

# *el-Horto of Hungisthan*

*interview*

*by*

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***1 - By crossing your biography, I discovered that you were an artist possessing an impressive sum of knowledge. Can you tell me where from comes to you this strong taste for the Knowledge ? Have you got any secret to renew and stimulate your intellectual curiosity?***

First of all, I would like to express my gratitude for this “*hypothesis*”, but the existence and nature of knowledge is relative, and unfortunately not an exact and measurable attribute of the humanoid race. By the way, I felt it really regrettable in my childhood, that people were not wearing illuminating *LEDs* on their foreheads instead of their disgusting dandruffed scalps. So, my opinion about the quality of knowledge has been formed in that way: probably it is not worth taking shelter under a bridge made of confused ideas. In this kind of a “*Gödel’s condition*” of our global society I still have not found an idea, a philosophy or even a religion-injured prophet that could answer my question: “Is there anything good about the existence of humanity in this Universe?” That is to say, up to now I still have not found a Universe, a living world and nothing else at all, where the balance of the aforesaid account would not be negative. And not in the least degree concerning humanity, which entity, with few exceptions, has always caused through its existence only suffering to its members (otherwise, one of those few exceptions has been the music).

It is the ignorance that is lying behind all suffering, mysticism and crippled social existence, like a manifestation of consciousness that, from a historic point of view, is hopefully developing in a positive direction, and that has come to existence as a by-product of evolution during the armaments race of genetic phylogeny.

But if, according to my proposal being valid for everybody, we reverse this defective software of evolution, and use this unique manifestation, namely consciousness, to overwrite this defective ancient program making use of intelligence, well, we may only then undertake to rebuild first the Earth, then the whole Universe, in an intelligent way.

Consequently, we need and must comprehend the conscious human being's commitment that must be expressed as a moral responsibility towards living creatures having no consciousness.

In our days, the everyday consciousness will produce, in a schizoid way, a different self-consciousness, a functioning false-consciousness, even it will produce the concept of a superego, just to release his/her consciousness from that responsibility.

I state: it is better to know than to believe.

I suppose, just for fun, that prevailing knowledge is a sphere, that, in progressing along the time axis of history, though always being tangential only to a tiny sector of it, has arisen by a continuous enlargement of this sphere of knowledge, and the intuitive power of the proximity, compared to this time axis, will reinforce our actual feeling and descriptive ability, that can give an explanation to unknown or seemingly mysterious phenomena having been beyond comprehension, or having been only suspected. Thus, imprinting of future's "magnetism", namely the intuitive "Kirlian", into our present keeps getting stronger, and that will also influence the evolution of human consciousness.

In the putrefied social existence, both in East and West, the metaphysical prostheses, that are existing as ectoplasms grown on to human brain in place of a world livable by intellect, can be superseded by this kind of non-religion based knowledge and by the evolutionary morals (that is presumably the rational language and development possibility of the only existing positive progress of our days), the only bridge that could guide us, as a quasi *yoga* technique, to provisional dissolution of collective alienation, to a satori state where self-correction of individual existence will contribute to the improvement of the World.

***2 - Can you speak to us about your first contacts with the Indian culture. What does this culture embody for you. More generally how was born in you this so strong charm for the "distant" cultures (or extra European culture)?...***

The “realized” socialism, where I was born, used to be an *Asian* type atomized and mind emaciating system. It is very easy to recognize its identity with the everyday awareness of life of tyrannical *Asian* systems having a great historic past. I think, in *Budapest*, in 1964-65, the everyday awareness of life of a sensitive human wasn't too far removed from the essence of an imaginary *Asian-Indian* awareness of life.

It is also obvious, that people mainly used to travel East just to have their Western misery cured. And, as for myself, I found in East even a larger *Hell*, still being a *Hell* that was sophisticated and worth studying and that had been functioning for more thousands of years.

Because this *Hell* arising from people had learned everything that we, living here in the West, wouldn't know even today. If we take a look at modern Japanese buto, or *Zeami' Zen*, or even the *Kathakali* or *Javanese* opera, we will see with great astonishment what an alienation ritual has evolved for symbolizing awareness of life and for psychodramatic self-therapy.

And we may also admire how sophisticated the human mind can be, that it has been able to create such and similar systems of symbols to attain an imaginary freedom for its own ruined existence. Well then, that was what took me to India, because that was the place where one of the most horrible, still precisely working, forms of homeostasis could be found, and because the culture could find there the positive outgoing methods and developed techniques of this possible way out, that is, the original false-consciousness of arts. However, I was interested not in how to sneak out of this world, how to desert, but instead, how people could utilize their talent for turning the infernal moaning of their musics into balm. Since, they are defeating the misunderstood but suffered reality by means of a system invented by themselves, and hereby they will turn a somersault. As for me, I was interested in what this system was in fact. I was able to defeat my own misery by understanding how others had succeeded to defeat it.

