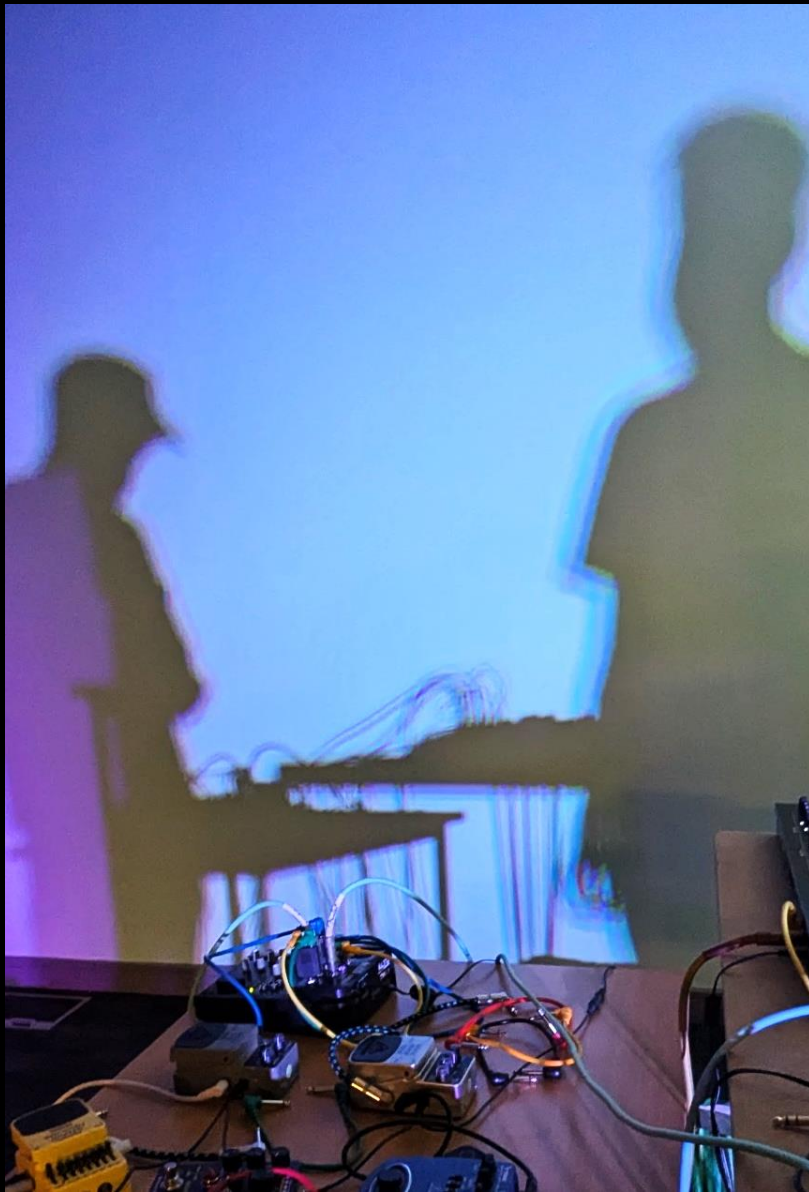


NO INPUT MIXING

Rhizomatic, Process-Driven Noise

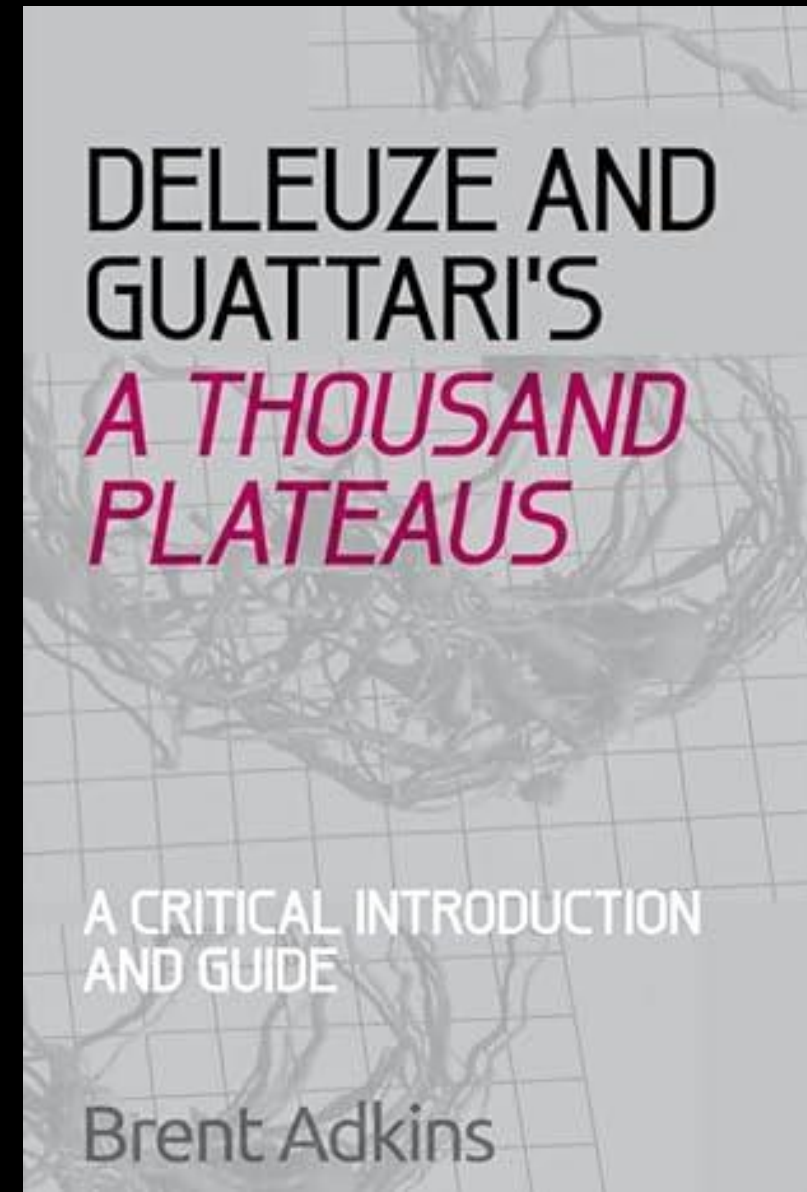




INTRODUCTION



