

Scores of irreconcilable temporalities

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Abstract

The present work investigates artistic productions that correlate music and painting, the notion of fragment and diary, based on the form-score. The issue of the form-score is a concept that enables the relationship between music and painting, for it works as a kind of baffle wall between visualities and sonorities. In this notion of form-score, we try to establish the idea of situationist *dérive* with Guy Debord's proposition of breaking up the continuous flow of the city, and to develop a new cartography using the physical territories, making an analogy with the bars in music. Each territory traced by the *Naked City* map is composed of the overlapping of many layers of sound from 1957 to 2014. Based on this map, the author establishes new *dérives* in 2014 and broadens the notion of map, understanding it as a musical score in its expanded sense. The idea behind the cartography is to musically apprehend the city: mapping, creating territories where sound may exist.

Keywords: Visual arts. Fragment. Sonority. Visuality. Score.

*Suicide calculated well in advance, I thought,
no spontaneous act of desperation.*

Thomas Bernhard

Loser

Because we didn't reach the absolute limit and go beyond this limit, I thought, because we gave up in the face of a genius in our field. But if I'm honest I could never have become a piano virtuoso, because at bottom I never wanted to be a piano virtuoso, because I always had the greatest misgivings about it and misused my virtuosity at the piano in my deterioration process, indeed I always felt from the beginning that piano players were ridiculous; seduced by my thoroughly remarkable talent at the piano, I drilled it into my piano playing and then, after one and a half decades of torture, chased it back out again, abruptly, unscrupulously. (BERNHARD, 2006, p. 16).

The Loser, by Thomas Bernhard, is a convulsive account of three talented piano students who meet at a course in the Mozarteum University Salzburg in the period soon after World War II. One of them is Glenn Gould, the Canadian pianist who would later be considered one of the greatest geniuses of the piano in the twentieth century due to his interpretation of Bach's *Goldberg Variations*. And it will be precisely after hearing this interpretation for the first time, in 1953, that his two other classmates – but especially Wertheimer, the 'loser' to which the title refers – will have their lives annihilated. Extremely devoted to his piano radicalism, after he

listened to Glenn Gould's rendition of the *Goldberg Variations*, the seed of suicide is sown into Wertheimer's soul. Believing that his classmate would be the biggest performer of all time, and unable to be a better virtuoso than him, he gives up on music and on life.

Throughout all his life and until the end of it, Paul Cézanne questioned whether his own works were not derived from some disorder, from a physical defect in his sight. According to Merleau-Ponty, the painter "wondered whether the novelty of his painting might not come from trouble with his eyes, whether his whole life had not been based upon an accident of his body" (MERLEAU-PONTY, 2004, p. 113). Cézanne continues the works of the great masters, such as Tintoretto and Delacroix, and places himself as a painter over the course of history: "They created pictures; we are attempting a piece of nature" (*idem*).

In order to talk about the impossibility of the scores of irreconcilable temporalities, it would be necessary to go after these two characters – Wertheimer and Cézanne –, who would work as 'conceptual personas,' a concept developed by Deleuze and Guattari¹ whose main role would be that of manifesting the territories, deterritorializing and reterritorializing the thought or the concept. The conceptual persona is the intermediary between the concept and the pre-conceptual, for it holds the subjective presuppositions and draws up the plan of the concept. 'For example, if we say that a conceptual persona stammers, it is no longer a type who stammers in a particular language but a thinker who makes the whole of language stammer' (DELEUZE; GUATTARI, 1992, p. 32).

Wertheimer and Cézanne alter the conception of art, change the notion of history, and 'make the whole of language stammer,' because they break away from the development of painting and music. Wertheimer and Cézanne, personae in the field of music and in the field of painting respectively, one fictional and the other a historical persona, strive to destroy the great painting and the great music believing in their paradigms, for they do so with an iconoclastic gesture.

In Cézanne, the observation of painting is pervaded by a new conception of the way of looking. He invents the ability to look at the thing in itself. The idea of capturing a whole instant is so radical because it presupposes the destruction and recombination of pictorial elements. Cézanne creates the 'lived perspective,' which is not the geometric or photographic perspective; it is a way of looking through the division between what he sees and what he paints. His painting suffers from a double failure, his desire to destroy the great painting is at the same time a desire to belong to the flow of history. His painting is an opening and an iconoclastic gesture. According to Merleau-Ponty, a paradox:

He was pursuing reality without giving up the sensuous surface, with no other guide than the immediate impression of nature, without following the contours, with no

¹ Deleuze, Gilles; Guattari, Félix. *Personagem conceitual. O que é a filosofia?* São Paulo: Editora 34, 1992.

outline to enclose the color, with no perspectival or pictorial arrangement. This is what Bernard called Cézanne's suicide: aiming for reality while denying himself the means to attain it. (MERLEAU-PONTY, 2004, p. 160).

Cézanne, like Wertheimer, seeks in the isolation of his artistic work a means of defense and survival. Merleau-Ponty considers that Cézanne has a schizoid nature, a diagnosis that could be extended to Wertheimer. Both also live off of the genius paradox, albeit a 'genius gone wrong' (MERLEAU-PONTY, 2004, p. 160). Wertheimer never became a piano virtuoso; his fragmentation or madness drove him to the annihilating gesture of wanting to play an old and untuned piano, whose only use would be to elucidate the impossibility of playing the piano after the rendition of the *Goldberg Variations* by Glenn Gould.

Wertheimer called up Salzburg and ordered the piano, and Franz distinctly recalled that during this telephone call his master kept insisting that they send a completely worthless, a horribly untuned grand piano to Traich. A completely worthless instrument, a horribly untuned instrument, Wertheimer is supposed to have repeated over and over on the phone. (BERNHARD, 2016, p. 140).