***3 - For the moment, we can consider you as an “undermediatized” artist. I read that you described yourself as somebody leading a small quiet existence, with its appropriate ideas, in search of the light ... On the artistic level which are your main sources of satisfaction, more generally do you worry of the impact of your music, both towards the public and the media?...***

The question is whether it is possible to live in this World where the *Vishnu-chariot*

of history is circling again. To be underrepresented in our age: noblesse oblige. Against the *zeitgeist*, this is my proclamation: the contemporary media-*Medea* is eating up all the participants.

The globalizing, prodigal and environment-destroying social system of our age has the unparalleled ability to deprave traditional cultures and human souls.

The attained civil development has an opposite side: the mass ideology, coming to life again, day by day, by means of “culture” of transnational ventures, the practice of which is going to teach that human beings and their different cultures should be considered as sources of profit-making and personal enrichment, and where the financial interests are able to swallow up any other human feeling, consequently the whole society looks like rag-fair of *Alien-s*’ extorting passion.

It is not always a pleasure to meet the immense but enthusiastic nonsense, by means of which people sometimes want to explain my music. In this respect, the Internet can resolve many things, thanks to the aloofness of its blessed existence, at the same time it provides opportunity for *GUO*’s “broadcasting” to get through to the real target group, too.

Consequently, alienation has blessings as well.

I have long been experiencing, that there is a psychedelic community living on this Earth, having a proper scale of values and pertinacious constancy and ecological conception, and they, unlike the artificial charity of religion, have an unaffected attitude to salvation for everybody, and live their life through a sort of evolutionary classless solidarity.

They are the catacomb-beings of our age, who, however, are leaving this silly world together with their music and culture, thus, as being the involuntary actors of the current society, they are going to undergo a sociological selection, consequently, they cease to be the political base of ideological-power blocks, so setting the world’s possible fate in fermentation through their increasing numbers. They do understand me and I do understand Them.

***4 - For whom is not familiar with your works the concept of the GUO can seem misty. How do you recruit its members, how would you like this concept to be perceived (for example as a musical and spiritual family, as an artistic foundation conveying your ideas...)?***

Today, the core members of *Guo* Nora Hortobagyi, Tibor Motyan, Zsolt Kosztyu,

*Tamas Littmann, Tamas Nadhazi, Marton Naray, Janos Strbk, Zsolt Szulyovszky, Pt. Vinode Pathak, Rajeev Janardan, dr. Kamala Shankar,* are certainly also members of the aforementioned world community.

They are familiar with the centuries-old hypno-static musical practice of *Asian* high cultures, where the music itself is nothing else but a sophisticated technique of exode, that will, as the distillation of the diseased and uninhabitable socium, praise the thousand years old artistic techniques of imaginary and momentary escape of humanoid being from evolutionary and social captivity.

*GUO* desires to be a humble forerunner of the new Western-Amerasian Empire's musical mappings that are coming into existence in the caste-system of future society. In addition, *GUO* is opposed to the traditional music industry that will operate as one of the *Wellness-Neuronetics* subdivisions of *Wychi-Exonybm* corporation.

The authentic classical Indian music's total degeneration process became evident on planetary level in the eighties, after the emergence of the zombie-genre of world music.

At the beginning of the manipulation of modern music by extra-European cultures, the death-*gurus* of the 60ies, those *Oriental monsters* would breathe the philosophical *práná* of the human misery of the horrible Oriental societies on the Western World, that is having a seized up mobility, becoming increasingly caste-like but still wanting to recover, and the poor youth, craving for the freedom, would inhale it like *ganja*.

You could realize one of the symptomatic enormities of the materialized world music even in its initial aspects: it crammed everything, from the most complex 18-interval *Persian* or 22-interval *Indian* way of octave division to the polyrhythms of Far-East, into the infinitely pitiful four-four, "A-A-B-A-B-A" compositional form of "white man's" new music. Today, it doesn't matter, whether there is *Gamelan* or *Persian* music, or an *Andean sicu* playing on top of the grooves: all the traditional musics, periodic rhythmic systems and timbres of unique instruments are only meringue-samples on the *übergeil* cake of entertainment industry.

In fact, those compositional forms and basic structures squeezed into grooves will, in their reinterpreted and stupefied reincarnations, colonize the *Indian-African* polyrhythmic way of thinking.

