

Theodore Lotis – Underwater Theories

“When I look through the density of the water, at the paving in the depths of a swimming pool, I do not see it in spite of the water and its reflections. On the contrary, I see it through the reflections, because of them. If these deformities, these stripes of the sun were not there; if I were glancing at the paving’s geometry without the interference of this flesh, then I would stop regarding it the way it really is; there, where it really is: beyond every identical space.” — Maurice Merleau-Ponty, *L’œil et l’esprit* (Eye and Mind), 1964.

The sonic world of *Underwater Theories* combines electronic sounds created by software synthesizers, with acoustic instruments, such as human voice and doublebass treated by the software Max/MSP. Although my original intention was to explore and emphasize the “rivalry” between electronic and acoustic, or “concrete,” sounds, surprisingly, these two sonic worlds were blended together in a concordant way, creating sonic environments where no confrontations between artificial and natural exist.

Underwater Theories was realized in 2002 at the composer’s studio in London (England, UK) and premiered on October 20, 2004 during the 11th International Acousmatic Festival L’Espace du son (Brussels, Belgium). *Underwater Theories* was a finalist at the 3rd Biennial Acousmatic Composition Competition *Métamorphoses* (Brussels, Belgium, 2004). It has been recorded on the compact disc *Epoque de l’Eau* and *Métamorphoses 2004*.