

Notes on the *Chameleon Jellyfish* series:

My *Chameleon Jellyfish* series exemplifies the idea of *techné* (theory and praxis in one process) as an expression of an ontological proposition: *worldmaking*.¹ In this case the affinity between the flux of exotic properties in musical and exotic creatures in nature has led to, what is for me, a new kind of cyber-art, one inspired by A.N. Whitehead's (1929) multiple "actual worlds" ontology as well the perceptive appreciation of the chromataphor camouflage choreographies of cephalopods articulated by Jaron Lanier (*You Are Not a Gadget*, 2010). I imagined the activities of a hypothetical sea creature equipped with chameleon-like color-transformative abilities and distinctive sonic projective powers, but with the translucency, morphology, and motion of a jellyfish. This culminated in a series of algorithmically generated computer music-animation works: *Song of the Chameleon Jellyfish*, *Lament of the Chameleon Jellyfish*, *Mating Ritual of the Chameleon Jellyfish*, and *Chameleon Jellyfish Cyber-telepathic Transformation*.² The last of these additionally depicts telepathic communication between jellyfish and digital system, gradually resulting in a transformation of the jellyfish's consciousness into a more expansive cyber-cognition.³

— Joshua B. Mailman

1 See <http://worldmakingastechne.net/isea-panel.html>

2 They were programmed with the Processing framework for graphics and sound.

3 This cyber-transformation exploits certain narrative capabilities unique to technological music, as I discuss in my essay "Agency, Determinism, Focal Time Frames, and Processive Minimalist Music" (forthcoming from Indiana University Press in October 2012).