In our days, this is followed by glittering metaphysical hodgepodes of money-maker projects saturated with saliva and sweet mucus called "world music", where it is not the art forms of authentic, time-honoured traditions that are becoming dominant, but conversely, the "white man's" idiotic loops of music, diminished to four-fours.

There is no difference, even as regards classical Indian music, where contemporary social existence and consciousness are able to do the impossible, and will transform the original meaning of *Indian* music, that is nothing else but the metaphysical musical exode of the most ancient awareness of life and the refined distillate of this ancestral life-suffering, and for today it has become *Tantric* rectum cleaning and music of entertainment industry characterized by beauty-world and wellness-ambient.

Here and now, there is something really shocking and historic taking place, indeed, that will affect not only the abovementioned areas.

Therefore, *GUO* are perhaps nothing else than a kind of *Greenpeace* of music, that is backed by (I would humbly take the liberty of hoping it) e.g. the *GUO*'s last triple material called "*Guonthology*", which is opposed to the aforesaid trends, not only on an ultimatum's level but also as a materialized counter-practice.

***5 - You give the image of an accurate and persevering artist... How do you see your role within the GUO, how easy is it for your musical partners to coordinate with your way of working?***

*GUO*, as I already mentioned, are lining up on a riverside sector, and will declare, as a vanguard, that "noblesse oblige", then clench *GUO*'s "fruits" between their teeth and carry them over to the other side.

***6 - Your method of work (cf system block diagram) combines ethnic/acoustic sources and digital treatments. Today numerous artists try to work in this direction, in search of complementarities between both supports. What does protect your works of what you call musical neocolonialism or zombie world music? Besides, how close do you feel from theories developed by J. Hassell around the fourth world?...***

On the eve of the globalization, the historical reality had become fissured, it would happen not too often, and we got a historical opportunity to compare and understand, with the help of the changed way of thinking and the modern technology, the co-existing and co-existed musical languages of the world. This opportunity applied not only to music. Still before the set-in of the postmodern, I would call it an apocapitalistic consumer caste-system, right before the traditional cultures considered as the iridescent reflections of the past could have died out, and a deformed western

world, becoming caste-like, built up: as a last psychedelic pushing of the 60ies, there was a period, when the big theory of comparative musical synthesis, worthy of the European musical culture, could have been born, similarly to the search for the *Universal Theory* of physical science. There was 25-30 years for this purpose. And never more. Before that, there had been the self-determining and impermeable world of traditional feudal cultures and the narrow-minded, Europe-centric world concept of the bourgeois society, then, after their decay, there came the similarly impermeable homogeneous, conformist-narrow world of the new global multi-culture. At that threshold point of the historical course, there appeared for the first and, at the same time, last time the chance for this synthesis, that was, otherwise, contradictory to the reality and true only in its possibilities. But nobody did even notice it.

Only the acquisition of original structures and their application in an orthodox way would make possible to create a real synergy. Acquisition, engrossment, comparison and research cannot be got away with and camouflaged by means of digital mimicry offered by computers.

The method I had developed under the pressure of necessity some 15 years before the appearance of granular synthesis algorithms used nowadays by *Kyma-Melodyne-Elastic Audio* made possible to establish an ethnomusicological timbre-base that would form a basis for arranging own compositions utilizing original musical traditions and laws. I had been using this method roughly between 1986 and 2000, then it became obsolete. None of the ethno, vocal or instrumental phrases appearing in tunes composed at that time are existing in reality, instead each of them has been “sewn” together from many thousands of tiny samples, where some of that samples need to be edited for weeks.

New, but in our days merely virtual, cultures are only going to be born, if each of the participating musical elements are built into a similar one within its own authentic method and cultural substance, and emphatically within the most genuine authenticity of its language and tone theory system. Only then, a new quality might appear, that will, interestingly, work efficiently. That is to say, there are common human poverty and experience hiding behind the music of high cultures, that will exceed beyond the arts and sciences, exceed far beyond the people, behind the people, into that horrifying Hell, where it used to live and where it has come from. Here, the common root of cultures, spanning space and time, is nothing else but a millennial distillation of human misery, that connects, like the thread of *Ariadne*, the apparently unknown-known inhabited worlds and the common and thousand years old artistic techniques of escaping from it, where, from the monophonic drum language of the *Ga* tribe to

the hundred-register organ built by the *French* organ builder master, *Cavaille Coll*, the underlying content is the same. Whether it is a tempered method or a 22-interval *Indian* scale, that is only the cultural anthropological wrapping.

There were some, who could perhaps become sensible of it. *Jon Hassell*, for example. At that time I used to like his LPs, and his *Fourth World* conception was even a symbolic guiding. Although, in my opinion, the *Asian* way of musical thinking cannot be understood from the aspect of jazz – because the hemispheric and ideological distance is very exactly 180° between them – but there are some interesting transformations that were born by its contribution.

