

THE ACROSS IS THE IMAGINARY AND THERE IS TALK OF FUTURE with Lia
Mazzari and Jonathan Hallam Battersea Studios, RCA, November 2018
<https://vimeo.com/252973338/7b9b7971a5>

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look ahead and read
and read and enact
games. joys games
not your games
accelerate
narrate your shake-
off
with breath

out (>>>>)

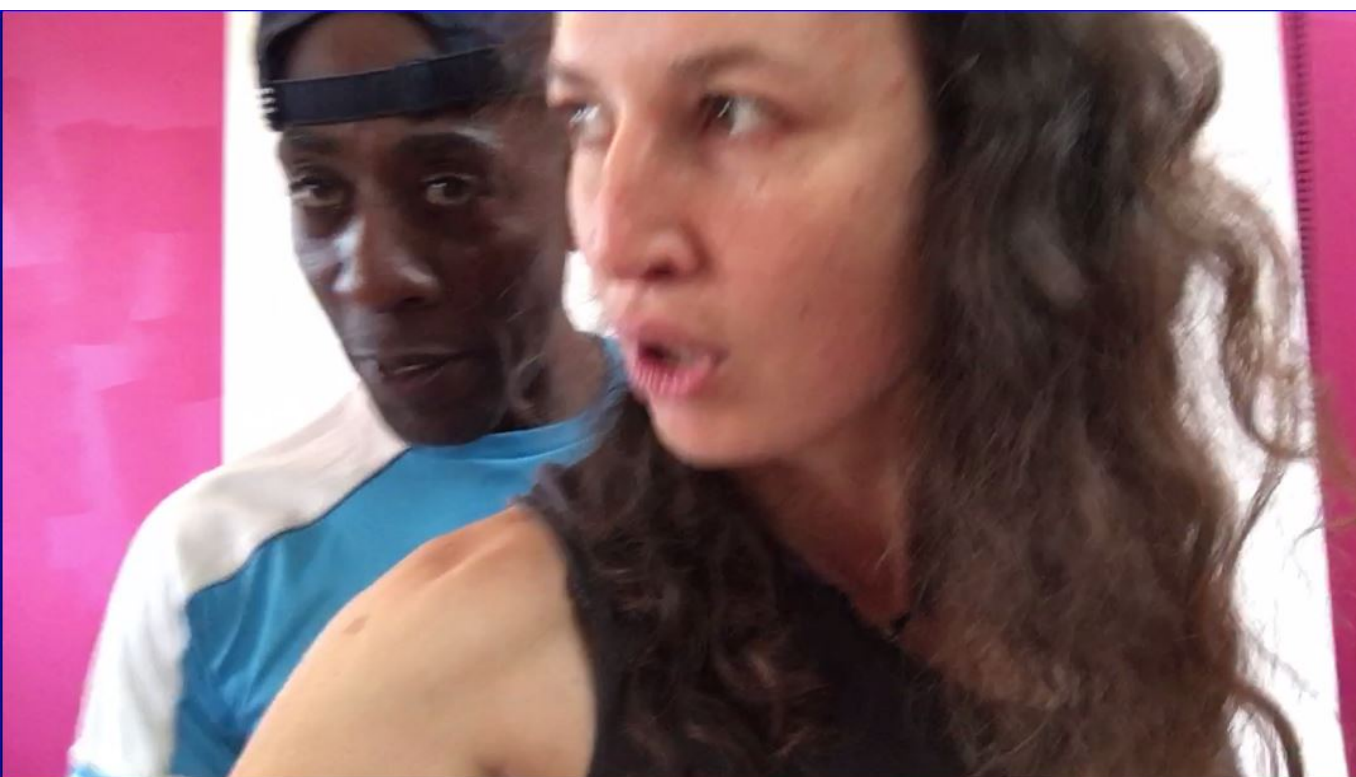


games. joy's games not your games

WITH DJ D (2020)

<https://vimeo.com/462354516/cf51d3958b>

'i ve been doing this all my life i was meant for this shit i was born for this shit
i was out of control
i was out of control but now i am in control
im throwing this mother fucker all over the place
maybe you ll see this later on
maybe you can buy it yeah maybe you can buy it
maybe you can really touch out and feel the energy feel the flow come on feel the flow wow
i m looking at you baby'



this video
is an
extract from
the filming
we did. we
spent a day
together.
initially we
met in a
park and a
week later
we went to a
studio
together.