My mad act was to tear, destroy all the scores I encountered along the way. The obsessive gesture of an unattainable virtuosity led me to fragment everything, all of the scores that I could no longer play, which, in fact, I would not know how to play anymore, for madness (just like Wertheimer's madness) left me deranged to the point that I could no longer coordinate my hands and my brain. Everything was shattered.

The principle of collage

It is through the logic of the destructive character, perceived in Cézanne and in Wertheimer, that the stratagem of the collage arises. According to Walter Benjamin:

The destructive character knows only one watchword: make room. And only one activity: clearing away. His need for fresh air and open space is stronger than any hatred. [...] The destructive character has no interest in being understood. Attempts in this direction he regards as superficial. Being misunderstood cannot harm him. (BENJAMIN, 1997, p. 236).

Breaking away from depth is a strategy of Cubism, which adds heterogenous elements to the two-dimensionality of the painting. In gluing the first piece of paper on the canvas, Braque would make the thought of form clear, creating a new space without perspective. The two-dimensionality of the painting was only made possible because the depth became a conceptual and pictorial surface, dissonant elements were brought closer and placed on the same plane.

The principle of collage combines two or more materialities on the same plane, temporarily uniting heterogenous media such as music and painting. How can one work with two media that are so dissimilar, and that create gaps between themselves? In combining

these two media on the same physical or conceptual plane, one should keep on distinguishing them, and not amalgamate them. The collage does not exclude the differences between them; it preserves the autonomy of the combined elements; it is always temporary, not fixed; elements are combined at a certain moment and then they break free from each other, and start existing separately.

The collage as a historical confrontation of dissonances. The collage of heterogeneous plastic materials: napkins and oil paint, and the collage of historical dissonances: Man Ray and Japanese etchings combined on the same temporal and pictorial plane. *Es muss sein*, by Beethoven, glued to the score of *Because*, by John Lennon. The gesture of uniting historically conflicting fragments on a single plane is of modern tradition, and it is a drive for rupture. The principle of collage: temporarily keeping irreconcilable fragments on the same plane.

The primacy of the fragmentary over the systematic, the constant revival of the same topics, the abrupt movement from one topic to the other, without transition. Benjamin wants to be read as a mosaic, but to what extent must this mosaic be made by the reader? The pieces are not always organized. It is up to the reader to separate and combine the fragments. A collection of citations. They have a precise function: they are shards of ideas torn from their original context, and which need to be reborn in a new relational universe, contributing to the formation of a new whole.

In Benjamin's conception of history, the dialectical historian frees history from the continuous flow, saving the fragment of history in the shape of an object-monad. The concept of monad is the best expression that Benjamin ascribes to the fragment: 'a tiger's leap into the past [...] in the open air of history' (BENJAMIN, 1997). The historian makes history through leaps, the fragments keep carrying their own temporality as a 'monad' that indistinctly carries in itself all of the other pre- and post-history temporalities.

The classic conception of the present is that of an infinitely small point that divides past and future. Benjamin's now, on the contrary, is the place and the occasion in which past and future point to one another, where they touch... Historicism put history at the service of saving memory. The cause of memory legitimized and justified bourgeois history. In Walter Benjamin, the positions get inverted. It is history that is lost – lost for good to us – without the concurrence of memory. Nevertheless, once it has been redeemed by memory, which form can this history take on? The form of the 'dialectical images,' Benjamin will state. The form of the events poetically transfigured by memory, apprehended, as images, at the moment that they are 'recognized,' that is, in the now that this recognition introduces. The images of history that Benjamin provides us do not result from discovery or recollection, but from this reencounter. (LISSOVSKY, 2005, p. 34).

Collage presupposes the distinction between autonomous elements on the same plane, and it has a certain degree of subversion, because it works with the concept of abrupt overlapping and medium heterogeneity.

Scores of irreconcilable temporalities

Scores of irreconcilable temporalities is simultaneously a work and a thesis. It carries division and recombination of fragments, bits of music cut and pasted randomly, highlighting the impossibility of painting. One must divide, break, destroy in order to still be able to play the piano, to be able to paint. Then, the text itself works a score, hence the idea of cutting and pasting, editing the text, writing in the form of the fragment, a form of writing which is at the same time a work procedure. There is no introduction, and no conclusion. Notes like small voices resounding on the plastic work that bring to the surface its theoretical references, for they do not exist in the depths.

How can one execute a score in the form of painting, and how to transpose sound pictorially? The baffle wall attained by the score takes sight and sound to the same plane, and it is an attempt to create a correspondence between the two languages. In the research, what is important regarding music and painting is the development of scores that evince the gap and the abrupt overlap between one and the other, the intersection. In trying to develop baffle walls between the musical and visual dimensions, the scores of irreconcilable temporalities try to put on the same plane these two historically separated dimensions, the irreconcilable temporalities of painting and music.

Baffle wall

By connecting music and painting as fundamental areas of my artistic practice, the core problem of the work would be to investigate works of art that approach this relationship, problematizing the development of a baffle wall (score) between the two languages.

The impossibility of creating a baffle wall between two languages that do not share the same semantic field must be taken into consideration. We know that the score is not an image of the sound, but a possibility of finding an image code for sound, just like an image can be the physical medium in which the sound dimension is translated. The concept of score would be the baffle wall, the semantic dimension, of the graphic notation, of the writing, of the concept, in short, the necessary coding between the two languages.