At the same time, let's compare, however vulgar it might be what I am saying, the mind-influencing effectiveness of a performer's activity with, for example, the efficiency of the logistical system of a *Nestlé* product manager or a naval communication specialist at *Pentagon*. I state, that building a road to an alternative world would require not the burning faith, the heart or the power of arts, but something that is similar to the navigation system of an *Ohio* submarine.

***7 - We know that you founded the “Oriental Music Archives” in Budapest but we know few things about its structure and its way of working. Can you tell us more about conditions in which this library was created, its purpose and its evolution since its beginning...***

There is absolutely no doubt, it is the deviation resulted from anomy that has been leading me to explore music intensively. The rationality of music appeals to me. The fact, that it is a rationalized stairway either to *Hell* or to *Heaven*, and to past or to future, respectively, that can be built up perfectly. As a matter of fact, it is the humor, the language (though it is somewhat debated) and the music that will separate people from the biological existence where they originate from. By language I mean ability of description, see mathematics. Music, on the other hand, may on the basis of a rational code system save your “*karmic*” existence, that in the course of evolution has come into the world accidentally here, or at least make it more livable. Music is the only that may defeat time. In this respect, especially some certain *Asian* types of music are the leaders.

Thus, gathering and comparative analysis of such experiences is a must.

It is also in progress within the scope of *Archives of Gáyan Uttejak Society (ARGUS)*, even in our days, but it is not public. But, for professional reasons, it is open only for

those initiated and skilled. Whoever are acquainted with the bygone world of *Asian* musical practice, will know that the recorded and marketed ethnomusicological recordings have nothing to do with the real musical practice.

Furthermore, on account of the spreading of globalization, this range of information is finite and lasts for only a certain time, because those sources of information will disappear then.

The essence of this process is that there is an introductory phase when you can access to certain things, and there is an exit phase that we are actually living in. This later phase will pass in some 30-40 years, and it is characterized by the fact, that this enormous world-archive of information is going to include only that which is understood, sifted and carried along by the learned or not so learned “white man” traveling there. But, it is nothing much.

***8 - I've noticed that you had a very personal approach of the live performance. On your web site you speak about a desire to reach a state of Stoa. Can you clarify us its meaning as well as on your expectations about the practice of the live music?...***

As for me, the term “*stoa*”, like all the other similar term, is a kind of intellectual claptrap and PR razzmatazz, an inevitable semantic phrase for common people, nevertheless we would always willingly share it with the guests of *GUO* concerts. We hope that *GUO*'s music is capable of generating this kind of *Stoa*-like state, the components of which reside in the periods of a polyrhythmic structure, and this process may induce the anticipated performer-listener levitation and the collective-luminiferous phosphorescence of the *Moebius*-mind *memetized* by the music.

As a matter of fact, we cherish the hope that *GUO*, through its music, are qualified to touch the transcendent common arche, existing in everybody, like the collective musical exode or transformation of reality, and it is going to fill up the nook of our personality that makes us humans.

***9 - Musically speaking, the introduction of the “dub” element is rather recent in your productions. How did you discover this kind of music, what does seduces you so much in this musical idiom and have you any favorite dub producers/musicians?***

The original *Dub* is, and no matter how we try to euphemize it, nothing else but one of the modern traditional musical distillations of collective human misery. It is the music of minds broken into pieces, wishing to leave this reality because of uninhabitableness of the World caused by human being and looking for another world where they will establish a collective culture. The natural evolution of *Dub* is synchronous with pauperization of the World's societies. The whole *Rasta* movement has been nothing else but despairingness that has appeared after the happy and sunny reggae music, the dark side of the seized-up little local revolutions. Here, the sun-kissed mundane paradise no longer means the principal good and something to achieve, instead it has been replaced by the physical exode towards the feudal *Ethiopian* emperor's, *Haile Selassie*'s bygone world. The spreading of ganja implies only an interrelation with the very hopeless and blighted prospects, where Jamaican culture, rich in pigment, will meet high tech, and black people's polyrhythmic instinct will appear in a shifted, asymmetric bass-structure. The most crystal-clear outward form of *Dub* is nothing else but a sequence of asymmetric bass progressions with a three or four part polyrhythmic accompaniment. The original *Dub* with a static structure – besides all sinsemilla and other taking of drugs – requires a very precise rhythmic involvement, thus it will materialize and become an other-worldly music in a rational way that is similar to Indian music. The rotating rhythms of conga drums used in real *Dub* are shifted by a sixteenth note compared to the ticks of a metronome, and the musicians are able to keep it constantly, during whole periods, and even to turn over by a whole rhythmic formula per each period, like Indian tabla players. This is the essence, a kind of opiate and levitation, being still an interpretation requiring a conscious involvement, that will lead to the most perfect *Garden of Eden*. Here, exactly in the same way as in Indian music, the polyrhythmic lift-off from the base rhythm will turn over in relation to the whole measure, and return to the first beat of the period after „x” measures. It is nothing else but overcoming the reality and levitation of the soul, that is ragadub. *Ragadub* is the rational language of the collective kingdom come, thus, it will transfer you to that other world.

