

# V!RUS

revista do nomads.usp  
nomads.usp journal  
ISSN 2175- 974X

**criação em processo+s**  
**creation in process+es**  
sem 2 - 11

**How to quote this text:** Néspoli, E., Almeida, L. and Salas, T. Poetics, sonorities and collaborative processes. Translated from Portuguese by Vítor Locilento Sanches. *V!RUS*, [online] n. 6. Available at: <<http://www.nomads.usp.br/virus/virus06/?sec=2&item=1&lang=en>> [Accessed 00 Month 0000].

## Poetics, Sonorities and Collaborative Processes

Eduardo Néspoli, Lucas Almeida e Thiago Salas

We begin our conversation with AQUARPA. A project of *Laboratório de Construção de Instrumentos Musicais* at *Departamento de Artes e Comunicação* at *Universidade Federal de São Carlos* (UFSCar), the group integrates experimental musical instruments, musical improvisation, video, and digital technology. Its members develop acoustic, electronic and digital musical instruments, digital interfaces of video improvisation, and create performances in sound and video.

**V!RUS 06:** Among the many processes of creation, theme of this edition of V!RUS, especially interest us collective processes such as yours. We would like to start trying to understand how Aquarpa does, tracing the relationship between the work of Aquarpa and the principles of creative processes in the area of sound production.

**Eduardo Néspoli:** In Aquarpa, we work with the idea of sound art, contemporary musical improvisation and kinesthetic relationship between images and sounds. The works are realized in sessions of instruments development and, later, free improvisations. They become, little by little, improvisation with scripts, which are developed through the participation of musicians.

The image cooperates a lot. We don't "memorize" a sequence of improvisation, but rather a space for improvisation, with different sounds, triggered and expressed collectively in real time. It is a poetic space, which we call scenarios sounds. For example, in *Mnemorfoses*, there are three scenarios with different poetics. The first one, it sounds shrill, metallic, and the images are of mechanical technology, gears, iron, etc... Metallic stringed instruments and a metallophone are used.

**Lucas Almeida:** The principles that we take so the creative process is done on the group are several. However, in most cases, we start from the experimentation of the instruments that we

manufactured for, then, select gestures and tones and thus define the moments of improvisation so that there is form into the language that we propose.

**Thiago Salas:** Sound art is how these proposals of multidisciplinary work with sound have been called. We are working with the hybridization of languages, while maintaining our focus on the sound.

**VIRUS 06:** What are you calling hybridization of languages?

**Thiago Salas:** I spoke hybridization referring to an art that merges visual languages - audiovisual - with the sound at people's disposal and the technical apparatus in the performance spaces. We think the hybridization of these languages as a possibility to potentiate a kinesthetical perception during the artistic performance. Action, presentation, performance.

**Eduardo Néspoli:** The poetic space is hybrid. It deals with relationships between forms of sound, visual and plastic, as well as performance actions and corporealities. Somehow, all art is hybrid, as well as memory. Memory articulates these contents and we work with the transition between media.

I have been using the term Transduction. Passages between modes of conduction, that is, memory turned into gesture, which is in turn transformed into sound and then into electrical energy, etc.

**VIRUS 06:** How does the collective collaboration occur in this process? It starts with an initial idea proposed by a person, or the initial concept is already formulated from discussions of the group?

**Eduardo Néspoli:** There are discussions... the concepts arise from the sounds and images related, not before. The action starts in the exploration of the matter that composes the space. This is part of the music, the relationship with the materials to produce soundscapes...

**Thiago Salas:** I think maybe we can describe the procedures we use in artistic creation from the construction of a physical environment of manipulation of sounds. And from this environment and its experimentation are created poetics of creation.

**Eduardo Néspoli:** The way I see it is an appropriation of material and intellectual culture.

**Lucas Almeida:** We often start from conversations to suggest movements, sensations, or even gestures that can serve as a sound possibility to unfold into new ideas. So, the role of experimentation is very important for the collective creation, until that naturally, from one main idea that unfolds in the following, we structure the moments of music together with the performance.

**V!RUS 06:** About the reflection on the processes of creation, we would like to make a zoom out: how does it work the area of sound production studies, and how does Aquarpa's work relate to the most common principles in the area Aquarpa mainly inserts itself?

**Thiago Salas:** We work in the context of contemporary music and mix together various techniques and aesthetics of this art.

**Eduardo Néspoli:** The sound art returns, in a way, music to art in the same sense of media hybridization. Then emerge concepts such as sound sculpture, sound installation, experimental music, etc... These concepts articulate various media, but mainly relations between sound and space... The sound art is more spatial, and as we aim to change the form of the world, building instruments with unconventional materials, we are creating a hybrid process...