my reason to
propose
creating a
meta-

observational portal for us, whereby i am drawing attention to hetero-normative rites and
our handling of it, was because i wanted this energy to be used for play. i didn't want to
date. sexual energy may be transformed and i wanted us to try. i said let's vibe. he
suggested he' ll sort me out, show me how to live my life and put me on a good path and i
wanted to hear all about it and try roll with it. we were both handling camera phones that
day. there was a third camera on a tripod in the room. the video below shows an extract of
our play and connection in a format that came about spontaneously. we've experimented with it
for 6 hours and learned a lot about each other. <https://vimeo.com/462354516>

MORE POETIC INSTRUCTIONS:

just kicks (2019) audio + printed prompt
published by THIS CONTAINER/rile space
Bruxelles

<http://thiscontainer.bandcamp.com/track/pg14-just-kicks>

VIDEO OF ME WALKING AROUND FORMER MONOPOL FACTORY IN BERLIN REINIKENDORF MIRRORING
SURROUNDINGS AHEAD OF ME BACK INTO PHONE IN AUGUST 2021 (INSTAGRAM)

man : she s crazy i ve known her for ten minutes she s nuts

woman: she s not nuts (they continue speaking in spanish)

me : meshugge meshugge



this video is part of a series called : t es ou t es qui

hi!

STUDIO VISIT
(2020)
in this video
you visit me
in my
studio. you
experience my
guttural
produce of
sound, fantasy
language and
movement. you
come along to
a non-linear
and
polyrhythmic
encounter that
i keep
devising from
my belly and
with my
breath.



i am attached to the tool that reproduces the instance and am facing my becoming

<https://vimeo.com/474745227/7990de4c23>

'remote interviews transpose logix thru texnologia ~ exploring the potential of post-literate statements' as featured in tentacular magazine (2019) and by reverberating and filling gaps* on extra.resonance.fm <https://69pleasuredome69.bandcamp.com/album/texnologia-compilation-2>

<https://69pleasuredome69.bandcamp.com/album/non-native-tongues-for-a-fantastical-mind>

*since summer 2020
texnologia is
appearing at random
in the station's
schedule in an
infinite stream of
untranslatable,
rhythm seeking and
intense exclamations
disrupting linearity
and seeking to
challenge the
anglocentric with
non-native tongues



ANCESTRO FUTURO for
technoshamanism
fundraiser
at GROW tottenham



MILLIONMOUSE A TUNER on resonance extra.fm

Weekly compositions, sketches and motifs by Anastasia Freygang in 2020

<https://extra.resonance.fm/series/millionmouse-a-tuner>

Field recordings, experimental narration, ragamash mixes, big time polyrhythmics including fantasy language and hearsay from IRL and the World Wide Web

like sky like ocean

give me more of this highway and highrise

i can't be tracked on concrete

i cant' be tracked in the summer

i can't sing your anthem

i whistle monotone for your ears

my bandwidth is brittle and made of resin

too hairy to swallow

i rummage in eternity like plastic

water is my element

i m carried by the wind once dry

Beginning with this mix

<https://www.mixcloud.com/Resonance/groove-zones-anastasia-freygang-iwd/>



Burning down the house, rite of spring with Bernstein, appreciation, different languages, anti-presidency, sat on a meadow polyrhythmics, WW3, you make me wanna bliss and ecstasy

<https://www.mixcloud.com/resonanceextra/millionmouse-a-tuner-2-burning-down-the-house-ragamash-wednesday-the-29th-of-january-2020/>+

A cancelled performance in Vilnius - what didn't exactly happen last weekend: "Within Must Not Be Underestimated" is a collaborative performance and installation by Anastasia Freygang, [Lia Mazzari](#), [Dovilė Šimonytė](#) and [Sholto Dobie](#) - an attempt to let it come into being in some ways <https://www.mixcloud.com/resonanceextra/millionmouse-a-tuner-9-a-cancelled-performance-in-vilnius-wednesday-18th-march-2020/>+

In this episode: "suspended ragamash, vocals and sirens"

<https://www.mixcloud.com/resonanceextra/millionmouse-a-tuner-11-wednesday-1st-april-2020/>



