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UNIVERSITY OF CALIFORNIA, SAN DIEGO

The Curator As Subject

A Thesis submitted in partial satisfaction of the requirements
for the degree Master of Arts

in

Music

by

Bradley Scott Rosen

Committee in charge:

Professor Roger Reynolds, Chair

Professor Philip Larson

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2015

The thesis of Bradley Scott Rosen is approved, and it is acceptable in quality and form for publication on microfilm and electronically:

Chair

University of California, San Diego

2015

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ABSTRACT OF THE THESIS

The Curator as Subject

by

Bradley Scott Rosen

Master of Arts in Music

University of California, San Diego, 2015

Professor Roger Reynolds, Chair

In this thesis, I will construct a methodology for the development of a contemporary music ensemble in which singular, defined roles are abandoned in favor of co-creation and co-performance. The nature of this exploration stems from the desire to create new works of art in new, less conventional ways. I will discuss at detail the ways by which I have found this kind of process valuable.

Chapter 1

Introduction

“I don’t believe – how should I say this – in a world where harmony and coherence of thought rule the day. I don’t see any connections between things. That doesn’t interest me. I believe more in small fragments, pieces of life, that randomly come into contact.”

- Aperghis in ‘Maximoff’, 2006

Last summer I was invited to put on an installation at the Instalacje Festival, housed at the Nowy Teatr in Warsaw. What I experienced there resonated deeply with me, both aesthetically and practically, and has prompted contemplation on the nature of culture (both artistic and social), the type of art created at the intersection between music and theater and the creation of identities. As my personal work has evolved, it has become clear that it is more comfortable and successful in an ambiguous show-theater-concert-reading-screening venue than on the traditional concert stage. I have aspirations of starting a group and possibly a venue of my own for genre-melding art and musical performance. Using my personal experiences from the 2014 Instalacje Festival, as well as inquiries into the experimental music theatre troupe ATEM, I hope to build a

methodology for understanding the curatorial elements of creating one's aesthetic and cultural identity. This will not be a thorough investigation of the history of the theatre/concert culture but rather a patchwork of information with the intention of putting this data and analysis into practice, as I work to put together my own musical atelier. The importance of looking at organizations that exist and thrive in a sort of genre-lacuna, relevant questions emerge like, what does it mean to assume roles of composer and performer and what kind of musical experience is gained or lost when extra-aural senses are stimulated within the concert setting? My intention is not to reduce these historic models to basic elements but rather compose vignettes of these organizations in hopes to glean some information and in turn set that into practice with a future organization of my own.

1.1 ATEM and the Composer-Performer Dialectic

To create any thing, Aristotle reasoned, you have to bring together form (morphe) and matter (hyle). In the subsequent history of Western thought, this hylomorphic model of creation became ever more deeply embedded. Understanding that the processes of making should not be distilled into a reverse-engineered *chaîne opératoire* from the 'finished object,' but rather as a fluid, forward-movement based on "*improvisation*".¹

In 1963 the 18-year-old Aperghis went to Paris, where he has lived and worked since. He immediately engaged with the theatre scene in Paris. Among others, he met the actress Edith Scob, whom he later married, and became close friends with the theatre writer Arthur Adamov and the director Antoine Vitez.

¹ Ingold, Tim. 2010. The Textility of Making. *Cambridge Journal of Economics* 34: 91-102.

Though he was devoted to composition, he never enrolled at the Conservatory. He followed the concert series of Pierre Boulez, *Domaine Musical*, and was deeply impressed by a performance of Mauricio Kagel's *Sur Scène* in 1964, one of the first pieces of instrumental theatre. In 1971 he presented his first music theatre piece, *La tragique histoire du nécromancien Hieronimo et de son miroir* at the Festival in Avignon, which would shortly thereafter become his artistic home.

Having written works for both the *théâtre musical* and the opera, Aperghis also wrote straight theatre, working regularly and very closely with Antoine Vitez and the set designer Yannis Kokkos. Doing so, Aperghis obtained valuable experience in the various facets of the "theatre": the working methods, the ways of producing, the institutional contexts and (musically) the compositional possibilities, challenges and demands the different genres offer.