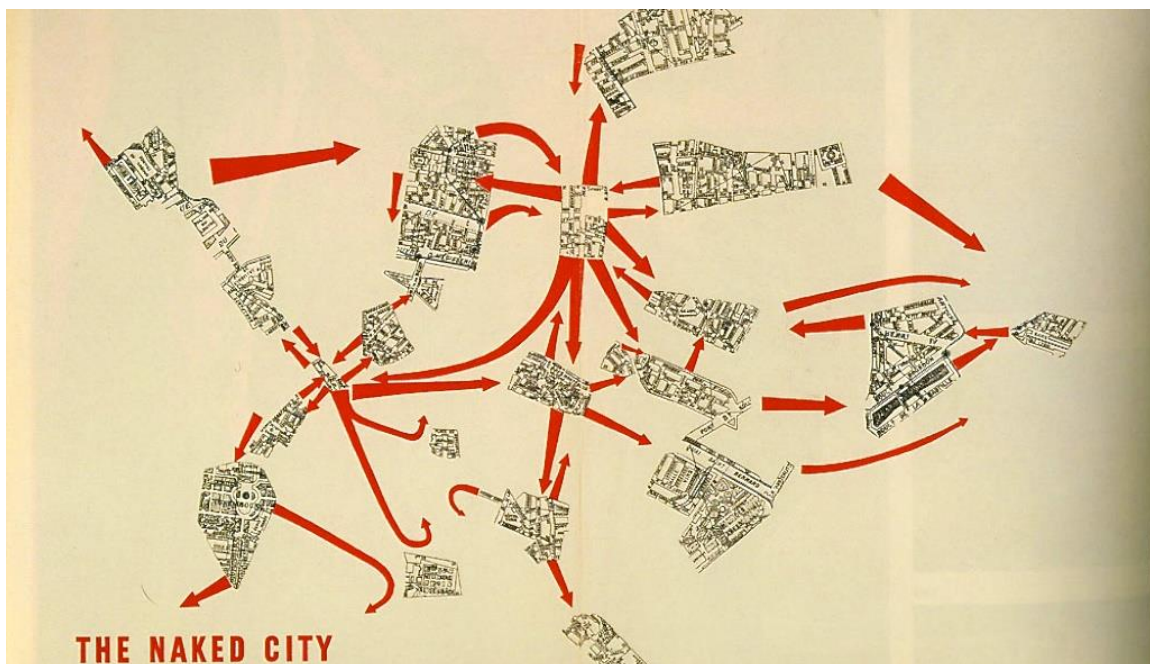
The idea of the score as a baffle wall comes from Lacan's concept of the real. According to Lacan, the real is everything that cannot be symbolized or comprehensible, the real differs from the symbolic and the imaginary, the real is all that escapes us. Lacan states that the real has no cracks, and one can only apprehend it through a baffle wall. That is why we still need the simulacrum or the baffle wall, which is the possible way of translating the real; the preexisting speech and discourse are forms of baffle walls or simulacra of this real, which is made of cuts and is impossible to experience. In this case, the immateriality of this relationship between image and

sound requires a physical or conceptual body that we are calling here score or baffle wall, a discursive dimension between the two languages.

Broader than the relationship between music and painting, the set of possibilities resulting from the acts of seeing and listening include reading the world as music, sonorities as voices that historically overlap on the same artistic object, the discursive layers enunciated regarding it. The relationship between sound and image (audiovisual) is a classification derived from new technology such as cinema and video. We use this term in certain instances in which it was also used by the theorists that motivated us, such as Michel Chion, Vânia Dantas Leite and Rodolfo Caesar. However, the designation that we will use the most, which is also a focus of our interest, is music and painting as one of the possibilities of the relationship between sound and image. Therefore, the research comes from the problematization of the concept of score, which is understood in two senses: turning music into painting and turning painting into music. The relationship between music and painting is a particular case of the relationship between sound and image.

The conventional score is made based on the pentagram of Cartesian coordinates – time and space. The attempt to develop writings based on sonorities, however, considers that the broad concept of score may have as its object a painting, a dance, an image, architecture, or a video. This problematization occurs in many artworks in the transition from the modern to the contemporary, when the score with the pentagram can no longer codify the multiple sound situations. Apart from being the ‘writing of sound,’ the score also became ‘the writing of an image.’

Map



Guy Debord, *Naked City*, 1957 (print screen)

I begin the work with the 1957 *Naked City* performance, a schedule of *dérives* through the city of Paris based on the works of Debord.

*Naked City*² is the best way of exemplifying issues such as the score as a baffle wall, the diary system, the idea of the fragment, the inventions of arbitrary signs, division, recombination, program, and record. The work develops new *dérives* in Paris through the *Naked City* map understood as a score in an expanded sense. The act of walking and perceiving the sonorities of the city is one of the aspects of the work. These *dérives*, which were recorded in video, audio and in short texts, bring automatic writing as a situation that integrates the work.

