

Bible Studies

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August 2026

intro

From the *Hallerbos* picture, we received a decoding key from picture to sign.

I have several ideas for the performance, taking the form of a suite again;

1. direct vocalization without any rules on the picture
2. pinhole movement over the picture (see *The Thaw* series by Ilya and Emilia Kabakov) (context breaking transformation)
3. I have an OCR scan of the image; with outlines of the trees, which can be performed (context retaining transformation)
4. automaterga based on phonotactics of a OCR-extracted image; maybe use various densities of OCR-extracted images (very low, mid, and high densities)
 - (a) using the glyph-intersects of *Het Hallerbos* picture
 - (b) using *Het Leesplankje van Hoogeveen*; this is an pedagogic spelling tool that has the most important sound of the Dutch language in it. Both vowel as consonants.
 - (c) and more ...
5. write an essay based on het hallerbos in a nonsense dutch-english hybrid; going from dutch phonotactics to UK English one; recite this acoustically/synthetically
6. for each performance I choose a vocable (picture in this case to act upon; still have to find the third)
7. find some way to use the VIS in combination with live voice

I would like to play again with an audio/textual/visual-palate cleanser, but this time for the audience. As they will receive voiced sense, syntagmatic structures I want to have a cleanser of the senses. Something with activating the audience's apparatus.

There will be three parts in this suite! One (a), one (b) and a (c). There are three picture-vocables. In Brighton I will play *Stereo Tegeling*. In Leeds I will play *Het Hallerbos* and in London I will play *Het Leesplankje van Hoogeveen*.

In all places, the vocable exegesis (a) means:

↪ that the picture will undergo a sequence of maskings with various page-pinhole-masks.

The context-breaking transformation of vocable (b) for all vocables means the following:

↪ each vocable has an OCR-resynthesis, which is recited as an *Automatergon* (parametrize the axes) and sent to a single pressure drive which is cupped by my hand. The voice is amplified to one pressure driver. Which its amplitude is controlled by a volume pedal.

Then, the (c) context-chain preserving source changes of each picture undergoes:

↪ each picture has a text around its content. It uses existing words, but has to be read by a human reader to deviate slightly from intrinsic shapes. Distorting the prosodic and phatic prediction process of the listener, see "as a rhapsodist without its meter." In the most Flemish-Accent, colouring the Anglican with the most extreme vernacular from Halle, Dendermonde, Brugge. Each vocable-text also has a resynthesized version. Record a recital in a heavy Cockney and accent by , of which the tonal and noisy segments are then panned to the left and right (either elevenlabs tts → melodyne or elevenlabs tts → tensortract → melodyne)

(a) vocable exegesis

pinhole-ing *Het Hallerbos*

Pinhole movements over *Het Hallerbos*. A movement is always in one short gesture. One can make different kind of *mask* or papers with holes in them à la Kabakov, see ???. Use the "image fragments" in *The Thaw* series and cut out the openings which become the masks through which the "Hallerbos" picture can be directly interpreted.

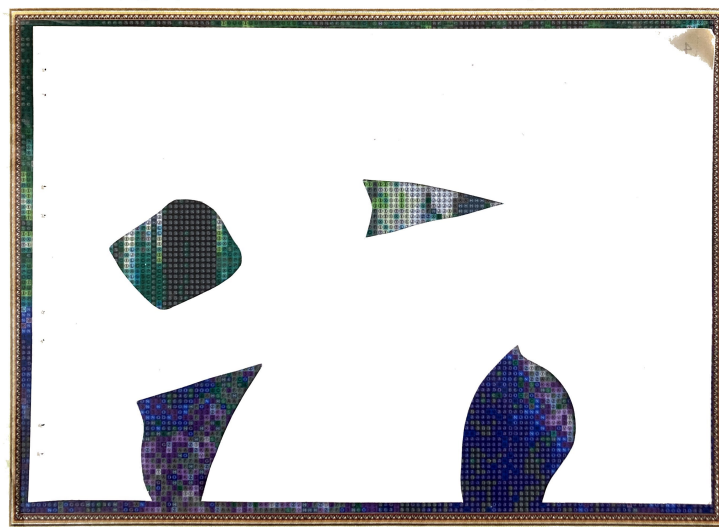
There are seven masks. The letters and symbols have to be performed in one string and one has to create iterations on a performed cluster. Creating presences-by-differential's. These cluster can be phonic, morphic or phrasal.