Moving in these different fields between music and theatre, Aperghis started to develop his own visions for the kind of music theatre he wanted to explore:

I have always dreamed of creating a working space where actors, musicians and painters can work together on projects and explore the relationships between music, theatre, painting and film.²

In 1976, Aperghis had the opportunity to realize his dream. With subsidies from the *Ministry of Culture* and the *Festival d'automne* he and his wife Edith Scob founded *l'Atelier Theatre et Musique* (ATEM). Employing musicians as well as actors, the ATEM performances were inspired by ordinary life and social issues

² Aperghis, Georges (2010) Interview by Mathias Rebstock, Paris, 1/5/2010 in *Composed theatre: aesthetics, practices, processes. Bristol: Intellect.* (226) (translation: M.R.)

transposed into an often absurd, satirical and poetic world.³ These works were progressively built up over long periods of time.

There is a certain hierarchy in traditional opera, pyramidal in shape: text gets presented by music in an operative way, which is in turn scenically represented by a stage director. All this comes together to create a single musical product around a single text. In stark contrast, Aperghis' approach to the compositional process is one of abdication of hierarchy. For Aperghis, the task of putting different elements on the same level became the challenge: the voice, the lights, the stage, the sound and the text. In traditional opera culture, works without certain elements (say, no text, no singers...) are rejected from the genre. Here, no hierarchies or expectations are placed.

A TEM's multiplicitous approach extends to the rehearsal process and to the various collaborators involved, whose personal contributions allow for unforeseen relationships to emerge, both musical and physical. With such a vital, evolutionary creative process, the score is not considered the final product, and certainly not a necessary artifact.

This process of making fascinates me. Aperghis views his compositions as *processes* and not closed or finished objects. In his notebooks, the painter Paul Klee repeatedly insisted that the processes of genesis and growth that give

³ The fragile alliances forged between music and French politics around this time are particularly interesting and well-documented in Eric Drott's, *Music and the Elusive Revolution: Cultural Politics and Political Culture in France*, Ch 5 Contemporary Music, Animation, and Cultural Democratization 1968–1981. Berkeley: University of California Press, 2011.

rise to forms in the world we inhabit are more important than the forms themselves: 'Form is the end, death. Form-giving is life'⁴.

Aperghis' approach raises such questions as: What constitutes a composition? What are its conditions of identity? Aperghis succeeds in creating an aesthetic practice with and through the group. The fragmented materials, be they musical or simply human, converge and synthesize a polyphonic identity that belongs to both everyone and no one in the group.

In our Western tradition, composers and performers have widely accepted the hylomorphic model; the composer creates a new work for a specific instrument or instrumentation and when the double-bar lines meet the page, the performer is given the score and (to the best of her ability and experience) attempts to carry out the musical tasks written on the page. This model becomes problematic when the instrument supersedes the player in intentionality; when a player's first priority is to give life to their instrument, it is often the case that the body - which provides the support - is left under-considered. It is a question not of imposing preconceived forms on inert matter (the instrument, the score) but of intervening in the fields of force and currents of material wherein forms are generated (collaboration).

To write for someone you know is something different because from the beginning you are taking possession of this person (...) Whenever I observe a performer in his daily life, during rehearsals, while drinking coffee, their everyday gestures, then I discover him as a person and from

⁴ Klee, P. 1973. *Notebooks, Volume 2: The Nature of Nature*, trans. H. Norden, edited by J. Spiller, London, Lund Humphries

that point I am convinced that, while I am writing for him, he is much stronger than in reality, from a musical perspective.⁵

When conventions are set aside and spirits are given room to breathe and exist like they do in the world, the potentiality for a new identity, one that a single party in the collaboration could not have created alone, emerges. I have found that the theatrical approach adopted by Aperghis facilitates this potentiality. The material is musical, textual, human and constantly self-generating, -filtering, -editing. The result, defying finality, can be inverted to reveal new meanings, new interpretations, new relationships.

