

2: BOTO PTs (BLACK WATER)

00:00 - 00:00:30 TRANSITION
 00:30 - 02:47: Transition created from insects (gradually
 multi-layered loop of various transpositions) with mixed in at
 01:28 loop from canoe sounds. At 01:37 mysterious electric-like
 sounds of supadatic insect (V) and 02:18 by passing little ending post
 00:30 - 02:47 mixed in NOCTURNAL UNDERWATER RECORDING
 rec as it is from wooden bottom approx 8 m deep. white noise transmits
 sion with tracking sounds of fish, clicking clapping and calling of dolphins
 croaking of certain (A) different mono seedness mixed and plastic sounds
 of supadatic insect found short sound on the end. hydrophone hits bottom of
 river
 02:47 - 02:54 recorded floating on canoe evening 11.8 with series of short sounds
 mixed in: various dolphin calls, exhalations and clicks, fish bubbles wood-knock-
 ing-like sounds and cracking-ripples-like sounds of certain recorded outside of water.
 02:54 - 08:24 recorded 2A 11.12 from canoe (drone of giant wasp, loud exhalations of
 dolphins surrounding canoe, birds insects)

2: BOTO PTs TUCUXI (WHITE WATER)
 TUCUXI is the local name for smaller estuarine dolphin (Sotalia fluviatilis). Unlike boto
 who is purely river dolphin, tucuxi sometimes ventures to the open ocean.
 08:24 (signal: 3x bell) engines of boats recorded under water traffic noise interferences
 00:32 TUCUXI reduction (various transpositions of whistling calls; sometimes door-like
 squeaks and clicking echolocation)
 13:00 on the canoe with other people (ambient recording by David Michael, thanks!)
 13:30 losing stolon-sound-like creature (probably crustacean) supadatic insects
 bag sound (recorded with heterodyne ultrasonic bat detector)
 13:58 boto (voices of body swimming through mass of water, some variations
 transpositions from inaudible ultrasonic range), electric flap (electric signals of
 properly amplified fish; almost electronic-like tonal vibrations), croaking
 frog-like calls, supadatic insects, fishing parts humming on the surface, whole
 sequence unfiltered with various transpositions of general nocturnal ambi-
 ence from the location recorded from the boat. you can hear whistling frogs
 tree frogs and insects
 20:00 audio signature

2: Sensation Vs. Cognition Perception

son D. 200
 Photos: Slavak Kwj
 detectors Laser TD-8 and Laser Letters
 phone Laser U2M 20-R heterodyne bat
 Adarian Hs. CRT C25 ultrasonic range micro
 phones DPA 4000 hydrophones Sennotech 2026
 Equipment employed: Sound Devices 225 Zoom H2 micro

A few notes about the interlaces between humans and (sea) animals
 Since humans have been trying to figure out disparate elements within their environ-
 ment, observations, fragments of reality, (mis)perceptions have been condensed and
 translated into myths and symbols. Over the years this knowledge has been translated
 and merged with other myths, drawing unpredictable territories on the map. As
 part of our mythic heritage, metamorphic beings have accompanied humanity since its
 inception; in Europe the sirens, a female figure with a fish tail, in Amazonia the Enca-
 rdo a dolphin (Boto) able to take the shape of a man with a hat, seducing women and oc-
 casionally lathering children.
 What are the characteristics of these metamorphic beings? One of the sirens most
 dominant characteristics is voice. Sirens call Ulisses in book XII of the Odyssey, he
 who is struggling to resist their invitation to the unknown to the unsuspectable. The as-
 sociation with seduction and danger is clear. Sirens are stoned symbols of what attacks
 us and what scares us simultaneously. Their charms lead the human listener to wreck-
 age. They continue both the suplime and the deadly. You are not advised to listen to these
 messengers from the land of shadows.
 Sirens in the spirituality are creatures from the land of Hades back home, inhabitants from
 the unexplored regions, but also key figures on Plato's Myth of Er, with its eight revol-
 utions and circles where sirens emit a ravine tone and merge into the cosmic harmony.
 Much later, in the Middle Ages, Sirens are linked to doomed cities slowly drifting into
 sands because they had been lapped. Even the etymology is cast in the shadow of doubt
 21: the one who sings; the deep ceiling; the one which casts through otherworldly powers; and on the Hebrew
 Over time sirens were humanized, became more seductive, further plucked the inter-
 face. Originally coming from the Orient, associated with christian cults, they slowly
 became female protectors, reborn out, melted even later into deceptive beings and
 temptations of the senses. A claim of mystery may make a distinction between the an-
 tique sirens and siren-fishes. What remained was the spiritual connection with the an-
 imals. Maybe that was a way to give a form to the unknown, an attempt to define tem-
 plicity through associations of passivity and fluidity with water. These Animals Mor-
 tals accordingly had hair like water, and possessed a mirror, and possessed a mirror, and
 reflection of the mirror surface of water.
 Whereas sirens were dangerous through their sound Boto/Encarado used their gaze.
 Looking in the eyes of a boto has been rumored to give the viewer nightmares for life.
 The sirens show the reason of the trans and the animal a composite body, a Mischwe-
 sen. The boto shows an intermediate form, a metamorphic being, bearing the plow on
 top of their heads, which had to be hidden by a hat. Strikingly though, even though their
 top of their heads might be completely different, the association with sexuality and seduction is
 shared...
 Dive Glaucus, swift and let us sinking move \ Down to the center of the world and
 Love (W. Disber)