

THE GLASGOW SCHOOL OF ART

RESEARCH EXCELLENCE FRAMEWORK 2014



Quartet

Quartet includes: 1. Quartet (single channel HDV installation, 16:9) 2. 12 x A3 prints of composition 3. Pianola scroll and pianola sound installation, 4. Pamphlet book (text by David Harding). Quartet commissioned by Museo Tamayo, 2012 For Olinka, or Where Movement is Created, curated by Adam Szymczyk with Magnolia de la Garza, 11 December 2012 - 15 April 2013

Submitted by Ross Birrell
Output No. 3



*Quartet, 2012 (Museo Tamayo, Mexico City)
Single-channel HDV 16:9 installation - stils*

OUTPUT

Quartet is a film, audio installation and booklet devised in collaboration with David Harding (former Head of Environmental Art and Sculpture at Glasgow School of Art) and was produced in Mexico City and Ciudad Juarez, Mexico, 2012.

Quartet exists in 4 separate but related parts:

1. Quartet, a single channel film installation.
2. Olinka Variations, set of 12 A3 digital prints
3. Olinka Variations, pianola scroll for pianola installation
4. Dr Atl's Olinka: Notes towards a film, booklet with text by David Harding.

Quartet was commissioned for Olinka, or Where the Movement is Created, curated by Adam Szymczyk with Magnolia de la Garza, Museo Rufino Tamayo, Mexico City, 11 December 2012 - 15 April 2013.

Title
Guantanamera

Submission No.
3

Authors/Creators
Ross Birrell in collaboration with David Harding



*Quartet, 2012 (Museo Tamayo, Mexico City)
Single-channel HDV 16:9 installation - stills*

QUARTET

Quartet is the collective title of four related works made in collaboration with David Harding commissioned by Museo Rufino Tamayo for the group exhibition, Olinka, or Where the Movement Is Created, curated by Adam Szymczyk and Magnolia de la Garza, Museo Tamayo 11 December 2012-15 April 2013.

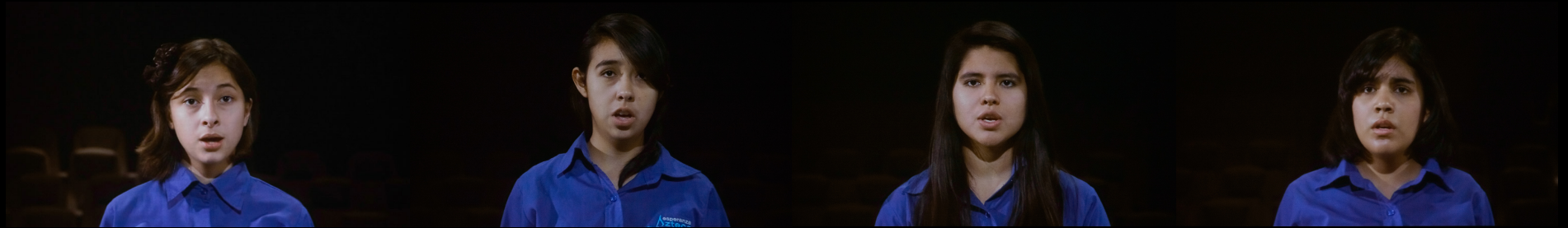
1. Quartet, a single-channel film installation consisting of a single-take tracking shot of recitals of two pieces of music performed by members of the Orquesta Esperanza Azteca de Ciudad Juarez. The music is Madre, la de los primores - a previously unrecorded choral work for 4 voices by Juana Ines de la Cruz (1648-1695) - performed by 4 female members of the orchestra choir and 'Il Terremoto' (The Earthquake), the final movement of Haydn's The Last Seven Words of Christ (1786) performed by a string quartet consisting of 4 male members of the orchestra. Quartet was filmed in the Centro Cultural Paso Del Norte. The Esperanza Azteca orchestra formed in 2009 in Juarez - the most violent city in the world - and the desire to work with this orchestra and with the specific pieces of music was a response to the violence against women which had taken place in Juarez since the mid-1990s and detailed in fictional form in Ch. 4 of Roberto Bolanos 2666. The film installation featuring the only extant music by Sor Juana, a celebrated female figure in Mexican history, performed by female choristers of the orchestra is an act of resistance to the brutality of living conditions and continued violence against women. However, the precarity of such acts of resistance and the ever present threat of violence is registered in the second recital, 'Il Terremoto', 'The Earthquake', from Haydn's Last Seven Words of Christ by a string quartet composed of four male orchestra members, the final movement of the work following the death of Christ and his words: 'My Lord Why Hast Thou Forsaken Me'. The conflict between 'female emancipation' and 'male aggression' is both sustained (both aurally in the tension of the contrast between the performances and visually in the blue and red shirts worn by the female choristers and male musicians, respectively) and resolved in the shared endeavour to produce a virtuoso musical performance - an act in sympathy with the Esperanza Azteca to offer a generation of youth an alternative to the violence which surrounds and scars their daily lives.

2. Olinka Variations (12 x A3 digital prints of a 12 tone grid composition). Olinka Variations is based upon the name of Carmen Mondragon (aka Nahui Olin), a female poet in the 1930s and central figure in the exhibition context. The score is imagined as a 'lost composition' by Nahui Olin, who was also reported to have composed at her piano in the 1930s (although no actual scores survive) and evolved as a fusion of aesthetic and political contexts of two development in avant-garde music: the atonality or 'emancipation of dissonance' of Schoenberg's 12-tone system developed in the 1930s and the works for pianola by communist US composer Conlon Nancarrow, who emigrated to Mexico City in the 1950s and whose centenary was celebrated in 2012, the year of the exhibition. A research visit in October 2012 to visit Nancarrow's archive held in the Paul Sacher Foundation in Basel was supported by Kunsthalle Basel. Olinka Variations was exhibited as a set of 12 digital prints and a pianola scroll as an audio installation for player piano.

3. Olinka Variations (pianola scroll with player piano audio installation). In April 2013 a film was made of Olinka Variations shot in Museo Tamayo and screened at Mount Analogue, Stockholm at the invitation of Tris Vonna-Michell and supported by the Royal Institute of Art, Stockholm. A second film of the internal workings of the pianola is in preparation for Visualizing Music, Talbot Rice Gallery, Edinburgh 2015 (tbc).

4. The final part of Quartet is Dr. Atl's Olinka: Notes towards a film, a book with writings by David Harding, conceived, designed and edited by Ross Birrell which reflected upon the planned utopian city of Olinka by Mexican painter, Dr Atl (lover of Nahui Olin) with paragraphs on the contemporary locations in Mexico where it was suggested Olinka could have been built. In the final paragraph, Atl's utopia Olinka is transposed to present day Ciudad Juarez, the most violent city in the world. Olinka Variations and Dr Atl's Olinka: Notes towards a film were conceived as the score and script for an unmade film about an unrealized utopia.

Quartet, single-channel installation featuring two recitals looped



Sor Juana, Madre, la de los primores



Joseph Haydn, Il Terremoto (The Earthquake), The Seven Last Words of Christ

Olinka Variations for Piano

set of 12 A3 digital prints of development of 12 tone row, clock and grid



Olinka Variations for Piano, pianola scroll and audio installation with pianola performed at 12 noon and 4pm each day





Dr Atl's 'Olinka': Notes Towards a Film
by David Harding

Designed and Edited by Ross Birrell

CONTEXT

The contexts of Quartet are geographical, social, gender, historical, literary, classical music, 20th century experimental avant-garde music, theoretical.

