

“THESE ARE THE PATTERNS THAT I AM OBSERVING,
WHAT CAN I DO WITH THEM?”



zweikommasieben is a Swiss magazine that has been devoted to the documentation of contemporary music and sounds since the summer of 2011. The magazine features artists, interviews, essays, and columns, as well as photography, illustration, and graphics.

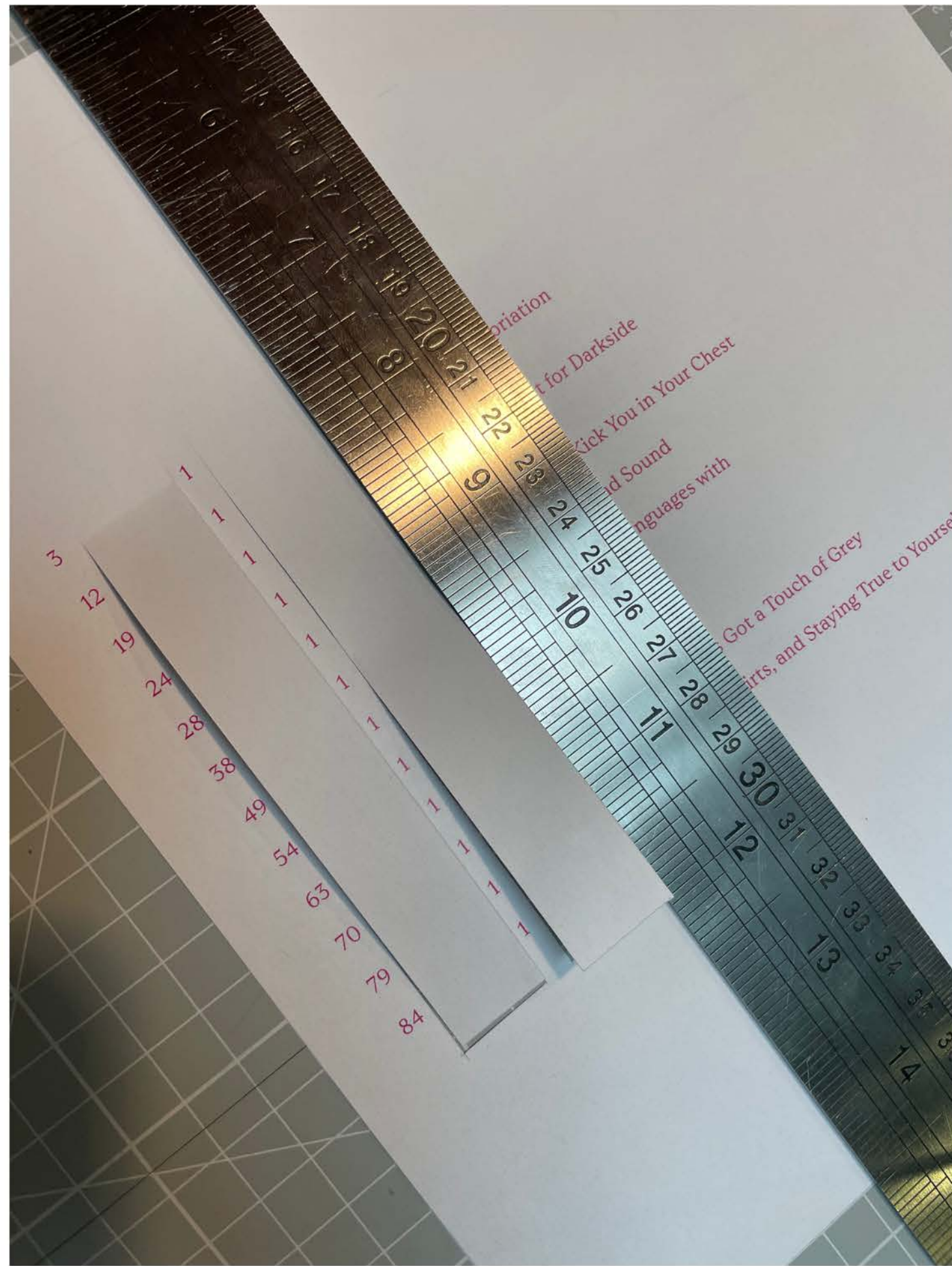
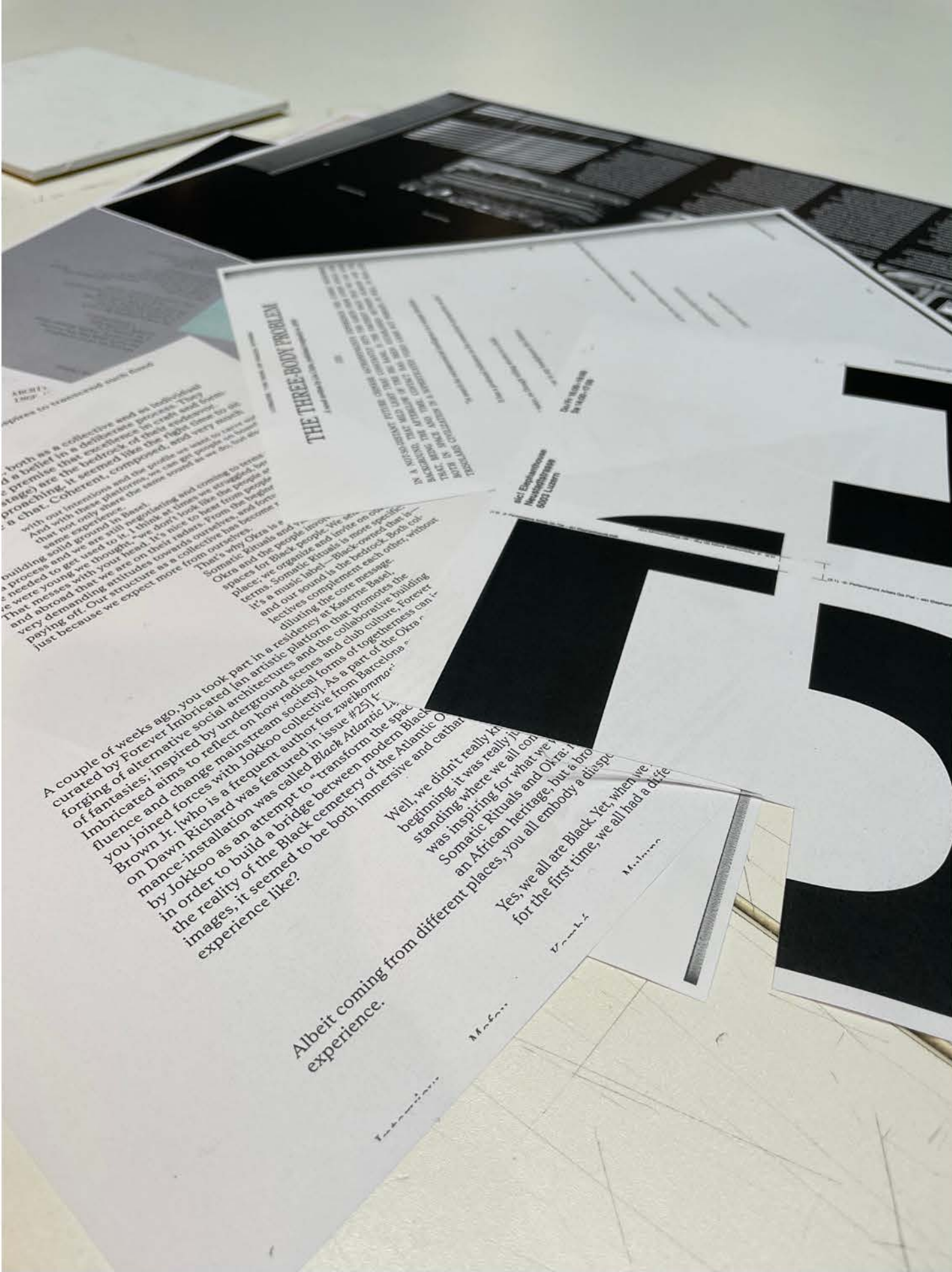
Bea1991
Children of the Light
Christian Marclay
Courtesy
Divide and Dissolve
DJ Loser
Lou Lou Sains
Lateena Plum
Rike S
Somatic R
Tina
Xzavier S

Motto



zweikommasieben Magazin N° 27





ROBERT BARBER

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			Lateena Plummer
12	1		Urgency and Appropriation
			Courtesy
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			Children of the Light for Darkside
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84	1		His Own World

Performance Artists Go Flat
23. April – 27. Mai 2023

Antonia Röllin
Clemens Fellmann
Sarina Scheidegger

Around 30 companies across the world were granted the license to manufacture this 'house of the future' – with the only UK recipient being based in the West Yorkshire town of Todmorden: Waterside Plastics. Here a Futuro was built and in 1971 it was carried through the streets to mark seventy five years of the borough charter.

18019HM



(12) 2- Performance Artists G&F

sic! Elephanthouse
Neustadtstrasse
6003 Luzern

Do/Fr 16:00–19:00
Sa 14:00–17:00

Location Montagnola, Lugano,
Ticino, Switzerland
Status Preliminary Design
Year 2018
Typology New Construction
Program Residential
Building data Overall Site 681m²,
Building footprint 88m², GFA 330m²,
4 Floors
Team *Fondamenta* Francesca B
Gagliardi, Federico Rossi, Gabriele
Pagani, Nicholas Compagnoni;
Structural engineering B&C Associati;
Visualisation DIMA

A J D V I V

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and the effects of radiation. And these very
detailed patterns turn out to be remarkably
simple, we can completely characterize the
-statistical properties of these fluctuations
fundamentally with five basic numbers: the
age of the universe, how much matter there
is in the universe, how many atoms there
are in the universe, how lumpy the uni-

I come upon an austere building
standing in a narrow yet airy street.

Nothing of the high-tech structure
is revealed from the street but a
lightweight steel pipe that recalls
a lizard clinging to the façade.

Modular mirrored screens form a
regular field that mimics the park to
dematerialise the building. Vegetation
seizes glass.

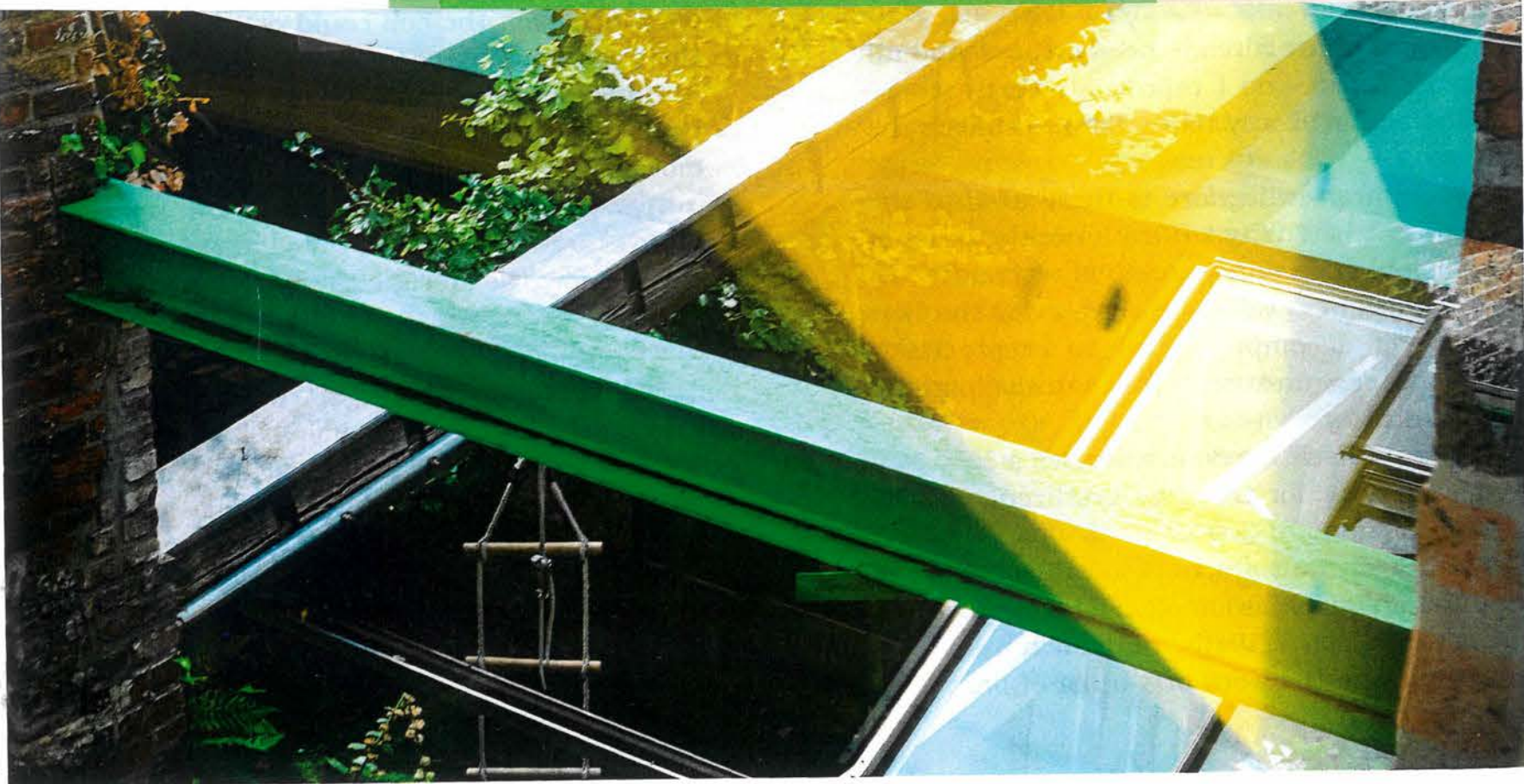
Once inside the magic chest, a
system of structural elements greets
me, at once obstructing my passage and
defining the geography of the house.

Not once leaving the façade, I
explore, climbing up and down stairs.
While I am sitting at the dining
table, the scent of food on the stove
reaches me.

Between the two skins, winter
gardens and terraces are trapped.
A steel beam bursts into my path,
leaving just the space for passage.

Like a sword, a pool tears through
the slab, slashing the glass and
crossing the very boundary of the
house in search of air and a lake view.

Upon opening and closing the
myriad screens, the machine nature
of the dwelling is revealed to me.



THE THREE-BODY PROBLEM

A novel written by Liu Cixin, published originally in 2006

Actually, wait.

He now stands up, goes somewhere else in his office and comes back with a cosmic microwave radiation globe.

So this is the Cosmic Microwave Background. This emission here is our galaxy; the Milky Way, the part we're actually not interested in as cosmologists. We want to look away from the plain of our galaxy to these tiny variations in temperature from place to place. The parts with more radiation are denser and hotter, and the parts with more radiation are less dense and cooler, so we see the imprint of dark matter

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Neglected, ignored, unknown, or unrecognized, the artist garnering little or no attention during their lifetime who nevertheless keeps plugging away is a common cliché. A stereotype covering the spectrum from those who toil in obscurity to be forgotten forever, which is normally the case, or the ones discovered and in some cases celebrated posthumously. Very small chance of fame in the afterlife, or absolute nullity in death, either way it's a crap shoot. And adding insult to injury, the deceased artist frequently gets lauded in a way the complicated, perhaps cantankerous and irascible living version never would have been. Additionally, if their history involves anguish, psychic pain, excessive drinking, a messy personal life, and madness, the more attractive they are from beyond the grave. It's the way of the world. On a slightly less lugubrious tack, there's a middle ground encompassing those who study, harbour lofty ambitions, have brushes with illustrious luminaries, but despite how productive and even brilliant, remain peripheral at best. Known mostly

you see static. About 2% of that static is the Microwave Background. It's radio emission coming from all directions and to our eyes it mostly looks like noise. Uniform noise. Wherever you look you see it. Most of us have seen a little bit of it, but it's mixed with emissions from the earth, so your home TV antenna isn't optimal for this. And then, most of us have heard it because when you switch your radio between stations you hear static, some of that static is the Microwave Background. We want to not just pick up this 2% but pick it up as the dominant component. That's why we do things like go to space where you can get away from emissions from the earth and map it in detail, and this is actually what I'm working on now, we have an experiment in an isolated place, the Atacama desert in Chile, and there we can have a better look at the CMG and map what we see.

LR: What do you see?

DS: What we see is near perfectly uniform but if we look more carefully there are tiny variations in temperature from place to place. In fact directly behind me is the map. Actually I could...hold on.

He leans over to one side showing me the poster behind him on the wall. There's an oval shaped map, with yellow and red color clusters on a green/blue background.

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Advertisement

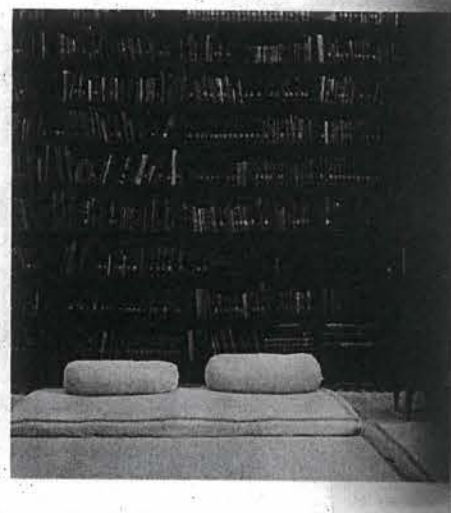
time, but why would a small brand do that? Laura and Deanna have a presence now though, and are more the face of it.

Laura: I think it's also different being a woman making clothes for women, like if Kiko was doing it—

Kiko: There wouldn't be womenswear! It wouldn't exist, because it's not my specialty. I wanted it to be a part of the company but I'm not skilled enough to do it.

Deanna: There was a moment when the stockists were pushing Kiko to just put menswear on women. That was a little bit difficult, because it was around the time we were starting. That was a mindfuck. I'm glad they got over it, because I feel like we reach a slightly different customer.

Kiko: And we're still finding an identity for both. We have a criteria for how we like to make clothes, but we try to change every season just to keep ourselves entertained. It's been fun for us because we



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INGE VINCK JAN DE VYLDER ARCHITECTEN

RETURN



m to be building solid ground in Basel.
It's a process and we are still negotiating and coming to terms with it.
We needed to get used to it. I think at times we struggled, because when
we were young we thought, "we don't look like the people at the top."
That messes with your head. It's nice to hear from people around here
and abroad that we are on their radars. From the beginning, we all had
very demanding attitudes towards ourselves, and fortunately, that is
paying off. Our structure as a collective has become more professional,
just because we expect more from ourselves.