But, it is highly improbable that there is any *dub* musician who would subscribe to that, and although there are some performers whom I like and prefer, and who are doing all of this without even being aware of it, I wouldn't like to make them involuntary demonstrators of my opinion by calling their name.

However, it is essential to mention that this kind of orthodox *dub* tradition has vanished for today, and nothing remained but hecatombs of affected vocal stupidub patterns presented by swampy *Ableton-Reasons* presets.

**10 - You often produce pieces for the theater, the radio or the TV. Do you compose only for works which please you? What are your criteria of selections when your compose on command?**

Nevertheless, I am not coddled. Though, it won't always present a problem. Generally, most of the directors-producers (both in East and West), for the simple reason of not having an intellect of the first order, have no idea of what they really want to do, therefore they require continuous *Caesarian*-paranoid control-feedback for the sake of stabilizing their value-awareness and their similarly unintelligent investors, and that will turn films, theatres and performances, together with their soundtracks, into valueless schmaltz but still festival prize winning banalities. The *eL-Horto*'s algorithm of common multiple of humanoid stupidity will succeed extremely well in this artistic genre. This is applying to avant-garde films. At the same time, mass films are not possible without a lesbian-sarcomatous-HIV positive disabled persons, who will rape dissected suckling babies in the hospital mortuaries while performing, within the frame of an *alien-voodoo* ritual, modern or quasi-*Baroque* anti-terrorist arias with world music accompaniment.

I have never perpetrated such a thing yet, but, at the same time, I am fascinated and intrigued by soundtrack compositions of some great talents, where great sounds and complicated textures and un-recallable contents can be created arm in arm with total meaninglessness. This is a special profession, indeed.

However, I have to mention an excellent exception and talent: *Bruno Coulais*. One can come off well with me, if she/he leaves me alone, at least after I have been entrusted with composing.

In 1993, an opportunity presented itself for *Amygdala*'s adaptation for stage (namely an adaptation for stage of a virtual expedition describing rituals and executions and organized to *Amygdala*'s Empire), with real *Indian-Gamelan-Koto-Persian* orchestras, but it proved to be overweight, and consequently the preparations were stopped. Although I was already ready to ask a huge royalty, certainly not for a salary, but for a smart-money, because I knew it for certain that it would be messed up terribly.

**11 - You also express your personal sensibility and imagination through the pictorial art. Do you consider as a multimedia artist? What does paintings bring to you that you can not get/reach with music?**

A progression of a work of fine arts that is non-linear in time is deviating from musical way of thinking, here, the transformation of reality is of an analogue nature, and requires a shorter way from both the producer and the consumer. This is why there are so many awfully bad and swindle artist. On the other hand, the works of the creators of genius can establish a kind of concentrated influence. In our days, the basic principle of official art of painting of the *Chinese Tang Age*, to enter the picture, is realized on the level of 3D animation. Accordingly, as far as the present society can be characterized by introversion, the fossilized false-consciousness of seeking of the inner freedom, so in this world, that follows the traditional art of painting, solely the transcendental and surrealistic works are the ones that will be born. From all the available styles almost only the psychedelic, drug-related and perverse trends have been selected. And although the selection seems to be huge, depiction of the unfocused silhouette of a relative or visionated reality, as an underlying process, is serving the same purpose everywhere: the exode from this gloomy and incomprehensible world, namely, rather reinterpret the reality than understand it.

To repaint *Maya's* veil.

Well, then let's raise the question: the designer of the menstruating Barbie doll is known by everybody, but who knows the construction engineers of the *Hubble* telescope or of the gravitational gyroscope used on submarines?

Since 1979, I have been working on my *meme*-representations, not only in a musical sense, but I also paint them on *trptych*-s or in other forms, then I would like to make moving sculptures of them, as if they were computer animations but in real four dimensions. For the time being it keeps me well employed. It is a tough proposition, because I need materials like mercury that will harden differently depending on the color of light, some brain-like opalesque, gelatinous rubber, some iridescent fluid glass-wool, that can be spun like spider web, then will harden like steel etc.