This seems, to me at least, like an appealing, engaging and strikingly social project. So why hasn't ATEM's paradigm been more widely accepted in music-making circles? The hierarchies of music organizations have encouraged categorization: audience (listener), artist (musician), creator (composer), enabler (donor), regulator (board). It is considered innovative and even risky in the classical music tradition to blur those roles. Yet the political and social benefit of doing so is enormous; by engaging in and learning roles outside of one's comfort zone, a particular sense of empathy, understanding and respect can emerge.

Walter Benjamin said as much of journalists in 1934:

[...] if we—writers—take up photography [...]: the only way to make this production politically useful is to master the competencies in the process of intellectual production which, according to the bourgeois notion, constitutes their hierarchy; and more exactly, the barriers which were erected to separate the skills of both productive forces must be simultaneously broken down. When he experiences his solidarity with the proletariat, the author as producer also experiences directly a solidarity

⁵ Aperghis, Georges (2010) Interview by Mathias Rebstock, Paris, 1/5/2010 in *Composed theatre: aesthetics, practices, processes. Bristol: Intellect.* (237) (translation: M.R.)

with certain other producers in whom earlier he was not much interested.⁶

Such a cohabitation of modes, styles, and genres, both in materials and in roles, interests me greatly. Working this way seems the most full of creative potential and also the most socially conscious. My personal project nods to Aperghis' ATEM in its methodology; still, it remains relatively utopian in its reliance on the resources provided by UCSD. I have spent considerable time in the past few months contemplating the problems, necessities and practicalities I will face in taking my project outside the walls of an institution. Where the work occurs and the space in which it is shared has enormous implications on the project itself. I will now turn to my observations from the Instalackje Festival, which was housed in Warsaw's Nowy Teatr, as a basis for theorizing the needs I might face.

1.2 NOWY TEATR

The Nowy Teatr (New Theatre), founded in 2008, is an internationally renowned theatre space whose mission veers slightly from the Western concert tradition. A ubiquitous conversation occurs between the various media, one that is facilitated by space (how sound reacts to the immediate structure) and place (the influence of the theatre organization and its culture itself).

To tell it poetically, the theatre itself is a heart that pounds inside its frame. The skeleton, cold and stark, protects this heart, which is where the art happens. The form is subordinate, an enabler for the substance and real function of the

⁶ Benjamin, Walter. 1934. The author as producer. *New Left Review* 1 (62): <http://www.newleftreview.org/?page=article&view=135>

place. Nowy Teatr is a conglomeration of rooms, stories, situations and experiments, which unite people and both create and sustain a culture.

More practically, the theatre operates on funding granted to them by a number of sources. In the 2012-2013 year the theatre's operating budget was a little over 2.2 million dollars. Most the assets were derived from grants obtained from the Polish Ministry of Culture, with other sources including sponsors, co-production agreements, and grants from other entities. In the 2012 fiscal year, the theatre generated \$531,480.40 on ticket sales of their own productions. The budget has enabled the theatre to furnish itself with state of the art equipment.

Nowy Teatr has reflected the values and experiences of its founder, Krystof Warlikowski. Early in his 25-year career, Warlikowski assisted Peter Brook on his production of *Impressions de Pelléas* (after Claude Debussy's opera *Pelléas et Mélisande*), at the Théâtre des Bouffes du Nord in Paris.⁷ He trained with Ingmar Bergman at the Kungliga Dramatiska Teatern in Stockholm, and with Giorgio Strehler at the Piccolo Teatro in Milan.⁸ In 2008, the same year he founded Nowy Teatr, he was awarded the Europe Theatre Prize: New Theatrical Realities, for innovation in the art of theatre. These favorable

⁷ Adela Karsznia, with Katarzyna Łuszczczyk, 'Krzysztof Warlikowski: Chronology of life and work', *Polish Theatre Perspectives* 1 (2014), 181-97

⁸ Ibid. Other accolades include: regular collaborator and directing associate with TR Warszawa (Teatr Rozmaitości), Warsaw. During his association with TR, Warlikowski received numerous awards for his theatre work, including the Polish Theatre Critics' ITI Centre Award (2003); the *Polityka* journal 'Paszport' Award (2003); Medal for Fine Arts and Humanities (France, 2003); and the Meyerhold Prize for Most Outstanding Achievement in World Theatre (2006).

biographical fragments act as immaterial capital; an important component with regard to how one creates an identity and subsequently attracts and builds an audience. The theatre's mission statement reads:

[...] Nowy Teatr seeks to expand the area of dialogue with the audience not confining itself to theater performances alone. It aims to be a place for a whole new artistic situation. An area free for artists and curators to create, a space defined by people full of ideas.