That's why Okra is a sensible addition to
Somatic Rituals and vice versa. With
Okra and the people involved, we create
spaces for Black people. We seize the
place; we organize and invite on our own
terms. Somatic Rituals is more specific:

n o i s

of the universe.

n o i s

INTERVIEW BY JOCKO WEYLAND
PHOTOGRAPHY BY COLE BARASH

only to family and friends, they occasionally might get
shown in small venues far away from where the action
is, to a possibly indifferent or even hostile gathering of a
few people. That's a step up from total oblivion, though
no matter how much satisfaction and pleasure they might
have gleaned from their vocation, it's hard not to think
a slightly bigger audience and a little more validation
might have gone a long way. Then there are exceptions
to those seemingly preordained and woeful fade-outs
that provide an antidote to the tropes, when substantial
recognition might be tardy but does eventually arrive.
Take the refreshing example of a certain committed, tire-
less artist, who like many exhibited here and there, sold
a few pieces, and had a small number of admirers. Vir-

I must admit I do that too, but feel
such shame about it.
I don't have the wherewithal to
feel shame. I eat in the bathtub
a lot too.

Wait, how do you pull that off,
logistically?
I like to have the bath filled up
a little bit and then the shower
filling up the bath. Then I sit
down in the shower and eat.
Sometimes the food gets wet.
And I don't do that every day,
but still somewhat often.

IN A NOT-SO-DISTANT FUTURE CHINESE ASTROPHYSICISTS EXPERIENCE THE COSMIC MICROWAVE
BACKGROUND, THAT MILD LIGHT THAT CONSTANTLY HITS THE EARTH FROM EVERY ANGLE AND
THAT, BEING THE AFTERGLOW OF THE BIG BANG, IS THE FARTHEST BACK THAT WE CAN LOOK
BOTH IN SPACE AND TIME. CONTACT HAS BEEN ESTABLISHED BETWEEN HUMANS AND THE
TRISOLARIS CIVILIZATION IN A SOPHISTICATED VIDEO GAME BUT PERHAPS, AS WELL, IN REAL LIFE.

"In search for extraterrestrial intelligence is a unique discipline.

It has a profound influence on the researcher's perspective on life."

Ye spoke in a drawn-out voice, as though telling stories to a child.

"In the dead of the night, I could hear in my headphones the lifeless

Oh that's lovely. What about one of your most
transportive moments?

I was with friends on the way to a majestic
little cove near Tulum off the beaten path. We
were all by ourselves except for these three
strippers with long silk scarves dancing in the
outdoor showers by the cove with a drone
hovering over them. I felt like I had left earth
and gone inside a computer. It was totally cap-
tivating, and nothing about it made any sense.

Have you ever looked into the abyss?
No.

What is the most important emotion?
I think contentedness.



LITERATURE, TIME TRAVEL AND PARALLEL UNIVERSES

THE THREE-BODY PROBLEM

A novel written by Liu Cixin, published originally in 2006

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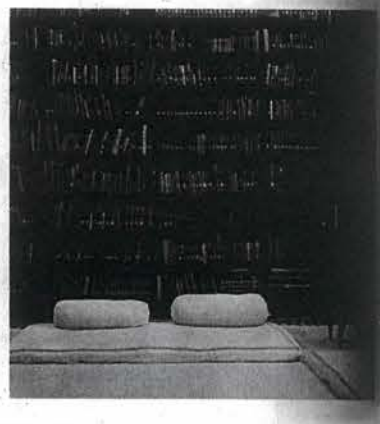
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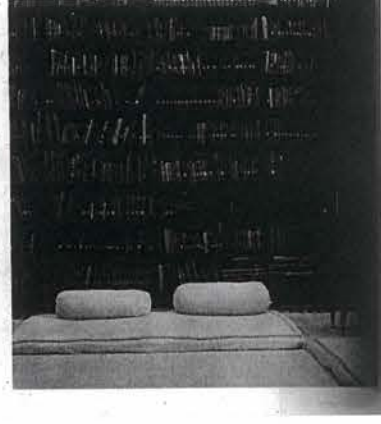
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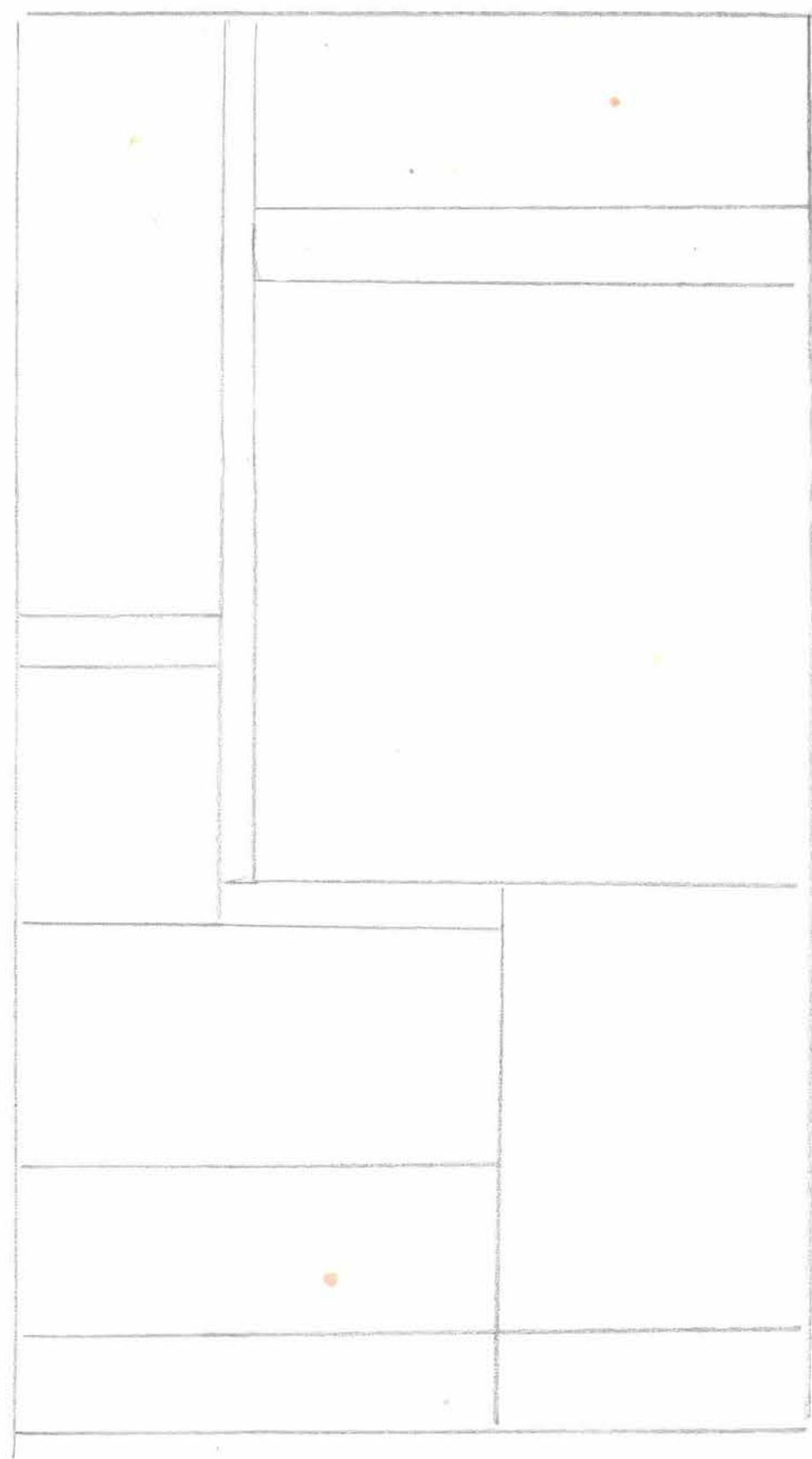
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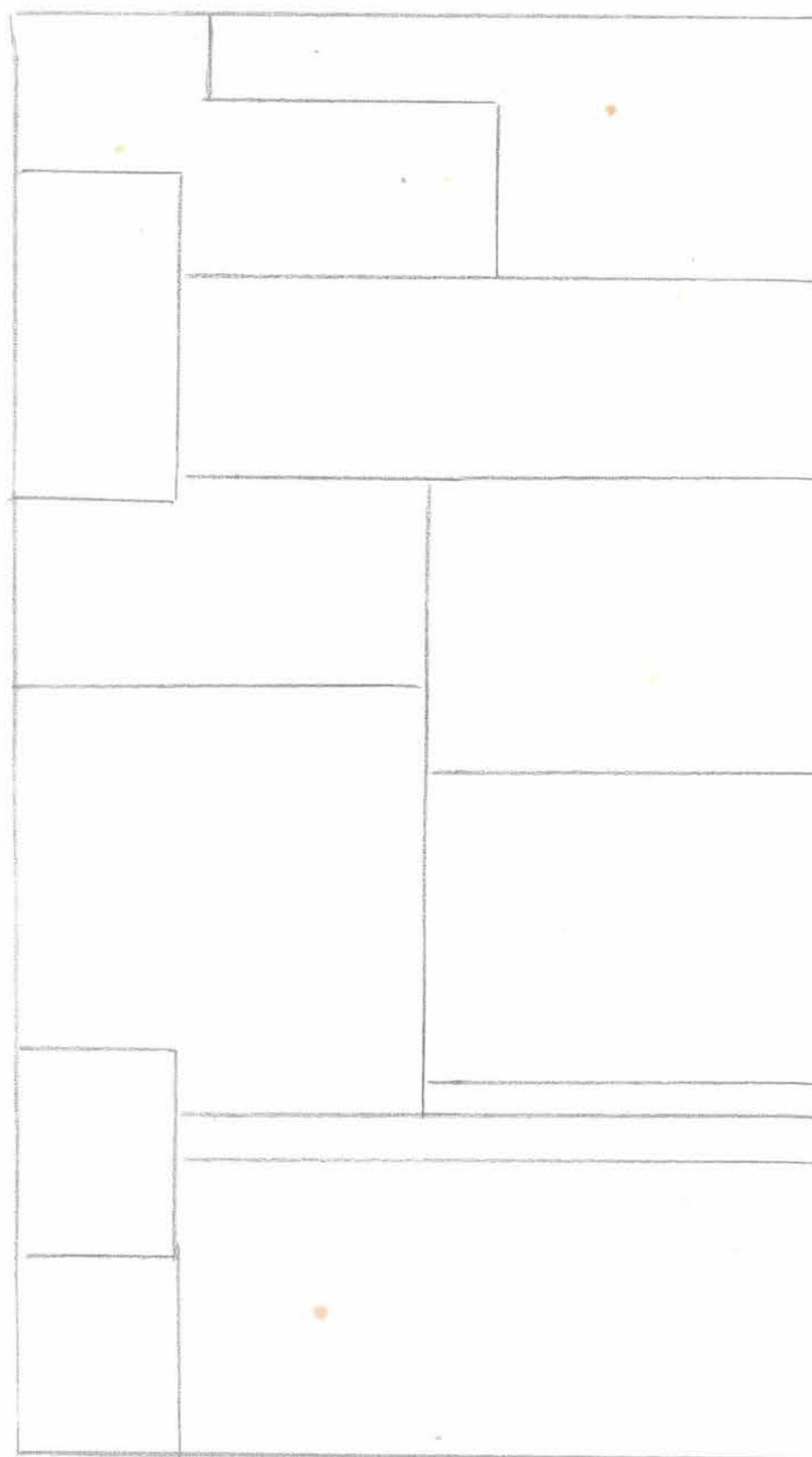
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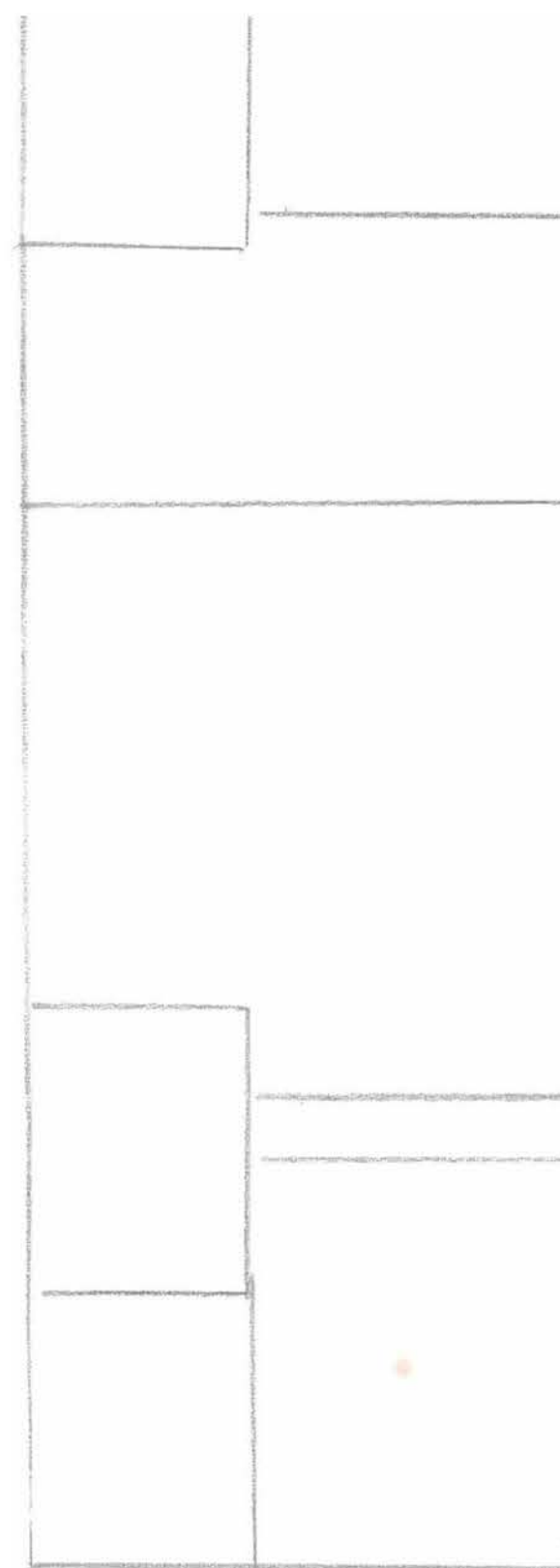
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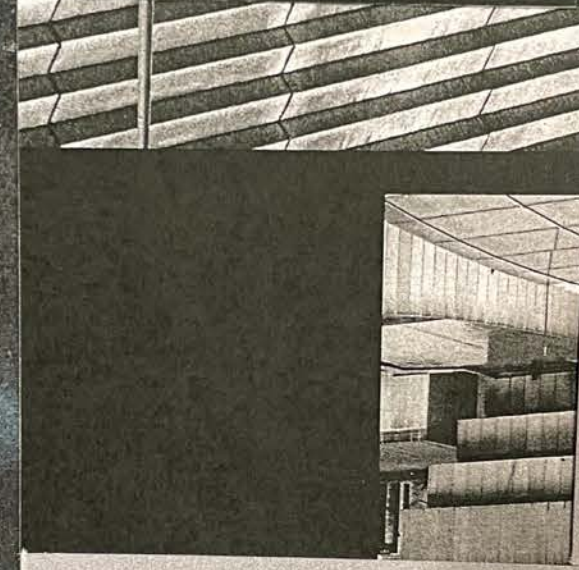
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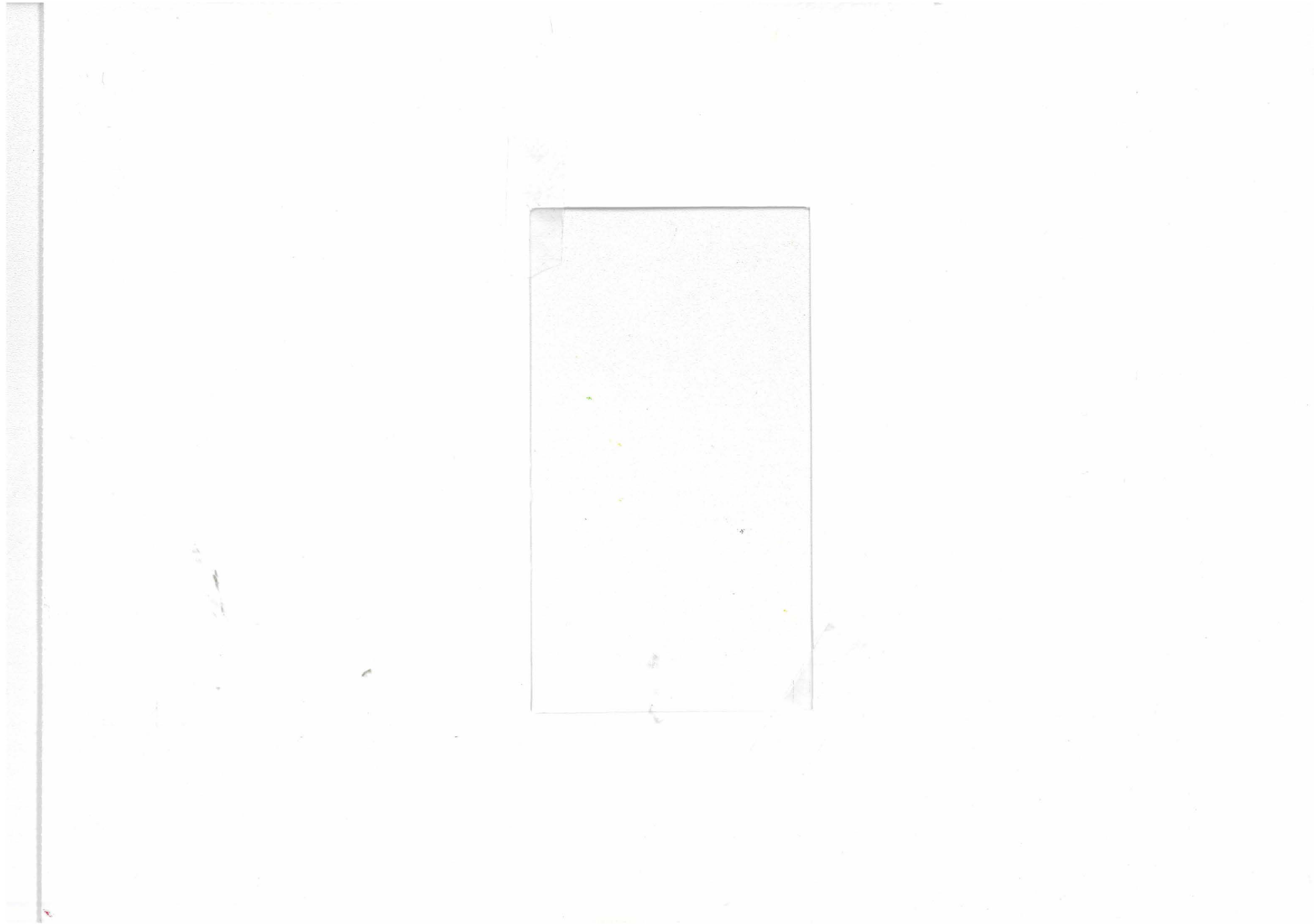
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An elliptical cabin atop steel legs,
designed by the Finnish architect
Matti Suuronen – the Futuro
emerged amidst the 1960s
preoccupation with the
'Space Race.'