Hamish MacPherson

Sun, 22 Sep, 01:05 (11 days ago)

to me

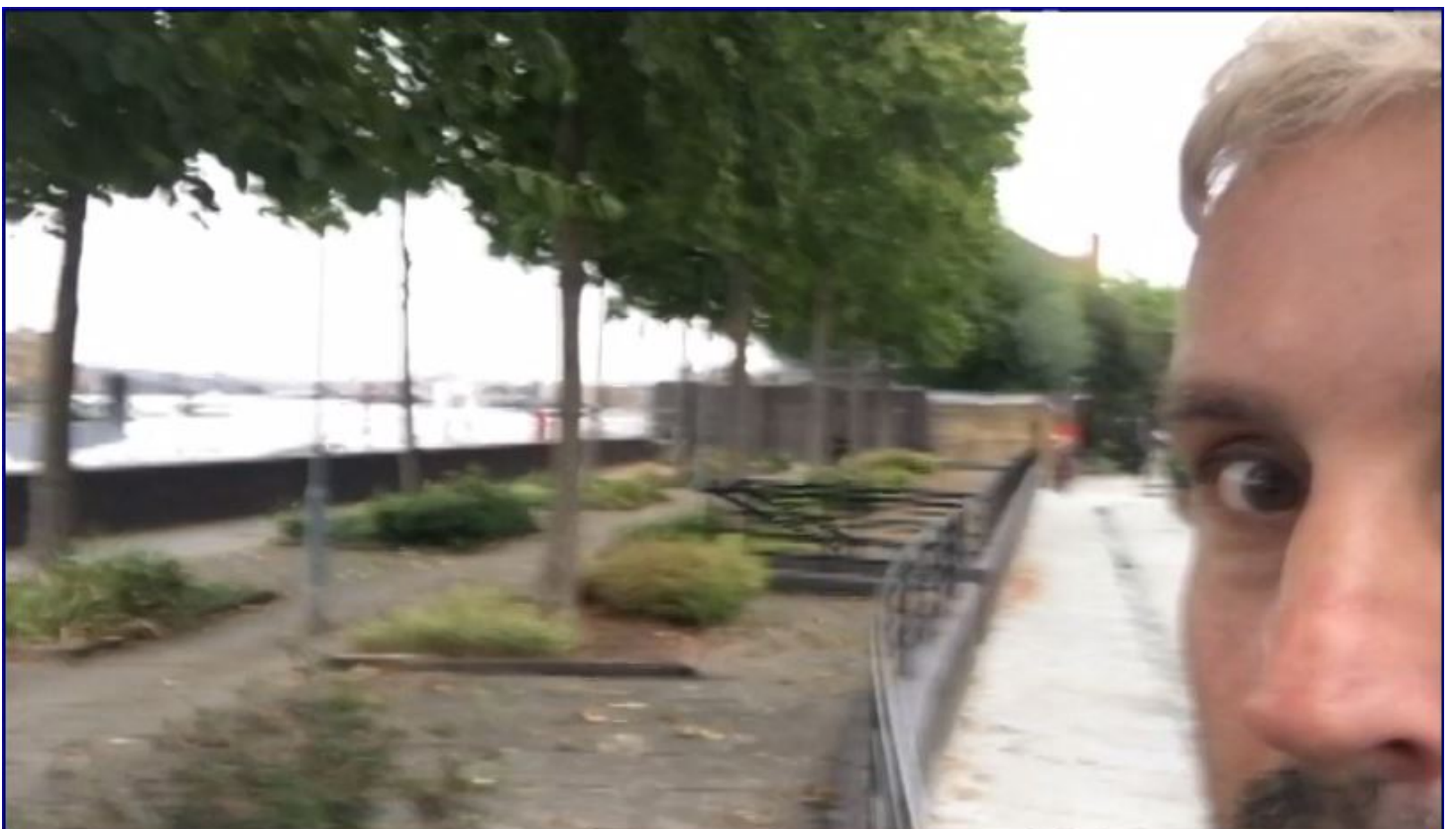
"I'm here," I texted.

"I think," I texted.