Otherwise, I am just scratching about now and then, perhaps my *meme*-painting might be interesting, if only because I certainly don't believe in the existing of memes, nevertheless the meme-theory, as an analogy-generator, can help the analytical way of thinking, at the same time it can serve as a materializing engine for playful visualization of thought structures and visions.

***12 - About technology in music, you said that “any existing musical fantasy can be produced” thanks to the machines. What differentiates a relevant “fantasy” of the one who is not?***

The repetition or, in our age, volumes of downloads.

Compositions of the musical history have been petrified into collective repertoire by their age-old repetitions, whether be a *Gothic* organon or a *raga-bandish*.

Though, in our days, musical mapping of social brutality and its consuming, to the proletarian *MP3* inclusive, is going deeper and deeper, both from sociological and qualitative point of view, the principle remains the unchanged.

This new reality can only be represented by means of technics created by this new reality, but technics won't be of help for the scantiness of present compositional forms. Otherwise, the aforesaid technics are already suitable for making spectrum-rich recordings with 64-bit/384 kHz sampling, but in vain, because the junk *MP3* will satisfy perfectly the bigger proportion of music consumers of 21st century.

By the time it became possible, for example, to orchestrate in real time the contrapunctus of *Ockeghem*'s type with the help of a *Synclavier*, which, by the way, became bankrupted since then, namely, to render the structure of a tradition, being well known but not living any more, into a new music, nobody would ever think of that.

Obviously, because it was not part of the quasi collective language of music, that, in our days, would be embodied by the never-ending flows of DJs ruminating over the thousandth reincarnation of the many times sold out compositional forms of music.

***13 - I've noticed that you seemed to regret the too intellectual form, even scientific of certain modern music among which the forms and the proportions do not correspond to the needs of the listening (if I right understood??). You said that “such music can only be composed by goblins for goblins”. At the same time you do not exclude yourself from this phenomenon... Can you tell us more about this visible paradox?***

The youth movements and musics of the 60ies had rewritten music history, and high culture, producing private bushfighters, would yield its place to a collective and global, but primitive as never before, musical language. At the same time,

contemporary classical music, after its extinction, still has bequeathed us an experience: this kind of music (like any other science in the high culture) is ahead of the world in terms of all of its musicians and composers have reached the end 30 years ago, when their private heaven would run into the wall of reality, and that was the starting point of the development of an interesting musical ethology: the bushfighting of private mythologies. There have been incredibly developed musicological knowledge and composing techniques evolving, and the groups of composers or even the orchestral scores made around *IRCAM*, however unlistenable they are, would represent the culmination of the human mind, and they are the gems of the European spirit in the overall culture of the world.

The composing techniques have reached that terminal point of their perfection, where they, obscured by fog of their own entity, will dwell on the top of their own *Parnassus*, like individual and meaningless universes. The graphically attractive orchestral scores are similar to huge armaments, but I could also mention a “willie rivalry” in the kindergarten, if wouldn’t feel empathy.

It would have been advantageous to find a passage, and many of the well-intentioned groupings of that era managed to compose very remarkable pieces, but these compositions were also transformed into inclusions - some cultural „*pods*” - like the quasi-cultural carpet of repetition, that proved to be a musical language, the last quasi-cultural carpet and *aurora borealis* of “serious-high” music, for many years.

Certainly, it also became clear for many, that the basic structures of repetition - copyright by *Terry Riley* or *Steve Reich* - had practically colonized the *Indian-African* polyrhythmic way of thinking into a reinterpreted and stupefied reincarnation.

Standing on the boundary line of these two territories, I was thinking of and working on that whether it was possible to create something that had been non-existent until then, still being genuine, because I realized and perceived that it was feasible only at that very moment. To create an alternative (musical) reality which is possible but will obviously never exist. Unless somebody does create it.

However, it turned out that my efforts toward the creation of the desired high-quality collective language of music would force me into an even more closed quarantine, and so, it seems to me that I am going to remain a shipwrecked of a non existing and never ever possible world.

***14 - Otherwise, you do not hesitate to evoke these musical fashions "disconnected***

***from the structures or the ideologies", or these artistic systems where the packaging dominates the structure ... From your point of view, is this movement inevitable? Have you got the feeling to be one of rare Resistance fighters in this tendency?***

Being a maniac, I see, seek and predicate the same in everything. I don't consider the comings and goings of musical fashions a mere chance, and I tend to utilize their chitin-shell, just to take advantage of the opportunity offered by them, but, in fact, maintaining the same that was allowed earlier by a form provided by another way of packaging.