1. The geographical context affected by the context of the exhibition (a commission for Museo Tamayo, Mexico City) was Mexico City and Ciudad Juarez on the Mexican-US border with a reputation for being the most violent city in the world.
2. The social context focused upon the founding the Esperanza Azteca youth orchestra of Ciudad Juarez, founded in 2009, amidst the drug wars and sadistic violence. This context explored the contribution of classical music to transforming the lives of young people in extreme situations.
3. The social context focused in particular upon acts of violence perpetrated against young women and an apparent contrast between historical Mexican women (Sor Juana, Carmen Mondragon) being celebrated and revered and the recent and contemporary violence against young women in Ciudad Juarez, the scene of several hundred unsolved murders of women ('the missing women of Juarez')

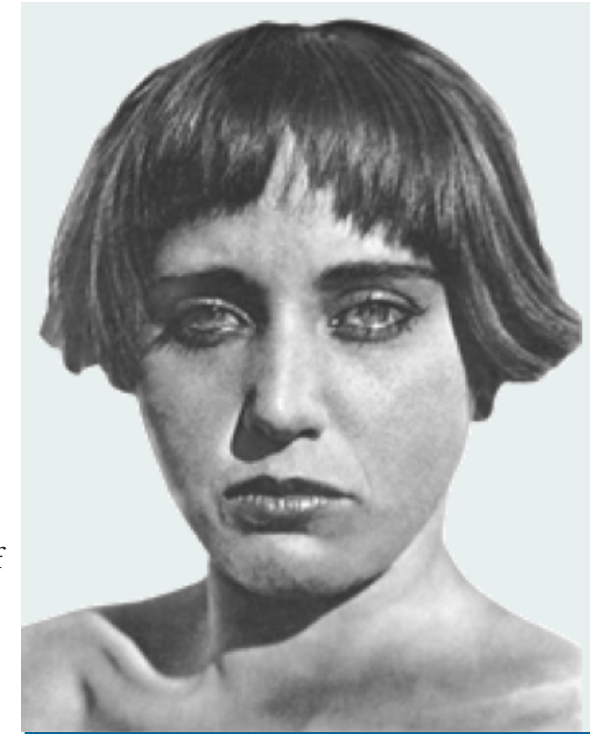
4. The historical context was the figure of the Mexican artist and poet Carmen Mondragon, whom Dr Atl re-named Nahui Olin; Dr Atl's unrealized utopia of 'Olinka'. This was expanded to include the figure of Sor Juan Ines de la Cruz and contemporary drug wars on the US-Mexican border.

5. The literary context was Chapter 4 of Roberto Bolano's novel, 2666, which detailed the kidnapping and brutal and sadistic killings of women in Santa Maria, the fictional version on Ciudad Juarez, Mexico, where over 400 women have disappeared since the mid-1990s.

6. The classical music context was a) 'Madre, la de los primores' the only extant piece of music by Sor Juana choral work for four voices and b) 'Il Terremote' (the Earthquake) the final movement of Haydn's Last Seven Words of Christ, arranged by Haydn himself for string quartet.

7. The experimental avant-garde music context was Schoenberg's 12 tone system of composition and Mexico City-based US composer, Conlon Nancarrow's compositions for Pianola. This context was manifest in Olinka Variations for Piano - a ghostly recital on player piano suggested by a reference to Carmen Modragon having composed for piano but which is now lost.

continued on next slide...



Nahui Olin (Carmen Mondragon)

CONTEXT

8. The theoretical context of *Quartet* is fourfold:

8.1 Badiou and the Event: ‘the Haydn-event’: the event in the writings of Alain Badiou (the ‘Haydn-event’; the Mexico City earthquake as ‘event’ - ‘il Terremoto’ = ‘The earthquake’, ‘12 tone event’; violence as event. Ethics

8.2 The Dialectic of Enlightenment: The dialectic between the violence of drug wars and the sadistic violence again women in contrast with the positive social effects and values ascribed to the performing of classical music in the Esperanza Azteca youth orchestras (similar to Il Sistema in Venezuela and Big Noise in Scotland) prompted reflection on ‘the dialectic of enlightenment’ in particular reading of the comparison of Kant and Sade in Adorno & Horkheimer and Jacques Lacan’s ‘Kant with Sade’. This dialectic is manifest in the structure of the film installation *Quartet* as a Marriage of Heaven and Hell, but also embodied in the fact that Haydn’s Last 7 Words of Christ and Sade’s 120 Days of Sodom were both composed in the same year 1885.

8.3 Utopianism: Olinka Variations for Piano and the Pamphlet book by David Harding ‘Notes Towards a Film’ were conceived as the script and score of an unmade film about an unrealised utopia (Dr Atl’s Olinka). This is related to ongoing research on Pasolini’s unmade film Saint Paul in relation to writings on Saint Paul by Alain Badiou, Simon Critchley). Dr Atl’s Olinka is a fascist utopia, and parallels current film research into Pasolini’s Salò based upon Sade’s 120 Days of Sodom and Mussolini’s Fascist state.

8.4 Virno and the Virtuoso: ‘virtuoso’ performance of the young musicians as informed by the writings of Paulo Virno. The combined virtuosity of both camera and performers (both choir and string quartet) is sustained in the single take tracking shot in each instance which combine to form the eventual single channel film and installation of *Quartet*. (Virno on the virtuoso also informed an earlier work, *Casting the Hand of Paulo Virno*, Rome 2011)



Nahui Olin (Carmen Mondragon)

METHODOLOGY

Research questions:

1. How might music and film installation work address the murders of young women in Ciudad Juarez, Mexico?
2. How might celebrated Mexican women from the past inform such works?
3. What methods of composition or modes of music might be appropriate to such contexts?
4. What theoretical sources might usefully be employed to critically navigate the social and aesthetic contexts?

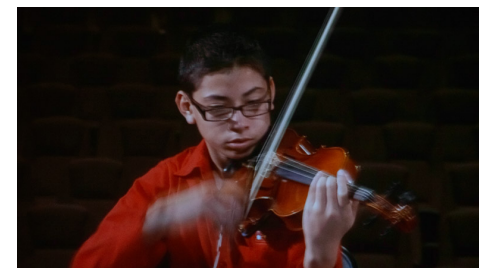


Image one & a description of what we are looking at in the context of the project.

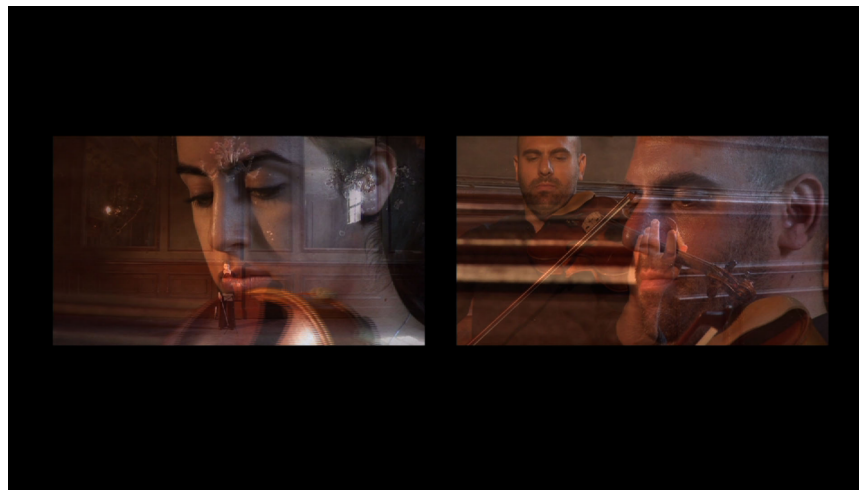
Professional context (previous related works)

GUANTANAMERA (2010)
(REF 2014 Output 1)



Two channel installation HDV 16:9 (2010)

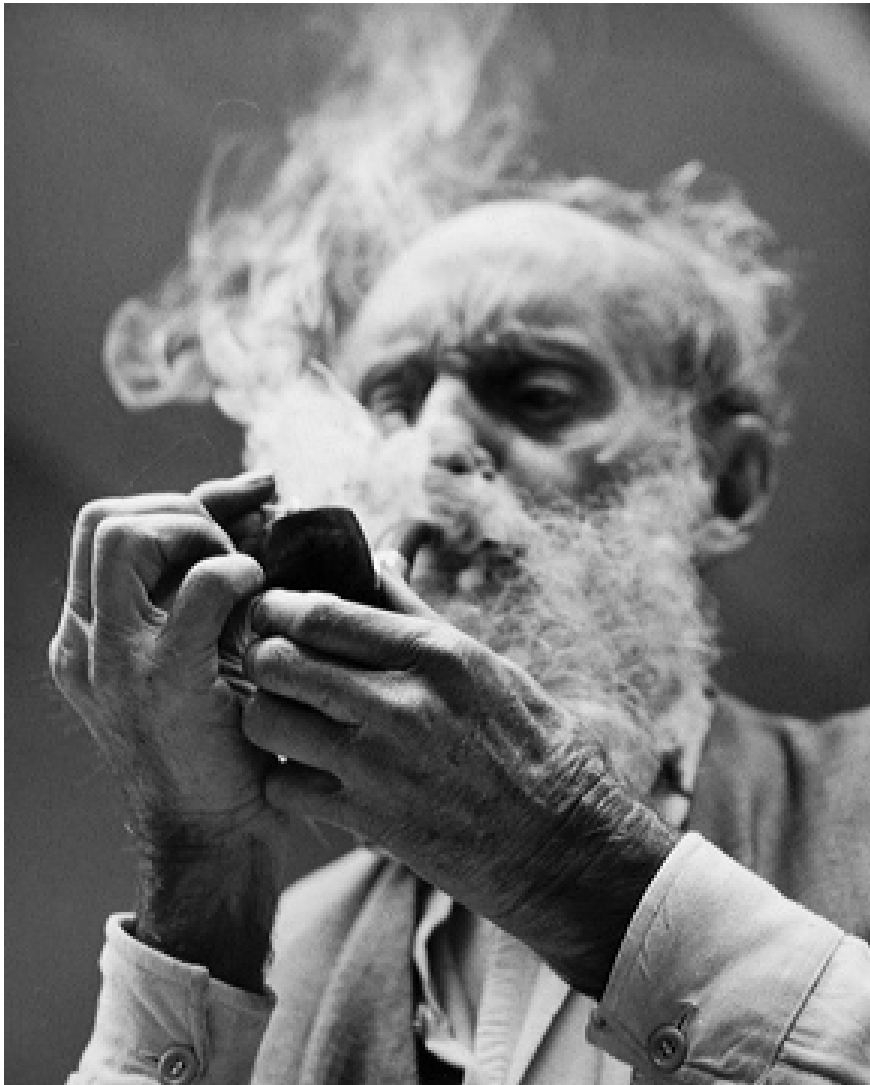
DUET (2011)
(REF 2014 Output 2)