PROCESS



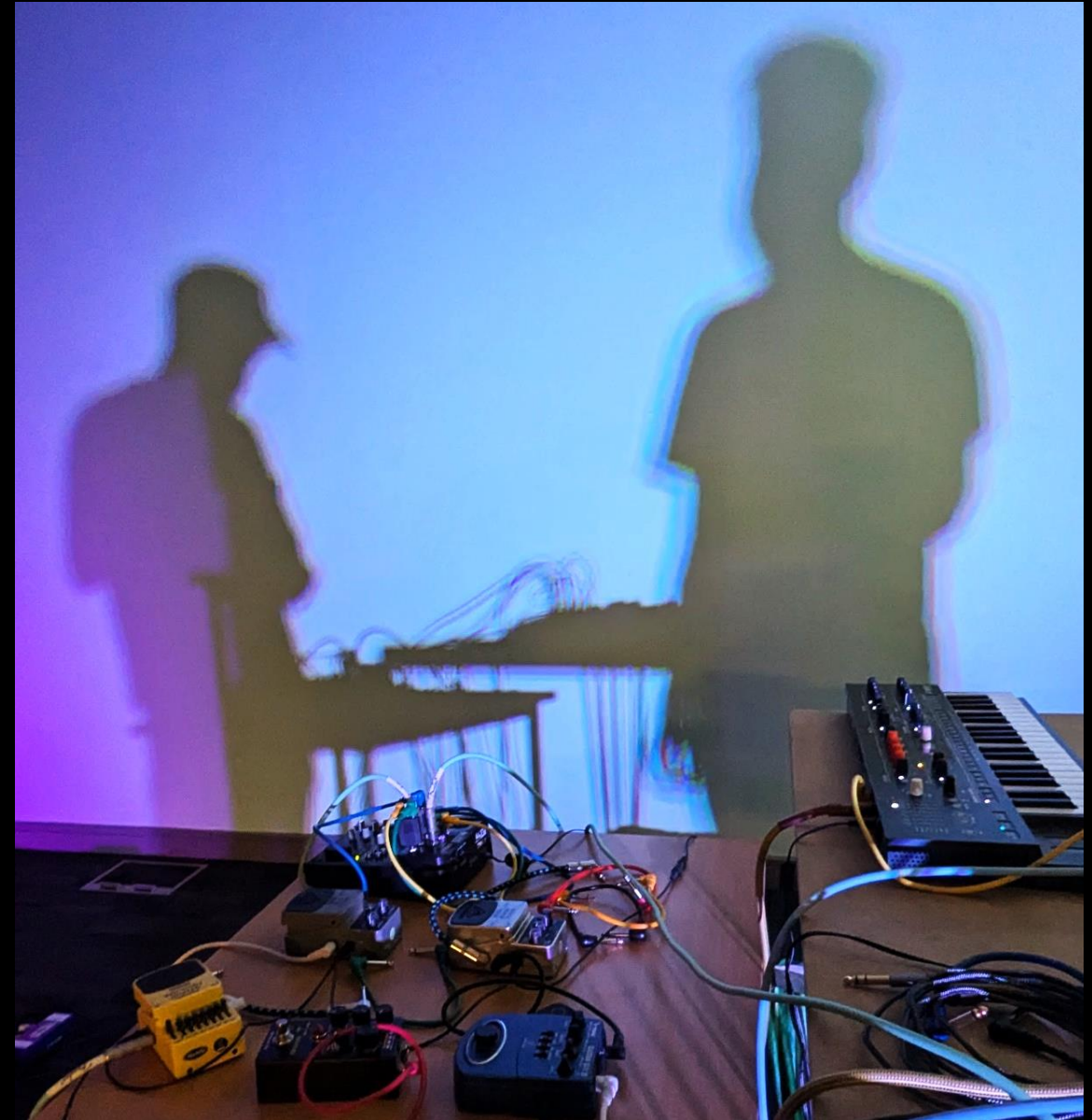
THEORY

JOE TIMOTHY COLEMAN

- Lecturer in Photography
- Expanded Photographic practice
- PhD questioning origins of creativity

JONATHAN BROOKS-JONES

- Student of Philosophy
- Musician for over 2 decades
- Subvert musical convention