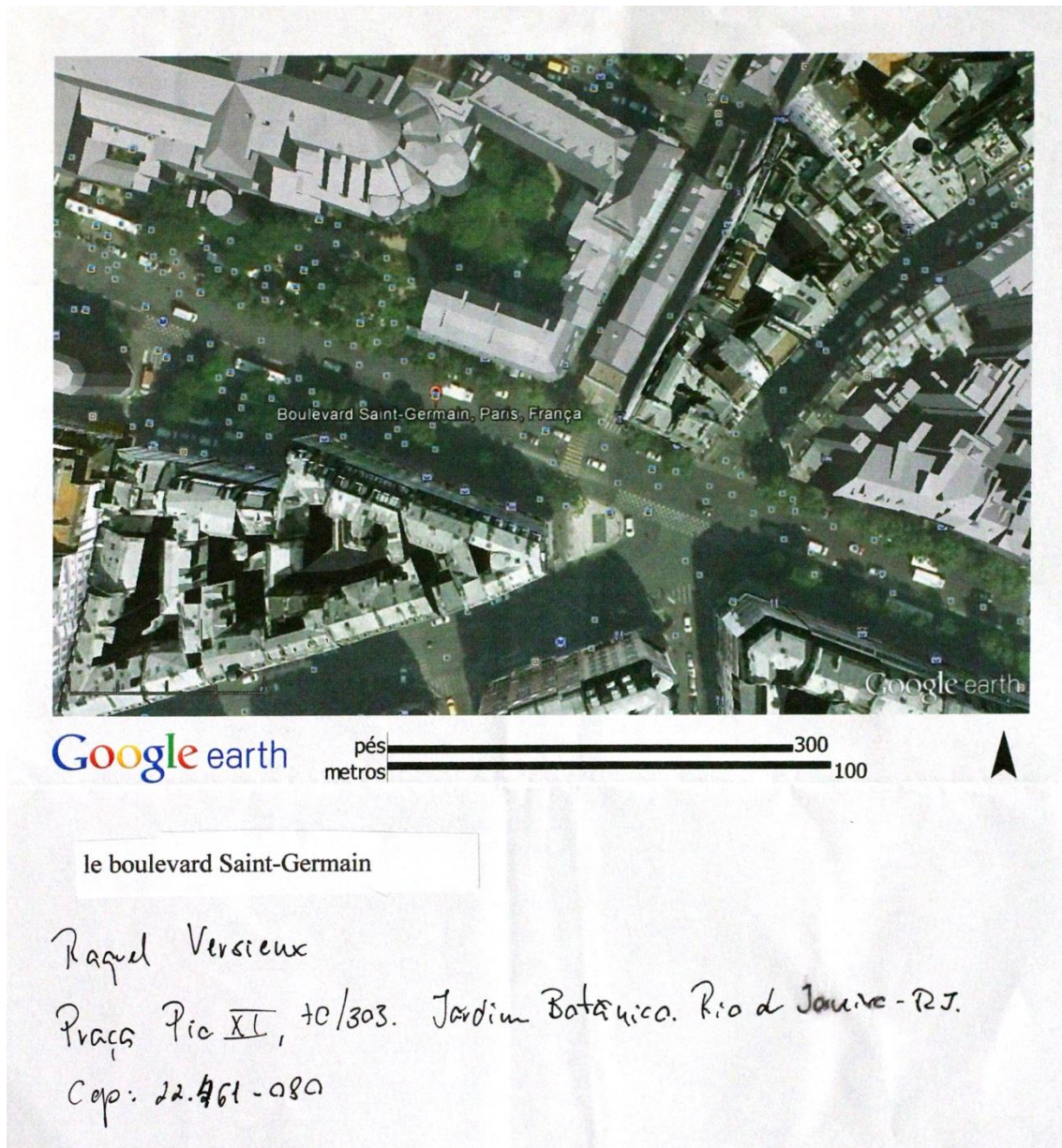
When I designate score, this notion goes beyond the musical codification in its strict sense, and it comprises, for example, the graphic notations of Anestis Logothetis, which are score-drawings; *Naked City*, by Guy Debord, which is a cartographic map of *dérives* throughout Paris; or *0'00"*, by John Cage, in which the work itself is the development of a score. To John Cage, making the work *0'00" (4'33" No. 2)* was an issue of creating a score as open as possible by eliminating the gap between reading and execution; thus, the work itself must be understood as an expanded score capable of not omitting any movement, situation, interpretation or sound.

When Cage calls us to open our ears to Fifth Avenue, in Manhattan, the understanding of a sound landscape is implicit. What are the map-scores that we can create with unintentional sounds?

The places represented by Guy Debord's *Naked City* (1957) psychogeographic map are: the *canal St. Martin, Boulevard de la Chapelle, rue d'Aubervilliers, canal de l'Ourq, Jardin du Luxembourg, l'axe entre le Palais Royal au Nord et la Place de l'Institut au sud, le palais du Louvre, le quartier de l'Eglise Saint-Merri, la rue de Seine, le boulevard Saint-Germain, rue Mazarine and rue de Poissonniers.*

Proposing new games to walk around these places and then making a score with the sounds of the territory-bars. Each territory-bar was printed using Google Earth; based on this location, we established games transformed into scores: 1 minute of filming and 1 minute of sound recording. At the end of the *dérive*, I would sit down at a nearby café and write the first things that came into my mind, in an attempt to perform automatic writing in reference to Breton's surrealist writing. Each territory-bar was sent at the nearest post office to a friend along with the Google Earth image of the location.

² The second part of the work entitled *Naked City* was published in the annals of the 2015 National Meeting of Associação Nacional de Pesquisadores em Artes Plásticas (ANPAP, Brazilian Association of Visual Arts Researchers). This is a revised and updated version. See Carneiro, 2015.



Isabel Carneiro, 2014 *Naked City* performance

Automatic writing of the affective apprehensions of the territory-bars. The list of places I made comes from a disjunctive enumeration, it expresses a fragmentation, a *schizophrenia of the subject* – an important concept in activating a schizophrenic state and outlining *dérives* in the compartmentalized space of the city. The subject who perceives a sequence of preposterous impressions without providing them a unit gives rise to personal and collective narratives in the process of developing subjectivities.

I intended to make a sentimental cartography: I appropriated Suely Rolnik's concept of 'vibratile body' to develop the processes of subjectivity that cross the ordinary urban space and the body itself and thus constitute new ways of wandering objectively and subjectively through the city.

There is a paradoxical relationship between the vibratility of the body and its ability to perceive. It is the tension of this paradox that mobilizes and boosts the power of creation, as it puts us in a crisis and imposes the need for us to create forms of expression for the intransmissible feelings through the representations that are available to us. Thus, driven by this paradox, we are continuously forced to think/act so as to transform the subjective and objective landscape. (ROLNIK, 2011, p. 13).

We can support the image of the cartographer as an artist. An artist who makes their own rules to investigate the *unlimited finite* aspect of the process of production of reality that is desire, for it is through desire that the possible strategies of 'vibratile body' in the cities may be formed. According to Rolnik, the role of the cartographer-artist would be:

[...] what matters is that the cartographer pays attention to the strategies of desire in any phenomenon of human existence that intends to scrutinize, based on the social movements, be them formalized or not, the mutations of the collective sensitivity, the violence, the delinquency... Even the unconscious ghosts and the clinical pictures of individuals, groups, masses, be them institutionalized or not. (ROLNIK, 2011, p. 14).