Futuro house picture by Deeastley



ROBERT BARBER

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His Own World

Around 30 companies across the world were granted the license to manufacture this 'house of the future' – with the only UK recipient being based in the West Yorkshire town of Todmorden: Waterside Plastics. Here a Futuro was built and in 1971 it was carried through the streets to mark seventy five years of the borough charter.

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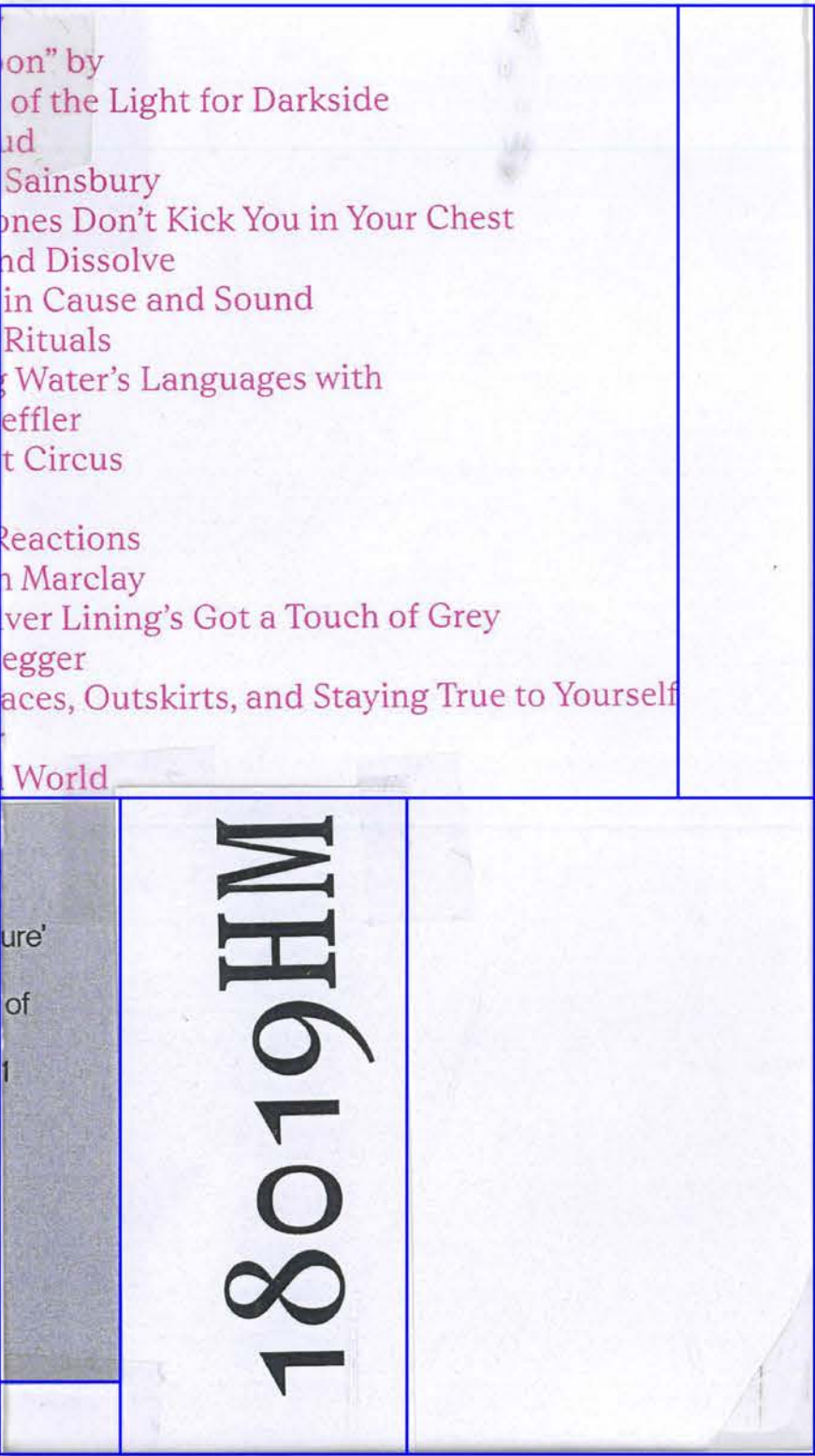