Two channel installation HDV 16:9 (2011)



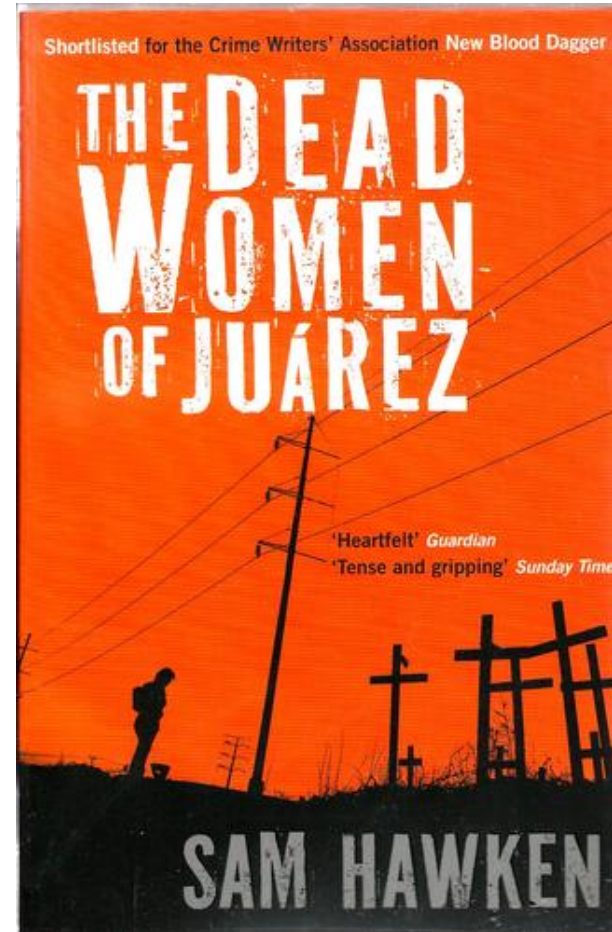
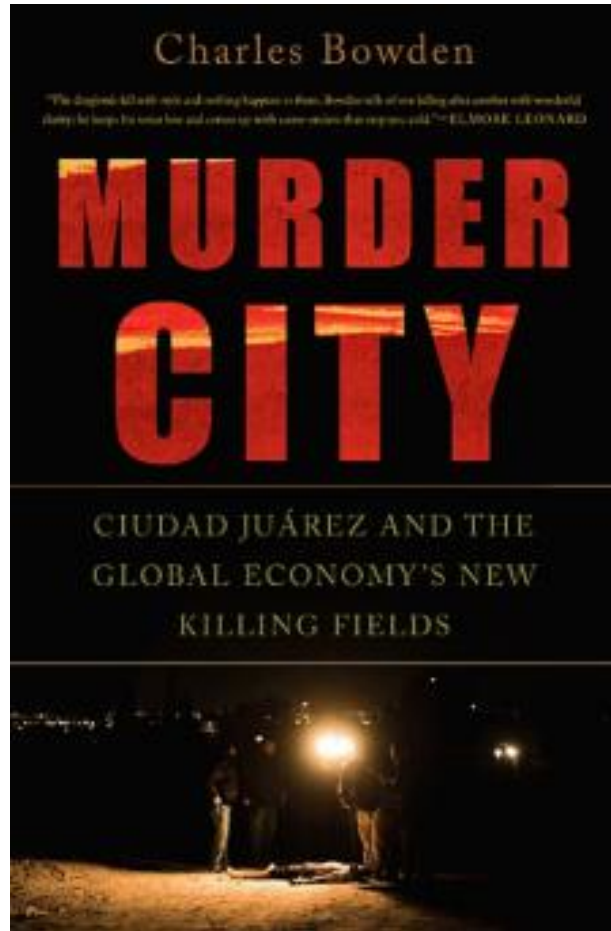
Quartet commissioned for Olinka, or Where Movement is Created, Museo Tamayo, Mexico, curated by Adam Szymczyk with Magnolia de la Garza. The exhibition title originates in an unrealised utopian space for artists, Olinka, imagined by Mexican painter Dr Atl. (Gerardo Murillo). A second context was the Mexican artist, poet and muse Carmen Mondragon, to whom Dr Atl gave the Nahuatl name, Nahui Olin.



Dr Atl. (Gerardo Murillo)



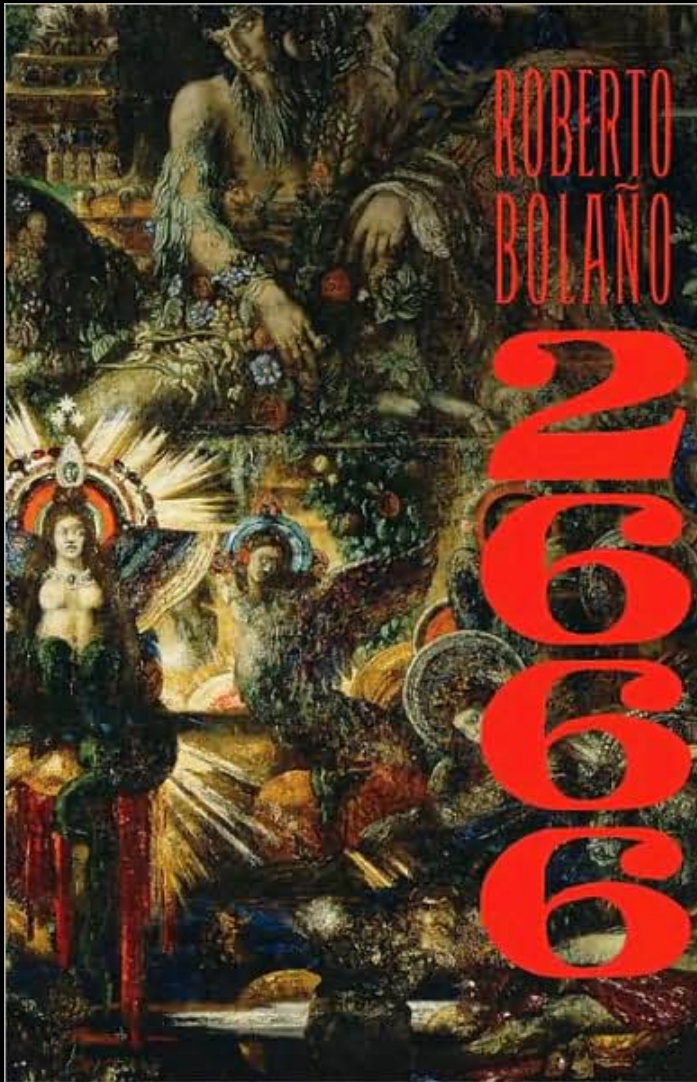
Nahui Olin (Carmen Mondragon)



In contrast to the utopianism of Olinka imagined by Dr Atl and the reverence for the female figure of Nahui Olin - the muse of many male artists - Quartet approached the condition of contemporary Mexico in the context of Ciudad Juárez, on the US-Mexican border in the heart of the Mexican drug wars - renowned as the most violent city in the world and scene of the serial rape and murder of young women.



Ciudad Juárez on the US-Mexican border has witnessed the kidnapping and killing of over 300 women since the mid 1990s. The vast majority of these brutal rapes and homicides remain unsolved.

