



205 回到森林回到不是人

小小敌台 +

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没有观众的森林音乐会：没有观众就更接近森林了。就没有人了，包括自己身上的人。听他呼噜呼噜发出动物的声音，也可以说风吹万物孔窍的声音，就觉得好啊，祝贺，他从语言中降落下来，在草地上打滚，睡觉，多么自在。

椭圆形语言这名字从来没有成为过邪典或者明星，也很难说他是在哪个领域中一枝独秀，声音诗、噪音、电子音乐、声音艺术，等等，他都很优秀啊，但就是不属于这里面任何一个限定。

按照他的说法，什么东西都不带地去到一个地方，用那里现有的东西来表演，是和它发生联系的最好的方法。我觉得还有一层。那也是和自己发生关系的最好的方法。毕竟自己是并不真的存在的一种连续体，不带那些熟悉的东西，进去到一个新的环境，等于说减少了这个连续体，那个不连续的、流动的自己也就打开了。

The Oval Language - Waldkonzerte (Edition Telemark; 2019)

A forest concert without an audience: without an audience, it is closer to the forest. There would be no one, not even those inside it. To hear him purr and purr and make animal noises, or you could say the sound of the wind blowing through the orifices of everything, is a good feeling, a congratulation on how at home he is when he comes down from the language, rolls in the grass and sleeps.

The name Oval Language has never been a cult classic or a star, and it's hard to say in which field he's a one-trick pony; sound poetry, noise, electronic music, sound art and so on, he's good at all of them, ah, but he just doesn't belong to any of those qualifications.

In his opinion, the best way is to engage with a place where there's nothing and play with what's there. I think there is another level. It's also the best way to relate to yourself. After all, your self is a continuum that doesn't really exist, and when you move into a new environment without all that familiarity, it's tantamount to reducing that continuum, and that discontinuous, fluid self opens up.

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