As in Stokes' theorem, the line integral around the boundary curve of a smooth surface equals the surface integral of the curl over the surface — that is, the sum of the tiny circulations around all the infinitesimally small squares tiling it. In this case, the squares are finite, but amount to the same idea. Each letter/sym. One has to choose one path, and one kind of path. There are 3 modes:

1. orthogonal (4 directions; left/up/right/down)
2. diagonal (4 directions; NW/NE/SE/SW)
3. boundary curve (orientation; left/right)



(a) *The Thaw nr. 7, 2005* | oil on canvas



(b) *Het Hallerbos* masked with image fragment from *The Thaw nr. 7*

VIS and *Het Leesplankje Van Hoogeveen*

We rely on synthetic interruptions to structure the improvisation piece. In between insistent iterations of VIS clusters, there is a exegetic use of the vocable, as in the picture has been used to describe exact words which are the material for vocal operations and improvisation. So, here the exact words in the picture are used as material "Teun," "Gijs," "Mies" etc. There are then operations which instruct on how the improv should happen, Figure 1.2.

1. slow
2. phonetic variation
3. rhyme
4. alliteration
5. repeeat (i.e., *insist*)
6. slice



Figure 1.2: *Leesplankje van Hoogeveen* vocable



Figure 1.3: *Stereo Tegel*in vocable

VIS and *Stereo Tegel*

We rely on synthetic interruptions to structure the improvisation piece. In between insistent iterations of **VIS** clusters, there is a exegetic use of the vocable as in the picture has been used to describe exact words which are the material for vocal operations and improvisation. From the image, word-objects either situational or material are extracted. There are then operations which instruct on how the improvisation on these word-objects should happen, Figure 1.3.

1. slow
2. phonetic variation
3. rhyme
4. alliteration
5. repeerat (i.e., *insist*)
6. slice

(c) context-chain preserving source changes of vocal

Start with number 5. from which we have to write a one page essay about *Het Hallerbos*, *Het Leesplankje van Hoogeveen* and another one. The text is read by the orator (*as a rhapsodist without its meter*), live unprocessed in the most Flemish Accent. One is read by a synthetic voice, i.e., a resynthesized version of a recording of me talking in a heavy English Accent and then left right split into tonal and noisy textures (sibilance panned). Each channel then goes to a pressure driver. Again, framed as a simultaneous poem.

Het Hallerbos

... treated as an archeological finding. Does a picture have a half-life. Makes a tincture two, and by it it tinctures them, how that happens while they make them stupid.

Susan and Bert, Suzan and Bert, Suus en Bert, Suus at Beurt, Suus aan de beurt, Suz(and) Birth, Suus at Birth. These are proper nouns for some and the extragalactic alien language. Was is an artificial language and what is a natural language. Naming something is pragmatic, en daarom natural. An alien let's call it Susan and Bert language at minimum show a formalism, preferably as abstract a model. Understanding by relationals and therefore the alien who knows approaches with operators and grammars by Artificial language. ...eee have decided to start our program with mathematics.

The tongue of the image we see in the picture stands still, but nonetheless is there. At our disposal, and as earth-bound born, One glancing sweep can activate the natural. The trees, the wild hyacinths. Two more it inverts its shell ... five guys two fat

I show now that The present king of France is bald is false, though All present kings of France are bald is true, and The present king of F'rance is not bald is false if it is parallelized to All present kings of France are not bald, which is true, and it is true if it is parallelized to Not all present kings of France are bald, which is false.

This has to be read with addressing the "most casual and natural idioms by literalizing the figural and phatic language of conversation." Take the words for granted in the mind, but defamiliarize them in the vocalization. Against intrinsics, but preserve the jelly castle! See Vito's Acconci perspective in a letter to Clayton Eshleman (March 26, 1969):

[...] words have charge, they develop an orientation in the reader. Therefore, it is the work of the art situation to jolt the reader out of that orientation. That work cannot be accomplished by playing up to that orientation, by repeating that "charge."