Walking through the same territories contained in the 1957 map enabled a new form of making *dérives*. I conceived the schedule of the 2014 *dérive* based on Debord's writings: to wander around on foot between periods of sleep, as fast as possible, only for one minute. Instead of outlining my own *dérives* and developing a material that could resemble walks throughout town without a purpose, giving rise to the tourist nature of a stroll through the streets of Paris, I decided to develop *dérives* based on those made by Debord. Thus, I created a living dialogue and an attempt at a more profound encounter with daily and repetitive practices. Reconstructing and differentiating became more important. To establish a relationship between the 1957 and 2014 *dérives* means to promote a continuity and a discontinuity, to establish the before and the after, to observe the past and the present. To see and to feel how the city was organized, to notice the patterns in the act of wandering that occur in a city that compartmentalizes and plays the role of regulating and dividing the different social strata. Since Debord's *dérives* comprise many territories that are far from the tourist centrality of Paris, I could notice in this hodological walk the many ways and behaviors in the development of a subjectivization of the places, ways of containment and grouping among the different areas.

Gilles Tiberghien, in a paper entitled 'Hodological,' investigates artistic productions that have the act of walking as their plastic subject. The term *hodological* comes from the Greek word *hodos*, which means 'route' or 'way, path.' Hodology is the science or the study of routes. Tiberghien establishes a difference between path and route, favoring the latter: 'an individual can always trace a path along a deserted patch of land: if he is not followed by his peers, his path will never become a route or a street' (TIBERGHIEEN, 2012, p. 168). The path is always affective, 'an objectively longer path may be shorter than an objectively shorter path, if the latter is truly an ordeal that seems infinitely long for those who cross it' (*idem*). Thus, a path may be favored due to the familiarity connected to the fact that we only take it accompanied

by the same person. In this case, the minimum affective expenditure may mean the maximum of physical expenditure. We may say that the familiar path presents itself as a fluid trickle within a viscous mass. Maybe here there is an expression that we may use to characterize our everyday movements throughout the great metropolises. 'We don't walk on a place, but on a space, because to walk is to lack a place. It is the indefinite process of being absent and searching for a place of your own' (*idem*, p. 170). According to Tiberghien, the current interest in maps is due to their complex nature: they are not entirely on the side of the images, neither entirely on the side of concepts, which are, if we prefer, peculiar kinds of images that come from concrete representation and abstract thinking simultaneously. Currently, there are many analogies between maps and scores: the score works with the idea of a coded image, a visual form that will be transformed in music, like the twelve points in Debord's *Naked City*: 'It scribes to describe (literature) or enables the writing of notations (music)' (TIBERGUIEN, 2013, p. 20).

To go through the same territories and to create new cartographic scores. What are their sounds today? What will be my relationship with Debord's old sonorities? What would the discursive and sound layers of this performance be? How will time crystallize in these situations?

To create other *dérives* based on these places, transforming them in scores understood as crystallizations of these wanderings. The score is the record of these actions, the baffle wall between sound and image. Just like *Naked City*, a record, a graphic scheme of the route of the *dérives*.

Score of the *dérive*

Situationism is a way of operating artistically in everyday life. Situationist is what refers to the theory or the practical activity of developing situations; an individual dedicated to developing situations.

Our central idea is the construction of situations, that is to say, the concrete construction of momentary ambiances of life and their transformation into a superior passional quality. We must develop a systematic intervention based on the complex factors of two components in perpetual interaction: the material environment of life and the behaviors to which that environment gives rise and which radically transform it. (DEBORD cited in JACQUES, 2003, p. 21).

According to the glossary of the *1958 Situationist International*, *dérive* is the experimental behavior connected to the conditions of urban society; the technique of the abrupt passage through different environments. It is also more specifically employed to designate the duration of a continuous exercise of this experience. The idea of situationist *dérive* is a game developed to break up the flow of the city and create new ways of walking without preconceived forms.

The situationist *dérive* begins with the suffusion of non-determined events in the everyday life of the city. The *dérive* would be an appropriation of the urban space by the pedestrian through the act of wandering. Through the *dérives*, psychogeography studied the urban environment, especially the public spaces, and tried to map the different affective behaviors in the face of this basic act of walking around the city.

It has long been said that the desert is monoteistic. Is it illogical, or devoid of interest, to observe that the district in Paris between *Place de la Conspirescarpe* and *Rue de l'Arbalète* conduces rather to atheism, to oblivion and to the disorientation of habitual reflexes? (DEBORD, 2000, p. 47).

Psychogeographic is what manifests the direct action of the geographic environment on affectivity. Guy Debord's psychogeographic procedure studied the effects of the geographic environment, consciously organized or not, in the emotions, manners, behaviors, modes of actions, procedures and conducts and acts of an individual. Psychogeography would then be an affective, subjective geography that aimed to map the different psychic ambiances that are basically caused by the urban wanderings.

The average duration of a *dérive* is one day, considered as the time between two periods of sleep. The starting and ending times have no necessary relation to the solar day, but it should be noted that the last hours of the night are generally unsuitable for derives [...]. But a *dérive* often takes place within a deliberately limited period of a few hours, or even fortuitously during fairly brief moments; or it may last for several days without interruption. (DEBORD, 2000, p. 89).

In *Naked City* (1957), Debord makes a collage of different pieces of the map of Paris according to his *dérives*. This maybe is the best illustration of the urban situationist thinking, the best graphic representation of psychogeography and the *dérive*, as well as an icon of the very idea of unitary urbanism. It is composed of many sections of the map of Paris in black and white, corresponding to units of ambience, and red arrows that indicate the possible connections between these different units. The units are placed on the map in a seemingly random way, for they do not follow their location on the actual map of the city, but they show an affective organization of these spaces dictated by the experience of the *dérive*.

