

AA: Why these two specific cities?

EE: Dualaland is the economic capital of Cameroon and is relevant for negotiations involving lots of rhythmic and language currencies.

A colonised nation Dualaland as I see it, or the city of Douala as they put it, a product of colonization, against a colonizers city Paris...an attempt by the colonized out of global economic and cultural dynamics to re-appropriate a space or sonically re-colonize a neighbourhood. Where the French language ends or blurs in both of these public spaces or meeting points.

What gets in the way of the French language, which is the official language in both spaces.

How Château rouge, Paris takes it even further by integrating *Lingala* words or expressions to appeal to a more varied clientele. The chapter could be between other similar loud French colonized nations like Ongolaland (Yaoundé), or even Kinshasa and Matonge in Brussels, Belgium which I would like it to be another chapter in "negotiations".

AA : John Coltrane is present in your thinking of Negotiations, who else inspired you?

EE : The recorded spaces in Paris and Douala or like you said John Coltrane, pertain to a fragment of the composition around Fumbua leaves (*Gnetum africanum*) and water. John Coltrane and his use of 16 minutes suspension in E as in his 1961 *Africa/ Brass* was the entry point of a rhythmic structure, similar to the Etokobi rhythmic variations, which I listened to growing up through rites from my Eyonowa clan, and most of the Cross-River basin in south west of Cameroon.

Listening to lakes and rivers (in their middle and lower courses) through hydrophones (underwater microphones) feeds you with this suspended rhythmic structure.

Coincidentally I was re-watching Amiri Baraka's *Why's/ wise* (recorded live on February 21, 2009 at The Sanctuary for Independent Media in Troy NY), tapping on the table in a similar rhythmic pattern. It is in this poem where there's a line "At the bottom of the Atlantic Ocean, there's a railroad made of human bones".

The water fragment aesthetically sounded close to a lady in Marche centrale, Douala, cutting through *Gnetum Africanum* leaves. While I was recording, she is asked by a friend "tu veux déjà aller en Europe" (*do you still want to go in Europe*). Seeing we had recorders which weren't too discrete, she responds "qui veut rester derriere, comme dit ma tante" (*who wants to stay behind, as my auntie says*).

Composing this in April 2015 after listening to bubbles reaching for air, post "I can't breathe" period, the Mediterranean crises, the urge for many low income people who would come to Europe at all cost via the Mediterranean felt like this moment in time remixed his piece as we could say "at the bottom of the Mediterranean, there is a rail road made of human bones".

Steve Reich too post Coltrane worked a lot with these musical suspensions like in *Different Trains* and the full *Electric counterpoint*, though through using musical instruments which is one aspect I try to avoid in my compositions.

AA : What about Phill Niblock that you keep talking in our conversations?

EE : Phill Niblock! I like the way he uses layers recordings to create a mass through human bodies...



Em'kal Eyongakpa

March 8 · Edited ·

marche Nkoululu to rond point Deido on a motor bike, saturday evening felt like listening to the Luc Ferrari's Les Anecdotes through Phill Niblock's microtonal compositions as bikers stuck in trafic simulate those drone-like monotonous...only a bit better...

Douala is proff the best sounds are free but the conditioned human in "I" is tempted to compose what 2015 Dualaland proses.

"Negotiations"

Chapter 1 : Dualaland-Paris — with [Somekana Man](#) and [Ndoumbe Ewane](#) in [Douala, Cameroon](#).

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AA:

Is the market a metaphorical synonym for society?

The cacophony of sounds is like a dance between classes, gender, identities, buildings, vehicles, nature and religions— what is the difference between both cities in this context? How do the streets spit out the sounds?

I think also the unspoken or non-verbal codes presented in certain sounds demand space as well. I wonder to what extent the audience recognizes some of the codes in the orchestrated chaos of this artwork. Can we speak of orchestrated choreography? If you would view the sound spectacle from a helicopter above a market, you would capture the spontaneous choreography that is human interaction in confined spaces. I find it fascinating to think of how everything is passing by like movements moving between fragments of catch catchphrases, songs, conversations, conflicts, words & transactions negotiating smoothly or clashing with the bodies, buildings, shacks and merchant stands that occupy the space temporary.

E E:

Here the tensions in these spaces are suggested in negotiating with the exhibition space following my choice to not use video or photography in the project.

The functional acoustic panels (that simulate blank canvases) against a stained back drop (prepared walls) could become spaces where you could project your imaginary relating to the sounds in the space. The contrast in image(space configuration) and sound [minimalist space and "maximalist" sounds]

Also the white cube walls are prepared to simulate time[a bit of wear] plus memory [scrapped walls] while serving as continuity to the immediate surrounding of the building.

The space...as regards tensions and continuity. with respect to the recurrent aesthetics of merging sounds and imagery from different sources (as in most or all of my audiovisual work),

space two interacts with main space by collecting low frequency sounds from the latter via window (in addition to meandering door, while serving as a space for selected references, as the speakers in this zone accentuates parts referencing water/border politics, recorded phone calls, text

from Edwin Nyambi as well as vocals from Daddy Blacks hustlers philosophy...