One of Nowy Teatr's aims is to get involved in the lives of the capital's inhabitants and change the way they perceive the city. To show it's hidden structures of memory, denial and oblivion. To open new artistic possibilities, build a place for imagination – interdisciplinary, free from division and bias [...] Individuals invited to collaborate are faced with the task of co-creating a new concept of this place. Constructing the theater's new building at the corner of Madalińskiego and Sandomierska Streets is one of the challenges Nowy Teatr faces [...] Thanks to the fact that we have managed to group together so many creative personalities within our Nowy Teatr team, we intend to propose an original and artistic key to understanding the place in which we live and work.⁹

Although the Nowy Teatr's general programming focuses primarily on (straight) experimental theatre, the annual (albeit young) Instalacje Festival - the reason for my personal connection to the space - seems to very closely reflect the Teatr's mission.

The Instalacje Festival was born in 2012 on the initiative of the theatre's resident composer, Paweł Mykietyń. From the very beginning, the festival has had a very clear mission and execution. The curatorial form is simple: a) installation: interactive new instruments, sound sculpture, and installation of audio, video works and a computer game; b) performative installation: active participation of the audience; c) two major concerts: musical theater and

⁹ Nowy Teatr, Mission statement, <http://www.nowyteatr.org/en/nowyteatr/place>

instrumental theater; d) social project¹⁰. In its three-year existence the festival has had enormous success with this model. In its inaugural year in 2012, the festival held 8 events a mix of installations, concerts, social projects and welcomed 2,000 participants. The following year added 2 more events for a total of 10 and welcomed 3,500 people.¹¹

So how does a musical festival that places such emphasis on the “new” generate an initial audience and in the ensuing year show a 75% growth rate? Putting aside the question of the Teatr’s relatively large operating budget, two factors seem at play here: first, the identity and reputation of the festival’s director, and second, the utilization of a pre-existing space with a “built-in” audience.

The installation work at Instackje acts as a mediary between the space and art. A space must be created for listening, a kind of heterotopia of listening. The realization of a installation requires more than sound artists, (composer, performer, sound tech) but this also requires the work of the carpenter. The craftsmen that get pulled into the fold of the materialization of the work at Instalacje invites an interesting conversation between art and history of the place. In the construction of my installation, *Breather:Resist*, three Polish workers were hired to help in the construction of the piece. Because of a very real language barrier, for five days we worked together in silence, our only communication being the sounds of the power tools.

¹⁰ Grant proposal to the Ministry of Culture for the 2015 festival, courtesy of Nowy Teatr

¹¹ Nowy Teatr, “Annual Report of Activities” 2012 – 2013.

<http://www.nowyteatr.org/public/upload/pdf/Raport2012.2013.pdf>

The large factory building is suited for the installation. The utilization of an old factory building enables a conversation to be had between the work and the building itself. How does the structure affect the sounds? Similarly, are the sounds conceived differently because of the structure? This kind of interplay between space and place is an important component of building a community-based network around an artistic endeavor - this increases the chances of diversity as well as the potential of understanding art forms that rarely cross paths.

The idea of culture creation is obviously a very complex task; one that analysis can only scratch the surface of. With the inclusion of various kinds of people in the artistic circle, one stands a better chance at: a) Executing a vision in the most professional way possible; b) expanding networks of support; this was both conceived and executed very well by both Warlikowski and Aperghis; c) situating your work within society (art as model for life).

These models help to make clear a process and possible methodology in the understanding and creation of my own work. The idea of culture creation is obviously a very tenuous line to draw and many questions can only be answered through a practical implementation of theory. The creative process conceived of by Aperghis and the kinds of relationships and performance rituals provoked, one begins to see the value in the dissolution of rigid boundary lines. A greater sensitivity to space and its associations were found by peering into the

collaborative work of the Nowy theatre and the music festival. Director Arthur Penn, in a recent diatribe on the current impoverishment of the theater world, makes the case that theater as he remembers it was like a good newspaper: profit, though part of it, "was not the motive – the motive was the dissemination of truth." By engaging in very personal aesthetic questions and by confronting our era's compartmentalization of identity issues in direct and responsible ways, poetry, truth and social engagement can combine to create impactful art, as art and life are kindred.