**Thiago Salas:** Lots of electroacoustic aesthetic is also present in our music. Many of the procedures related to free improvisation are a good part of the resources used by us in the composition. This last, free improvisation, configures as an essential procedure in the preparation of the works of the group.

**V!RUS 06:** Do you consider that the result of your work is music? Do you see conceptual differences between sound and music?

**Eduardo Néspoli:** The soundscapes emerge from the encounter with the materials. Does it seems to be music.... or sound art? What is not pure music... neither universal music.

**Thiago Salas:** through free improvisations we will inventory the possibilities of extracting sound of the materials and to relate these sounds.

**Eduardo Néspoli:** But to say that it is sound art helps to differentiate from western process, cast in the score and time dimension exclusively. The sound art less precise, more bodily, spatial, more collaborative and less authorial.

**Lucas Almeida:** It's still music, but it is made under another approach that is based on the improvisation of space and materials to produce sound. The difference is that it adds other aesthetic's and nonlinear elements to compose its whole.

**Thiago Salas:** In audiovisual artwork, one part of work is focused on music. This is the part where I'm working more specifically. It is "expanded music".

**Eduardo Néspoli:** Sometimes we call it experimental music. These terms are confused in the historical process itself. I prefer sonic artwork and sound art, but experimental music has been a term widely used, as well as soundscape. They are hybrid forms.

There is a view, widely publicized in the last 500 years of "pure music". These terms are opposed to this view.

**Thiago Salas:** I think the names stabilize better with distance from space / time.

**V!RUS 06:** What is the importance of digital media in the construction of this music?

**Eduardo Néspoli:** The digital brings one new orality. The computer allows you to integrate sounds and images, to create matches between them, and especially, prior "invisible" manifestations become visible manifestations, via the communication systems.

The computer allows, from a musical point of view, working with each and every sound (noise) with new gestures and new interfaces. Nowadays, from the social point of view we can see in Latin America a large number of manifestations of self-produce, they are collectives looking for spaces of articulation. And social networks cooperate with the process of bringing out the sound noises' in the world, the art form.

**Thiago Salas:** The digital processing software allows one interesting relationship between sound and image, which will interfere also in the gesture, in the physicality in view of these resources. The digital integrates image with sound allowing changes to one by the manipulation of the other.

**Lucas Almeida:** Digital media also make up the aspect of creation and performance, once they dialogue with the improvisation of materials. We have the influence of electroacoustic music from the middle of twentieth century, which well characterizes this insertion and digital technology in the project.

**Thiago Salas:** This experience generates new modes of musical construction, as we perceive these two aspects being modified in real time. Through the manipulation of audio we modify video's parameters, and this generates new postures on the musical realization act. We stimulate the parameters of the video and we are stimulated by it.

**Lucas Almeida:** For example, the changes that occur in digital images at the same time of performance, occur by the programming that varies the image effects from the intensity and the instrument we play...

**V!RUS 06:** We would like to make one final question for you, more general. Keeping in mind the potential of what you described, the study area of the sound art, and perspectives of Aquarpa, does the future looks promising to you?

**Lucas Almeida:** If we maintain through the project a constant growth in experimentation and in the construction of instruments, I believe we will greatly expand the concepts of experimental

sound, music and sound plastics. From creations that allow new perspectives in thinking and making music.

**Thiago Salas:** In my view, yes! We are doing several works and finding interesting ways of confronting them with public. And a taste for exploration of sounds, and things that they relate, increases with each new discovery.

**Eduardo Néspoli:** I believe that people are taking some kind of awareness about the importance of sound space and sounds to life... or the transformation of one kind of life that we are witnessing this historical moment, and I believe that turning materials, material culture, the spaces, forms of action, are relevant events to the world.

And one form of micro politics which may be more socially effective. But there isn't much how to know this. What is possible is to generate experience, micro-experiences... I think that creating interruptions can be something interesting. Wolf Vostell thought this property of sound breaking happenings, or creating new events.

I think this promising...

In order to express ideas that are relevant in thinking and using of our process, and I feel that Nomads.usp is very close to many of the perspectives shown here.

**V!RUS 06:** Thank you for the interview. We can continue these conversations. Regards to you!

**Thiago Salas:** Thank you for the opportunity to talk a bit about these subjects!

**Eduardo Néspoli:** We appreciate the opportunity. Regards to you too, to all Nomads...