

In pairing with the sound, the movement also has a very significant, strong place. I originally wrote an improvisatory score in 2018 that I had planned to do in Ole's Cave near Mount St. Helens for three dancers: myself and my friends Sheri and Diana. We were going to wear warm costumes and tie bells all over our bodies, dancing through the entire cave with minimal light until we came to the surface. Due to many new thoughts about it and my workload at the time, I had to postpone it. The project resurfaced very gradually after the release of *Below Diorite Waters*, after which I did two separate two-hour durational performances of amplified cymbals at Studio Ma, both in complete darkness. After each of these was over, I realized how much I felt like I could keep going, and how valuable the concept of *time* really is to explore. After exploring collaborations with Katrina for pieces that pair glacially-shifting just intonation music with subtle movement, I realized that combining my durational cymbal music with this was the next logical point of direction. I've discovered by watching Katrina dance to this harmonic music that her movement often picks up on and reflects shapes in the harmonics that I cannot hear until I look at her. There are often so many harmonic shapes happening at once, and our brains are designed to only focus on only so many clusters of frequencies at once, that in order to listen to music with many overtones and undertones, ample time must be taken with simple combinations of two notes (or two cymbals) so that those listening can begin to hear more than what first meets the ear. While involving Katrina into this work was obvious to me, I wanted to incorporate more dancers to align with my old composition. When I mentioned this to her, (something along the lines of this happened) she looked at me and said, "Momtee." Katrina and her mother have only publicly done one dance together, which happened to be the first work I witnessed of hers in 2018, *Remains of the Sacred*, where her mother has a part at the end. However, I have gotten to see them dance together many, many times, and there is nothing like it. Kawtee (or as we call her, Momtee) has an extremely sensitive, compassionate, ecstatic, and intuitive soul, and is the closest thing to a natural performer I've ever seen. And when she and Katrina dance together, it's like a circuitry of intuitions run through both of them together, and the most organic and mystifying combinations appear. This is all augmented by both of them having an almost indistinguishable bone structure from the other, which makes it difficult to tell them apart when they are enmeshed. And beyond this, the connection between mother and daughter in such a spiritual practice reaches into the depths of us all. My own mother, a beautiful musician, was my first teacher of art and ideas and truly my greatest influence, inspiration, and love in this life. The mother is far beyond just the feminine divine. She is the deepest unity of humanity, the winnowing entanglement of our hearts, minds, corporeality; the labor, passage, hardship, compassionate dreamer, the giving rock, the time-cloud of grace. I've not seen such a rich, deep relationship as in Katrina's with her mother. It is beyond an honor to have them both as a part of this, and it is even more humbling to know that this is their second public dance together.

To perform for 3-hours continuously is not a test of endurance, but a practice of my deeply-held belief that in order for one to drift into deeper states of consciousness with sound, it takes time. And so much of our music today is prevented from exploring that by many of the powers that be, some of which are the purpose that music, and art in general, is marketed to serve for us, the value that we place on what art can do for us as a society and as individuals, the shrinking connections with real connection. I feel that this affects the kind of art that we see manifest in the world. How must we change this?

Ultimately, I hope that what you experience this evening is something you find useful to you, and even more than this, meaningful for your own heart. And know that those are the intentions I am sending out as I play this: I want to be here for you, to help you, to offer some way of lifting the burdens you carry. After all this, I hope to take this performance that you witness into the caves, to perform in the setting that it was meant to be performed in. And I hope that when I do, you can join me there.

Basaltic Void Dervishes

"The reach of vibrations is according to the fineness of the plane of their starting-point. To speak more plainly, the word uttered by the lips can only reach the ears of the hearer; but the thought proceeding from the mind reaches far, shooting from mind to mind. The vibrations of mind are much stronger than those of words. The earnest feelings of one heart can pierce the heart of another; they speak in the silence, spreading out into the sphere, so that the very atmosphere of a person's presence proclaims his thoughts and emotions.