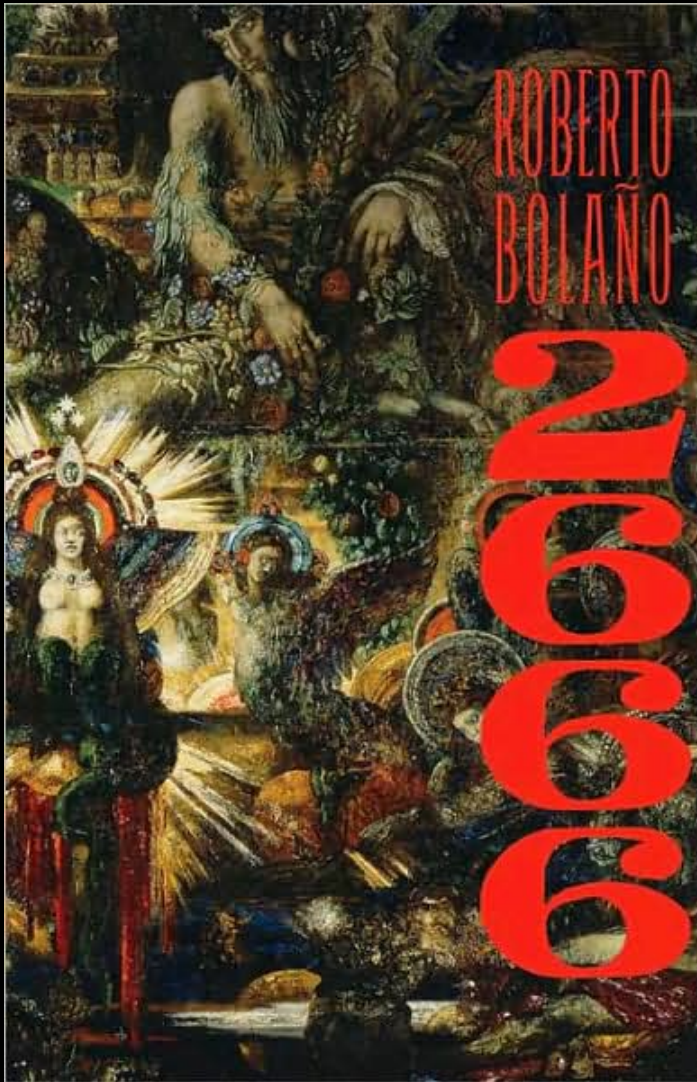


Roberto Bolaño,

‘Chapter 4: The Part About
the Killings’

2666

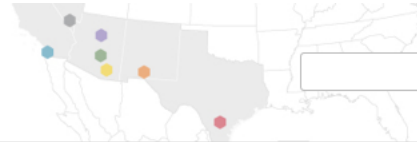
Chapter 4 of Roberto
Bolaño’s novel *2666* details
the serial rape and murder of
young women in Santa
Maria, the fictional version of
Ciudad Juarez.



Art criticism and crime

‘Sometimes, he thought, being an arts reporter in Mexico was the same as reporting on crime. And being on the police beat was the same as working for the arts page...’

Roberto Bolaño, 2666, p. 464



The Sweet Music Of Hope In Violent Ciudad Juárez

By [Mónica Ortiz Uribe](#)

June 16, 2011

Like 0

Tweet 0

Audio Clip

[The Sweet Music Of Hope In Violent Ciudad Juárez](#)

Download File

The name of the orchestra, “*Esperanza Azteca*”, means “Aztec Hope.” These children, ranging from 6 to 18 years old, live in the city that’s been dubbed Mexico’s murder capital.

Drug related violence has transformed the youth of Ciudad Juárez into a recruiting pool for criminals and killers. The kids in this ensemble said they want a different kind of

future.

“I think this orchestra is really cool (because) it helps you learn music,” said 11-year-old Luis Reynoso, who plays the clarinet. “And I’ve been getting better grades in school.”

This group is part of a national program funded by Mexico’s second largest television network, “*TV Azteca*”. It involves some 5,000 children spread across 23 states.

Guillermo Quesada, the conductor of the orchestra in Juárez, said the kids are committed to improving their musical skills.

“The kids are there all the time. All the time,” Quesada said. “I thought from the beginning that we would have a few show up and then a lot quit, because of the hours. But, instead, nobody’s quit!”



Photo by Mónica Ortiz Uribe

The kids who play come from the humblest of “barrios” to



Rural NM Fracking Ban

1 2 3 4 5

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Peter O'Dowd
@odowdpeter

4m

And then there was one less Taco Bell. Seems un-American on a day like this.
[instagram.com/p/bWYShDrCjW/](#)

John Rosman

25m

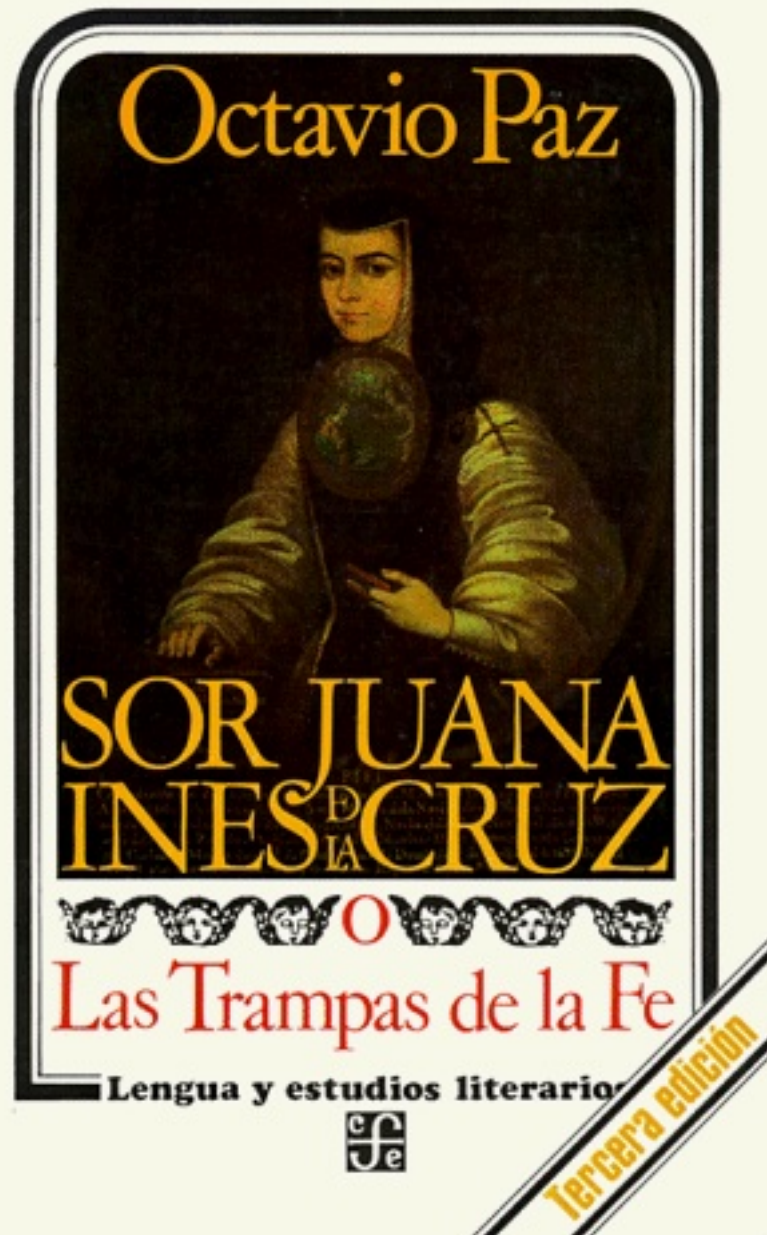
Previous work had used music and classical music in particular, so we looked for a context of classical musicians working in Ciudad Juarez and initiated contact with the Esperanza Azteca Youth Orchestra de Ciudad Juarez - an orchestra and choir formed 2 years previously.



“The most dangerous orchestra in the world.”