I started taking a photograph of where I was, and then you swept up onto the walkway on your bicycle. Brown corduroy coat. Arced round. Stopped. Looked at me smiling. You gave me a hug and we hugged and that felt nice. Mutually knowing. And then you went and put your bicycle against the railings next to mine and started to take things out of the bag; A water bottle, a selfie stick, phone. I walked up having kind of lent on the wall. With no rush, watching, wondering if I should stay there, whether we'd begun, "Where do you want me?" And you looked up and smiled because you were crouched on the floor with your bag and gave some movement or gesture to say that I didn't need to say anything or to wait or to not worry about that. And so I understood that that was how we were working, that we were straight in. And I was thinking for a little while after that, wondering how much I would be needed to test or explore the parameters of my role. Can I do anything? Should I do anything or maybe very quickly it felt like my role is to do little to watch, to wait for instruction, not to interfere. I noticed this wondering, this uncertainty

And you gave me a selfie stick with a phone on it and the phone was on Selfie mode. So I couldn't look through the phone to see what it was seeing. I could sort of look around the corner and see what it was, but it wasn't like I could watch what the camera was recording unless I wanted my face to be on it. I held it. It was fully extended. I was pointing at you, I think it was a bit lower head height and you walked over and then afterwards I've been negotiating where to hold it, how to keep it still, how to direct it, how to rotate it out to keep it smooth. How high, how low, where to focus, how noticeable I was, how other people walking past could see this cue that this was a performance. That this was something that we were recording what you were doing was recording and I was recording it and I was in a black tee shirt and black trousers and black footwear and you were way more colourful. So I think it read like I was a technician and you were a performer. A few people looked curiously at what we were doing or what you were doing or maybe paused to see if we were taking a photo. Someone was jogging and they sort of paused when they were walking past and then I felt like I was trying to give an indication with a sideways nod of my head that they could pass. And she did. And she held up her hand in front of a face to hide it while she crossed, which was interesting. And it made me think of intruding in public spaces and recording other people's lives. But also that how this is quite normal and when we were aware of other people's photos, but often I don't think I've ever seen people avoiding or feeling that they want to hide themselves. So I

EXTRACT FROM AN EMAIL FROM HAMISH DESCRIBING WHAT HAPPENED DURING THE PRIVATE PERFORMANCE NEAR LONDON BRIDGE WHERE WE'VE MET AFTER WORK IN 2019



I HAVE FEELINGS FOR PEOPLE I ALREADY KNOW ~ WORKSHOP (EXTRACT)



read me

and the compact utility description i offer you, that you are asking (me) for

had then uncovered many pointers
and started gliding, glitching on your surface and asking you to
let me read more

so i discover the stance, directed, pointed
show this to me

the stance as you would understand it

like when you were asked to bring forth all
elements severe and bare, in appearance and outline

intentionally so. blind me.

shine
bright
you know

i stand there
looking into the camera and feeling everyone around me standing by me

came to say : i face
reflected in eyes
feeling whether core shifts

so when reading occurs, read fluidly

if you read encounter
if encounters matter
if enrichments must happen
if confrontation must happen

if you take off . come off your path

SEEK FINDER (2016)

weaving fieldrecordings, vox pops, text and voices of participants
Rebecca Bellantoni, Rebecca Horrox, Noriniki Nori, Conny Prantera,
Florence Uniacke at SILVER ROAD, Lewisham, London

Speak slowly and clearly into the MIC hole

choose those who had to find their own way of expressing
to cut
pockets that don't cross pollinate
to give
mind migration

acclimatising in the dominant culture
to be understood
to be twisting the terms /time
for twist in terms
gives time.
migration

we do visual meaning training
on short snap impression streamline from everywhere borrow to mix
fetishising the collage of the given options

choose from to reproduce from
fast food and faster eyes
and archive minds

play back voice memo
the snap
along with smells
the witnesses
with words
heart felt cross find
listen
hear to feel
breathe still

locking no position
allowing for no precision
overread or leave it sink to see a link much later

other times ' informants dance the reign in mpeg
phased out before
but capturing trap capsules and brickworks
the memory lane and passports
and lifetime timeline and saves it
on one of the partitions on the harddrive

braindepth mind field
exposure matters
disbalance proves a vulnerability, is strikingly
repeating beliefs
latching on formats
inherent obedience grows firmly oh dailies
oh centuries
oh media tv
and words of threat in proportion
he advices
they advise you
she advices

the negotiation terms run parallel to RL
they are underpinned in the silent scream line
of the codes in function
of the hopes in question
of running status quo
co molding

but any sculptor's script will fail their future
we run like water seeking holes
transcending through matter
sinking depth and creation
speed tuner
nurture

the jump, the consequent
refreshes, bears conclusions in the personal
when transmitting to actively perceive
the physical is
pedestal
the standing force
and no shout outs
no striking sighting
no gesture
non descriptive powers rule the mode
the blast the sensation
the emotion
pointed diffused
aimed and abused

