

...s in Noise performance: "For the most part, people use performance as a distraction from music," he explains, "and in doing so make something that is neither good performance or good but something that people will clap for at the end." But The Haters are an exception, he adds. Their technical inventiveness and the scale of the work, which takes in performance, video, poetry and sound art, extends the project beyond the bounds of mere gimmickry. As does the conceptual centre provided by Jupiter-Larsen's connection with entropy. "Entropy is the underlining for all of my constructs," he writes. "Once I used a giant ion-gun to charge an entire room to 5000 volts. Audience members chased each other around the club giving each other shocks. I blew up the side of a hill at Lost Skulls Mine in Nevada desert. Since 2000, I've been building holes with very loud noise." □ *Drilling A Hole In The Sky: 30 Years Of The Haters* is published online at www.earthlink.net/~johnwiese/entertainment.html

Hardson



The Haters, 2006



William S Burroughs

William S Burroughs

Nothing there but the recordings

"We weren't thinking about art, we were thinking about alterations and the, shall we say, potentialities of the tape recorder for altering additions, and how they were undoubtedly being used for this purpose by official agencies." Novelist and thinker William S Burroughs, describing his cut-up tape experiments of the 1960s and 1970s, touched upon many of the same preoccupations with manipulation, control and freedom that run through his iconic written work. Yet, while the huge influence of his writing is undeniable, his revolutionary tape experiments are only now being properly examined.

In 2007 Audio Research Editions released a triple CD of Burroughs tape works called *Real English Tea Made Here*. Now a new London exhibition, *Dead Fingers Talk: The Tape Experiments Of William S Burroughs*, will premiere two previously unreleased mid-1960s pieces. According to curator Mark Jackson, these prescient examples of user-generated, multimedia investigation – combining news broadcasts, music, vocal performance and tape effects – remain relevant. "Are they 'performance', 'sound recording', 'music'? They defy categorisation, which I think reflects the increased propensity for artists to attempt such rupture of definition. It's apparent in the arts that there is more and more merging, entanglement and interweaving of

what once may have been more or less considered distinct disciplines."

Alongside Burroughs's work, the exhibition presents new responses from 23 musicians, artists and writers, who demonstrate a wide diversity of attitudes to the source materials. Australian sound artist Lawrence English has contributed a collage of silences taken from recordings of Burroughs's public readings. "For me, Burroughs continues to inspire and reinvigorate," he says. "I got very interested in this idea of absence and presence that surrounds Burroughs now. In many ways, he is still popping up but overwhelmingly there is a sense of his absence – no one having adequately taken his place as a critic, agitator or experimentalist. To that end, I've created a work that removes Burroughs from many of his tape pieces." At the other end of the spectrum, Terre Thaemlitz – who contributes two cut-up compositions – claims, unapologetically, to find Burroughs "distastefully modernist... but from what I do know about Burroughs, not worshipping him also seems appropriate as a way to 'enter' the exhibition. He was, ultimately, a critic and I think antagonism was part of his oeuvre." □ *Dead Fingers Talk: The Tape Experiments Of William S Burroughs* opens on 28 May at the IMTR gallery in London. [imagemusictext.com](http://www.imagemusictext.com)

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