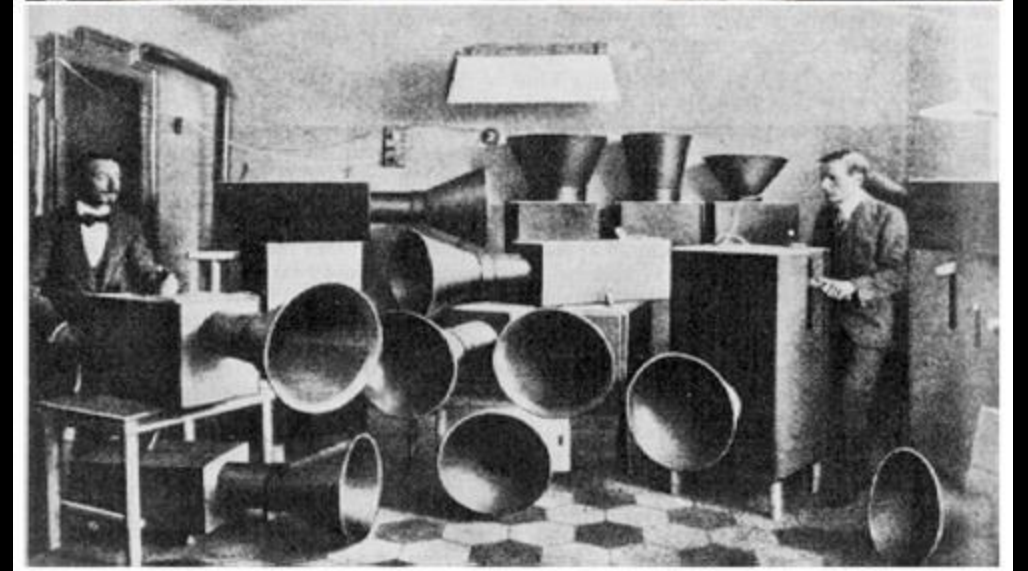
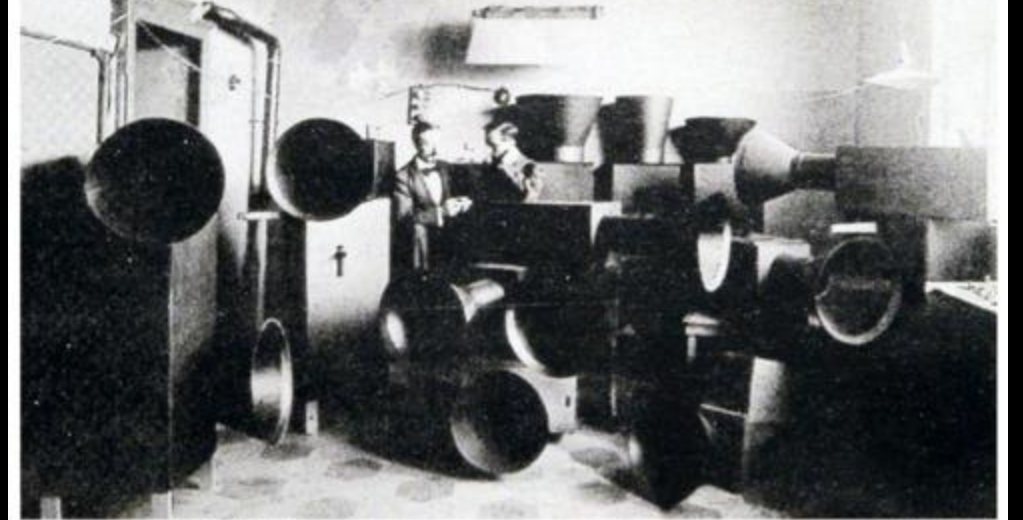
NO-INPUT MIXING

A technique attributed to Toshimaru Nakamura in the 90s- using audio mixers feedback to create sound.

(Incidentally – he hated the phrase because it limited the expansive approach)

Prior, there is a long line of sound art, experimental and noise artists:

Luigi Russolo's *Intonarumori* (Intonarumori) 1913
The Art of Noises



[The Strange World of No-Input
Mixing \(+ Patching Ideas\) -
WaveInformer](#)