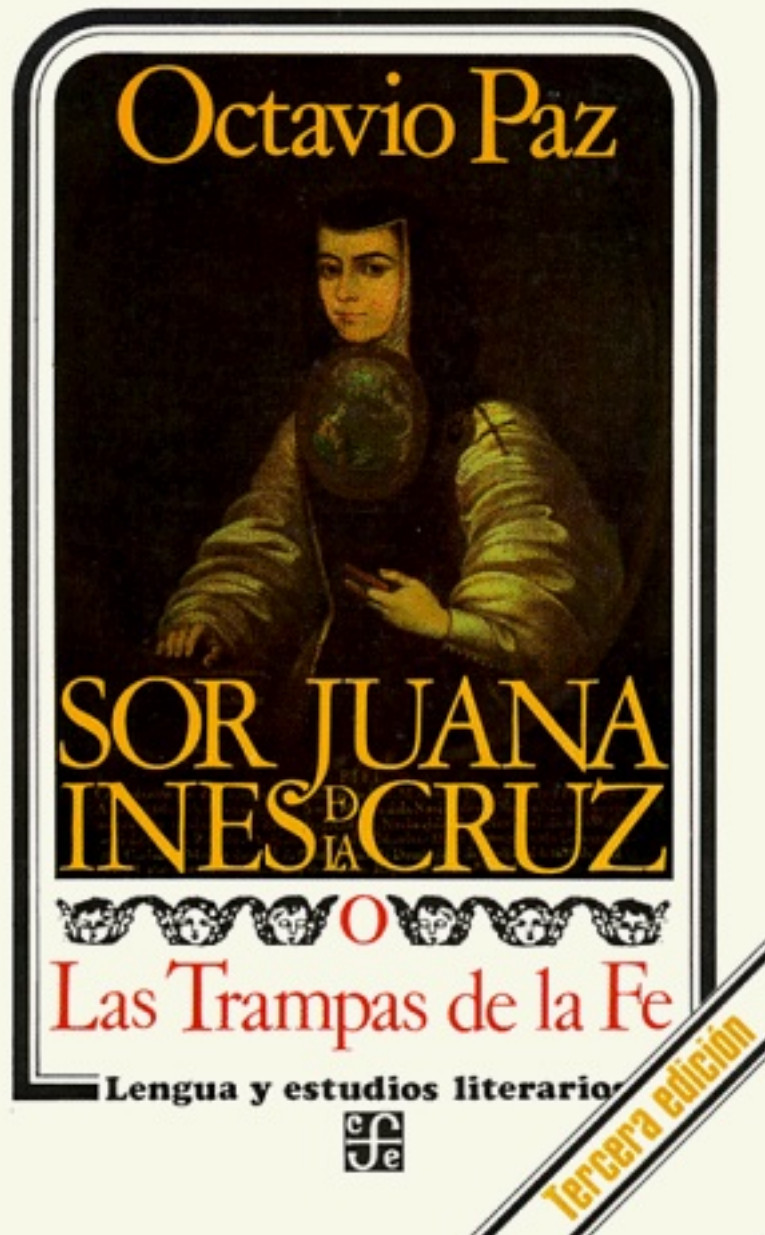


In relation to the context of the elevation of Nahui Olin, we looked for precedents of celebrated women poets and writers in Mexico and my collaborator David Harding suggested the 17th century nun, Sor Juana Ines de la Cruz (1648-95).



'The enigma of sor Juana Ines de la Cruz... is many enigmas: her life and her work.' Octavio Paz

The Mexican poet, Octavio Paz - whose writings had featured in a previous film made in collaboration with David Harding, *Cuernavaca: A Journey in Search of Malcolm Lowry* (2006) (also commissioned by Adam Szymczyk) - had written a book-length study of Sor Juana. Significantly, Sor Juana had composed a work of choral music for four voices - *Madre, la de los Primores* - the only extant composition by Sor Juana known to exist and which had never previously been recorded. *Madre, la de los primores* is a 'villancico' - a common late Renaissance poetic and musical form.



‘The value of the villancicos of sor Juana is not only or predominantly historical, social, philosophical, literary or metric but also, in the most rigorous sense of the word, poetic. These poems seduce us in prayers for fluid grace, prayers for iridescent transparency and, always, for the imponderable reasons of poetry...’

(Octavio Paz, ‘Arca de Musica’,
Sor Juana Ines de la Cruz, p. 427)

Madre, la de los primores

A 4

Juana Inés de la Cruz (1648-1695)

Edited by Jonathan Goodliffe with emendations by Mick Swithinbank

Score for Tiple 1 [Soprano], Tiple 2, Alto, and Basso [Tenor]. The lyrics are: Ma - dre, la de los pri - mo - res, la que es vir - gen sien - do.

Ma - dre, la de los pri - mo - res, la que es vir - gen sien - do

Ma - dre, la de los pri - mo - res, la que es vir - gen sien - do

Ma - dre, la de los pri - mo - res, la que es vir - gen sien - do ma -

[Prosody of "bass" part is editorial. It may have been intended as accompaniment]

Ma - dre, la de los pri - mo - res, la que es vir - gen sien - do

Score for Soprano (S.), Alto (A.), and Tenor (T.). The lyrics are: ma - dre. La ma - dre de tan - tas hi -

ma - dre. La ma - dre de tan - tas hi -

ma - dre. La ma - dre de tan - tas hi -

ma - dre. La ma - dre de tan - tas hi -

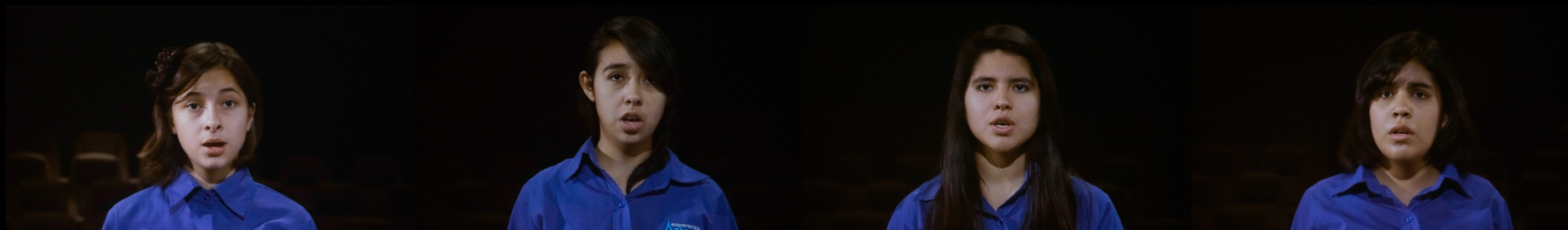
Score for Soprano (S.), Alto (A.), and Tenor (T.). The lyrics are: - jas, y ma - dre de - tan - tos pa - dres.

- jas, y ma - dre de tan - tos pa - dres.

- jas, y ma - dre de tan - tos pa - dres.

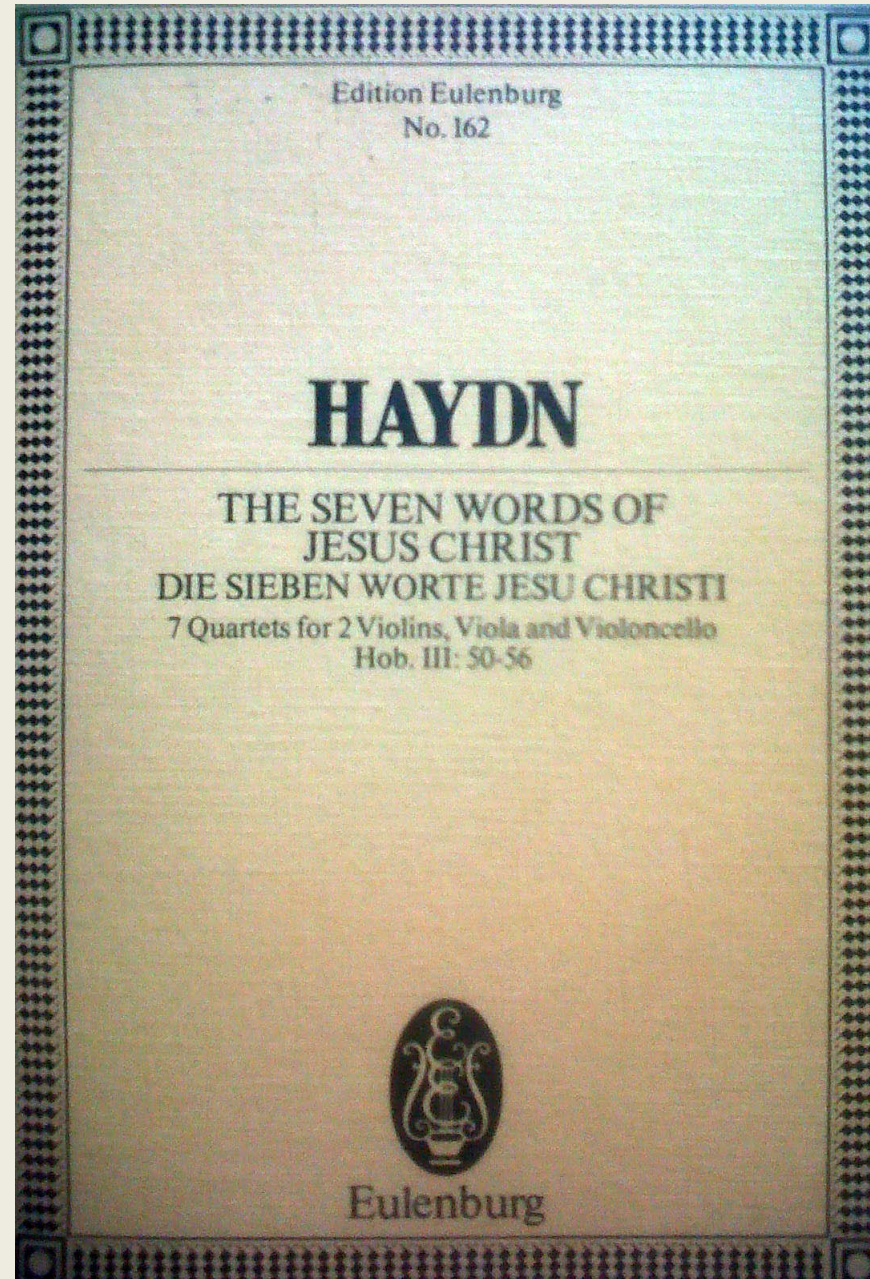
- jas, y ma - dre de tan - tos pa - dres.