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Nowy Teatr, "Annual Report of Activities" 2012 – 2013.
<http://www.nowyteatr.org/public/upload/pdf/Raport2012.2013.pdf>

Chapter 2

A Thought and a Feeling

For me, the creation of a piece of music has always resided in an attempt to transmit personal feelings, experiences and sensations into physical, visceral, and tangible gestures made by another human being for others to (in turn) experience, contemplate and feel. The challenge implicit in this method is to open up avenues of deep engagement with sensations and experiences that, be they traumatic, over-intellectual, or simply self-reflective, may prove overwhelming to deal with personally. In the process of externalizing these “sensed” experiences, I have found that engaging intimately and collaboratively with another person has been crucial in parsing my ideas: first of all, I must be able to communicate with this person, through a breakdown of experiential elements. Using metaphor, a quasi-linguistic translation of an experience or a sensation into a gestural language is made possible. This process allows me not only to cope with difficult experiences and moments in my life, but also to open to and learn from another human being’s sensing and physical capabilities. The possibility of our coming together, to an enacted/physicalized/gestural manifestation of a sensation or an experience allows me to potentially share what I have found inexpressible.

Chapter 3

The Curator

In my recent work creating sonic essays - multimedia performative experiences - I am finding that the role of *curating* materials is a particularly complex challenge. The intention of my project is centered around the *experiential* factor, inviting the interpreters (who are also creators) and listeners/viewers to engage with the event on a visceral, sensual and intellectual level. For this to be possible, numerous factors must be considered, vetted, and then organized: in other words, curated:

- a) The People: the success of the projects relies on a careful combination of creators/collaborators - those who will be carrying the majority of the sonic and visual components of the project - with the type of audience I am likely to encounter in that particular venue.

- b) The Materials: as for an art curator, choosing the specific pieces of music, excerpts of texts, video clips and stage actions that will share space in the sonic essay defines my individual (or rather collaborative) voice. The additional dimension of time elapsing - LIVE - makes the materials' positioning in space (onstage) and in chronological proportion to one another the next curatorial consideration.

c) The Approach: working with a team enables discussion, vetoing and clarification of ideas at every turn. Each of the considerations I have just listed exist within an actual performance context, and the ideological attitude of the project must also be carefully planned. The underlying importance of the empirical factor also means that a certain space must be retained for *individual experience*. A fine line is drawn between what might be coherent, inviting and inspiring and what is prescriptive, patronizing or overly simplistic. This fine line is what I seek out in my work on the sonic essay, and the challenge that lies within it is bound to keep me busy for quite a while!

Chapter 4

Converting The Sensed Into The Enact-able

I am not a musical craftsman yet. For me, the creation of a piece of music resides in the attempt to transmit personal feelings, experiences and sensations into the physical, visceral, and tangible gestures made by another human being (a performer) for “others” (the listeners) to experience, contemplate, feel. The challenge of this way is to open up avenues of engaging deeply with sensations and experiences which may be overwhelming to process – whether they be traumatic, over-intellectual, or simply self-reflective. In the process of externalizing these “sensed” experiences, I have found that engaging intimately and collaboratively with another person has been crucial in parsing my ideas: first of all, I must be able to communicate with this person, through a breakdown of experiential elements. Using metaphor, a quasi-linguistic translation of an experience or a sensation into a gestural language is made possible. The German philosopher and poet Ingeborg Bachmann wrote, “one is one’s own history, the sum of all things one has experienced and thought. That’s what you have, that’s what you work with”: this process allows me not only to process and cope with difficult experiences and moments in my life, but also to open to and learn from another human being’s sensing and physical capabilities. The possibility of our coming together, to an enacted/physicalized/gestural

manifestation of a sensation or an experience allows me to potentially share what I have found inexpressible.