Naked City works as a route and as a map. As a map, it shows the different places of the city of Paris, and as a route it outlines distances and sequences of how this map should be traversed. This distinction is made by Michel de Certeau, to whom the route is a discursive series of operations: 'You turn right and come into the living room.' In the route, the measurement of the body is necessary, unlike the map, which is a reductive and totalizing description of the observations, an abstraction: "the girls' room is next to the kitchen." (CERTEAU, 2012, p. 186-187).

The experience of the *dérive* is linked to the idea of game, it is about breaking up time and space, creating other layers of comprehension of the city:

We have already highlighted the need for the construction of situations to be one of the basic desires on which the next civilization will be founded. This need for total creation has always been tightly bound together with the need to play with architecture, time, and space. (IVAIN cited in JACQUES, 2003, p. 69).

Debord's psychogeographic space can be compared to a musical structure. Understood as procedures of action, circulation and game to break the habitual flow of the city of Paris, *Naked City* would be a score of action, a performative score in which space and time are assignable as rhythmic and melodic structures. It is set up as such in the action of going through spaces, perceiving physically and bodily the psychogeographic relationship established in this collage of territory-bars. It is primarily a performative procedure in which each territory-bar may be experienced in a different way from the last one, so it may become a score as open to indeterminacy as the scores by Schoenberg or John Cage. The relationship with time that unravels is an expanded time, which may be compared to the indeterminate time of each interpreter, as in Cage's performances. Indeterminacy is employed in music as a way of expanding the system of options that the work provides. To Cage, indeterminacy as randomness happens within the field of possibilities of the work.

Walking, listening

Walking becomes a privileged way of listening to the world and paying attention, because moving is also a way of being open to listening.

(GILLES cited in DAVILA, 2002, p. 161)

The act of walking opens the ears. Between 1966 and 1976, Max Neuhaus, a percussionist and one of the precursors of sound art in the 1960s, creates wanderings through Nova York City in operations that he describes as: 'The first performance was for a small group of invited friends. I asked them to meet me on the corner of Avenue D and West 14th street in Manhattan. I rubberstamped LISTEN on each person's hand.' With this, he discovers that noises can become sounds. These sonorous strolls enable one to pay attention to the noises that offer themselves as sound material in the space of the stroll: 'and began walking with them down 14th Street towards [the] East River. At that point the street bisects a power plant and, as I had noticed previously, one hears some spectacularly massive rumbling. We continued, crossing the highway and walking along the sound of its tire wash, down river for few blocks, re-crossing over a pedestrian bridge, passing through the Puerto Rican street life of the lower east side [...]'.

In *Marcher, créer*, Thierry Davila mentions the concept of *ready-made sounds* based on Neuhaus' work. What would be *ready-made* sounds? Is a factory whistle a *ready-made* sound? Can it come out of the realm of unintentional noises and be produced intentionally by an instrument such as Russolo's *itanumori* and still maintain its nature as a *ready-made* sound?

Is being unrecognizable the condition for a *ready-made* sound? Can intentional sounds be considered *ready-made* sounds? To Neuhaus, what we hear – and not what we see – is what locates us in space. He develops perceptions of the space through sounds, which he called ‘sound installations,’ which are not music nor events. The sound installation would be the very event of being willing to walk and record perceptions, understanding them in a musical fashion. Brandon Labelle will refer to Neuhaus’ sound installations:

Often credited to Neuhaus, sound installation brings together sound and space in a provocative and stimulating manner, often drawing upon architectural elements and construction, social events, environmental noise, and acoustical dynamics, in and out of the gallery, while drawing upon musical understanding. In this way, sound installation replaces the insular domain of musical performance with spatial geographies, the investigations of electronic systems (which Neuhaus was well aware of) and their subsequent noises with the conditions of urban space and its planning, positioning a listener inside a greater geographic field. (LABELLE apud ROÇA, 2013, p. 1).

Listening, hearing

The proposal of capturing city noises through *dérives* comes from a Fluxus idea, which is understood as a moment in which the ordinary entered the realm of art in an emphatic way, as an inventory of things and events in which there is no distinction between art and non-art, just as between music and mere noise.³ Art is not a special place of the real, but a way of experiencing anything – the rain, the buzz of the crowd, a sneeze, the flight of a butterfly. These small movements are captured by the Fluxus artists, like George Brecht, for example, who created what he called *event-scores* – scores of action, which are usually printed in small postcards. In his first scores, Brecht programs actions that are essentially sonorous, like the famous *Drip Piece* (1959-1962), which consists of making one listen, drop by drop, to the sound of water dripping into a vessel. His proposal: ‘ensuring that the details of everyday life, the random constellations of objects that surround us, stop going unnoticed.’ To Brecht, removing objects from ordinary life and placing them in the realm of art as an act of Duchampian deviation became a paradoxical act, because it transforms the objects in works of art and, at the same time, returns these same objects to their places of origin.

Between art and everyday life, there is no difference [...] I take a chair and I simply put it in a gallery. The difference between a chair by Duchamp and one of my chairs is that Duchamp’s is on a pedestal and mine can still be used. (BRECHT, 2002, p. 33).

Influenced by the work of John Cage, Brecht proposes a work that transforms a white painting in a score. The roughly 30-cm white painting was put to dry outside; therefore, it

³ In reference to the text by Arthur Danto ‘The World as a Warehouse: Fluxus and Philosophy,’ in which he makes a distinction between music and mere noise in the work of John Cage.

retained particles brought by the air. These particles represented musical notes printed on the score (white painting). *'Once it hits the dry surface, each speck of dust represents a sound.'* To Brecht, sound events, such as the transformation of a white painting into a score, is a form of poetry that becomes action.