Madre, la de los primores is the only extant piece of music composed by Sor Juana and had never before been recorded.



Sor Juana, Madre, la de los primores

The context of male violence in Juarez, the musical context of liturgical or devotional music, and the exhibition context of Mexico City - which still bears the scars of the earthquake in 1985, and which was hit by another earthquake on 2 April 2012 (magnitude 7.4) during the research and development of Quartet - seemed to merge in the violent theme of the final movement of Haydn's The Last Seven Words of Christ (1885), 'Il Terremoto', or 'The Earthquake', being a reference to 'the earthquake which followed the death of Christ'. The Last Seven Words of Christ had been transposed by Haydn himself for string quartet and having this work performed by an all male string quartet and filmed in a single take tracking shot set up a dialectic with the choral work performed by four female members of the choir.





Another earthquake hit Mexico City on 2 April 2012 (magnitude 7.4)



Il Terremoto (The Earthquake)

Final movement of Haydn's Last 7 Words of Christ, transposed for string quartet

'the earthquake which followed the death of Christ'

An earthquake and Haydn can be considered as an 'event' (see theoretical context part 1)



Joseph Haydn, Il Terremoto (The Earthquake), The Seven Last Words of Christ



Methodology

48 hours filming in Ciudad Juarez in collaboration with the orchestra and its leaders and the director of the Centro Cultural Paso Del Norte, Ciudad Juarez

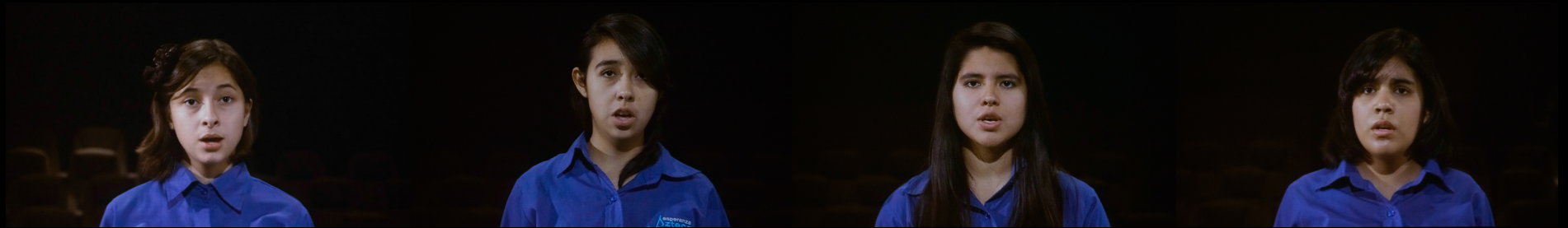
Form - the single take tracking shot





Rehearsal for an Earthquake

Method - single take tracking shot



Method - Tracking shot which begins and ends in the empty auditorium, and the music, performed in a single take, begins and ends prior to the appearance of the choir or musicians, perhaps placing further emphasis on the fleeting and transient nature of the individual performance contributing an elegiac timbre to the choral recital in particular. The camera passes, pauses and moves on...

The empty auditorium might suggest further the absence of the missing women of Juarez - the disappearance of the women - or the absence of any legal form of justice for the women, the absence of a political or juridical process, or the absence of a public sphere capable of safeguarding a future for these children.

Recording of Janet Cardiff's *40 Part Motet*



Quartet might be compared to Janet Cardiff's *40 Part Motet*, an audio installation featuring recording of Thomas Tallis, *Spem in Alium*, a 16th century choral work sung by four male voices and child sopranos of the Salisbury Cathedral Choir. *Spem in Alium - Sing and Glorify* - was composed to mark the fortieth birthday of Queen Elizabeth I in 1575.



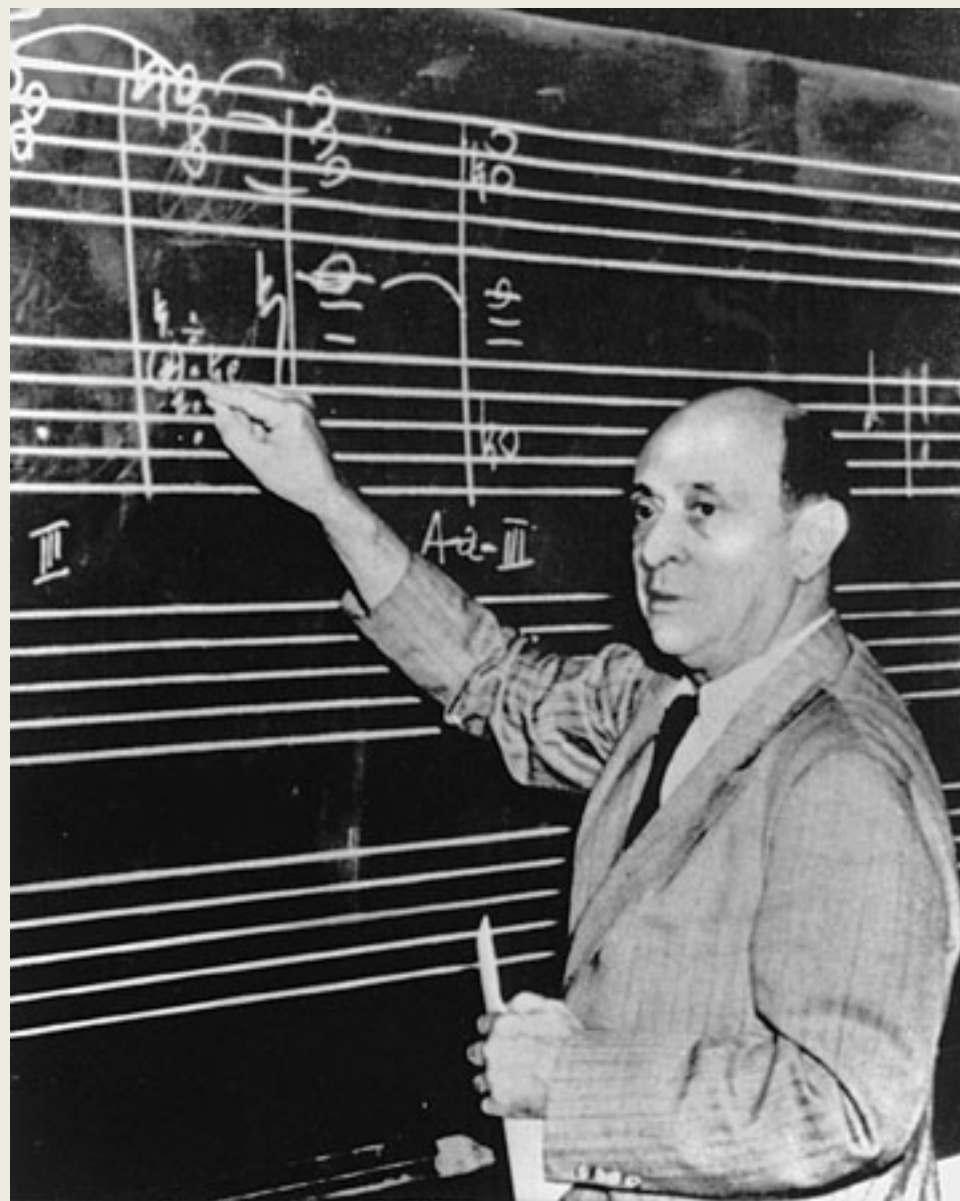
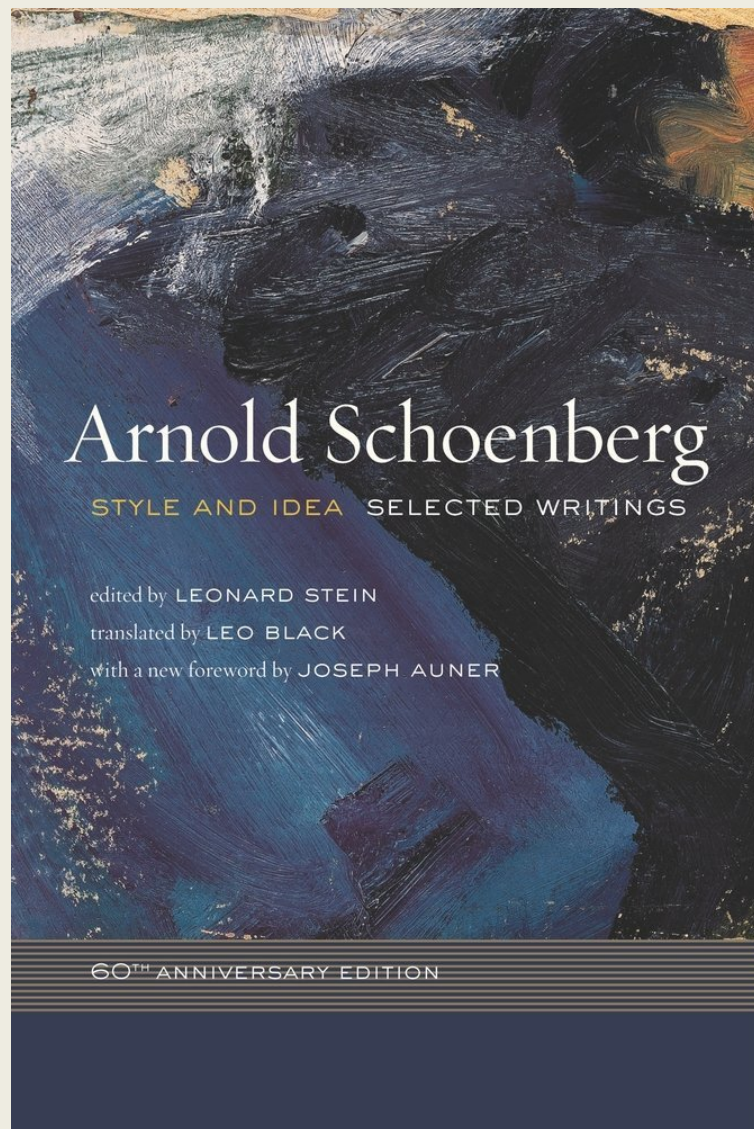
However, although sharing some formal aspects of Cardiff's source material (Catholic Renaissance choral music), there remain some important differences to recognise. The monarchical and state ceremonial contexts of her source composition diverge significantly from the context of the source material for *Quartet* - Madre, le da los primores - a hymn to the Virgin Mary 'the mother of so many daughters' - the only extant music by the 17th Century Mexican poet and nun, Sor Juana, and which had never previously been recorded. The choir was made up female members of the Esperanza Azteca youth orchestra in Ciudad Juarez, the scene of over 300 hundred killings of women since the 1990s. The orchestra and choir were therefore integral to the concept of the work.