Honesty in music:

- Assigning meaning to every fragmented piece of material fragmenting experience - why? how? through the various senses (sight, hearing, smell, taste, or touch)
- Transparency – expression is direct (i.e.: as with *Antigone*)
- No superfluous materials – collaboration ideally allows you to see what's actually conveying something
- Vulnerability: sharing a private, deep part of your body's experience with someone else; discovering how they can, through physicality (the "enacted"), reliably access that sensation

Table 1: Elements of pure process from conception to realization of a piece.

| Sensed | Transformation | Enact-able |
|--|--|---|
| Elements of my Experience Overwhelming sensation Incapability and the desire to put into words, to engage with, to think deeply about it | Process Therapy Coping Metaphor: linguistic translation into "gestural language" SHARING: collaboration and opening to another human being's capabilities/experiences (ex: the language I ne used) | Someone else's physical experience opens the possibility of another human being accessing the sensation |

CHAPTER 5

The Atelier: Mission

The Atelier is a multi-directional collaboration between Alice Teyssier, Michael Weyandt and Bradley Scott Rosen, in which singular, defined roles are abandoned in favor of co-creation and co-performance. It is important for the Atelier to exude an "esprit de corps", a sense of unity, and common interests and responsibilities. Ideologically, aesthetically, we are curious and inspired to work together. We strive to keep each other honest, truthful and demand the highest level of thought and execution. Each participant must embody a sense of generosity, malleability and confidence.

Still in its early development, The Atelier has presented poetic sonic essays on the themes of resuscitation, nostalgia, learning through sensual experience and identity. Materials are drawn from literary, musical, philosophical and cinematic sources new and old. Focused around the trained singing voice and the singing body, our projects are inherently visceral; we believe that by actively engaging with abstract materials through our physical and sensual experience, we can practice profound individual thinking, which is vital to societal progress.

Our projects are carried from seed material to full production through consistent, regular and ritualistic practices. A structured schedule is counterbalanced by a sense of play. Time is reserved for individual practice and

research, communal experimentation and discussion. This is a space of constant self-reflection and -evaluation, where inherent/adopted hierarchies and habits are discovered, adjusted and potentially redefined.

Our most recent project, titled *(S)he Who Was Never There*, revolves around themes of identity, artistry and personal truths. This event, neither pure theatre, pure opera, pure concert, nor pure reading, invites the interpreters and listeners/viewers to let go of any prior expectations and engage on a visceral, sensual and immediate level. Questions of authorship are raised through the cavalier appropriation, alteration and juxtaposition of texts (musical, visual and literary), which are used as materials to build a larger, kaleidoscopic and extremely personal meta-object. *(S)he Who Was Never There* includes work by: Iannis Xenakis, Jean-Luc Godard, Luigi Nono, Susan Sontag, Bradley Scott Rosen, Ingmar Bergman, Gilles Deleuze, Sofia Gubaidulina, Hildegard von Bingen, Michel Foucault, B. W. Grant Barnes, Carlo Gesualdo, David Shields, Kent Mackenzie, Franz Schubert, Stendhal, Alice Teyssier, and Thomas Merula among many others...

Chapter 6

Ritual

CURATION OF INDIVIDUALS (ARTISTS)

It is important for the Atelier to exude an "esprit de corps", a sense of unity and common interests and responsibilities. Ideologically, aesthetically, we are curious and inspired to work together. We strive to keep each other honest, truthful and demand the highest level of thought and execution. Each participant must embody a sense of generosity, malleability and confidence.

PRACTICE/RITUAL

Our projects are carried from seed material to full production through consistent, regular and ritualistic practices. A structured schedule is counterbalanced by a sense of play. Time is reserved for individual practice, communal experimentation and discussion. This is a space of constant self-reflection and -evaluation, where inherent/adopted hierarchies and habits are discovered, adjusted and potentially redefined.

PROJECT

The Atelier is a shared space where questions are asked and ideas are put forward. Our projects are meant to be multi-dimensional and engaging on many levels. Active participation and reflection is encouraged and hoped for.

