

NOTES ON DISAPPEARING

music and artwork by

JACEK DOROSZENKO

2027

AB183
AB183 S1
AB183 S2

AUDIOBULB

NOTES ON DISAPPEARANCE

JACEK
DOROSZENKO

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Single AB183 S1

Transmission from the South

[1] Transmission from the South
[2] Deep Listening and Barely Moving



Single AB183 S2

Augmented Environmental Aleatorism

[1] Augmented Environmental Aleatorism
[2] Moss Grows Where We Stopped



Full album AB183

Notes on Disappearing

[1] The Grammar of Loss
[2] Someone Else's Nostalgia
[3] Sonata on a Melting Landscape
[4] Identity and Its Erosion

[5] Prelude on Empty Vessels
[6] An Animal Near the Data Center
[7] Waiting Room. Theory of Belonging
[8] What the Tanbur Owes the Ground

All tracks composed, performed & produced
by Jacek Doroszenko

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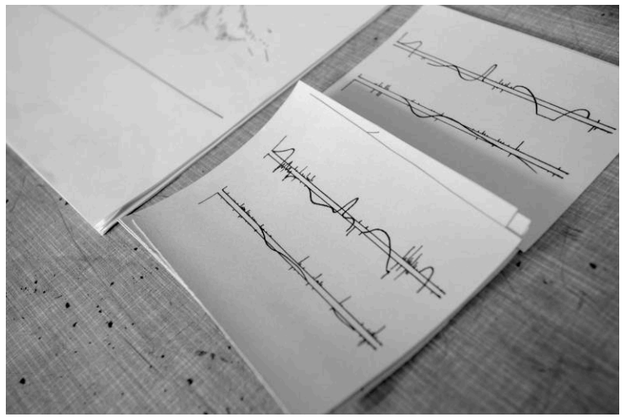
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To begin with, here is something that sounds like a paradox: to understand loss, we must first realise that we have never been as separate from the world as we imagine. The philosophy of deep ecology, formulated by the Norwegian thinker Arne Næss in the 1970s, begins precisely by challenging this separation. He proposed the concept of the ‘ecological self’ – a self that does not end at the boundary of our skin, but extends to the rivers, forests, animals and landscapes with which we form relationships. If this is true, then every loss of landscape is simultaneously a loss of a part of ourselves. Not metaphorically. Literally.

It is a rather uncomfortable thought at a time when we have become accustomed to treating the environment as a backdrop, a decoration, a resource. When a glacier melts, when a species disappears, when a place from our childhood is redeveloped beyond recognition – something within us truly dies, even if we cannot put a name to it. The Australian philosopher Glenn Albrecht coined the term *solastalgia* for this phenomenon – a longing for a place where one is still physically present, but which no longer exists in the form we remember. It is nostalgia without a journey, grief without a funeral. Something that is perhaps best captured by the title of one of the tracks on this album – someone else’s longing, for the landscape that is disappearing never fully belonged to us alone. We share it, we share its loss, and yet we experience it separately, in isolation, as if it were a private sorrow.

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What can be done about that sense of emptiness that arises when the ground beneath your feet, both literally and figuratively, ceases to be stable?



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The Grammar of Loss

Someone Else's Nostalgia

Sonata on a Melting

Identity and Its Landscape Erosion



One of the most unsettling aspects of loss is that it is not merely an event, but also a grammatical process. Ludwig Wittgenstein wrote that the limits of our language are the limits of our world. When a thing disappears, the word that described it also disappears – or the word remains, but becomes detached from its referent, turning into an empty vessel, a memory of a memory. Children today who are learning the names of birds or insects that no longer exist in their local area are, in effect, learning a dead language. It is a peculiar form of orphanhood: the language has survived, but the world it described has not.