Olinka Variations for Piano

This aspect of the composition employed 12 tone method to develop a composition for piano which might have been composed by Nahui Olin in the 1930s.

Schoenberg's 12 tone system was being developed and its mission to 'emancipate the dissonance' and render music autonomous was described (although not by Schoenberg) as utopian.



| | I ₀ | I ₁ | I ₂ | I ₁₁ | I ₁₀ | I ₈ | I ₄ | I ₉ | I ₃ | I ₆ | I ₅ | I ₇ | |
|-----------------|---|---|---|---|---|---|---|---|---|---|---|---|-----------------|
| P ₀ | C | C [#] / _{D_b} | D | B | A [#] / _{B_b} | G [#] / _{A_b} | E | A | D [#] / _{E_b} | F [#] / _{G_b} | F | G | R ₀ |
| P ₁₁ | B | C | C [#] / _{D_b} | A [#] / _{B_b} | A | G | D [#] / _{E_b} | G [#] / _{A_b} | D | F | E | F [#] / _{G_b} | R ₁₁ |
| P ₁₀ | A [#] / _{B_b} | B | C | A | G [#] / _{A_b} | F [#] / _{G_b} | D | G | C [#] / _{D_b} | E | D [#] / _{E_b} | F | R ₁₀ |
| P ₁ | C [#] / _{D_b} | D | D [#] / _{E_b} | C | B | A | F | A [#] / _{B_b} | E | G | F [#] / _{G_b} | G [#] / _{A_b} | R ₁ |
| P ₂ | D | D [#] / _{E_b} | E | C [#] / _{D_b} | C | A [#] / _{B_b} | F [#] / _{G_b} | B | F | G [#] / _{A_b} | G | A | R ₂ |
| P ₄ | E | F | F [#] / _{G_b} | D [#] / _{E_b} | D | C | G [#] / _{A_b} | C [#] / _{D_b} | G | A [#] / _{B_b} | A | B | R ₄ |
| P ₈ | G [#] / _{A_b} | A | A [#] / _{B_b} | G | F [#] / _{G_b} | E | C | F | B | D | C [#] / _{D_b} | D [#] / _{E_b} | R ₈ |
| P ₃ | D [#] / _{E_b} | E | F | D | C [#] / _{D_b} | B | G | C | F [#] / _{G_b} | A | G [#] / _{A_b} | A [#] / _{B_b} | R ₃ |
| P ₉ | A | A [#] / _{B_b} | B | G [#] / _{A_b} | G | F | C [#] / _{D_b} | F [#] / _{G_b} | C | D [#] / _{E_b} | D | E | R ₉ |
| P ₆ | F [#] / _{G_b} | G | G [#] / _{A_b} | F | E | D | A [#] / _{B_b} | D [#] / _{E_b} | A | C | B | C [#] / _{D_b} | R ₆ |
| P ₇ | G | G [#] / _{A_b} | A | F [#] / _{G_b} | F | D [#] / _{E_b} | B | E | A [#] / _{B_b} | C [#] / _{D_b} | C | D | R ₇ |
| P ₅ | F | F [#] / _{G_b} | G | E | D [#] / _{E_b} | C [#] / _{D_b} | A | D | G [#] / _{A_b} | B | A [#] / _{B_b} | C | R ₅ |
| | RI ₀ | RI ₁ | RI ₂ | RI ₁₁ | RI ₁₀ | RI ₈ | RI ₄ | RI ₉ | RI ₃ | RI ₆ | RI ₅ | RI ₇ | |

12 tone grid

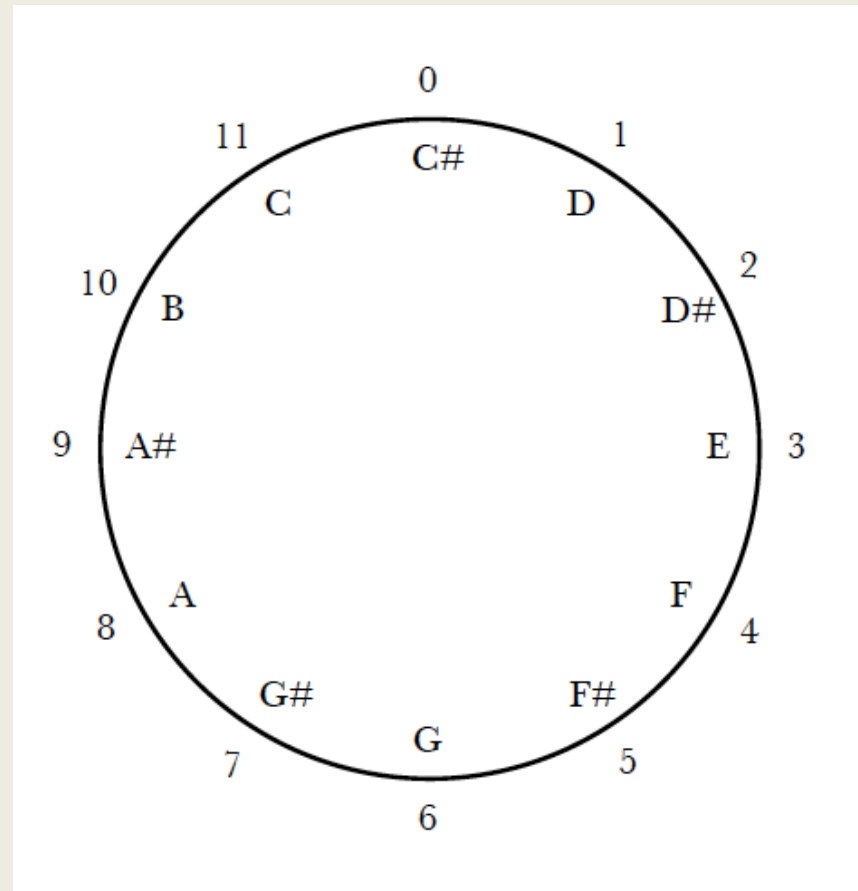
OLINKA
VARIATIONS FOR PIANO

ROSS BIRRELL
2012

TWELVE TONE
COMPOSITION
& VARIATIONS

C# A# E D# A G# C B F F# D G

As Nahui Olin was a Nahuatl name given to Carmen Mondrago by Dr Atl, the first step was to transpose Nahuil Olin's original name, Carmen Mondragon into musical notation, which provided the first 6 notes of a twelve-tone row.