potentially screaming

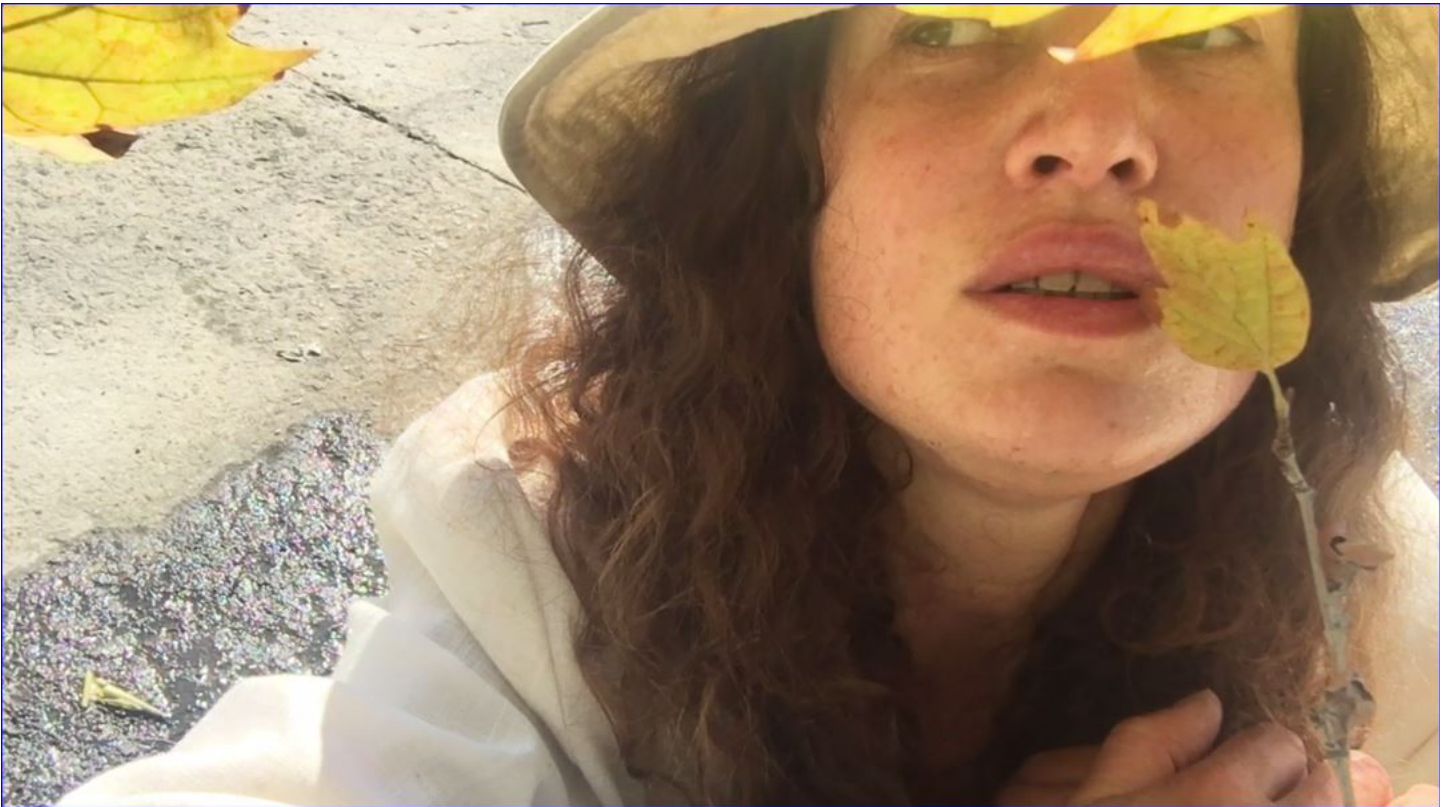
JOINT LISTENING – PRIVATE PERFORMANCE

'I own a phallic mic that I use for field recordings and interviews. It hangs around my neck and by deploying a splitter both me and my conversation partner hear our voices straight from the device, intimately, we may talk softly' / i use the phallic mic i own for field recordings and to reverse top-down mechanisms by proposing joint listening encounters and conversations. it hangs around my neck and by connecting to something called splitter, whereby several headphones instead of one can be inserted into the recorder, both me and my conversation partners hear our voices intimately in real time. as we speak into the mic together it is the intensified volume of our voices that encourages us to talk softly.

i like that with this tool we're hooked into an increased sensory perception, temporarily connected and attending to the same situation :



