



PISS DRONE/DRONE PISS

“Draw a straight line and follow it.”

- La Monte Young (1960)

“If feedback’s nonlinear, it can’t be straight.”

- Saltlick (2009)

The straight line has often been used as a symbol for drone music. But up close a straight line is seldom straight, especially if it is drawn by hand. From this viewpoint, the irregularities of the “straight” line can be interpreted as the characteristic features of the slow changes in tone, timbre and dynamics of a drone.

In turn, the act of peeing can be viewed as a drone produced by the body. The line of piss is curved or bent, a glittering arc, that either shatters when it hits a surface or unites with the liquids below. The (un)straight line of piss constitutes a both visual and aural monotony yet in a state of flux. A constant repetition (the straight line) with constant difference (its unstraight irregularities).

The act of peeing can also be related to the acting out of queer desires in public bathrooms. Queer desires are, like piss, unwanted and repudiated by society. When the bodily drone of peeing occurs (in, for example, a public bathroom) the (un)straight line of piss connects the human body to a system of waste disposal, a system that has been built for the sole purpose of disconnecting the body from the very piss drone it produces. The occupying of a public space with queer desires also takes place within this space built for getting bodily waste out of sight of society. In both these cases you enter this space and relieve yourself of something that is not acceptable in society, whether it is the relieving of piss, desire, or both.

När han drog ner sin gylf
hörde jag den sjunga

Om begärets revolutionära potential
i dess outtröttliga beständighet

“Seroconversion” is a queer noise project by Birt Berglund and Johan Sundell. They make pink noise out of found objects relating to gay male subculture, femininity and waste.

“Piss Drone/Drone Piss” is their collaborative audiovisual piece on public bathrooms as queer spaces made together with VJ Kliin (Krzysztof Karlsson) and architect Karl Tyrväinen.