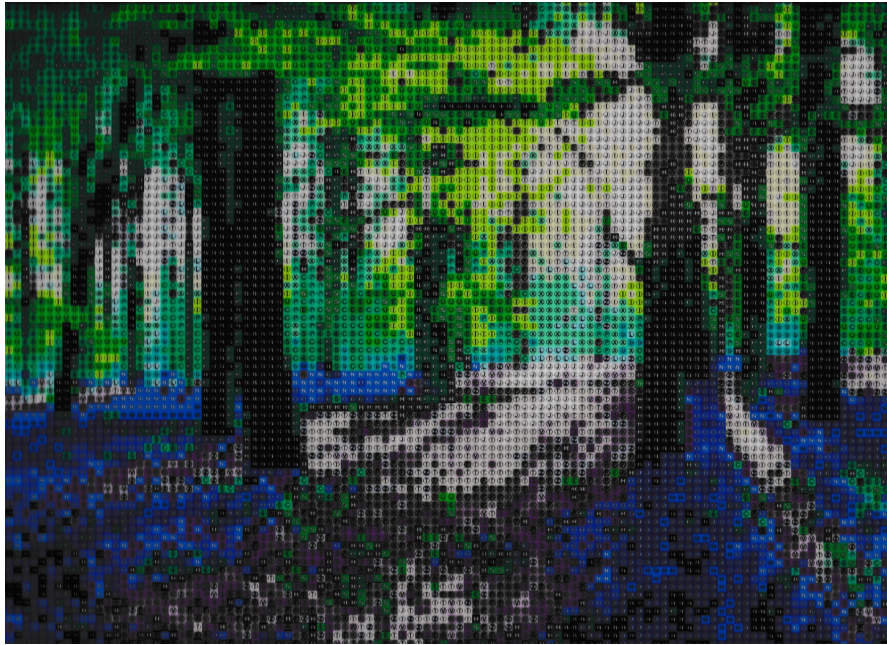


Figure 1.4: *Hallerbos*

Het Leesplankje van Hoogeveen

Boer Teun is not a descendant from Breughel, and he is not a friend of Mies de Aap lesser known to most he works alone on the Pajotterse Fields sinking his shovel INgrounds satiated with the tears he warks on it. A ide from a Universal Language, Teun ... lesser known to most he is not so friendly, especially Boer Gijs wrote in his memoirs called "De Weide Werled":

[illegible]

Ostensibly thinking of him as being ... tragically. Jet was his daughter, Kees was their dog and Wim was their friend.

```
aap := "he has bought an ape"
```

```
schaap := "the one shears sheep and the one shears pigs"
```

bok := "de bok slepen" *sine fine*

That is when the idioms of *het collectieve geheugen* cranially jolt from the sinister (depending on front or backwards face) side of the lobe

Het Leesplankje van Hoogeveen v2, see *Transition: Notes from a Sixteen Year Old* by J Marks

Boer Teun is not a descendant from Breughel Trmorhy Leary 1s nor a Lady Wresler. And. Geronimo wasn't George Washington 's nephew., and he is not a friend of Mies de Aap lesser known to most he works alone on the Pajotterse Fields sinking his shovel INgrounds satiated with the tears he warks on it. A ide from a Universal Language, Teun ... lesser known to most he is not so friendly, especially Boer Gijs wrote in his memoirs called "De Weide Werled":

[illegible]

Ostensibly thinking of him as being ... tragically. Jet was his daughter, Kees was their dog and Wim was their friend.

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sinister(depending on front or backwards face) side of the lobe

"Stereo Tegeling"

In the Great Hall; if, if it's Knightly-like it's me
....7 if (1 2 3 4 1 3 3 2 1 5 5 1 1 3 2 5 1 3 6 6 2 5 1
3 5) if it's two 2's, it's in the Shadow4 if it's
mine it's not me1 then if it's not me it's not
mine3 hence, If it's not mine it's me8 If
it's not mine it's me8 if (1..... 5 7 7 4 1 3) if
it's me it's mine4 if it's mine it's not mine
.....6 if it's not mine it's not me2 if it's not
me it's mine5 Then, If it's not mine it's mine
.....9. If it's not mine it's mine9. "Quote:
"... and we locked eyes, and someone threw the key
away.""

(b) context-breaking transformation of vocable

Each vocable has an OCR and silhouette-detection resynthesis into text.¹ This means that first a silhouette algorithm will detect consistent lines in the image. In parallel the same image undergoes an OCR process with correlated spacings between characters, resembling a resynthesized version of the source picture.² Then both images are convolved so that we only get the characters that lay on the silhouette-lines. These are then recited and treated as reciting an *Automatergon*. Both axis are parametrized with quasi-independent articulatory/acoustic dimensions. A movement solely up will instantiate very small changes in the other variable.

Each Silhouette Score (*SS*) is then recited with two EGG electrodes placed on the neck region. One can move it upside down to capture more of the epiglottal adduction. A version of each *SS* is shown in figure ??fig:ocrhaller, ??fig:ocrleesplank and ??fig:ocrstereo.

¹see `silhouetteDetectionToOcr.py` & `silhouetteDetectionToOcr_README.md` for more information

²The full script with both parallel processes is `edgeAndSilhouetteIntersectionOcr.py`

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Figure 1.5: *Het Hallerbos* OCR + Silhouette Resynthesis

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Figure 1.6: *Laapls van Hoogeveen* OCR + Silhouette Resynthesis

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Figure 1.7: *Stereo Tegeling* OCR + Silhouette Resynthesis

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