The vibrations of the soul are the most powerful and far-reaching, they run like an electric current from soul to soul."

-Hazrat Inayat Khan

from *The Mysticism of Sound and Music*

Joey Largent - cymbals, field recordings, composition

Katrina Wolfe - movement

Kawtee Wolfe - movement, costumes

Joey Largent's work explores the relationships between sound, environment, and context, focusing on improvised music for dance and long-duration solo and ensemble compositions, often working with just intonation, feeling-based improvisation, timeless-based performance, and long, subtle tones that gradually unfold over time. Much of his performance and recording practices are created in or inspired by site-specific, isolated locations in nature. Joey's compositional style comes from studies in Southeastern European folk music, butoh, improvisation, microtonality, and North Indian classical music. Amongst others, he has studied with Rose Okada, Michael Harrison, Tatsuya Nakatani, Jung Hee Choi, and La Monte Young. Joey's work seeks to produce deep feeling and experience through sound-- one that is strongly immersive, sensitive, and relational to the experience of feeling full presence in an environment, attempting to offer the opportunity to explore the expansive qualities of place, self, and memory through listening alone.

Katrina Wolfe is a performer and visual artist primarily focused on performing and teaching the technique of Motion Awareness (Ma), which she has developed by integrating her experience in Butoh with foundational aspects of Vipassana Meditation. Katrina's visual art includes photography, painting, and drawing, as well as figurative sculpture, which, after a long break, she recently resumed teaching. She also integrates her visual art into her performance work by creating installations and costumes made from organic and recycled materials. The practice of Motion Awareness in site-specific, and especially remote, natural locations is an intrinsic part of Katrina's work, serving as a constant reminder that the human body is simply another aspect of nature. Her work seeks to offer both viewer and practitioner increased awareness of the universality of impermanence, resulting in the cultivation of intention, empathy, and compassion in all aspects of life.

From *Kawtee Wolfe*: "Letting go of so many fears in the past two years has led me to stepping into a surreal cave experience, to explore sound and movement with Katrina and Joey: my newly realized soul tribe. Inspired and encouraged by Katrina and Joey along with my passion of movement and sound has swept me up in Joey's vision. Over the past three weeks, after a brave 'yes' from me, I have been motivated to stretch and dance daily, with weekly coaching from Katrina. I have been deeply connected to my three daughters, yet hundreds of hours of modeling for two figurative, life-sized sculptures for Katrina brought us much closer. I attended several butoh workshops with Katrina, and later became totally immersed in her Motion Awareness classes whenever I could attend. For the past ten years, I have been a supportive partner in Katrina's work. After Joey brought his complimentary sounds to Katrina's work, collective visions were expressed forming a kindred spirit relationship between the three of us. In my 72 years of life, my zest and gratitude to live life fully has expanded. Growing up in Woodway Park - north of Seattle - in the '50s amidst a magical forest neighboring the Puget Sound allowed me to connect with nature daily. As a young child, I skied, camped, and climbed mountains. I was the middle of six

children born into a very intense, creative family living in an artistic community. In the '60s, I was introduced to sea kayaking and traveling abroad, and went backpacking for weeks at a time in the North Cascades, along the Washington coastline, and in Utah's parks. At that time, photography became a part of my work to capture nature's beauty. I worked on ski patrol in Utah's Wasatch Range and helicopter skied in the backcountry in fresh powder snow that enlivened presence while dancing through the elements. Later, I taught skiing in Colorado while expanding my work with fiber arts. Landscape oil painting emerged as a way to express my emotional response to nature's colors and textures. I raised my daughters in a creative, playful atmosphere of imagination, home theater skits, making toys, and playing dress-up, all while juggling multiple creative jobs and practices. Moving from Washington to Hawaii to Oregon to Colorado and back again yielded an adventurous life of change. Over the past twenty years, landscape oil painting, both in the studio and outdoors, has been my main focus. I still go backpacking into the mountains where I gather strength and peace, returning with a desire to share nature with humanity. I've made my home in Port Townsend where I share my paintings, explore movement in my body, cultivate fitness and health, and deepen my connection to the visions of Katrina and Joey."