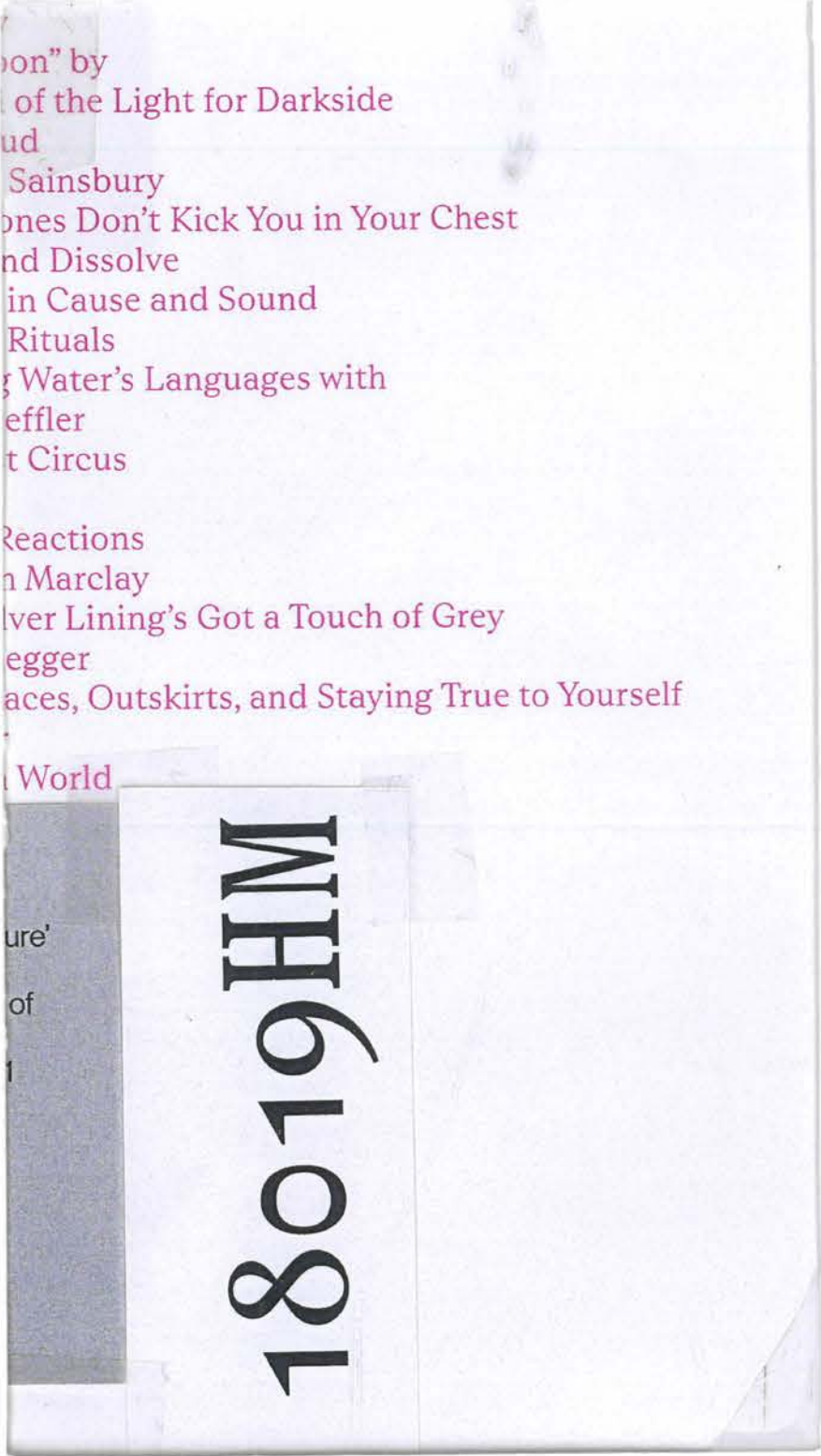
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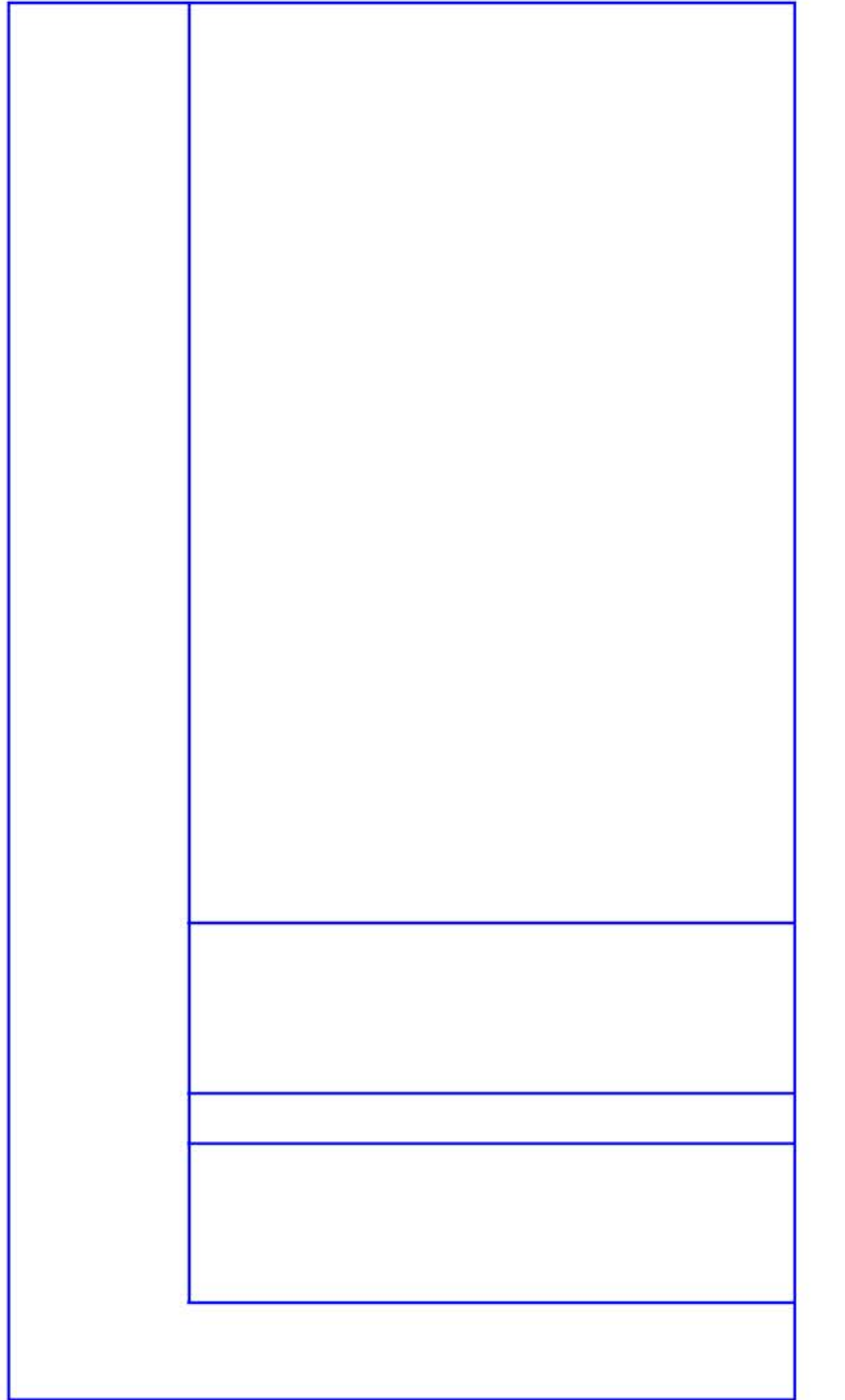
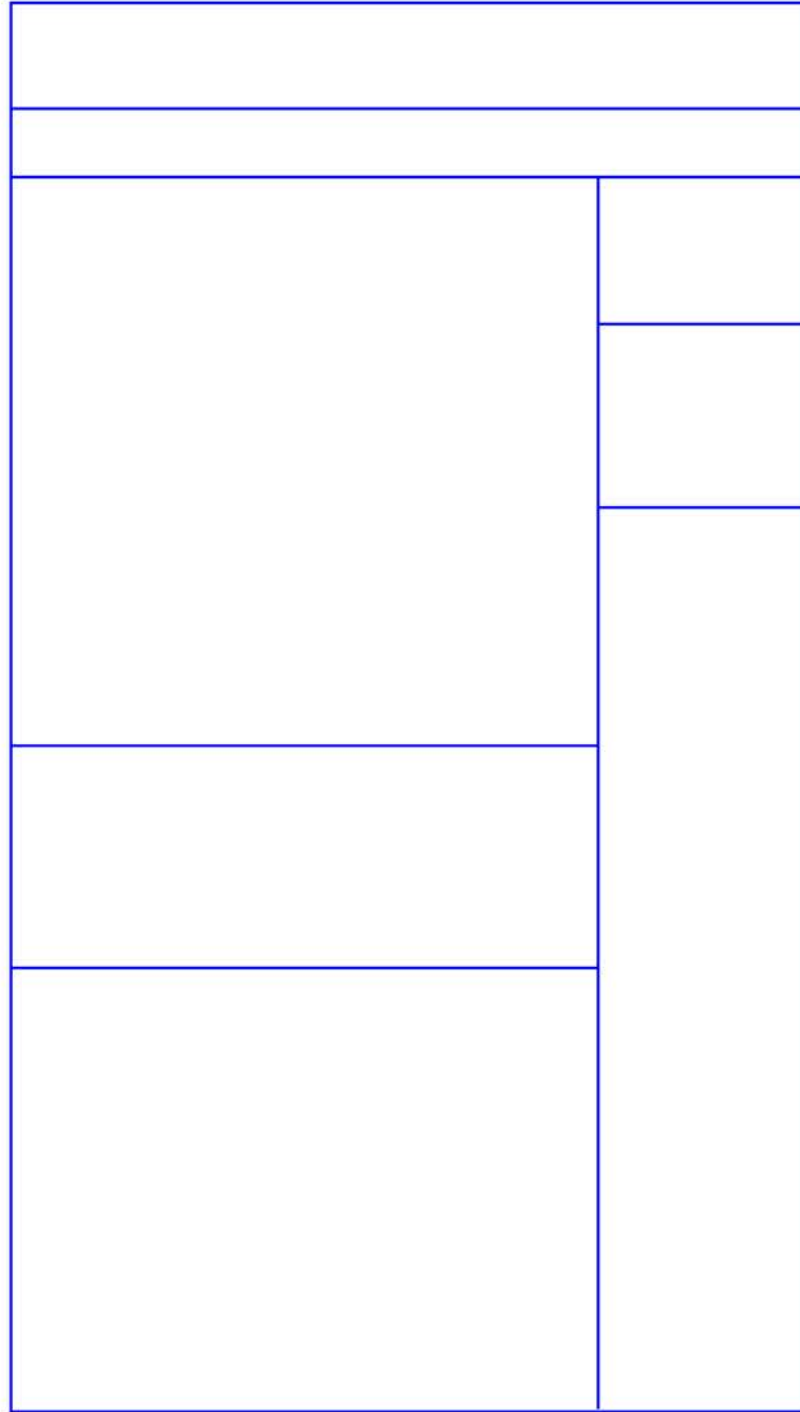
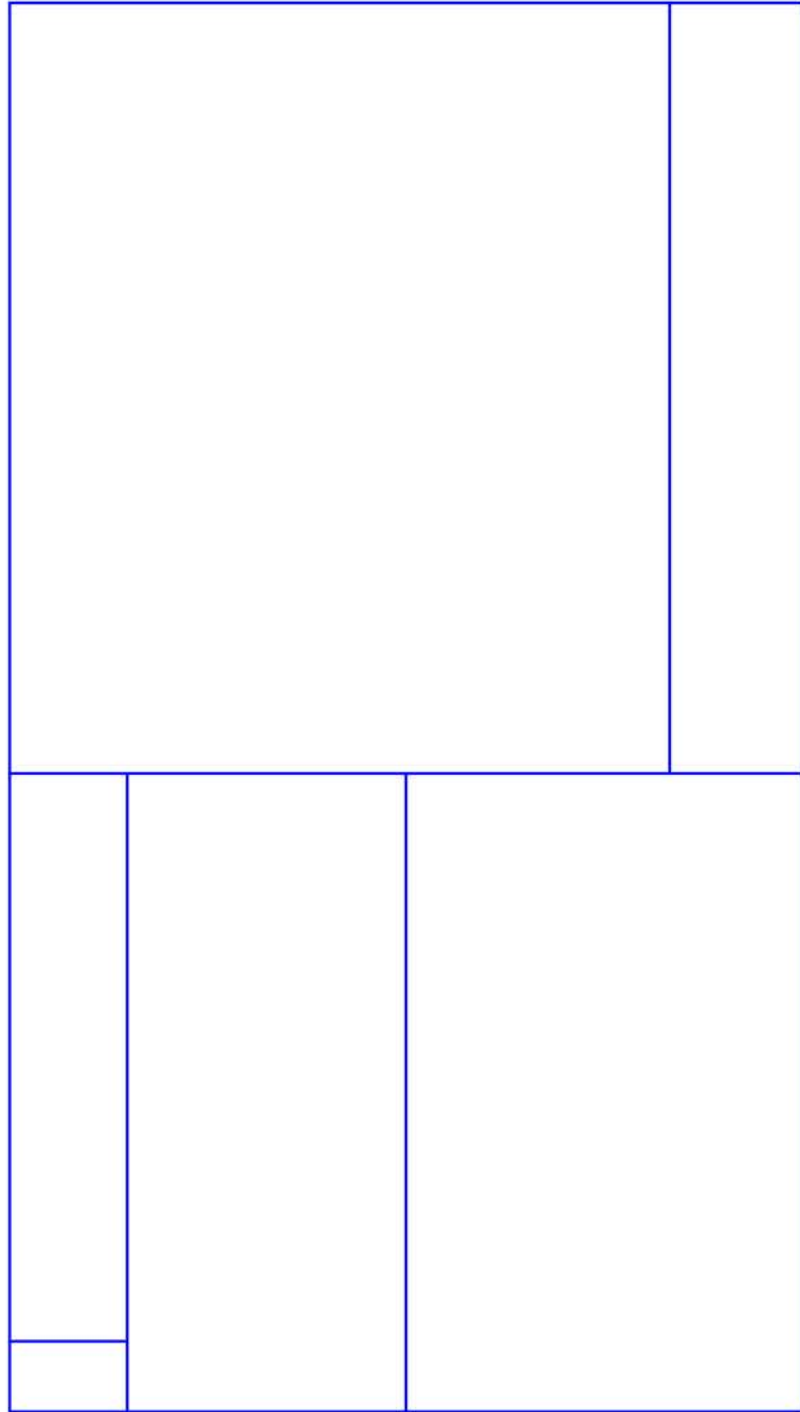
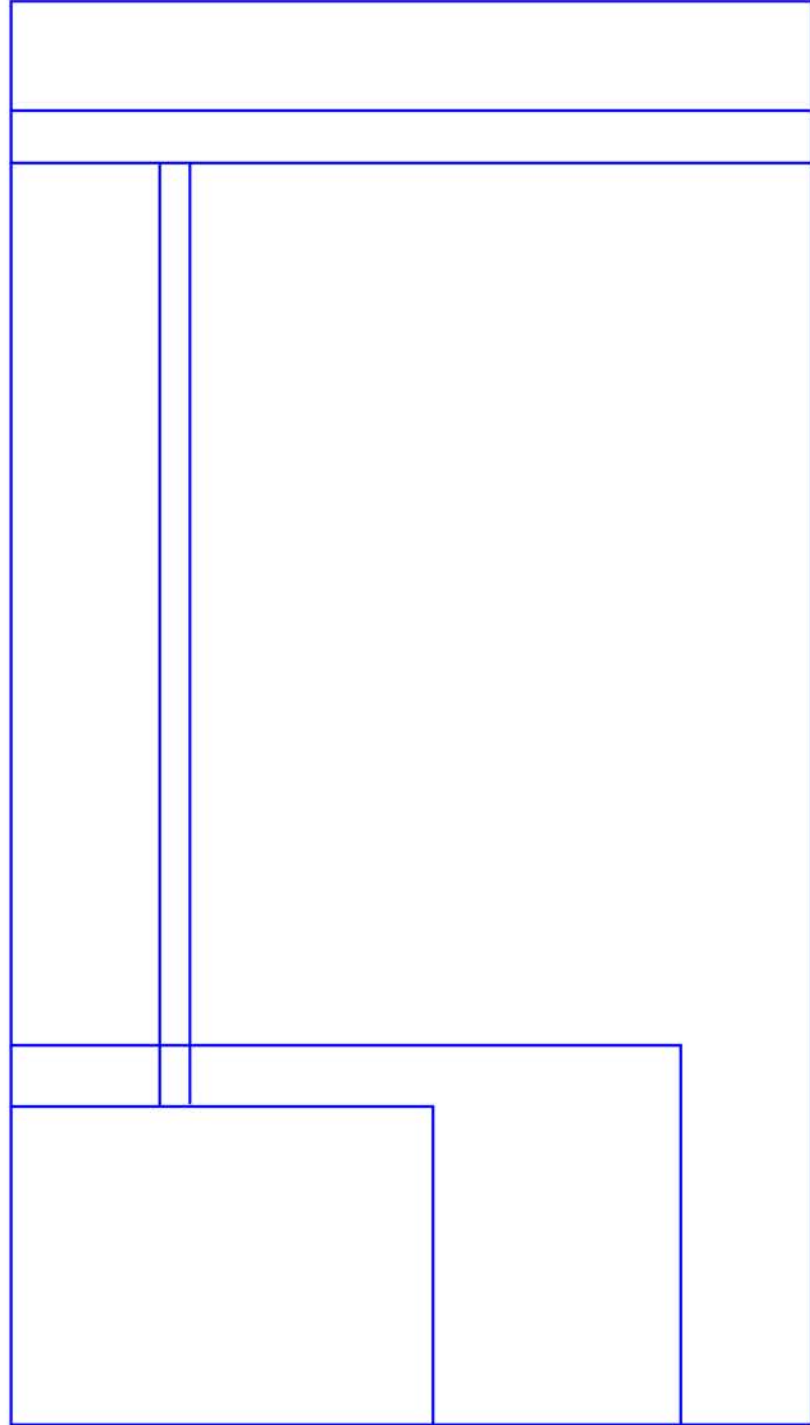
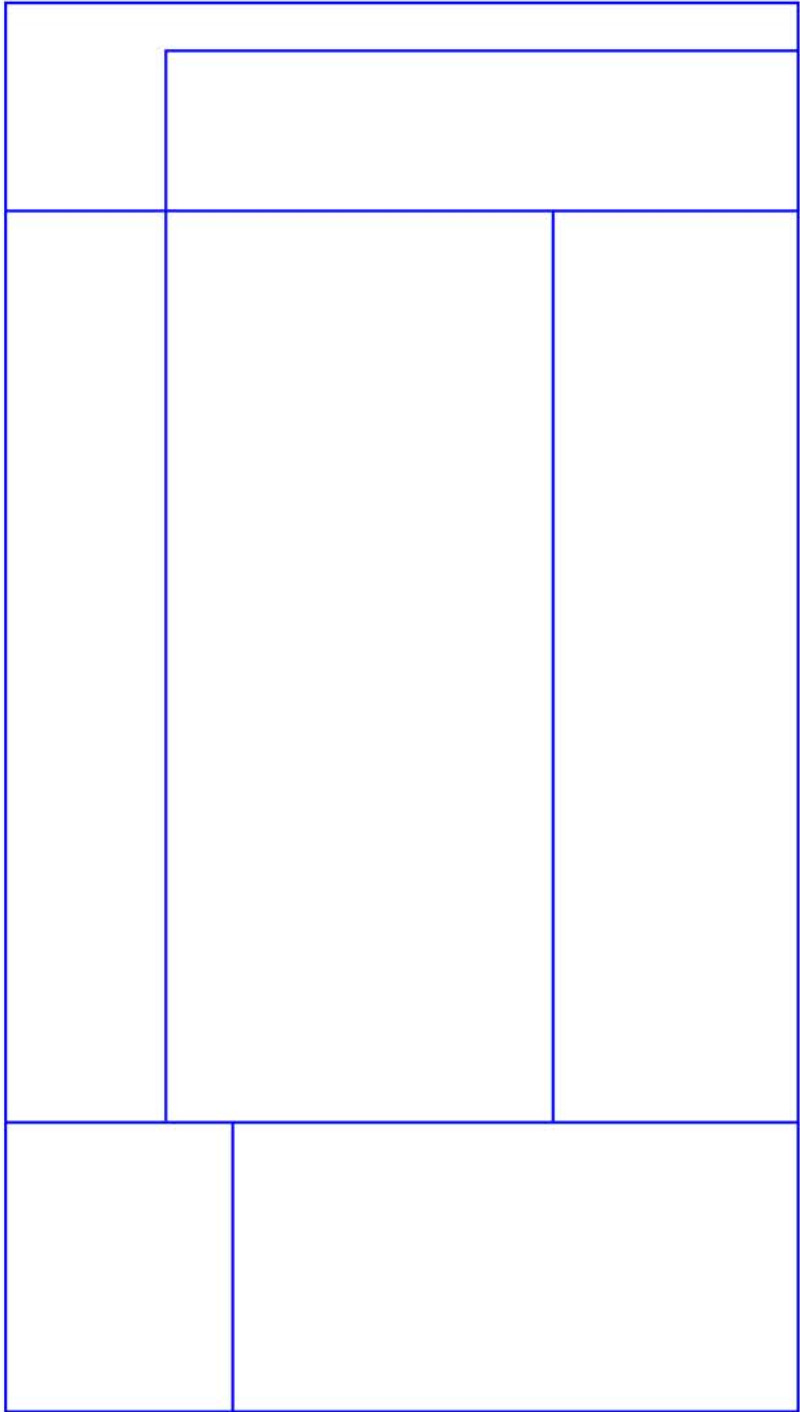
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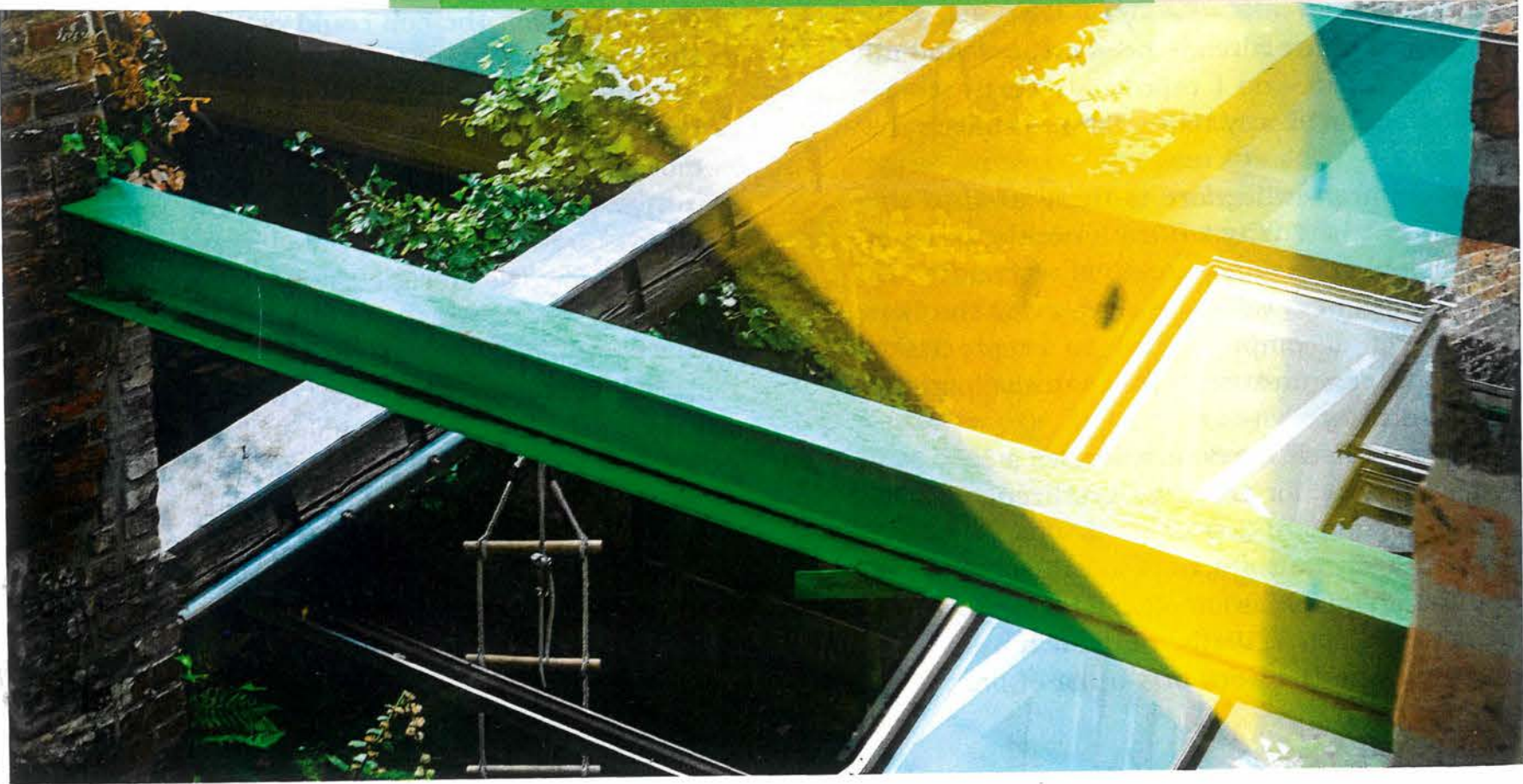
Once inside the magic chest, a
system of structural elements greets
me, at once obstructing my passage and
defining the geography of the house.

