

## **Paul STEENHUISEN - PROGRAM NOTES**

PIECE: Material/Ultramaterial

Figuring prominently in Islamic art, the mosaic is formed using small tiles and random or filed chips of contrasting colour, stone, or glass. Islamic mosaic art is designed to express the logic and order inherent in the Islamic vision of the universe, with patterns and geometry repeated without beginning or end. Islamic artists sought not to express themselves, but to ennoble *matter*. In the new millennium, so much has been broken and taken apart that I feel that everywhere I go. I'm walking on shards of glass, if not broken by me, then *for* me, in the name of a Monolith, against a political Mosaic. Ironically, the destruction has produced countless shards from which devotional mosaics are built.

Using the medium of the immaterial (music), one way of recalibrating my stress concerning the broken has been to work with it as material. Every note in *Material/Ultramaterial* is derived from a spectral analysis of me walking through glass from a broken window. Multiple cross-sections of the sound fragment were dissected to produce the pitch/chord streams of the primary material, extracting between one and approximately thirty chords/units, in resolutions between one and twenty notes. In most segments of the music, they are presented in retrograde.

Beginning from virtual silence, or the soft noise of an aftermath, the piece slowly melts through various forms of its glass materials, exploring the inherent measured qualities of the glass mostly without specific representation. The work develops into an uncertain dialectical state - reversed broken glass, refusal, and possibly reconstruction into a weblike mosaic built and dependent upon the fragments it sets out to oppose. *Material/Ultramaterial* is the first in a series of progressively fragmentary abstract protest pieces based on the same spectral source.

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