About the work:

I was recently inspired by several conversations I had with David Gersten, all-around wonderful human and founder of Arts, Letters & Numbers. David, after a group listening to an excerpt from my recent release, *Below Diorite Waters*, brought to my attention the idea of cave music as an ancient practice, as old as, or even predating, cave paintings. It was immediate in both of our understandings that a sonic tradition like that could not have been documented in any way other than aurally, and if it had been, it has either changed drastically or become lost. Later, in email correspondence with David, he brought this idea up again as a topic he'd love to explore. After this, I was inspired to start looking into it myself, only

to discover that, amidst even the limited evidence scientists have been able to collect in caves (bone flutes, bull-roarers, a conch shell), the truth of art and music and ritual in caves is *very much linked*.

Iégor Reznikoff, University of Paris, has probably done the most research on this to date, discovering through his practice of just intonation singing in caves that up to 90% of cave paintings surveyed were

located in the most resonant parts of the cave. This discovery and inspiration from David paired powerfully with a time in 2018 where, while on a cave-dig led by Claude Koch with friends Brad, Dee, Heather, Nichol, and James near Mt. Adams, we uncovered a new cave of all virgin passage, and inside

found two obsidian-knapped spear points about the size of my palm in one of the tightest, most harrowing parts of the cave (the area was about two feet in height for roughly 300-ft and shrinking). We estimated the spear points at the time to be between 6-8,000 years old. We had been underground for maybe 4-5 hours by that point in a cave that was no more than maybe 4-ft at its highest, though mostly

2.5-ft high throughout with over 1,000-ft of passage. I couldn't help but imagine an early human traveling through that narrow chasm, crawling with a torch, only to place or drop those tools in such a hypnotic place, and I couldn't help but think what a psychedelic, spiritual practice that must have been.

The hybridization of these experiences in my mind yielded a rapid realization that there is this universality to all of us with time-- moments where all of our ancestors were developing their spiritual, ritualistic traditions in relative isolation from one another, living inside of the Earth's crust, singing and experiencing their innermost feelings of connection with each other, the Earth, and all that could not be

explained or expressed (the spiritual realm). With our world expanding rapidly in population and technological attachment/innovation, and the Earth and our health (physical and mental) suffering as a result, I think it is so much harder to genuinely connect with others and develop a sense of community. I read somewhere that a sociological study was done in the '50s that showed the average number of close friends one could call when in need was around five. They did the same study a few years ago, and the average was actually a few decimal points above zero. I will research this more, but I can imagine that number may also correlate with our relationship with the natural world. I aspire through this kind of work to offer a feeling that further allows connection between us and each other, something that can

serve as a reminder that you are seen and we are all here and in this together.

Based on this, it is no random coincidence that I've chosen to continue exploring drum cymbals for the sonic element of this, as opposed to reviving an ancient sonic tradition. I want to create a new experience

that aligns with that old practice of cave music. Cymbals are virtually unaffected in their harmonic resonance based on temperature or humidity, and this makes them the perfect instrument to take into caves. They are more compact than gongs, and therefore you can carry more together. The reason I've chosen them, as a sonic quality though, is due to their interconnectedness throughout all of music.

Cymbals are universal. We hear them in so many genres from classical to metal to folk music from around the world. And still, across so many of these genres, there is something more to hear than meets our ears: harmonic shapes that these metallic discs emanate when played. No matter what, the harmonics are there, we just aren't used to listening to them. They are beaten and abused, tapped lightly to keep a rhythm. But by creating a continuous sound, playing them delicately, hearing the harmonics exposed and changed when placed in relationships with another, *this* is something very unique and meaningful. I hope that through this practice, we can maybe begin to listen in a new way, to hear the delicacies and intricacies of sound, and how it moves us and gets inside of us.