Not once leaving the façade, I
explore, climbing up and down stairs.
While I am sitting at the dining
table, the scent of food on the stove
reaches me.

Between the two skins, winter
gardens and terraces are trapped.
A steel beam bursts into my path,
leaving just the space for passage.

Like a sword, a pool tears through
the slab, slashing the glass and
crossing the very boundary of the
house in search of air and a lake view.

Upon opening and closing the
myriad screens, the machine nature
of the dwelling is revealed to me.




AJ

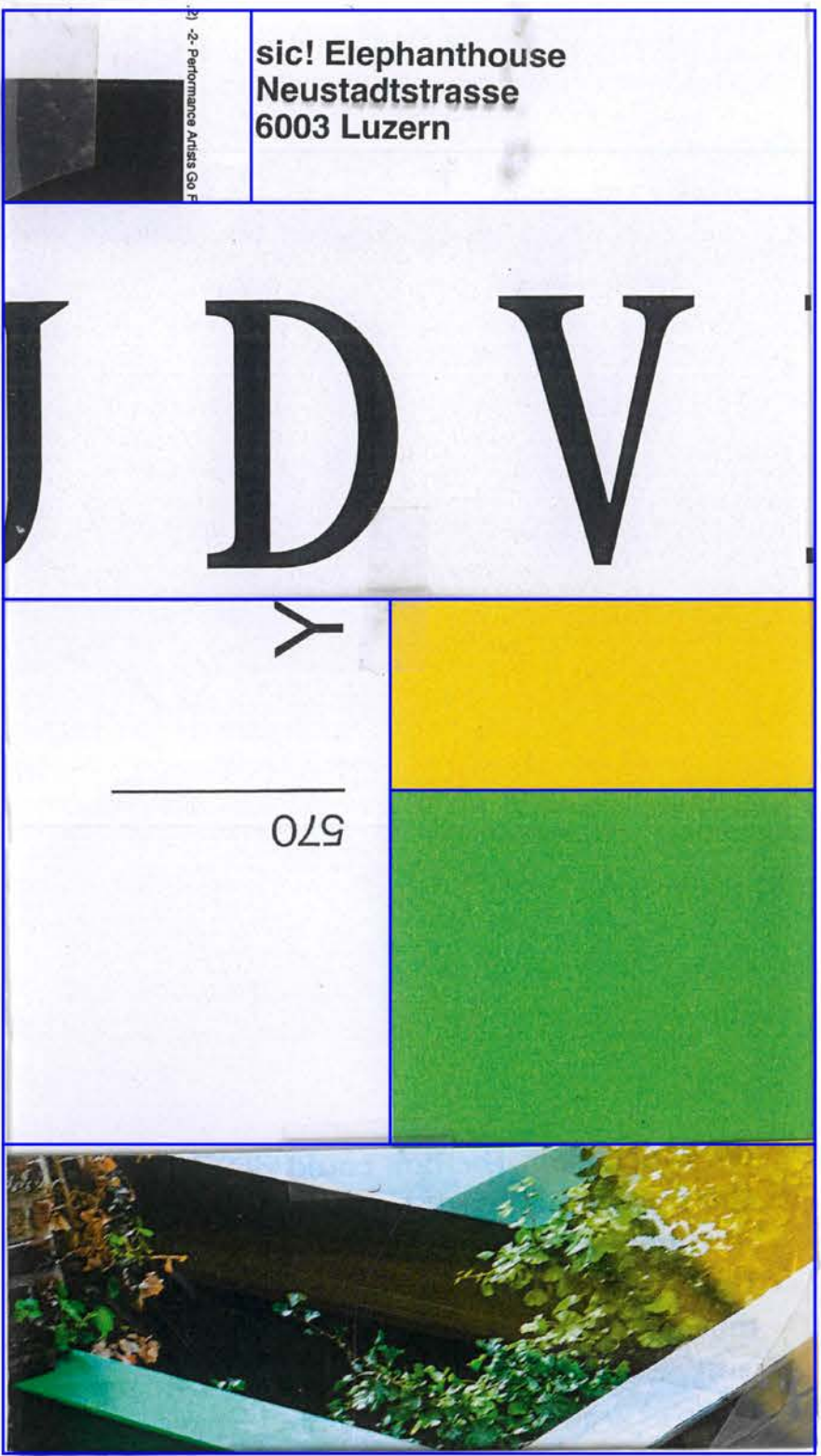
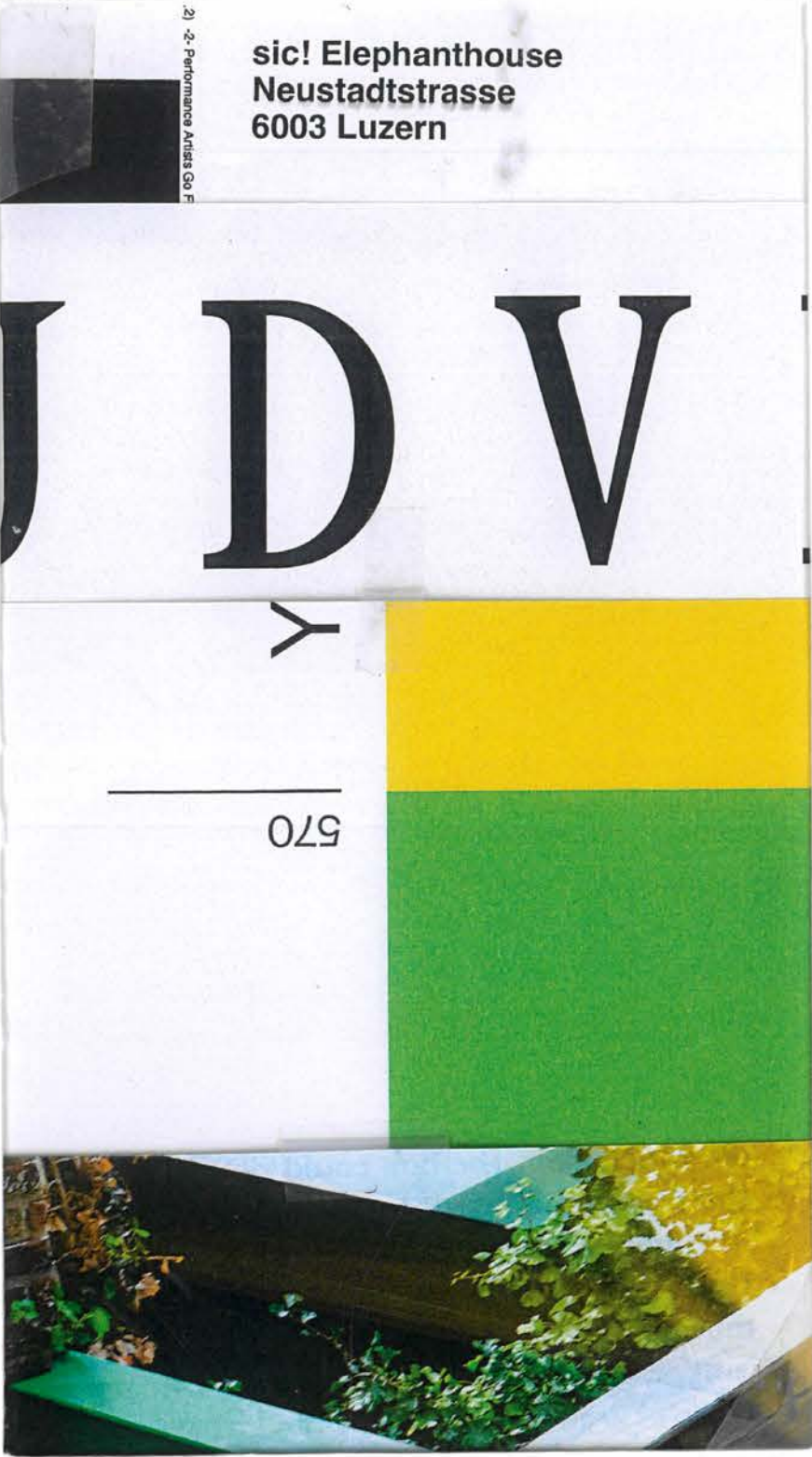
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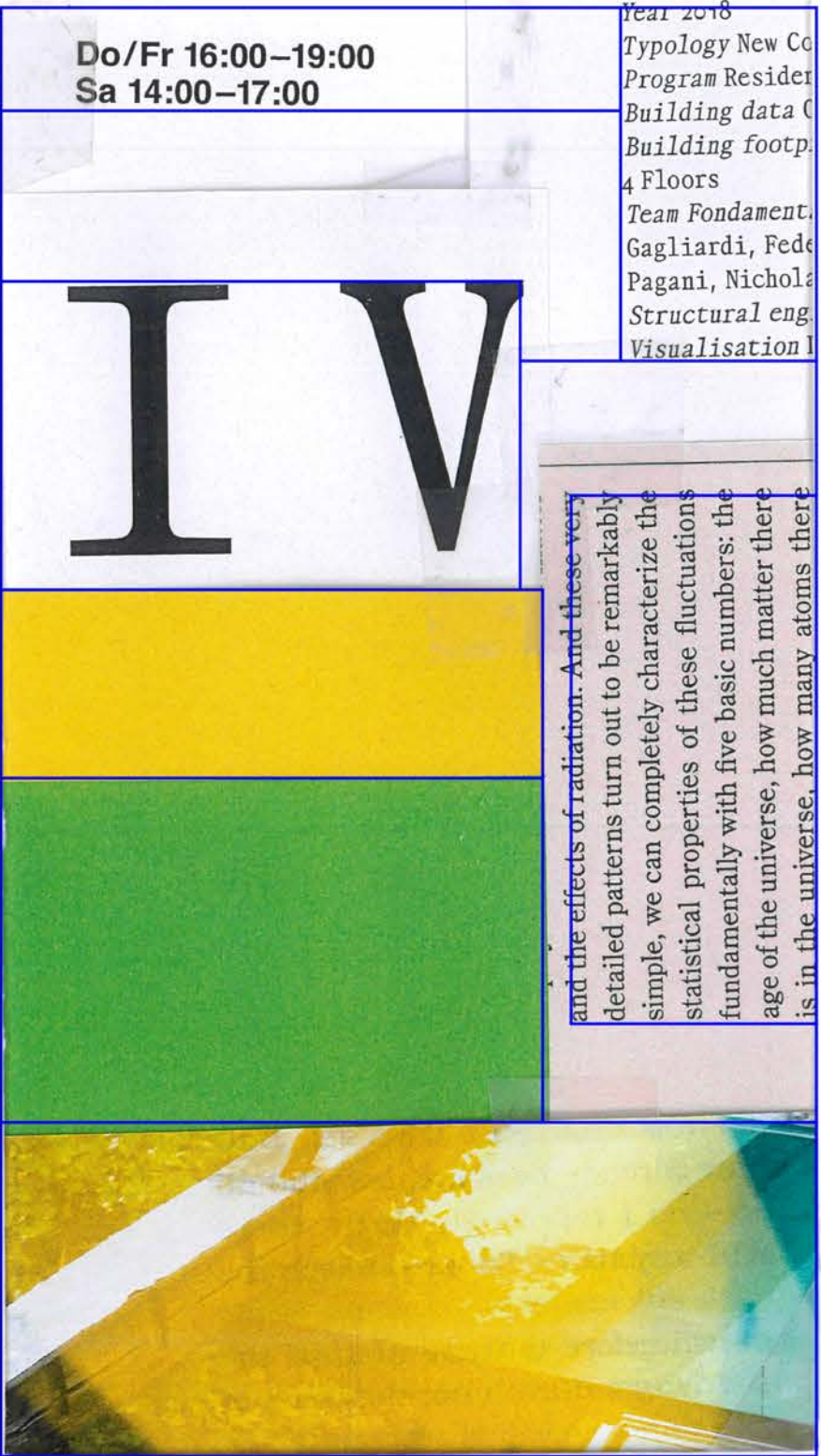


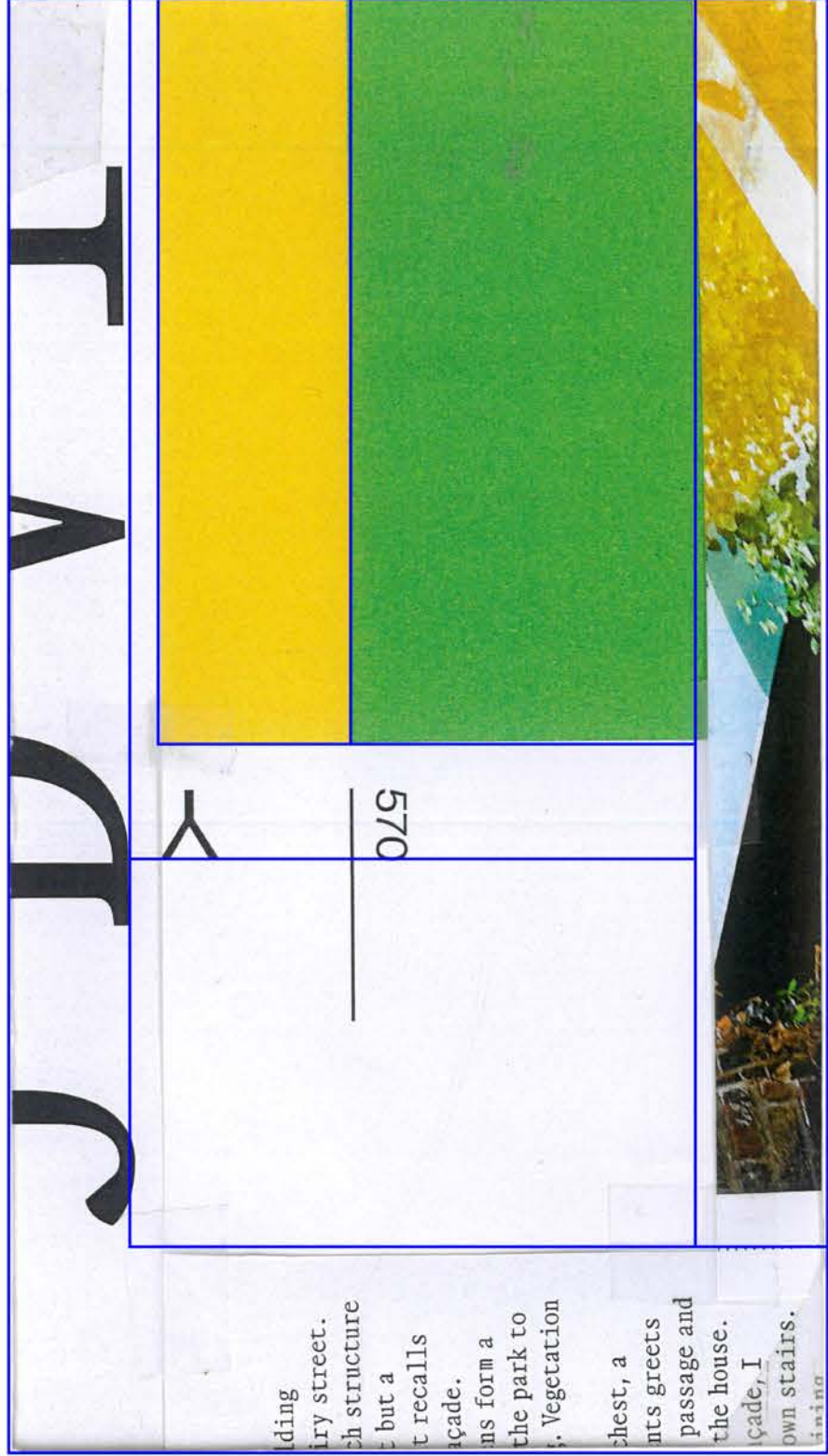
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THE THREE-BODY PROBLEM

A novel written by Liu Cixin, published originally in 2006

Actually, wait.

He now stands up, goes somewhere else in his office and comes back with a cosmic microwave radiation globe.

So this is the Cosmic Microwave Background. This emission here is our galaxy; the Milky Way, the part we're actually not interested in as cosmologists. We want to look away from the plain of our galaxy to these tiny variations in temperature from place to place. The parts with more radiation are denser and hotter, and the parts with more radiation are less dense and cooler, so we see the imprint of dark matter

161

Neglected, ignored, unknown, or unrecognised, the artist garnering little or no attention during their lifetime who nevertheless keeps plugging away is a common cliché. A stereotype covering the spectrum from those who toil in obscurity to be forgotten forever, which is normally the case, or the ones discovered and in some cases celebrated posthumously. Very small chance of fame in the afterlife, or absolute nullity in death, either way it's a crap shoot. And adding insult to injury, the deceased artist frequently gets lauded in a way the complicated, perhaps cantankerous and irascible living version never would have been. Additionally, if their history involves anguish, psychic pain, excessive drinking, a messy personal life, and madness, the more attractive they are from beyond the grave. It's the way of the world. On a slightly less lugubrious tack, there's a middle ground encompassing those who study, harbour lofty ambitions, have brushes with illustrious luminaries, but despite how productive and even brilliant, remain peripheral at best. Known mostly

you see static. About 2% of that static is the Microwave Background. It's radio emission coming from all directions and to our eyes it mostly looks like noise. Uniform noise. Wherever you look you see it. Most of us have seen a little bit of it, but it's mixed with emissions from the earth, so your home TV antenna isn't optimal for this. And then, most of us have heard it because when you switch your radio between stations you hear static, some of that static is the Microwave Background. We want to not just pick up this 2% but pick it up as the dominant component. That's why we do things like go to space where you can get away from emissions from the earth and map it in detail, and this is actually what I'm working on now, we have an experiment in an isolated place, the Atacama desert in Chile, and there we can have a better look at the CMG and map what we see.

LR: What do you see?

DS: What we see is near perfectly uniform but if we look more carefully there are tiny variations in temperature from place to place. In fact directly behind me is the map. Actually I could...hold on.

He leans over to one side showing me the poster behind him on the wall. There's an oval shaped map, with yellow and red color clusters on a green/blue background.

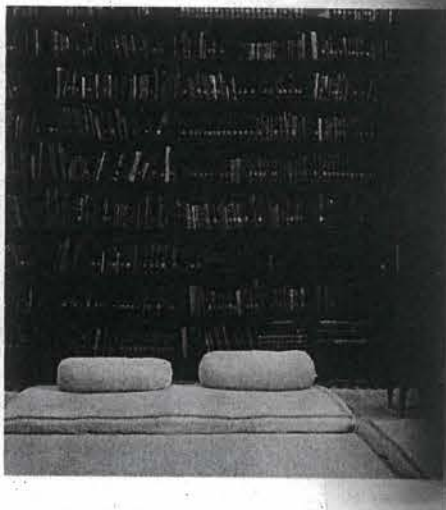
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Advertisement

time, but why would a small brand do that? Laura and Deanna have a presence now though, and are more the face of it.

Laura: I think it's also different being a woman making clothes for women, like if Kiko was doing it—
Kiko: There wouldn't be womenswear! It wouldn't exist, because it's not my specialty. I wanted it to be a part of the company but I'm not skilled enough to do it.

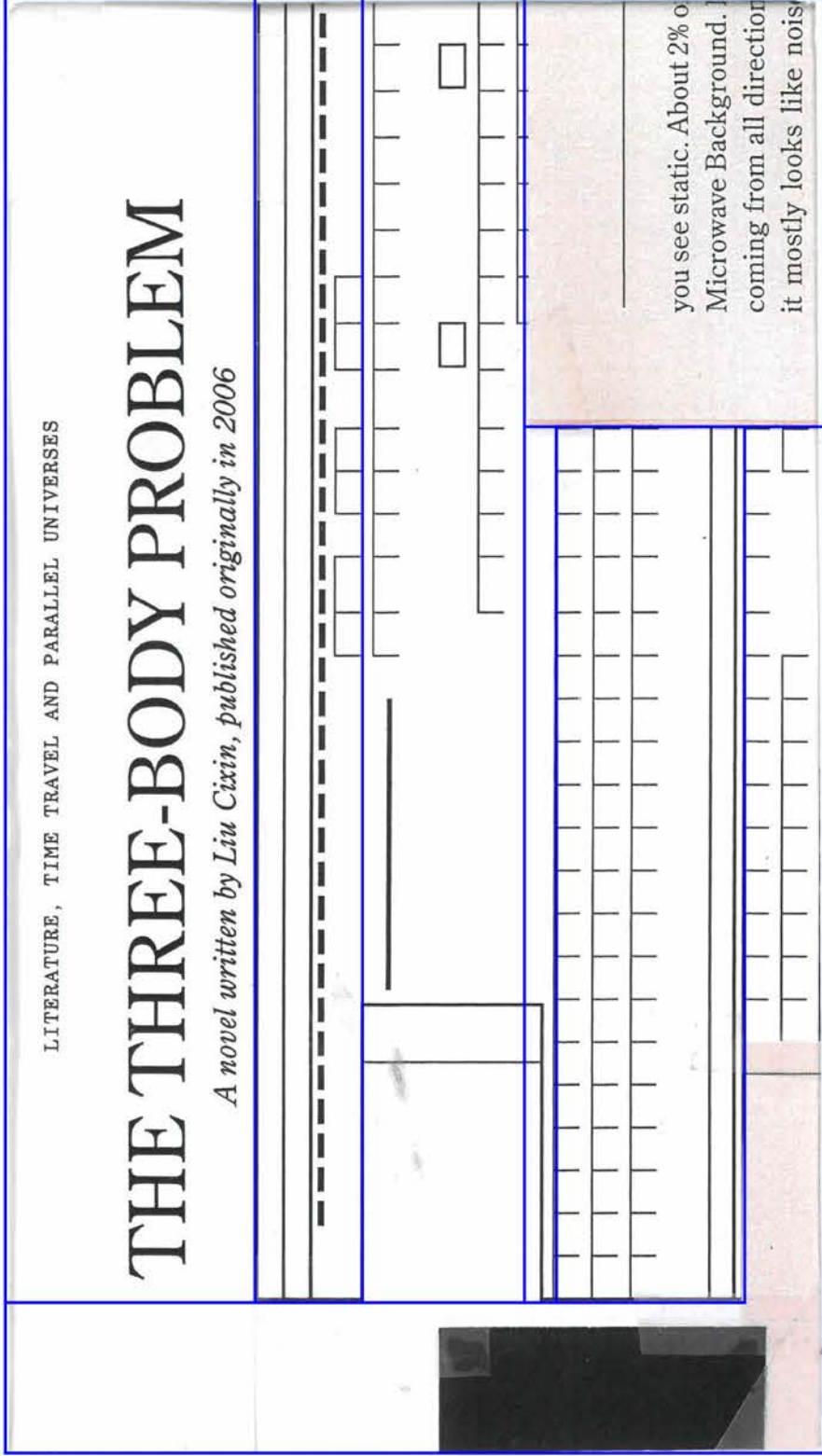
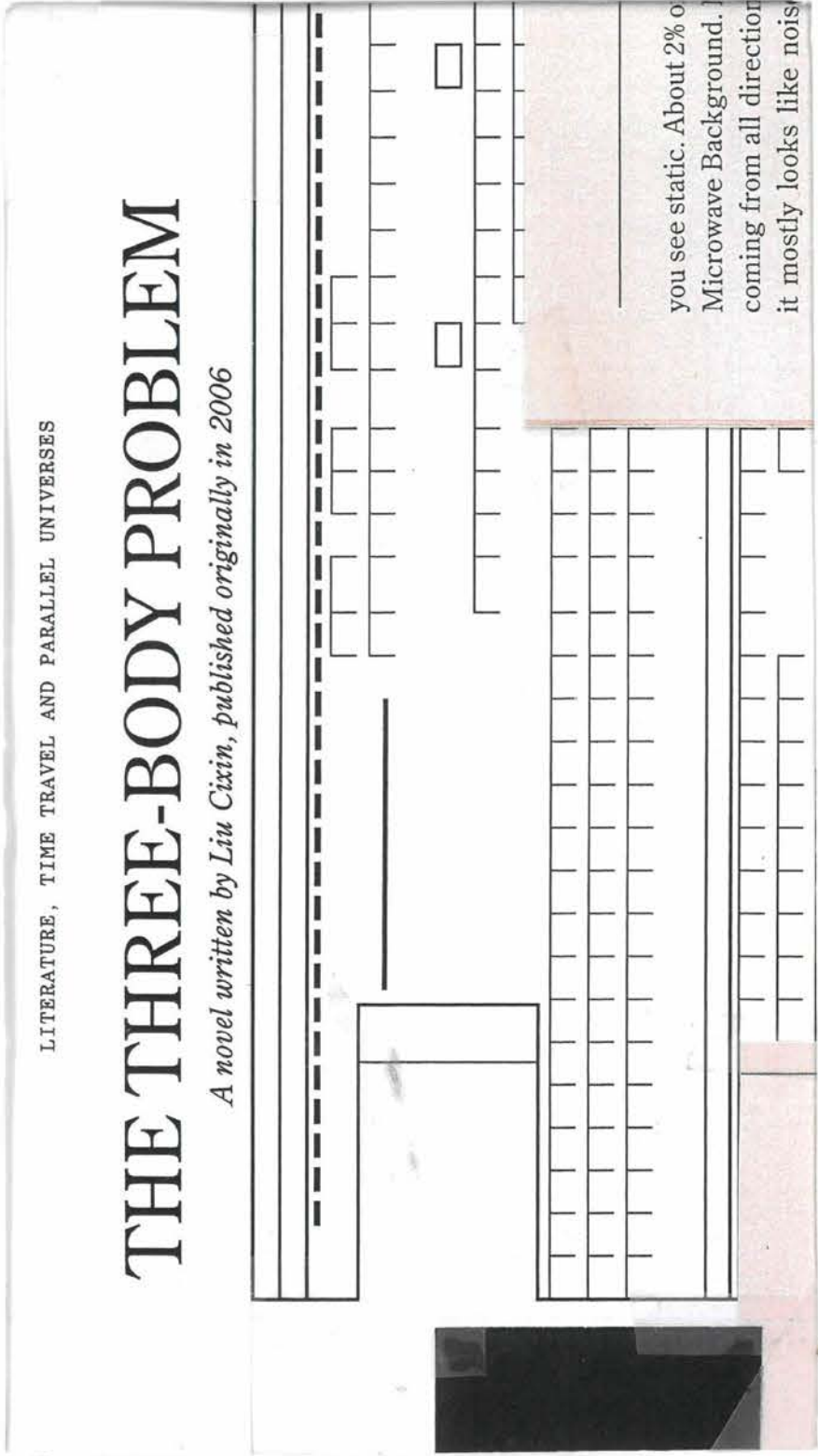
Deanna: There was a moment when the stockists were pushing Kiko to just put menswear on women. That was a little bit difficult, because it was around the time we were starting. That was a mindfuck. I'm glad they got over it, because I feel like we reach a slightly different customer.
Kiko: And we're still finding an identity for both. We have a criteria for how we like to make clothes, but we try to change every season just to keep ourselves entertained. It's been fun for us because we