It is awfully informative to examine a composition written for two voices around 1200, and a piece written a bit later for cembalo or organ, in terms of the following question: Why do the notes have that very succession? And if they have that succession, then what could be the world that caused the notes to be combined into a system, a language, a code that way? And how did this whole thing work in other, non-European, areas of the world. What was the hierarchic underlying meaning that had been condensed by the composer as an essence? Since, she/he used to compile an imprint from that past and that era in a combination of notes, based on a code system indescribable by words, in a way that was only too rational, and this could be decoded from her/his notes and music.

Strange though may it appear, but by the help of an artificial code language like that, as against the thrush-song, one may travel back in time and cross the walls of reality, or enter the world of the painted picture.

Since these intellectual, emotional, musical and artistic systems are originating from the global homeostasis of culture, consequently, that musical structures, ideas and underlying meanings may never be repeated in the course of history.

Thus, concerning the past and the future, there is only a single option remaining: to compare the methods of packaging and to draw the conclusions.

***15 - You use few typical elements of the Hungarian culture in your work. What part of your music is deeply Hungarian? In what way do you feel profoundly Hungarian, notably when you travel abroad, in another European country, but also in India?***

To be *Hungarian* here, in "*Hungisthan*", on the border of East and West, that is, as a

matter of fact, neither East nor West, on the periphery of the prevailing empires, is a special (ad)venture. If any metaphysical elements are existing in our days, indeed, and if there is something worth being investigated, that should be the sociological selection for death in Eastern-Europe, for example.

The amoeba-like social psychozoics, having no consciousness, that can be defined as a homeostasis developed in a memetic way, are spanning along the course of history, and they continuously select their certain entities as cancerous cells. According to the logic prevailing in the *Middle Ages*, and I personally consider it a kind of essence of human way of thinking, witches are to be thrown off the bridge, and if they sink, they are innocent, but if they float, then let's burn them.

As we can see in our days, this kind of sensitivity of the aforesaid homeostasis is going to be reduced to suicide, addictive habits and illnesses caused by the individual for himself, instead of extinction or selection of certain types of groups of people. The individual in question will paint the bathroom, turn it into a *Buddhist sanctum*, close the door and die without any friend, woman and child.

And it is this fatal carcinogenic process of this "created" depression, that I consider extremely interesting, because the social homeostasis will establish this situation in an entirely unintentional way, and by mean of that it becomes able to select its own cell-like psychozoic inclusions and antibodies, that are out of phase with the pan-social oscillation and the every day tradition of the realized greatest common social evil. Selection however will come into play in those individuals through distortion of personality and spreading of depression, though that individuals, just on grounds of their strangeness and deviation, may have new ideas and approaches that could bring the society forward. And the selection will terminate their very activity of entering innovations.

This is why it is possible to survive here only making use of some abstraction and alienational transformation. That also has some advantages, and although it is not a merit to belong to this ancient people but a very serious mission, nothing and nobody can give you a big surprise in other countries or cultures if you were born Hungarian.

Consequently, to be *Hungarian* is nothing else than to be a citizen of the World.

That is demonstrated, for example, through the universality of *Hungarian* folk music.

***16 – You often denounce the consumer society. Your metaphor on the absence of real choice between Gulag and hamburger is rather delicious; in your mind what***

## *political and social system does work or should work... in Hunghistan?*

The society and culture of the world are moving in a path they have been forced to take. There is no word of divine punishment or predestination, our situation is shaping up according to the most prosaic physical parameters. Since there is not a single place where the current governmental and global decision making is going to rely on the reality, and there is only the rule of collective mal-consciousness in existence, so some certain lateral shiftings of the society are a matter of mere chance. Thus, it is not the human intelligence that builds up the civilization, but the chances and disasters are drifting us towards an irrational future.

It is a function of your mind, what you consider real. On the one hand we have and everyday consciousness, and on the other hand there is the global consciousness represented by *World Bank, Pentagon, KGB, Exxon, Unilever* etc., where “really big things” are happening. In comparing the two forms of consciousness, it appears immediately that the versions aiming the transformation of society, preferred by politics and artists, are merely children’s drawings as compared to the software of a mobile telephone network.

There is a yawning gulf between the consciousness of an average person and the professional consciousness of a big marketing company measuring the consumption patterns. Reactions of the man in the street are normal, everybody is longing for a more inhabitable world, still they find the increasingly stupider, darker, and more distant – both in geographical sense and in time – ideologies more and more attractive, and the incubuses originating from the total misinterpretation of various historical high-cultures are spreading more and more. In the meanwhile, in the reality, the world is going to be transformed on the side of the big concerns, banks, insurance companies and producers with an almost absurd effectiveness and through an increasingly perfect planning, to their own likeness.