CHAPTER 7

Methodology

INTENTION/MISSION

The Atelier is a multi-directional collaboration between Alice Teysier, Michael Weyandt and Bradley Scott Rosen, in which singular, defined roles are abandoned in favor of co-creation and co-performance. It is important for the Atelier to exude an "esprit de corps", a sense of unity, and common interests and responsibilities. Ideologically, aesthetically, we are curious and inspired to work together. We strive to keep each other honest, truthful and demand the highest level of thought and execution. Each participant must embody a sense of generosity, malleability and confidence. (Emphasis is always geared towards the physical body in space)

A. Co-creation

Our projects are carried from seed material to full production through consistent, regular and ritualistic practices. A structured schedule is counterbalanced by a sense of play. Time is reserved for individual practice and research, communal experimentation and discussion. This is a space of constant self-reflection and -evaluation, where inherent/adopted hierarchies and habits are discovered, adjusted and potentially redefined.

Ensemble Principles

- a. Egalitarian *roles*, organically- and self-assigned
 - Brad: composition/generative/repertoire organizing
 - Alice: concert opportunities/repertoire proposals/performance
 - Mike: repertoire proposals/performance
 - All: intellectual and aesthetic curation
 - Mike/Alice: refinement of occasion-specific composition

- b. Organic conceptual beginnings
 - What acts as a guide? - conversation
 - Common aesthetic
 - Forging search for aesthetic commonality - how ideas are shaped/edited/censored

- c. Regularity of conceptual development
(Through meetings/discussions)
 - Practicalities: Using Google docs for sharing
 - Phone conferences/Skype
 - In-person meeting in 2s or 3s.
 - Curation of collaborators (3 is an important number)
 - Quorum

- d. Play
 - Time for practice and experimentation with materials (thinking through making)
 - Developing a level of comfort with one another in practice (*welcoming vulnerability*)

B. Multi-directionality

Our projects include image, music and text. There is a particular challenge in adding various modalities in which we are not experts (writing, video...): we must stay true to the thematic and aesthetic intention of the project, using these various media as diffractors and reinforcements of determined ideas. Uncomfortable situations often yield interesting results, and we are definitely willing (and interested in) borrowing/stealing, whether it be direct materials or approaches to making. There is both responsibility and freedom when

implementing borrowed materials: there is a responsibility on the part of the researcher(s) to fully understand the implications (historically, socially, artistically) of using the potential material. The freedom we find comes from the idea that no piece of music, film, or literature retains greater value than anything else within the produced work.

- a. *Refined* use of all modalities
Question of amateur/imitator
- b. Emphasis on the use of the physical body in space (absence/presence foregrounded by use of disembodied voice, image and physical gesture)
- c. Borrowed materials
Content sourcing/collaboratively created materials
- d. Interesting results enabled by free but responsible interaction between media

C. Affective Experience

Since this project gets shared primarily (and most importantly) through *live performance*, a pertinent consideration is the management and malleability of the provenience of the sound and human energy. How does physicality create energy? What purpose does energy serve? How are different manifestations of energies created through physicality and sound?

- a. Physical presence
 - Physical movement or the stasis of the performers is a critical consideration
 - The ways in which the performers bodies play with the space and with each other can deepen the meaning of a concept. The consideration of the physical presence of the body is used as a generator of meaning but without excessive theatricality. Why does

she keep walking with ferocious intention to the same chair on the stage? Why have the two characters resisted eye contact for 2/3 of the concert?

Performers bodies in the physical performance space (the space itself)

- Violation of the concert
- Violation of the concert hall stage
- Violation of the 180 degree rule
- Exposing the concert hall innards
- Exposing the audience by placing them on stage (this must be made explicitly dialectical by the placement of other bodies in the "normal" hall seats - for example, late arrivals, overflow)
- Exposing of preliminary recording session itself (vulnerable/tense moments)
- Exposing the artists: personal motivations/ideologies through the presentation of written text.

b. Creation and management of energy.

- Interaction of modalities to imply absence/presence (allow sufficient time)
- The blurred lines of the diegesis
- The curation of a repertoire – Solos, duets, loud, quiet (SCALE)

c. Liminality in this experience

- The audience is no longer secure regarding the nature of its role
- The performers are somewhere between themselves and characters...