42

the modernist

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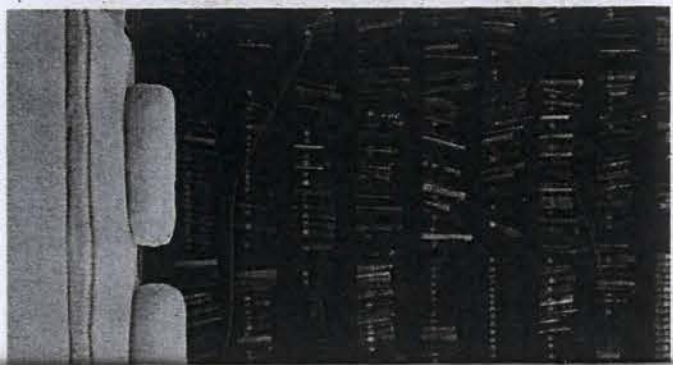
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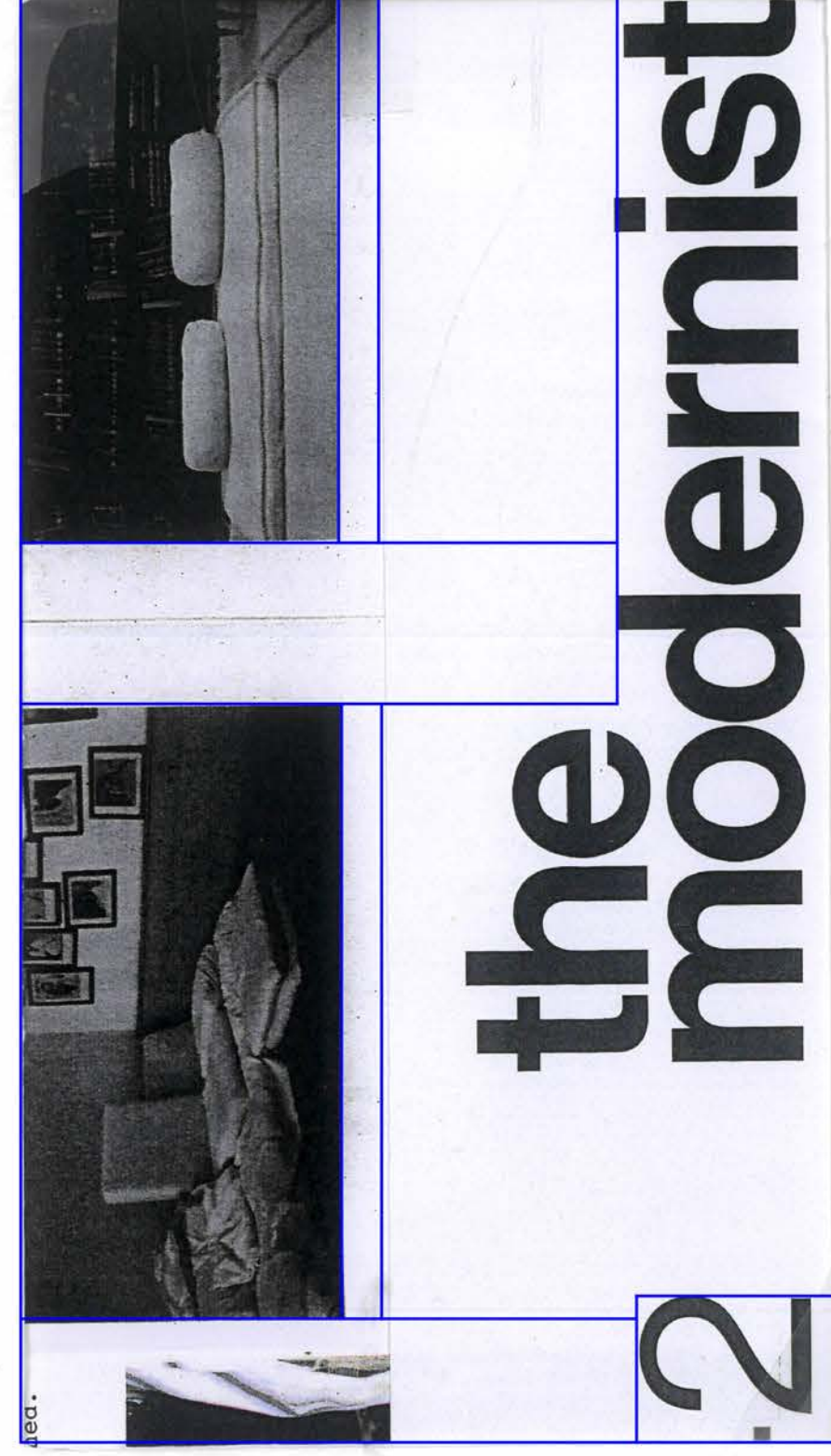
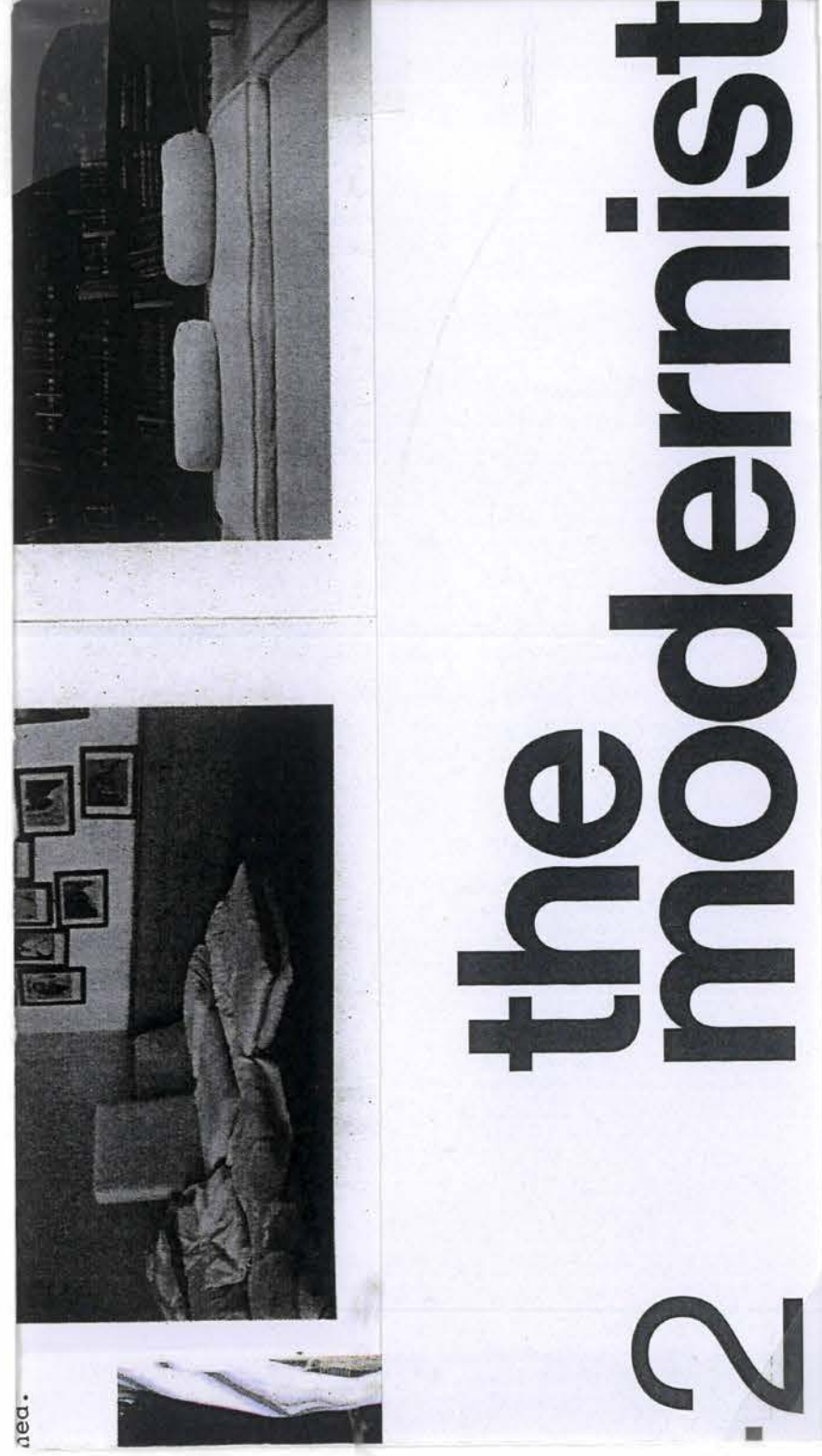