Fluxus was created in the winter of 1960-1961 by George Maciunas. Maciunas promoted a series of Fluxus concerts throughout Europe that had the effect of forming an international network of young artists. In the words of Maciunas, trying to define Fluxus is not knowing the movement that wanted to get rid of any definition. We can notice that Fluxus has an anti-art attitude, and it happens through a minimal apprehension of everyday life. The goal of Fluxus was the unity of art and life, so art as art would become superfluous. To Maciunas, if man could experience the world that surrounds him in the same manner as he experiences art, there would be no need for art or artists. Fluxus was more of a mental attitude than a movement.

Nowadays, whenever a distraction comes up, I set aside some time to think about it, or photograph it, or film it, or shape it, or eat it, or something of the sort. As a matter of fact, it seems to me that the distractions are more interesting than anything else. (WATTS, 2002, p. 13).

The Fluxus conception can be expressed by its attitude against the art object: the same attitude against the art object that is characteristic of the Fluxus conception, expressed by Robert Watts, can also be found in George Brecht.

What you can make through a sculpture does not need to be constructed like a building; what can be done in painting does not need to be chiseled like a sculpture; what can be made with a drawing does not need to be made using oil paint, like a painting; what you can accomplish with a piece of paper does not need to be made with a pencil like in a drawing, and what you can obtain in your head does not even require a piece of paper... Every excess and constructions that are more complicated than it is necessary are taboo and obfuscate the simplicity of art. (MACIUNAS, 2002. p. 118).

To George Brecht, if something gets too developed, elegant or professional, then there is something wrong. *'When the piano becomes taboo, then it must be destroyed'* (BRECHT, 2002, p. 65). Denial of the musical instrument in favor of a musicality to be discovered in the world.

The compositions by Fluxus artist La Monte Young are based on the construction of simple situations. His notations (scores) are proposals of banal happenings influenced by the zen universe, like listening to the flight of a butterfly or a bonfire burning in public. *Composition 1960 #2* and *#5* have the intent of making once listen to minimal things through subtle constructions.

Composition #2: Build a fire in front of the audience. Preferably, use wood although other combustibles may be used as necessary for starting the fire or controlling the kind of smoke. The fire may be of any size, but it should not be the kind which is associated with another object, such as a candle or a cigarette lighter. The lights may be turned out.

Composition #5: Turn a butterfly (or any number of butterflies) loose in the performance area. When the composition is over, be sure to allow the butterfly to fly away outside.

Since 1959, Fluxus artist Wolf Vostell writes scores of his happenings⁴ or what he calls action music in the form of penned or typed notes. Example: taking a city bus in Paris and, during four hours of the trip, not doing anything but listening carefully to everything that may be heard. To Wolf Vostell, the situation of the happening promotes a hearing that is attentive to every noise that surrounds us. Vostell also works with torn scores, in what he calls *Décollages*: in the work *Le Cri* there is a page from the score of Mozart's string quartet that is torn and placed separately. Each musician plays only the notes that they can read, forming a set of sounds that sound strange to the ears.

Sonorous city, sonorous art

The movie *Weekend* (1930), by Walter Ruttmann, is 11 minutes and 20 seconds long, and it is a montage of sound through film presenting the city of Berlin through sound. It is the construction of the image through the noises of the city, fragments, recordings of words, songs, the microphone captures sounds in close-up, bells, the shrill voice of a boy, sounds of drums, chainsaws, the whistle of a siren, forming a sound landscape. In the three first minutes there is a profusion of strong sounds, after the fourth minute, hushed female voices, steps on a staircase, a convent, the second movement is smoother. In the sixth minute, religious music with clucks, and women laughing out loud, a symphonic band, last movement sound collage of voices, radio station. These proposals show the alternation of sound and image. To Ruttmann, it was possible to build another city through noises, the relationship between music and painting can be experienced through cinema, for painting has yielded space to image. The emergence of the sonorous in the movie occurs in combination with the visual, one cannot speak of music in cinema, but of a sonorous-visual event. The embryonic relationship among cinema, image and sound does not occur in separate spaces, but in the constitution of the same object. Ruttmann's idea was to make sonorous cinema, one that could be 'heard,' and not only 'watched.'

Ruttmann's concern with sound in cinema is objectively revealed in his article 'Sound Films'. In it, Ruttmann states that the only possible way of making a good sound film is to think of a counterpoint between the visual and sonorous modes of expression,

⁴ The term *happening* was coined by artist Allan Kaprow when he showed his work *18 happenings* in 6 parts in the fall of 1959, at the Reuben Gallery, in Nova York.

thus making a mental link between image and sound in order to create sense. He gives some examples of how the audiovisual montage could take place:

- You hear: an explosion. You see: a woman's horrified face.
- You see: a boxing match. You hear: a frenzied crowd.
- You hear: a plaintive violin. You see: one hand tenderly stroking another.
- You hear: a word. You see: the effect of the word in the face of the other person. (RODRIGUES; CHAVES, 2015).

In 1916, Vertov created the Laboratory of Hearing, where he would assemble words combining music and literature. The artist supported concepts such as: noise and photographic sounds and acoustic film. When he praises an acoustic film, Vertov proposes that it would be necessary to photograph the sounds. The problematization of the relationship between image and sound originates along with the experience of cinema.

One day in the spring of 1918, I return from a train station. I still have in my ears sighs, the noise of the train that moves away... somebody who swears... a kiss... somebody who exclaims... Laughter, a whistle, voices, bells, the puffing of the locomotive... Murmurs, pleas, farewells... And the thoughts while walking: I must get a piece of equipment that won't describe but will record, photograph these sounds. On the contrary, it is impossible to organize them, assemble them. They rush past, like time. (VERTOV cited in XAVIER, 1924, p. 260).