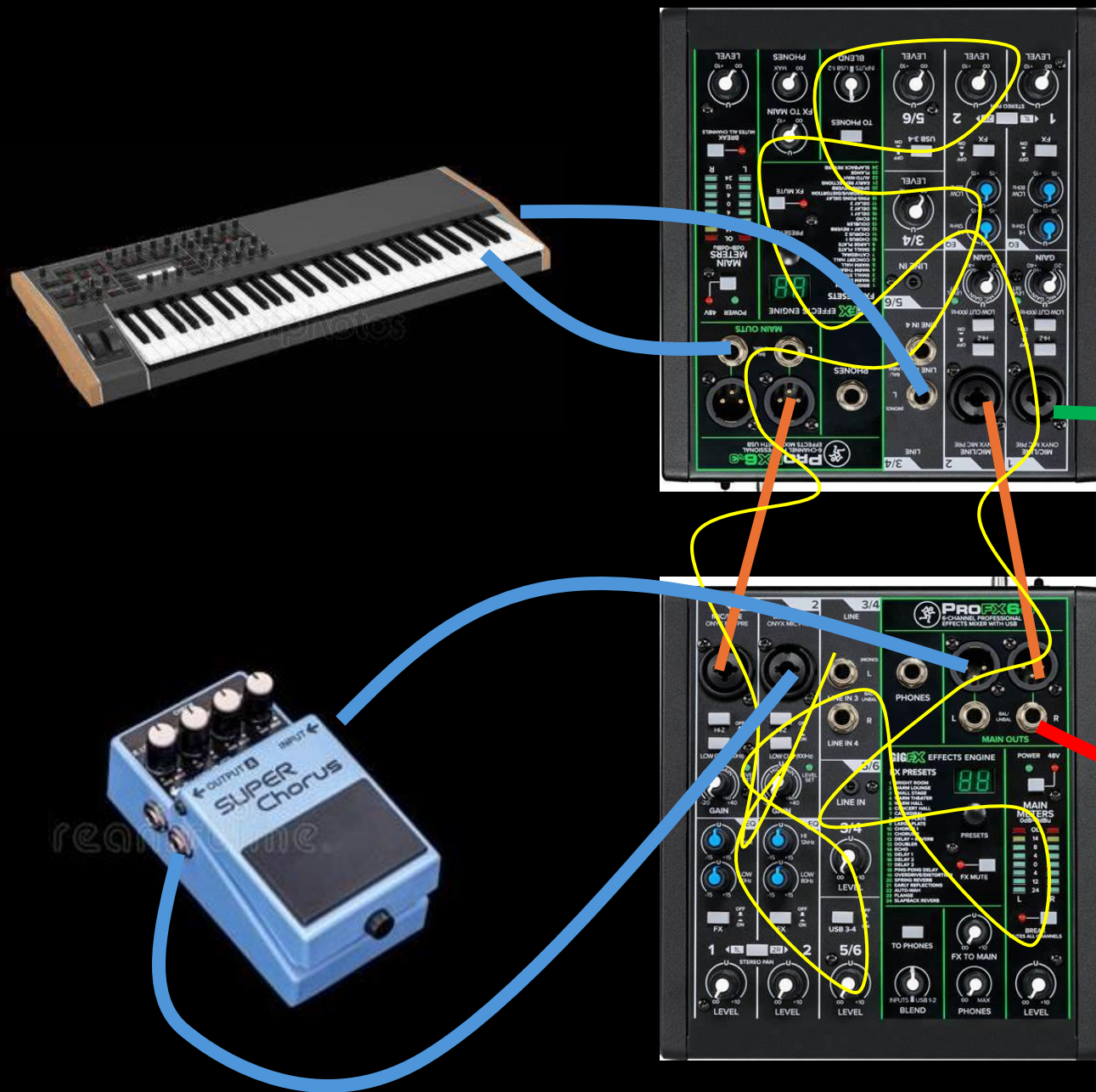
Sound Desk – PA System



Sound Desk – PA System



Sound Desk – PA System



Sound Desk – PA System

DELEUZE AND
GUATTARI'S
*A THOUSAND
PLATEAUS*

A CRITICAL INTRODUCTION
AND GUIDE

Brent Adkins

S3.1 – THEORY RHIZOME

The chapter "Rhizome" in **Brent Adkins' critical introduction to Deleuze and Guattari's *A Thousand Plateaus*** explores their concept of the rhizome as a model for thought, creation, and organisation, contrasting it with the hierarchical "tree" model.

Rhizome vs. Tree Model

Characteristics of a Rhizome

Application in Thought and Creation

Principles of Rhizomatic Thought

Philosophical Implications

S3.1.1 – THEORY RHIZOME



"For Deleuze and Guattari the opposite of a tree is a rhizome. We encounter rhizomes all the time... Rhizomes do not propagate by way of clearly delineated hierarchies but by underground stems in which any part may send additional shoots upward, downward, or laterally. There is no hierarchy. There are no clear lines of descent." (p. 23)



S3.2. CHARACTERISTICS OF A RHIZOME:

"The key to the rhizome, and the reason Deleuze and Guattari take it up as a way of thinking about not only books but things in general, is that the rhizome continually creates the new. It is not predictable. It does not follow a linear pattern of growth and reproduction. Its connections are lateral not hierarchical." (p. 23)



S3.3. APPLICATION IN THOUGHT AND CREATION:

"The kinds of connections that we might make Deleuze and Guattari call 'lines of flight,' or the tendency toward change. This is where something new is created." (p. 24)

S3.4. PRINCIPLES OF RHIZOMATIC THOUGHT:

"Deleuze and Guattari think that the dominant tendency in philosophy has been to use stickers instead of drawing. Stickers are safe. They do not risk anything, but they keep reproducing the same image of thought over and over again." (p. 29)

NOISE