[*https://69pleasuredome69.bandcamp.com/track/omalo](https://69pleasuredome69.bandcamp.com/track/omalo)



sharing previously unsung songs that only my body knows may be backed by a quote by Helene Cixou who wrote about her Laugh of the Medusa wishing that other unacknowledged sovereigns may exclaim : **I, too, overflow; my desires have invented new desires, my body knows unheard-of songs**

*private performance at aqtushetii, georgia, in the presence of anna, anna-maria, christian, angus, gabriela and duka. audio piece features my introduction and chanting, private feedback was provided

' or maybe listening to a movie but the movie was playing in my head so it was kind of like memory or something because also the language was somehow familiar yet unfamiliar also it was really triggering the memory i found that very interesting'

MACHINE TRANSFER 5k (2019) MASTER THESIS 1 poem, 1 essay, 1 set of instructions, 3 audio works, 5 videos on patriarchy, immigration and mental health traced and remembered psycho-geographically from London Stansted along the River Lea and up the A2 to Dover featuring contributions by Goyo Darias, Josie Deighton, William Fontaine, Hannah Jenkins-Yanetski and Kitty Zinovieff

a piece of cardboard is hanging from
between the concrete slabs assembled
above the water and below the bridge, a slope aside is littered
that's how the night time shelter is revealed

survival men, not forced, think pity.
survival men, big pride, big papa.
generation 1950+ circling and scolding,
telling and teaching, seen not heard or
whatever it is that made them not stop
talking, screaming

men of fugue, like walked off, like in the
movies and found in wastelands
men complaining about the internet and
the clueless civilised

men are raging

now. some aren't talking but fishing. some are so quiet that

we can't clash

<https://69pleasuredome69.bandcamp.com/track/in-my-heart>

<https://vimeo.com/339444543>

LIPREADER (2020) is part of Christof Migone's YOU

YOU RE LISTEN AND RE OBSERVE REMOTELY AND ARE GRASPING ANEW THE
ONE THAT WAS YOU AND WHERE

FOREMENTIONING MYTHS OF THE FAR FUTURE

YOU GOT YOURSELF A LIPREADER

<https://vimeo.com/485900989>

<https://vimeo.com/485901249>

<https://vimeo.com/485900472>

<https://vimeo.com/485899891>

<https://vimeo.com/485899536>



LIPREADER (27.8 min video) is a meta-observed temporality quest
addressing you and featuring Anastasia Freygang appearing,
listening and moving with :

ragamash st james mix

Koichi Yamanoha

Traktor Sternfahrt Orchestra route 5

Lister engine 3 Cylinder aboard UNISON

including an impromptu aria sung by Kalan Sherrard and occasional
exclamations of intent in fantasy language recorded on River Lea

soft beach 3 dates in summer 2021, london
initiated by Anastasia Freygang

with Jess Collins

with Felix Riemann

with Anna Kushnerova

<https://vimeo.com/641666346>



Thrashing through the lush vegetation suddenly an opening arrives and a clearing appears with a woman standing, ready.

We join the quiet group sitting around this woman who slowly addresses us with the mouth of a shell opening itself to reveal a fragment of her memory; the time she woke up to have 'Venus on her lips.'

In the background a river flows quietly but passionately to its own music. This flow lends itself to the woman who is now balancing on her toes, surrendering herself to the atmosphere. Who is she? I know her name but not this woman she's becoming, held in suspense by the river, the reeds, the taste of Venus on her lips.

Rippling sound fill the air and her jerking yet graceful swing, muscles taut and holding then loosen before holding again. Suspense in action with her whole body breathing between these opposing movements, forming a new body language. A new language that tumbles from her lips. What is she saying? It doesn't matter the specific location of meaning. The meaning is moving, flowing between us, holding and unfolding with the ripples of the water.

<https://vimeo.com/641700949>

SILENCIO REGARD (2016)

here I filmed a man exposed to my video work



<https://vimeo.com/158489434>

DREAM (2020)

I LEARNED YOU HAD
A DETACHABLE TONGUE
THAT I COULD CARRY
IN MY MOUTH

OR WERE WE SUCKING ON
THE SAME COCK

EMBODIED DISMEMBERED
MASCULINITY OCCUPIES OUR
MOUTHS

I DIDNT CHOKE I THOUGHT
WE WERE KISSING

YOU COULD STEP OUT
WITHOUT YOUR TONGUE

YOURS WOULD STILL
OCCUPY MY MOUTH