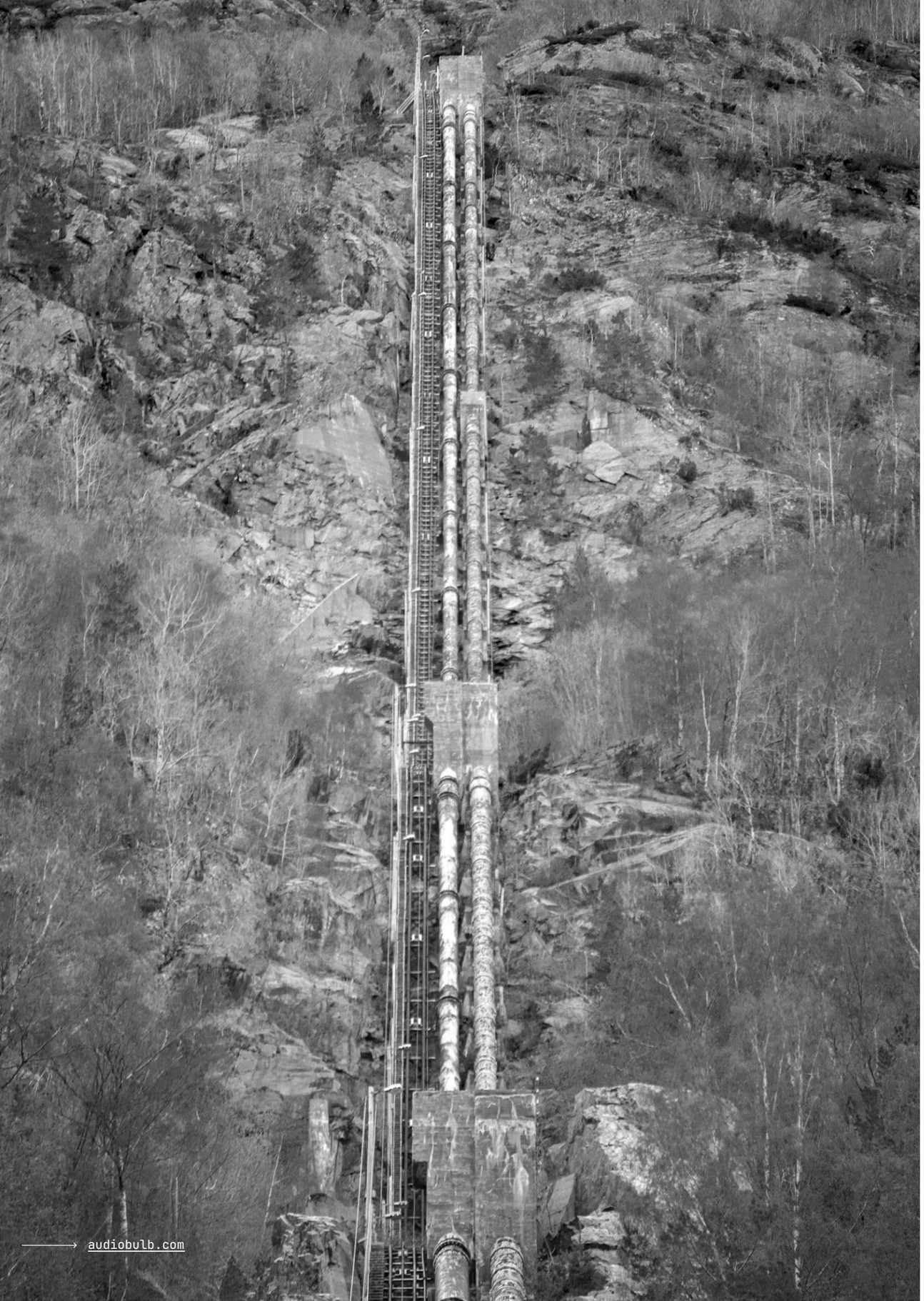
Byung-Chul Han demonstrates something similar at the level of identity in his essays on the society of fatigue and transparency: we live in a culture that compels us to constantly define ourselves, optimise ourselves and 'work on ourselves' – until the erosion of a stable, coherent 'self' becomes not the exception, but the norm. Identity, rather than being something one possesses, becomes something that is endlessly reproduced, in a frantic, isolated mode. It is also a form of loss – a loss of grounding, albeit an internal one.

Prelude
An Animal Near the Data Center
Waiting Room. Theory of Belonging
What the Tanbur Owes the Ground

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In traditional cultures, there is a certain concept which the anthropologist Victor Turner termed *liminality* – a state of transition in which a person is no longer who they were, but has not yet become who they are to be. They stand on the threshold. In a waiting room. The modern age seems to produce liminality in abundance, but without the ritual that would give it meaning and lead the way forward.

We are permanently stuck on the threshold.
We wait for a diagnosis,
for an answer,
for things to become clear,
and the waiting itself
has become a way of life,
not a pause in it.

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We do not live alongside nature.
We live within a dense, tangled
web of interdependencies,
which the philosopher Timothy Morton
simply calls *the mesh* – a network
with no clear centre and no clear boundaries.

For thousands of years, the sense of hearing has been used to forge a connection with the *non-human world* – the voices of animals, the rustling of the wind, the echo in the valley. The culture of writing, and later the culture of the screen, have gradually restricted this channel of communication. Authentic, attentive and patient listening is therefore not only an aesthetic practice, but also a form of resistance against forgetting that we are part of the fabric of the world, and not merely passive spectators.