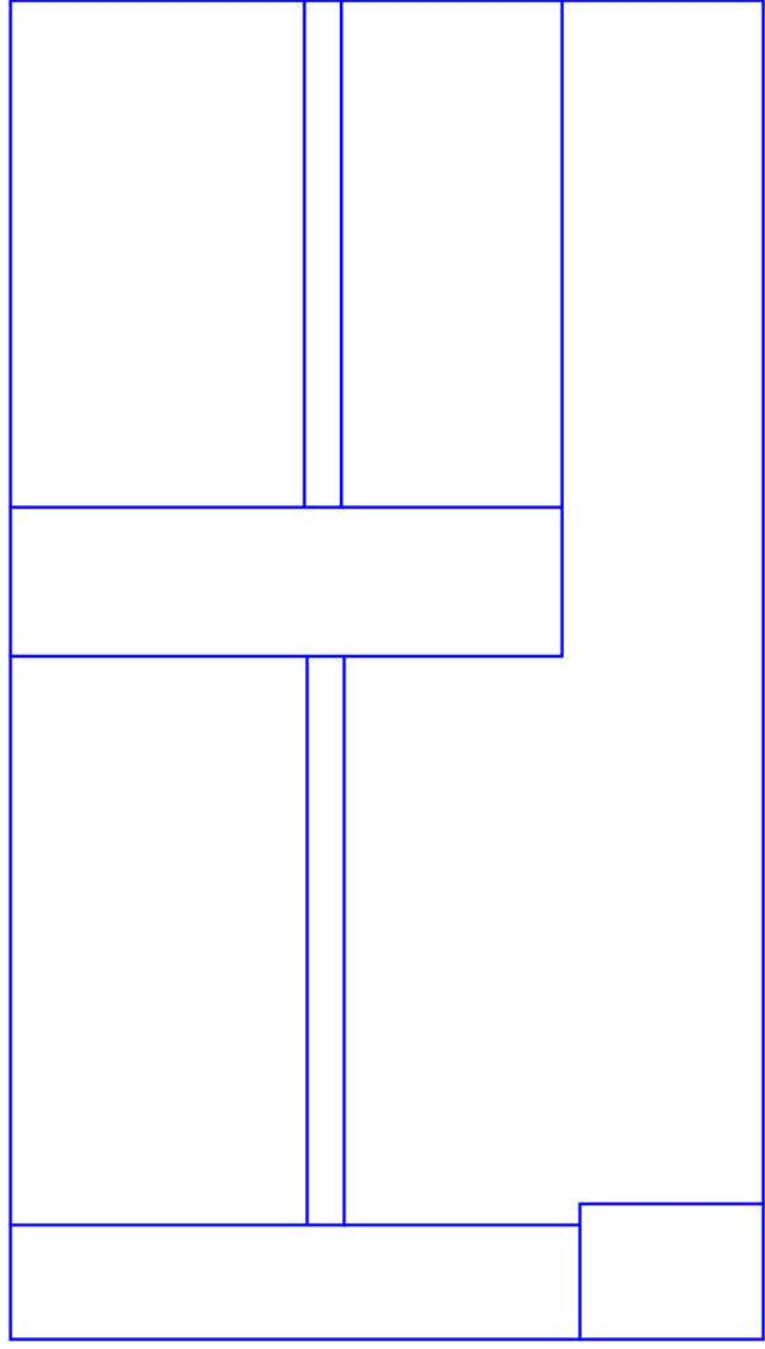
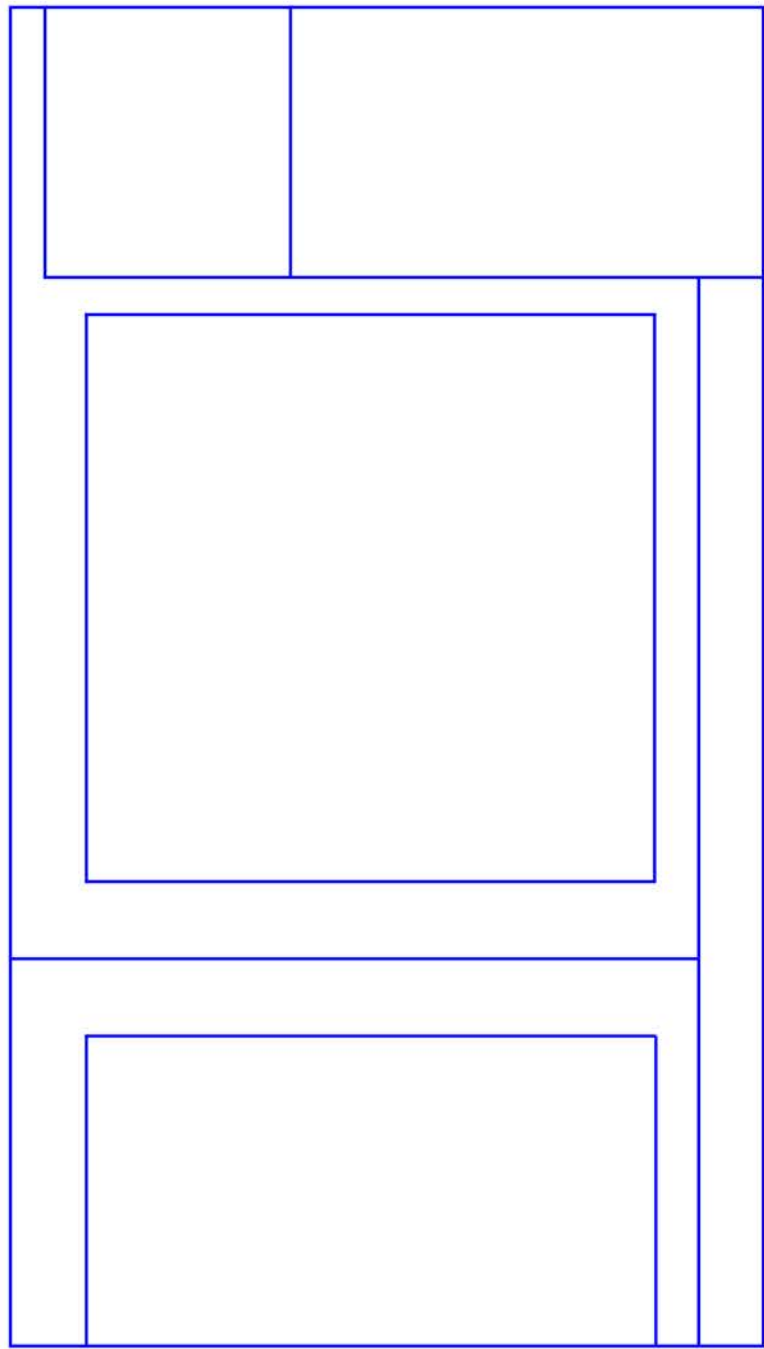
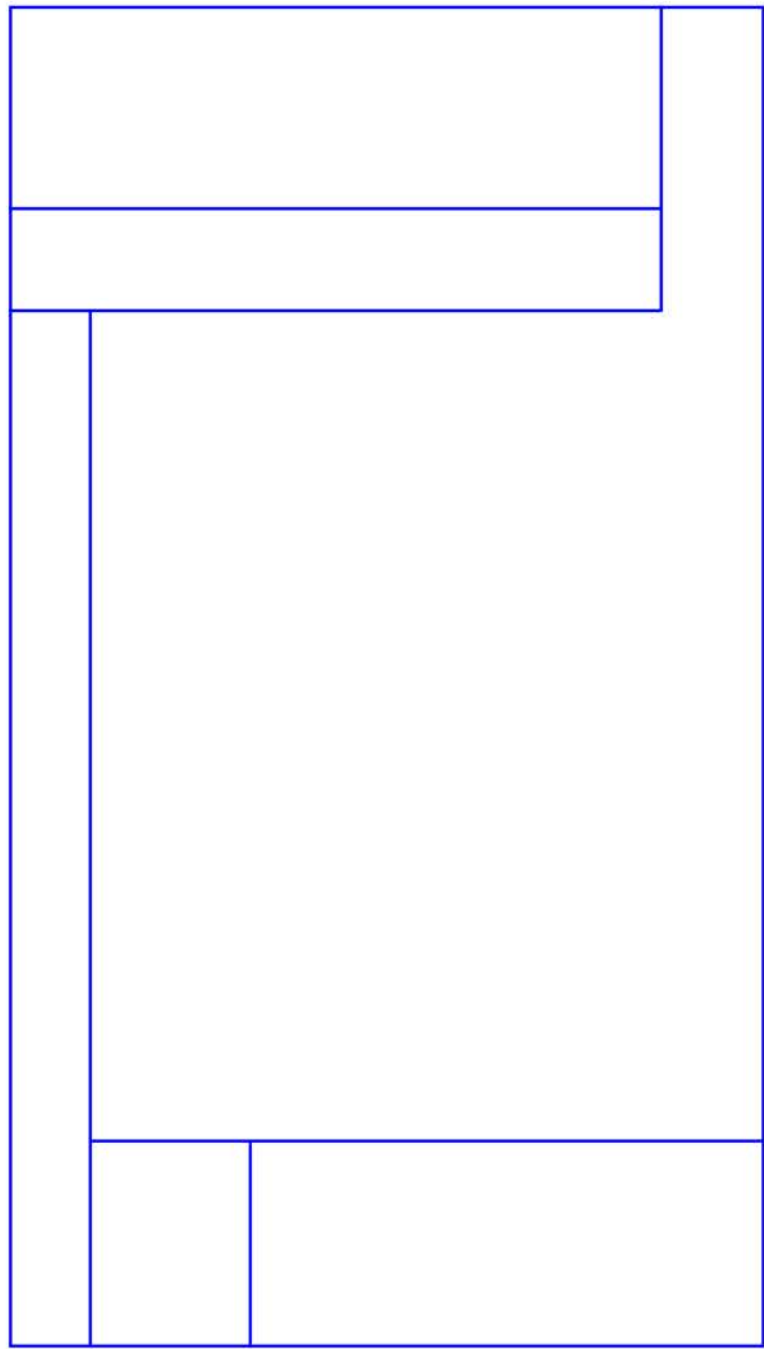
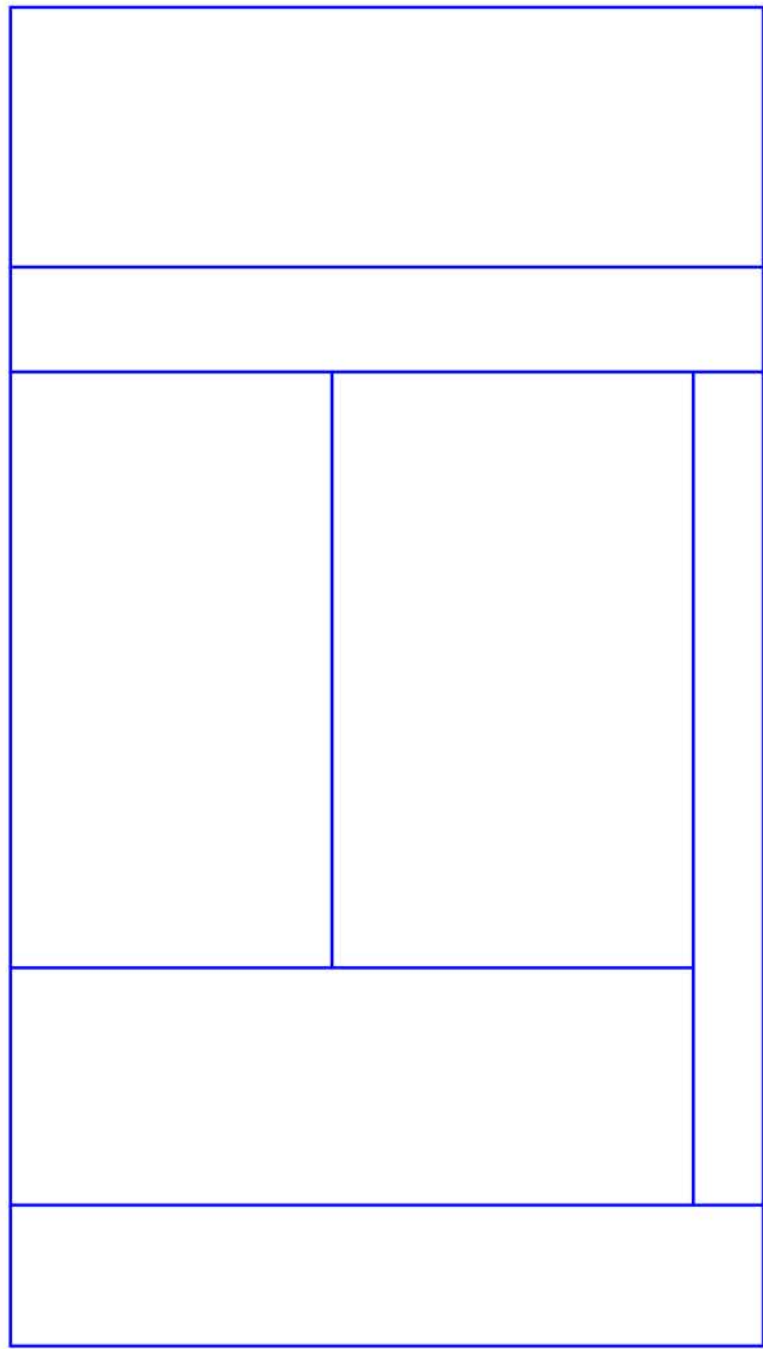
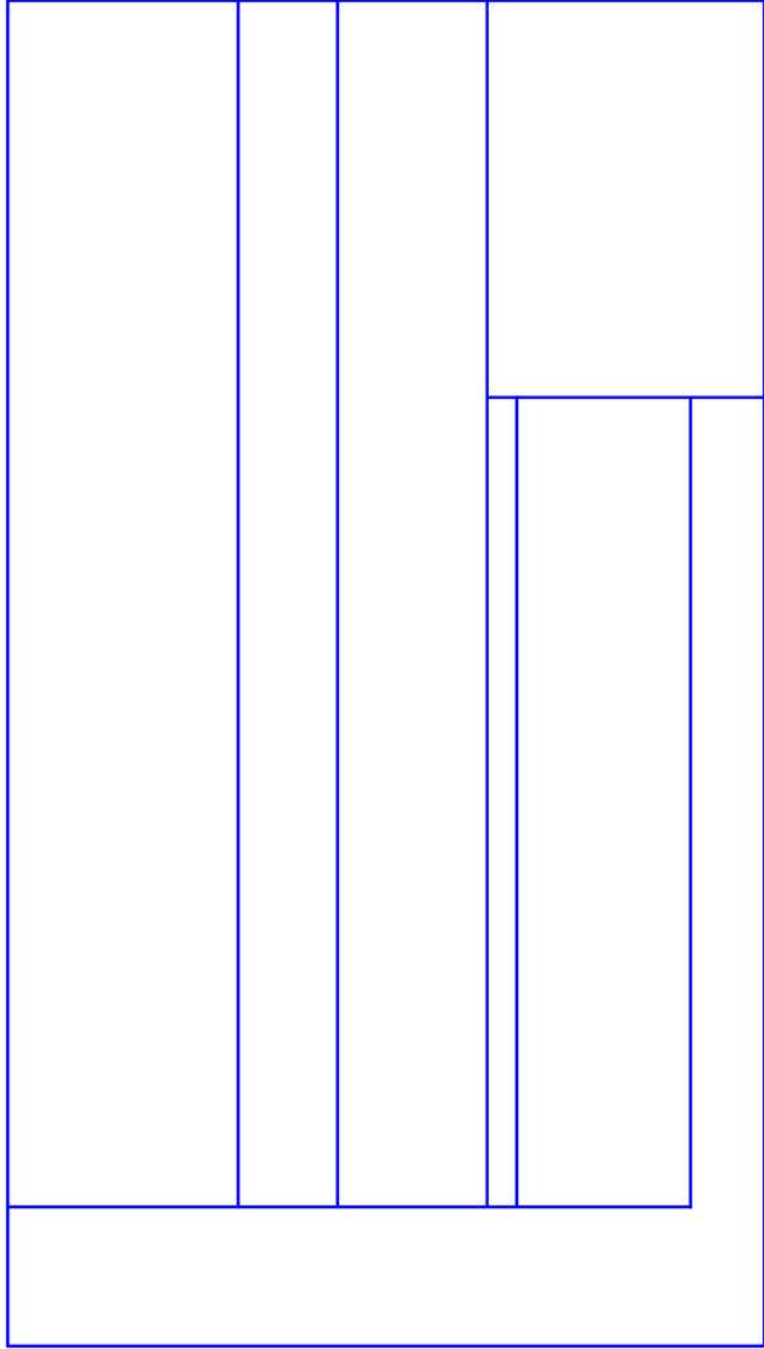
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ARCHITECTEN JAN DE VYLDER INGE VINCK
INGE VINCK JAN DE VYLDER ARCHITECTEN

RETURN



m to be building solid ground in Basel.
It's a process and we are still negotiating and coming to terms with it.
We needed to get used to it. I think at times we struggled, because when
we were young we thought, "we don't look like the people at the top."
That messes with your head. It's nice to hear from people around here
and abroad that we are on their radars. From the beginning, we all had
very demanding attitudes towards ourselves, and fortunately, that is
paying off. Our structure as a collective has become more professional,
just because we expect more from ourselves.
That's why Okra is a sensible addition to
Somatic Rituals and vice versa. With
Okra and the people involved, we create
spaces for Black people. We seize the
place; we organize and invite on our own
terms. Somatic Rituals is more specific:

n o i s
of the universe.

n o i s

INTERVIEW BY JOCKO WEYLAND
PHOTOGRAPHY BY COLE BARASH

only to family and friends, they occasionally might get
shown in small venues far away from where the action
is, to a possibly indifferent or even hostile gathering of a
few people. That's a step up from total oblivion, though
no matter how much satisfaction and pleasure they might
have gleaned from their vocation, it's hard not to think
a slightly bigger audience and a little more validation
might have gone a long way. Then there are exceptions
to those seemingly preordained and woeful fade-outs
that provide an antidote to the tropes, when substantial
recognition might be tardy but does eventually arrive.
Take the refreshing example of a certain committed, tire-
less artist, who like many exhibited here and there, sold
a few pieces, and had a small number of admirers. Vir-

I must admit I do that too, but feel
such shame about it.
I don't have the wherewithal to
feel shame. I eat in the bathtub
a lot too.

Wait, how do you pull that off,
logistically?
I like to have the bath filled up
a little bit and then the shower
filling up the bath. Then I sit
down in the shower and eat.
Sometimes the food gets wet.
And I don't do that every day,
but still somewhat often.

IN A NOT-SO-DISTANT FUTURE CHINESE ASTROPHYSICISTS EXPERIENCE THE COSMIC MICROWAVE
BACKGROUND, THAT MILD LIGHT THAT CONSTANTLY HITS THE EARTH FROM EVERY ANGLE AND
THAT, BEING THE AFTERGLOW OF THE BIG BANG, IS THE FARTHEST BACK THAT WE CAN LOOK
BOTH IN SPACE AND TIME. CONTACT HAS BEEN ESTABLISHED BETWEEN HUMANS AND THE
TRISOLARIS CIVILIZATION IN A SOPHISTICATED VIDEO GAME BUT PERHAPS, AS WELL, IN REAL LIFE.

"In search for extraterrestrial intelligence is a unique discipline.

It has a profound influence on the researcher's perspective on life."

Ye spoke in a drawn-out voice, as though telling stories to a child.

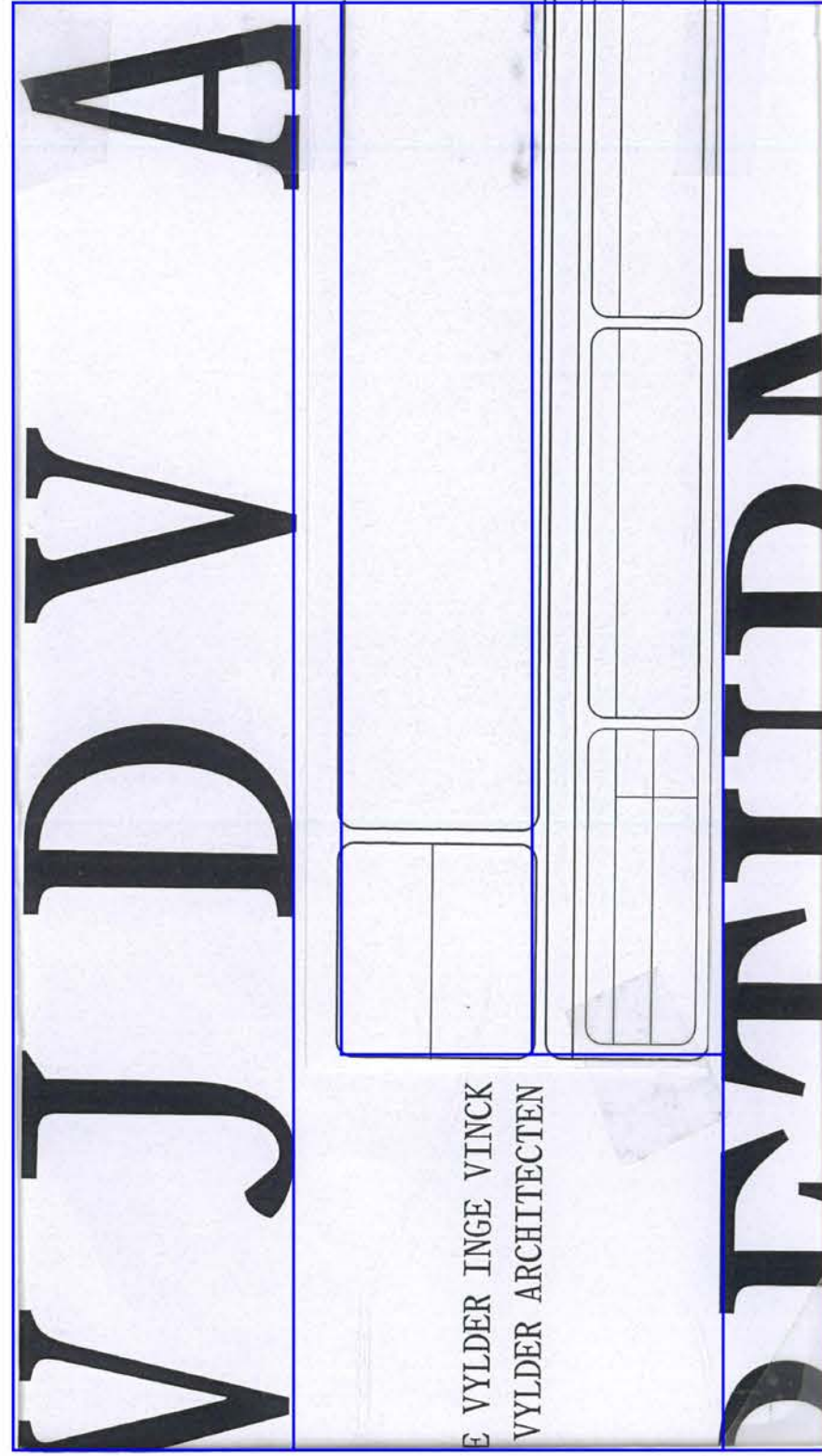
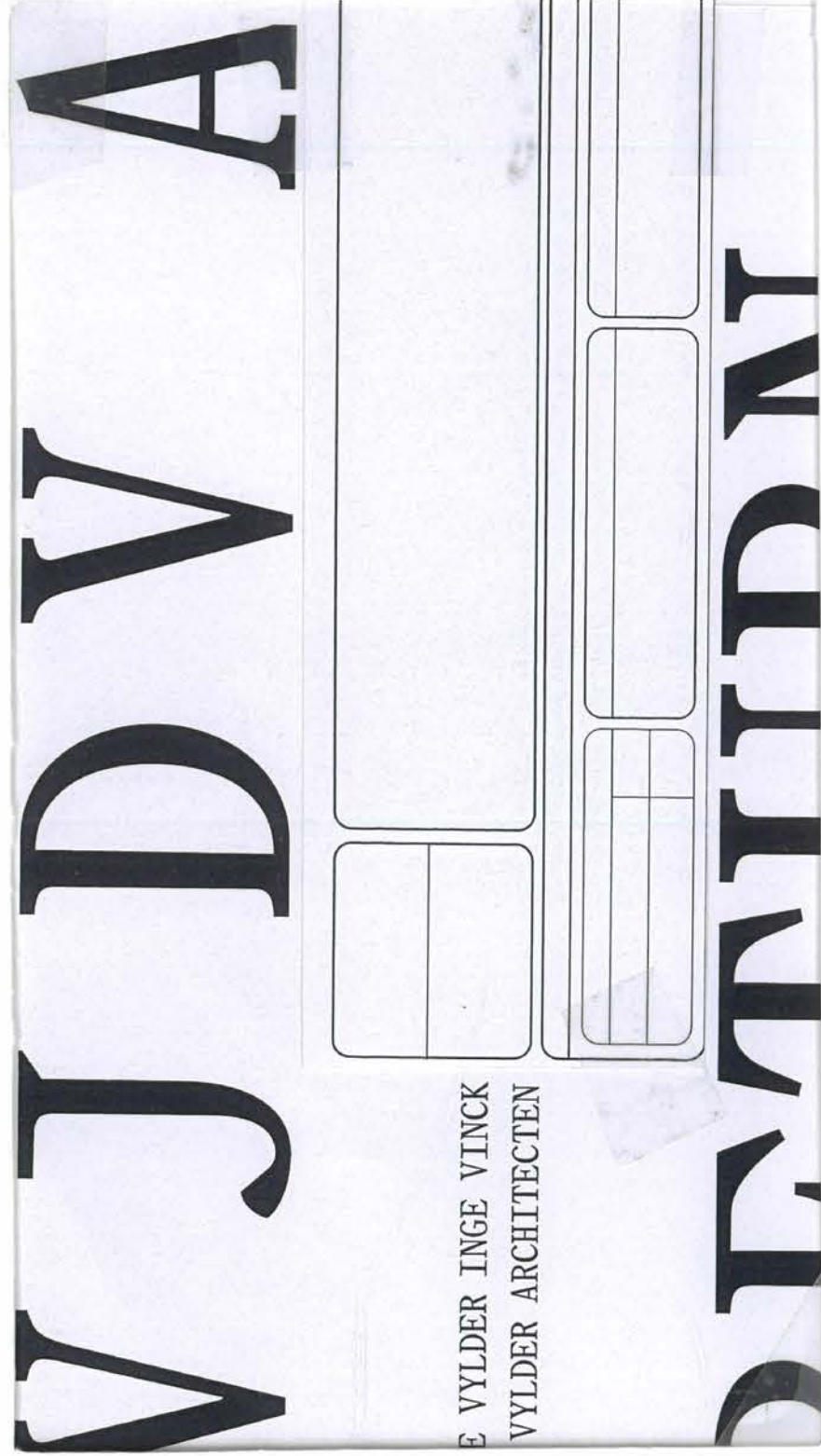
"In the dead of the night, I could hear in my headphones the lifeless