This notion of the city as music comes from the concept of soundscape by Murray Schafer, a Canadian composer that coined the term 'acoustic ecology.' Soundscape is the construction of a landscape through sound, but, unlike a visual landscape, its apprehension cannot be made at once. In order to understand a soundscape, many records and the creation of many sound notations are required. Sonography does not entail an instantaneous apprehension like photography. Like a map, sonography can extract information from the soundscape, because the microphone acts as a close-up, as a microscope. In his research entitled *The World Soundscape Project*, Schafer gives a positivist perspective to the issue of sound pollution and ambient noise. His proposal was the development of a worldwide acoustic project that, through awareness concerning the existing sounds, could foretell the kind of sonorization desired for a specific environment.

It seems absolutely essential that we begin to listen more carefully and critically to the new *soundscape* of the modern world. Only through hearing will we be able to solve the problem of sound pollution. (SCHAFER, 1991, p. 13).

And regarding the city and the new soundscape, Schafer analyzes the acoustic environment of machines:

Engines are the dominant sounds in the world's soundscape. All engines share an important aspect: they are all of the sounds of low information, highly redundant. This means that, despite the intensity of their voices, the messages they say are repetitive, and ultimately, boring. (SCHAFER, 2012, p. 188).

Schafer will create two designations: hi-fi and lo-fi, to describe the different soundscapes. In the hi-fi soundscape, the sounds overlap less frequently, there is the notion of sound perspective, the difference between figure and background. As for the lo-fi designation, the acoustic signals are overshadowed in a super dense population of sounds, and that is what we experience in everyday urban life. The lo-fi soundscape was introduced by the Industrial Revolution and was expanded by the Electric Revolution that followed. The lo-fi soundscape rises from the overcrowding of the sound produced by the machine. To Schafer, in the city we experience what he calls *continuous flat line in sound*, sounds that operate continuously, day and night, caused by machines such as generators and air conditioners, a continuous and heavy low-frequency sound that we can call 'hum.' Roland Barthes works with the idea of the hum, which, unlike the mutter, is the noise made by the machine that is working properly, and it has a musical sense.

There's the paradox: the hum denotes a limit noise, an impossible noise, the noise of things that, working perfectly, do not make noise; to hum is to make one listen to the very evaporation of sound: the tenuous, the camouflaged, the tremulous are received as signs of an annulment of sound. (BARTHES, 1982, p. 94).

The issue of city noises is experienced in futurism, and it is conceived as sound art, Russolo's *itanumori* was an instrument capable of generating multiple noises. Noise understood as a sound that disorganizes another sound, a signal that blocks the channel, or breaks up the message, or dislocates the code formed by the bundle of instable and arrhythmic asynchronies. Russolo proposed a more precise definition of noise: he explained that in ancient times there was only silence, but, with the invention of the machine in the nineteenth century, noise was born:

[...] noise had come to reign supreme over human sensitivity. Moreover, the evolution of music closely followed the proliferation of machines, creating a competition of noises, not only in the noisy atmosphere of big cities, but also in the countryside, which was normally silent before, in such a way that pure sound, in its significance and monotony, no longer rouses emotion. (RUSSOLO cited in GOLDBERG, 2012, p. 26).

Russolo's art of noises aimed to combine the noises from cars, engine explosions, convoys, and the uproar of crowds. Special instruments (the *itanonumoris*) that produced these effects with the turn of a crank were made. Rectangular wooden boxes that reached one meter in height, with amplifiers shaped like funnels, contained many engines that produced a group of sounds: the futurist orchestra.

To excite our sensibility, music has developed into a search for a more complex polyphony and a greater variety of instrumental tones and coloring. It has tried to obtain the most complex succession of dissonant chords, thus preparing the ground for musical noise. (RUSSOLO, 1967, p. 110).

In thinking about the cities and the noises they produce, another important concept besides the *dérive* is *détournement*⁵ – an abrupt detour, the work interferes with the city as in Christian Marclay's *Graffiti Composition*, in which the artist spread throughout the city blank sheets of paper with the pentatonic scale, and these sheets of paper suffer many different interferences, the city interferes with the work, composing random scores that are later performed by the artist, forming a sort of deviation, a high degree of entropy in the work. The score was transformed by the plastic information of the city, such as scribbles, dust, rain, garbage. This plastic information was transformed into music, actually creating a translation from the visual to the sonorous through the deviations of the city.

Conclusion

In investigating artistic productions in which relationships between sonority and visuality produced a kind of baffle wall (score) between them, I came across productions that were very diverse. How can one map productions whose material diversity is that great? Relationships that are very distant, but that maintain a tension between sound and image. Possibilities of recombination of seeing and hearing, relationships that propose dissolutions, new divisions, and in which seeing is replaced by hearing and vice versa. The problem of the form-score appeared as a backdrop for many of the investigations, and it really consolidated the interaction between theory and practice. At times I found myself stimulated to produce scores in the form of drawings or videos due to the artistic proposals with which I was coming into contact. By problematizing such a fundamental relationship in, the relationship between seeing/hearing, I became interested in works in which this relationship arose from collisions, shocks. I came into contact with the idea of score in an expanded sense, like producing visual and sonorous works that had the score as the central focus. Like establishing goals of *dérives* based on a concept of expanded score such as the *Naked City*. In establishing parameters and programs for the artistic creation, I was looking for a system that determined a task every day. The system enabled me to develop a personal narrative that shaped my everyday life. The daily and quotidian system became an artistic procedure.

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⁵ *Détournement* was a technique developed in the 1950s by the Letterist International, and later adapted by the Situationist International in the movie *Hurléments en faveur de Sade*, in which, at a certain point, the image stops and only the sound remains, causing an instability in the spectator caused by an intentional deviation.

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