Traditional instruments, such as the tanbur – a long-necked lute found in musical cultures from the Balkans to Central Asia – bear the mark of a specific place in their construction: the type of wood, the tuning method, and the microtonality stemming from local singing traditions. An instrument is not a neutral tool; it is a record of the relationship between the craftsman’s hand and a specific piece of land. When such an instrument, such a melody, such a way of playing is torn from its original context (migration, diaspora, or simply the passage of time), the question of debt arises. What do we owe to the place we left behind, even if we never physically return there? Deep ecology answers this question without sentimentality: it is not about a return to a supposedly pure past, but about recognising that every form – whether sonic, cultural or biological – is indebted to the conditions that produced it.

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Deep ecology, unlike ecology treated solely as a set of technical solutions, does not offer a fixed plan for recovery. Rather, it offers a discipline of attention, a practice of looking and listening, which enables us to recognise that the isolation so often spoken of today is largely a perceptual illusion rather than a factual reality.

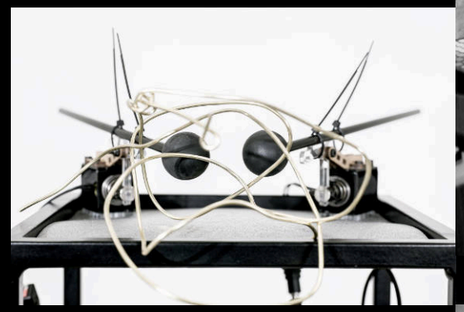
We are more deeply
in the world than
This entanglement
when something is
also the
only possible
on which to build



entangled
we realise.
causes pain
torn away, but it is

foundation
a sense of belonging.

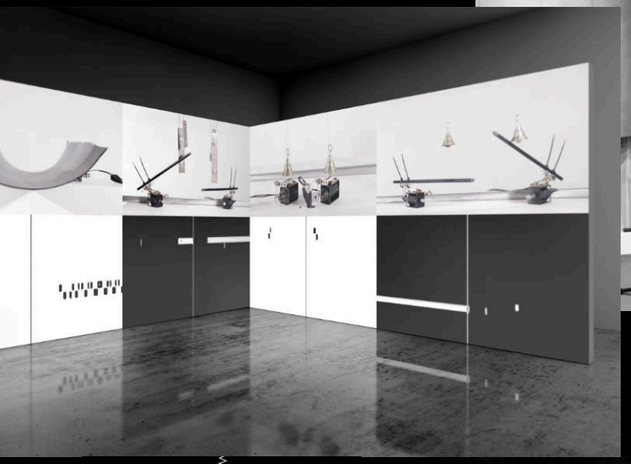
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Jacek Doroszenko

– a sound and visual artist working at the intersection of electroacoustic music and intermedia art. He lives and works in Warsaw and Krakow, Poland. He creates musical compositions, sound installations, video works and online projects, in which he pays particular attention to the soundscape and the role of the sense of hearing in the experience of space.

He was the recipient of a NextGenerationEU grant awarded by the European Union in 2024 and a grant from the Minister of Culture and National Heritage in 2020, as well as the winner of international competitions, including the Fait Gallery Preview in Brno in 2016 and the IAM 'What Next' competition in 2020. He has taken part in numerous residency programmes, during which he developed his field recording practice and created films and sound installations based on recordings of local acoustic landscapes, including at the Fundació AAVC Hangar in Barcelona, Kunstnarhuset Messen in Ålvik, The Island Resignified on Lefkada, at the Atelierhaus Salzamt in Linz, at the Centre for Culture and Communication in Klaipėda, Lithuania, and at Petrohradska Kolektiv and the Pragovka Gallery in Prague.

The artist's compositions have appeared on solo albums including: *Environmental Practice: Resin Arpeggio* Audiobulb UK, 2025, *Identity Values*, Audiobulb UK, 2024, *Soundreaming Volume 2: Overlooked Horizons*, Requiem Records PL, 2024, *Bodyfulness*, Audiobulb UK, 2022, *Infinite Values*, Time Released Sound USA, 2020, *Wide Grey*, Eilean Records FR, 2017 and *Soundreaming*, Audiobulb UK, 2017. He is also a co-founder of the duo Mammoth Ulthana and the musical projects Ampscent. He also forms a duo with Ewa Doroszenko.

He has presented intermedia works and sound installations at solo exhibitions and in collaboration with Ewa Doroszenko, including at the Exgirlfriend Gallery in Berlin, the Fait Gallery in Brno, the National Forum of Music in Wrocław, the Pragovka Gallery in Prague, and the Polish Institute in Düsseldorf. He has taken part in numerous festivals dedicated to sound art and electronic music, including: In-Sonora in Madrid, ISEA in Vancouver, the Athens Digital Arts Festival, the Performing Media Festival in South Bend, the Open Source Art Festival in Sopot, the Mediations Biennale in Warsaw, the Transmission Arts Festival in Athens, the European Media Art Festival in Osnabrück, Audio Art in Kraków, FILE in São Paulo, and The Wrong New Digital Art Biennale in Rio de Janeiro.

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