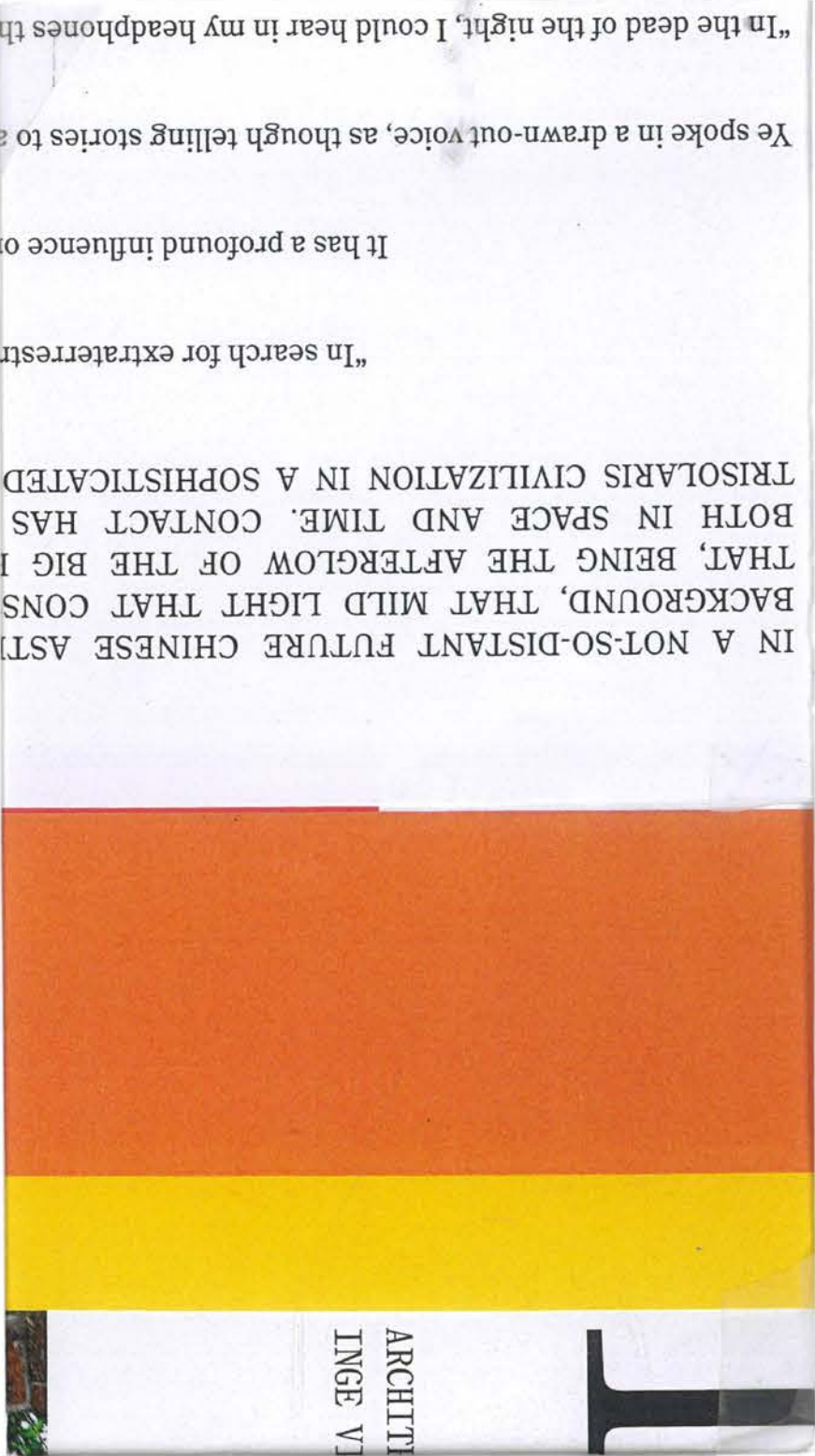
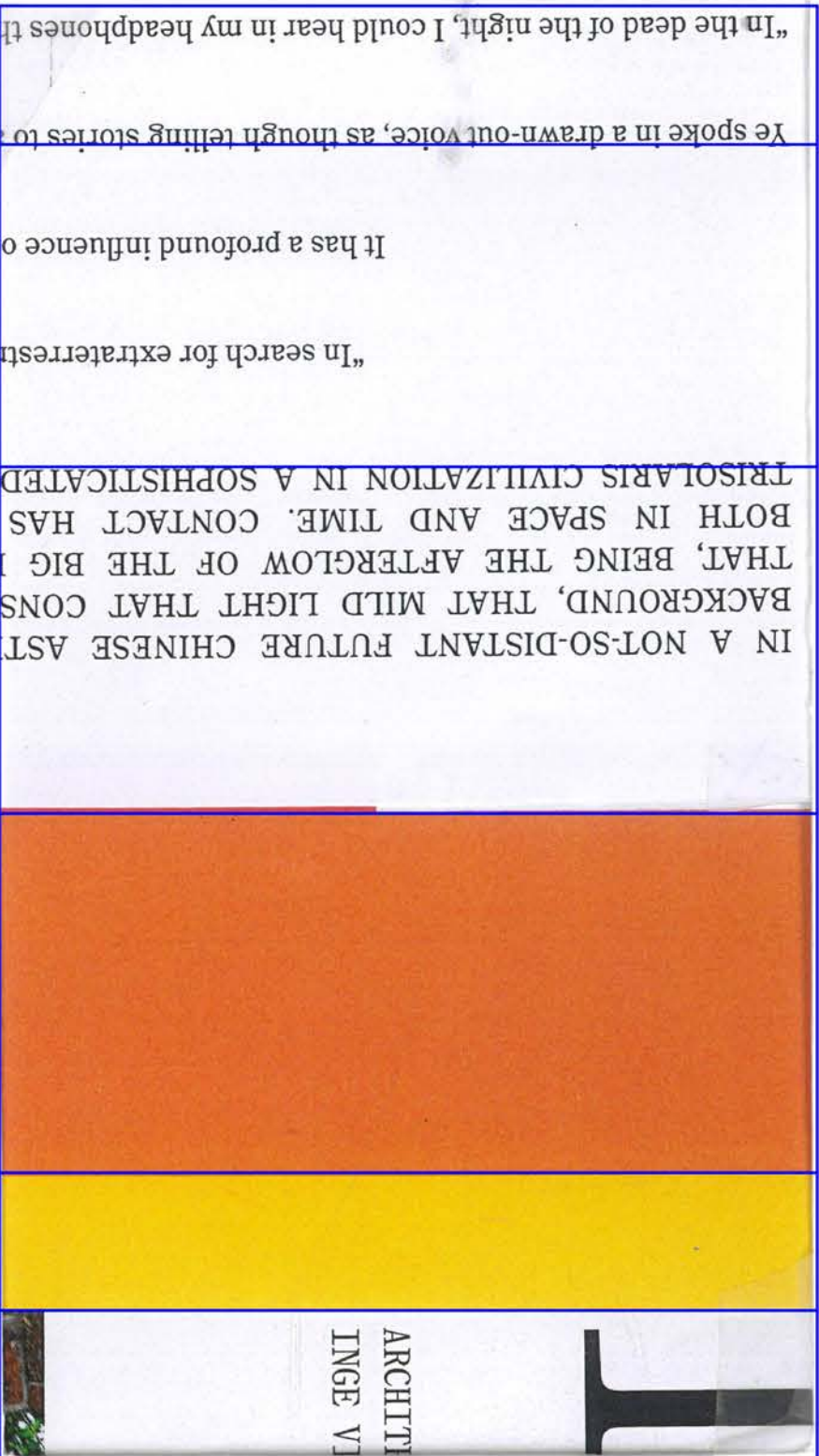
Oh that's lovely. What about one of your most
transportive moments?

I was with friends on the way to a majestic
little cove near Tulum off the beaten path. We
were all by ourselves except for these three
strippers with long silk scarves dancing in the
outdoor showers by the cove with a drone
hovering over them. I felt like I had left earth
and gone inside a computer. It was totally cap-
tivating, and nothing about it made any sense.

Have you ever looked into the abyss?
No.

What is the most important emotion?
I think contentedness.





ight have gone a long way. Then there are exceptions—those seemingly preordained and woeful fade-outs at provide an antidote to the tropes, when substantial cognition might be tardy but does eventually arrive. Like the refreshing example of a certain committed, tireless artist, who like many exhibited here and there, sold few pieces, and had a small number of admirers. Vir-

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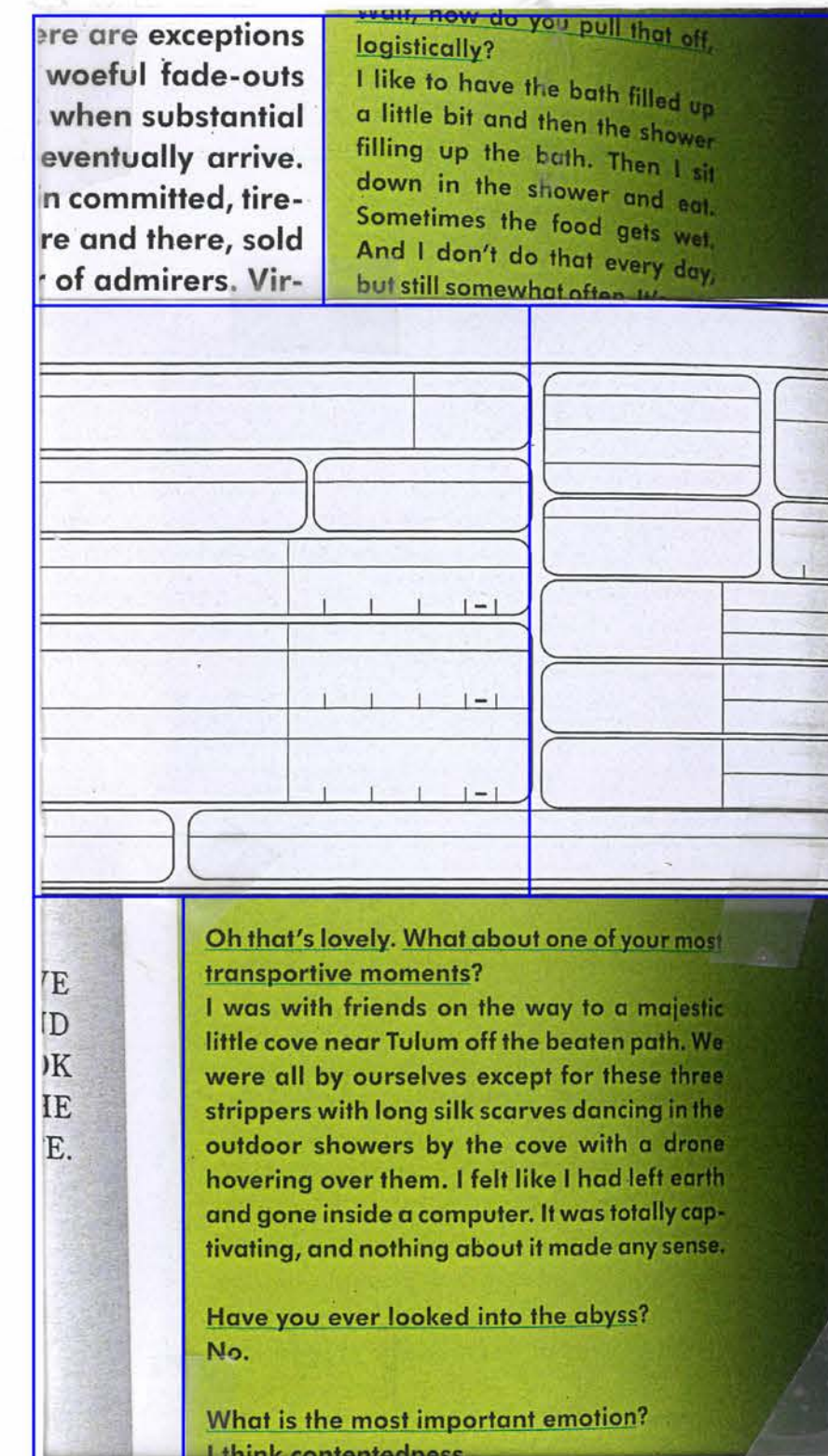
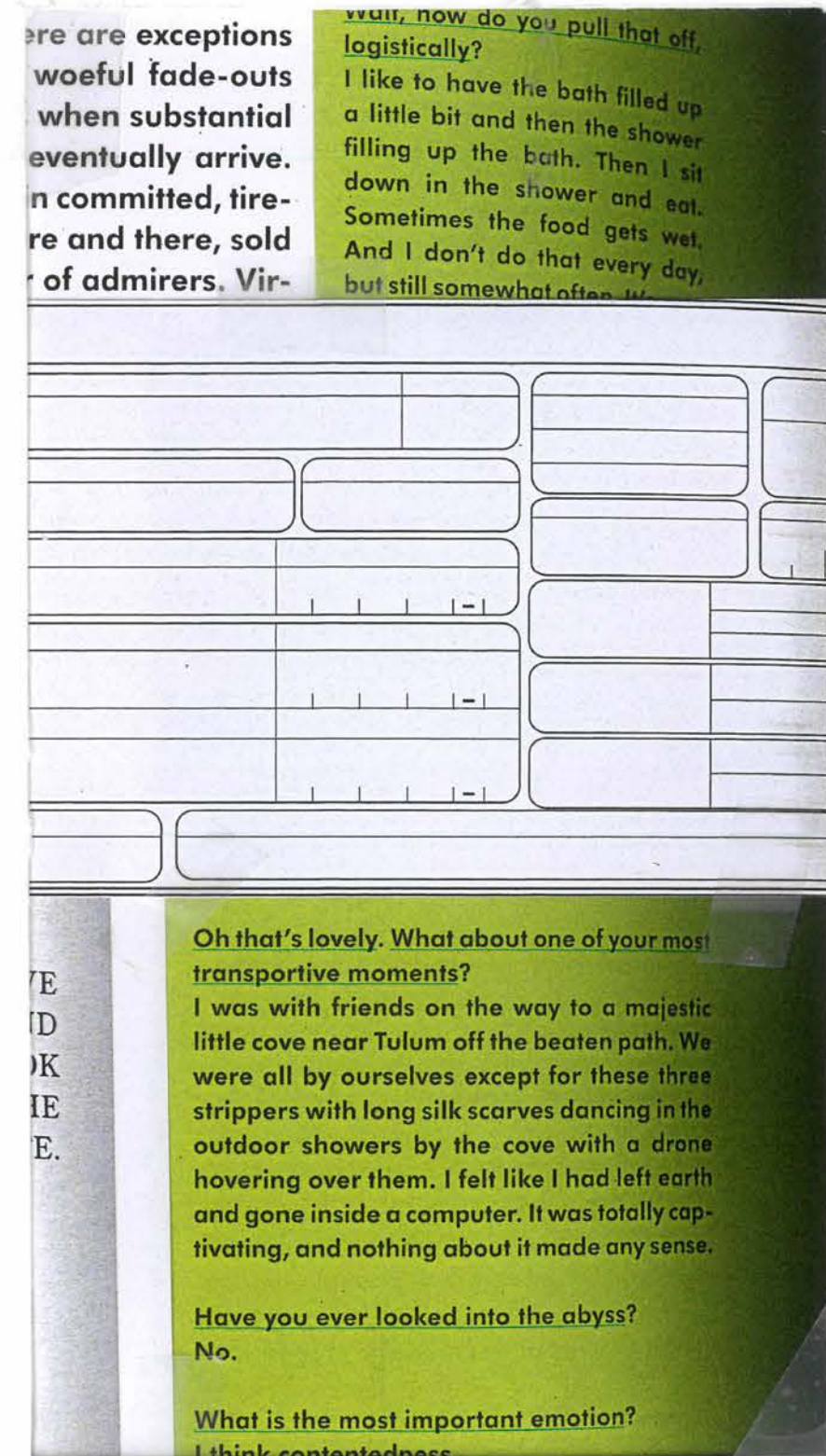
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That’s why Okra is a sensible addition to Somatic Rituals and vice versa. With Okra and the people involved, we create spaces for Black people. We seize the place; we organize and invite on our own terms. Somatic Rituals is more specific:

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INTERVIEW BY JOCKO WEYLAND
PHOTOGRAPHY BY COLE BARASH

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a lot too.

Wait, how do

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