

## **Synthetic Climates and the (re)Presentation of Japanese Acoustic Ecologies**

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In this paper, I wish to consider the timbral-formal characteristics of a series of synthetic field recordings, ‘Cryptozoon 1–5’, by Japanese experimental musician KK Null as representative of a vital, techno-ecological praxis (Guattari 1989). These recordings tend to territorialize full-spectrum sonic landscapes through the activation of extreme frequency ranges in their electro-synthetic elements (between 1–100Hz and 5,000–20,000Hz) sounded both above and below the frequency range of the unaltered field recordings. I argue that Null’s compositional technique serves as an exemplar of a phenomenological approach to *fûdo*, the Japanese word for “climate” as philosophized by Tetsuro Watsuji in his book ‘Climate and Culture’ (1961), a term used to describe the network of environmental and spatial influences that condition human subjectivity. The paper begins by looking at traditional Japanese arts, long associated with nature and its shaping of *ningen* (“humanity”) through assemblages that engender interactive spaces of between-ness. Then, insofar as “climate is milieu” (Jantz 2011), that which we always find ourselves in the middle of, I argue that being-in-a-climate today means actively intervening and inscribing various technological tensions into that space. These synthetic inscriptions are fed-back into, and become an integral part of the (sonic)milieu.