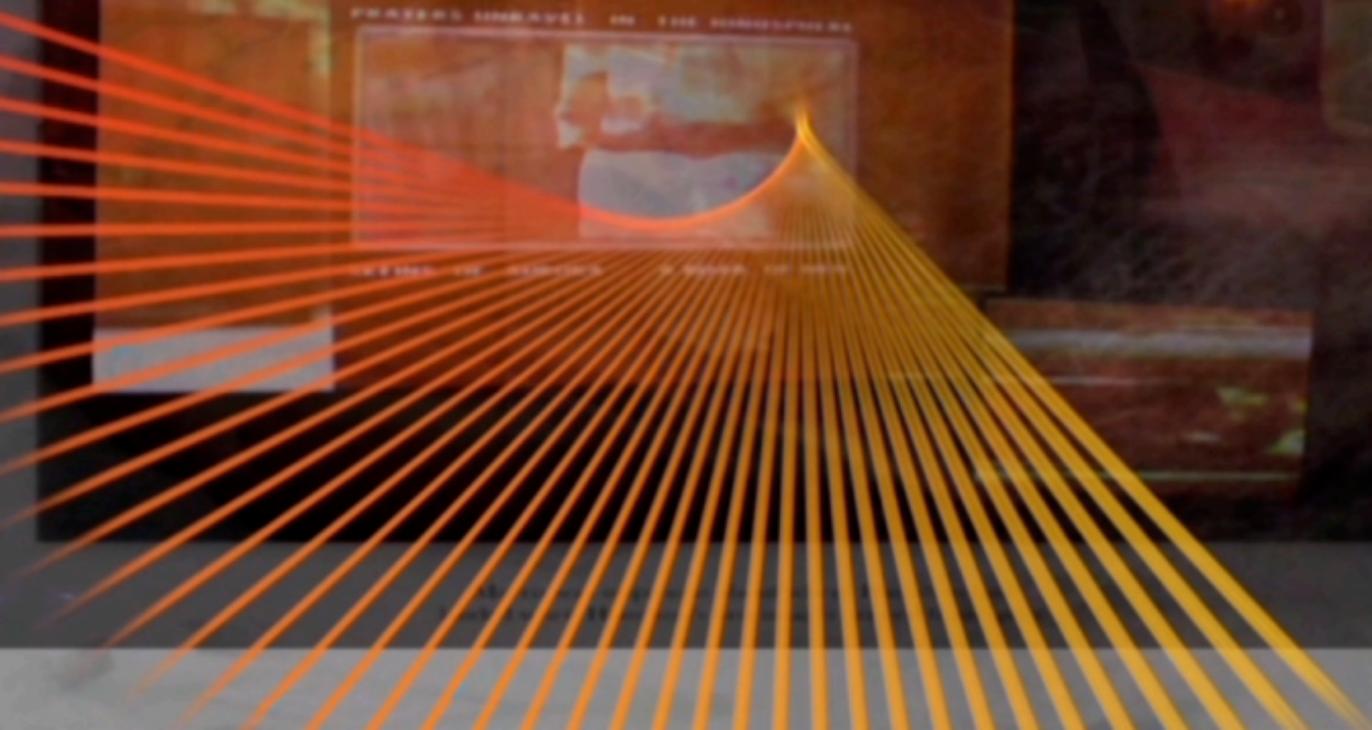


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RAPTURE

information, synaptic pulse data, brain tidal wave overload
loop dynamic curl discovery syndrome, surf & slalom on idea
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chairs played by three student members of the Limited Fork Bishop Installation Installation Concert Choir. It was an event built on site, by site; everything there an architect, every participant in the interacting system

responding and augmenting, each a limiting factor and a creator. In preparing the 18 sound sculptures, it was important to include the soundtrack written during the event by event participants (including technicians who captured the sonic versions and visual versions of the event that I worked with as the taffy) in the entirety of the capture (which does not include the entire event that unfolded), either beginning with the introduction or the applause at the end of the introduction; the event



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of Limited Fork Theory
the study of interaction patterns
including interaction with tools used
to measure and control
deemed trustworthy things
falls through the cracks
of the very, very limited fork
than what manager is able
to time, changed by interaction
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soundtrack retains an essence of configurability present in the root “Bridge Funk” percussion and the iPhone “Bloom.” A type of sonic genetic memory or signature persists, the sound’s evolution guided by conditions of

each transition, each sonic depot and layover, flavoring the taffies that emerge and give rise to additional taffies [19 tracks on 9 CDs:

01. Fast Taffy (cosmic hunger feedback-angel pulse lift accelerating universe praise alien doo-wop chorus mix) ;
02. Fast Taffy (parallel train alien depot reverse polarity lost accordion tribe radiant dream mix);

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03. Echo Breeding (Aurora influence corrupted taffy mix); 04. Echo Breeding (Aurora Influence deep alternate paradise mix); 05. Child of Paradise Echoes;

06. Grandchild of Paradise Echoes; 07. Taffy Company Rainbow Rapture Max (Club Aurora everything fish dance mix); 08. Taffy Company Backwards Rainbow Rapture (reverse reverence beat release mix); 09. Great-grandchild of Paradise Echoes Twice Removed (pitch down descendant mix); 10. Taffy Drag Skein (with a rapture beat styling mix); 11. Bifurcation Machine (go everywhere taffy transport mix); 12. Reverse Bifurcation (elegant pimps mix); 13. Taffy Pull Toy (Backwards

Glance mix); 14. The Skein Backdoor Supper Club Beat Pass (about face step nirvana mixed-up other world drag well anti-retail mix); 15. Taffy Stretch (travel agent alias checkup mix); 16. Mid-Hudson Aurora Skein

Inaugural Tine Rapture System; 17. Mid-Hudson Taffy Co (exquisite foundry condition converging points of departure mix); 18. Taffy Company Cathedral Hour; and 19. Taffy Company Irresistible Backlot Sound Train (sufficient cathedral mix)].

Although the space had not hosted an event like the Limited Forked Bishop Lecture Installation, the space was able to accommodate the event even as the event

unfolded and grew, expanding both back on itself and pushing out in multiple directions on multiple scales without disrupting the space: the event made the room it needed as it interacted with flexible and configurable

space; the host of the event and the event both grew. Technicians focused on capture of the triple projection video piece I prepared for their video capture of the event for the linear unfolding and the video fed back into the event for further interaction on the central screen, so the pieces I made feature video accretion that does not show principal members of the choir; only the vocal accretions are featured in the sound sculptures. This is in fine keeping with the Limited Fork Theory principle



in which times can capture only partialities of partialities; we must work with what becomes available though without assurance that we have enough to form ideas and understandings that are complete. Something is

isolated for consideration —in this small book: stills from video accretions on Disc 10: “Mid-Hudson Taffy Company Evolution of Accelerating Ascension Type Fork Bishop Expansion in Reduction” and “Mid-Hudson Taffy Company Self-Feeding Forked Bishop Lecture Installation” — and sometimes, configurations of parts of (on some scale, in some location, for some duration of time) opportunities for awe are noticed without allergies to salty sweet taffy controlling the interaction (for long).



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the study of identifying
including information
to explore the
strategic communication
to be relevant to the
of strategy, communication
strategic communication
and business strategy

Large, faint, stylized script logo overlaid on the image.

What we do, what we say, what we think,
what we see, hear, what we are
exposes a collaborative nature in all things.

COLLEGE