About the turn of the 2nd millennium, this structure, that I used to have nicknamed *apo-capitalism*, will arrive at the consumer biomass, unified on the surface of our planet, that is similar to classic *Hindu* caste-system, being extremely closed mono-cultured and moving on a forced path, these are the mucous mega-city-colonies of humanoids. In this, however, interesting world, the established types of property and the possibilities of social movement articulated by them, produce limited castes and personalities impoverished into limited metabolism, along with their taste, that will consume/destroy the culture and the good things in life.

Human consciousness, this non-inevitable but still created product of the universe, has an obligation: the redemption. We can find an example of that in one of *Stanislaw Lem's* book, where the people will encode the useful information into the remaining background neutrino radiation of the oscillating universe, for the individuals of a universe to come. This is what I mean under redemption. The victory over hideous sins of the individual being borne together with us, descending from our *Mother-Lucy*, being the creator of the greatest common human-social evil and tucked underneath the alienated social mass.

There will be no revolution again in this planet.

The “*white man's*” consumer society is overgrowing the planet like mould, and, in a short-sighted way, it will not allow any possibility for political articulation for cultures that are different from it, and so its reward will be terrorism. The nation, as a homeostasis, is broken up and restructured at any point of the Earth in a way, that there is no collective will, even e-jihad, that would be able to have an influence over the decisions of the geopolitical great powers.

But for the multinational corporations, as they are able. Consequently, redemption simply has no other door than eco-technology, derivated from by-products of science financed by those corporations, despite greenies' rage against science. Or let's imagine the redemption in an *Exonybm* way. Thus, in our days the whole humanity is running in a tunnel, and if it stops: it dies of heat stroke or *Gaia Mama* hops the twig.

I earlier referred to the psychedelic communities of youth retiring to virtual catacombs.

We know: the *Ten Commandments* were written for people who used to kill, steal and lie. As I see, those kids don't need the *Ten Commandments*, the *Bible* and the *Koran*, or the so called traditionalism, because they know by themselves, that killing or lying is not appropriate. There is no need for mimicry, because they are fully aware that letting the world become a livable place require neither *good God*, no soldiers, Churches or big companies.

I would say: first the limping puppies, and only after them the benevolent God.

This is the proper scale of values.

What I see: there are more and more who will recognize it or will not recognize, but lead their life according to that.

And when those “*Ancient Christians*” are going to leak away from under the society in a quantity that is relevant from a sociological point of view, then the empire will

collapse.

I say it over again, when *Gaia Mama* will not hop the twig by that time.

***17 – Your forecasts for the future of the humanity are rather dark, but doubtless you are partially realistic ... You said that you are fascinated by “the art of misery created by the imagination of the talented human race”. In the depths of you, do you more trust or been afraid in the human being?***

Please see above.

***18 – When you speak about Consociator, I thought that you could be a good scriptwriter for films. Have you ever thought of expressing your artistic sensibility on screen or even for novels?***

Certainly, I have a tremendously lot of ideas about potential films, they are “parking” in a dossier labeled “*Hominids*”. But, based on the actual filmmaking logistics, I consider the realization of a professionally produced *GUO-World* film impossible, because, just like in case of *GUO*’s music, the indistinguishable amalgamation of reality and imagination would for the time being, in terms of machine time and price of softwares, divert towards do-it-yourself solutions.

I have realized, that the unlimited production of alienated kingdome comes through ages and continents is nothing else but humanity’s alienation from oneself, a transhuman process of cultural history, that is spreading from cave drawings to future 4D hologram animations.

It is obvious, that films are also capable of being the visualizing, symbol creating and reality transforming poetry of human nature, consequently, it is, as part of the evolutionary basic program, one of the possible manifestations of the culture creator hominid’s false-consciousness.

At the same time, a kind of a *Gödel’s paradox* will occur: Is the false-consciousness and its generous obscurity inevitable, or, from the view of stability of the prevailing social econostasis, is the power-political conditioning of artificially created false-consciousness by films, necessary?

***19 - Which is the compliment which touches you most (or the most presenting sign that you received) regarding to your artistic work?***

Letters and e-mails coming from anonymous and unknown Internet downloaders, a telephone call coming from a pirate radio station around *Vizcayan* bay stating that there are never more incoming inquiring calls than when they are broadcasting *GUO*, and last but not least, about 4 years ago in *St. Petersburg (Russia)*, during the *Pravoslav Church's Feast of Paska*, after my pravo-dub tune called *Kitége* had been performed in the *Smolny Cathedral* the 82 years old *Pope* would ask: "Is there any more, like that?"

(2007)