

*you are variations* interprets scientific ecosystem research data of water cycling through trees as a musical score and enacts the score through performative light- and sound environments.

By working with data from dendrochronology, eco-physiology and hydrology the research draws attention to the complex water cycling and sophisticated energy balance of living organisms under changing climatic conditions, paying minute attention to the local assemblage and its situated differences.

This puts practice on a specific plane: *you are variations* calls for an artistic research practice that is coherent with water, whatever that might mean or come to mean.

The *conceptual* work transcribes empiric record into diagrammatic notation, re-coding the scientifically en-coded data into a composition that reanimates its flow. The *aesthetic* enactment of the composition encompasses arranging, fine-tuning and rehearsing. Devised to study the water cycle - as measured, modelled and interpreted by hard- and life science - , the score performs the data in the form of a collaborative live event.

The method leading from data to sound resides in an ecology of translation: The periodic table of the elements is transposed into a tuning scale appointing a frequency to each chemical element; molecular formula assigns metric instructions; energy circulation indexes the overall tempo and meteorological data serve as guidance for instrumental articulation. Aggregating and relating organizational, compositional and instrumental cultures unfamiliar to each other reveals difference, substitution, relegation; the mediation at stake incites a *transformation*. *you are variations* plays with this folding process of translation, inquiring into it by apprehending it not as exclusively human practice, but as the fabric of relation.

The research sets out to perceive elements involved in the cycling – the measured tree, the gauging lab, the conceptual score, the humans involved, the performative event – as intrinsically interrelate *organisms* on different scales. It examines how *you are variations* operates as a *constituent organism* getting to know a tree.

The study experiments with approaches from different vantage points relating to topoi that recur across a large area of expertise and to a cluster of contexts in the disciplines of political ecology, philosophy of science, programming and mathematics, media in the visual and time-based arts, as well as diverse fields in the range of sound art, art music and experimental music. Each disciplinary tradition is mobilized to engender a committed relationship between the environment and us, while none of these disciplines taken by itself is leading the research. Setting up a working process that dispenses with any superior hand of authority - in the sense of a conscious and attentive resistance to any disciplinary overall control - , is vital to the research. Rather, the aspiration is to summon the union of number, music and word. What might be unleashed by imagining their borders in flux? *you are variations'* indicative element rests upon its premise, inter-relatedness, and upon its proposition, integration.

An exemplarily account of *version 01-02 (02)'*s entire processual evolving is inserted in the middle of the report, serving as explorative case study to recount one of the variations in detail.

The research positions itself *conceptually* in the eco-sophical tradition, *historically* in the contexts of various aesthetic choices for non-tempered tuning systems. The resulting contextual clusters are understood as *constellations* - discursive, artistic and musical in nature - , emerging from a review on the significance of Whitehead's process philosophy in the age of the Anthropocene and three brief chapters on the histories of order in Western music and physics. The necessity to create peculiar, diachronical *constellations* comes forth from a wish to delve deeply into material sound (e.g. acoustics), conceptual sound (e.g. music) and phonological sound (e.g. the voice) simultaneously. I wish to listen and learn from the sonorities the research generates. The working process is geared towards looking for them, following them and be guided by them. I sense it is neither me, nor the tree, nor the water, that composes. It is the working process that incites a composition that does not narrate the water, but resonates with it for a while.

*you are variations'* eight versions teach a startlingly clear and simple sapience: Its' sounds differ, while each is contained, slow and severe in its own way. In a first listening instance they might appear as distressively sorrowful, like somewhat dissonant largos grieving a loss. If the project is mourning structural exclusion from our environment and each other, *you are variations* acknowledges this loss. A sense of melting can follow, more likely in extended listening, allowing for a tangible sonic inclusion to emerge. You join a pack of trees.

To harbour a relationship with water it does not suffice to produce new, more accurate and precise articulations. One is to disclose the central void, too - the distance between the words, the pause between the breaths you take to read them, the blank between us. *you are variations* researches how - with the help of water – this gap, this interval, starts to resonate, becoming an aperture for a new kind of *we*.