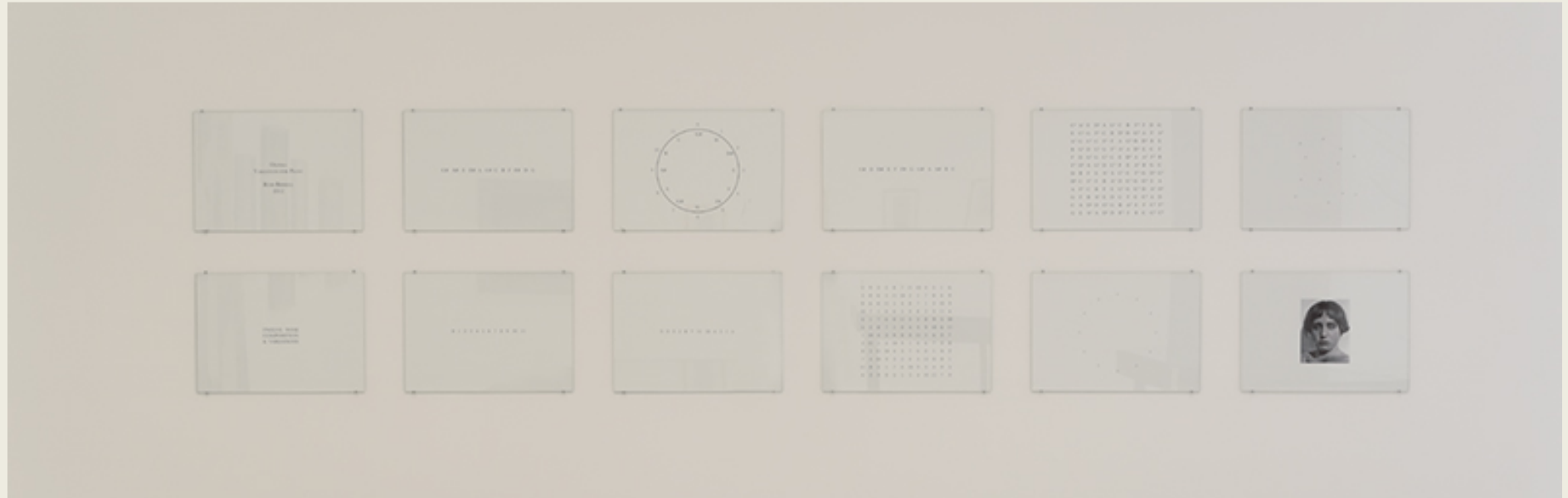
Following the twelve tone method, this tone row then formed a 12 tone clock

| | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|
| 0 | 9 | 3 | 2 | 8 | 7 | 11 | 10 | 4 | 5 | 1 | 6 |
| 3 | 0 | 6 | 5 | 11 | 10 | 2 | 1 | 7 | 8 | 4 | 9 |
| 9 | 6 | 0 | 11 | 5 | 4 | 8 | 7 | 1 | 2 | 10 | 3 |
| 10 | 7 | 1 | 0 | 6 | 5 | 9 | 8 | 2 | 3 | 11 | 4 |
| 4 | 1 | 7 | 6 | 0 | 11 | 3 | 2 | 8 | 9 | 5 | 10 |
| 5 | 2 | 8 | 7 | 1 | 0 | 4 | 3 | 9 | 10 | 6 | 11 |
| 1 | 10 | 4 | 3 | 9 | 8 | 0 | 11 | 5 | 6 | 2 | 7 |
| 2 | 11 | 5 | 4 | 10 | 9 | 1 | 0 | 6 | 7 | 3 | 8 |
| 8 | 5 | 11 | 10 | 4 | 3 | 7 | 6 | 0 | 1 | 9 | 2 |
| 7 | 4 | 10 | 9 | 3 | 2 | 6 | 5 | 11 | 0 | 8 | 1 |
| 11 | 8 | 2 | 1 | 7 | 6 | 10 | 9 | 3 | 4 | 0 | 5 |
| 6 | 3 | 9 | 8 | 2 | 1 | 5 | 4 | 10 | 11 | 7 | 0 |

The clock is used to generate a series of numbers
which constitute a twelve tone grid

| | | | | | | | | | | | |
|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|
| C [#] | A [#] | E | D [#] | A | G [#] | C | B | F [#] | F | D | G |
| E | C [#] | G | F [#] | C | B | D [#] | D | G [#] | A | F | A [#] |
| A [#] | G | C [#] | C | F [#] | F | A | G [#] | D | D [#] | B | E |
| B | G [#] | D | C [#] | G | F [#] | A [#] | A | D [#] | E | C | F |
| F | D | G [#] | G | C [#] | C | E | D [#] | A | A [#] | F [#] | B |
| F [#] | D [#] | A | G [#] | D | C [#] | F | E | A [#] | B | G | C |
| D | B | F | E | A [#] | A | C [#] | C | F [#] | G | D [#] | G [#] |
| D [#] | C | F [#] | F | B | A [#] | D | C [#] | G | G [#] | E | A |
| A | F [#] | C | B | F | E | G [#] | G | C [#] | D | A [#] | D [#] |
| G | F | B | A [#] | E | D | G | F | C | C [#] | A | D |
| C | A | D [#] | D | G [#] | G | B | A [#] | E | F | C [#] | F [#] |
| G | E | A [#] | A | D [#] | D | F [#] | F | B | C | G [#] | C [#] |

Again using the clock the number grid is converted to twelve tone rows which can be played in serial variations (eg. inversion, retrograde, etc.)



Olinka Variations

set of 12 x A3 digital prints of the 12 tone row, grid and variations

OLINKA

Variations for Piano

Olinka Variations for Piano

12 tone row composition (combines
atonality and tonality)

The tone rows are developed into a musical
score (employing Sibelius 7 software)

Final composition is structured in 144 bars

= 12 x 12 bars

Andante

Piano

10

Pno.

14

Pno.

16

Pno.

20

Pno.

24

Pno.

Detailed description: This block shows the first 24 measures of the musical score. It begins with a 'Piano' section (measures 1-9) and is followed by five systems of 'Pno.' (Piano) staves (measures 10-24). The notation is in treble and bass clefs with various accidentals and note values. Measure numbers 10, 14, 16, 20, and 24 are indicated at the start of their respective systems.

8

130

Pno.

136

Pno.

140

Pno.

142

Pno.

Detailed description: This block shows measures 8 through 142 of the musical score. It consists of six systems of 'Pno.' (Piano) staves. Measure numbers 8, 130, 136, 140, and 142 are indicated at the start of their respective systems. The notation continues with complex rhythmic and melodic patterns.



At this stage a new context was drawn upon to transpose the composition into the gallery context. This new context relates the context of avant-garde music composition with the exhibition context of Mexico City (in an exhibition curated by the Director of Kunsthalle Basel). This context which shaped this phase was the compositions for pianola by Mexico-City based US composer Conlon Nancarrow, a communist who fled to Mexico in the 1940s and whose centenary was celebrated in October 2012. A research visit to Nancarrow's archive - now held in the Paul Sacher Foundation in Basel - was conducted in October 2012 to facilitate decision on the final form of the audio installation.



Again using Sibelius 7 software the score for Olinka Variations was exported as a Midi file and emailed to a specialist in the UK to cut the composition as a pianola scroll.







Still from film version of Olinka Variations (film variation 1),
shot in Museo Tamayo, April 2013

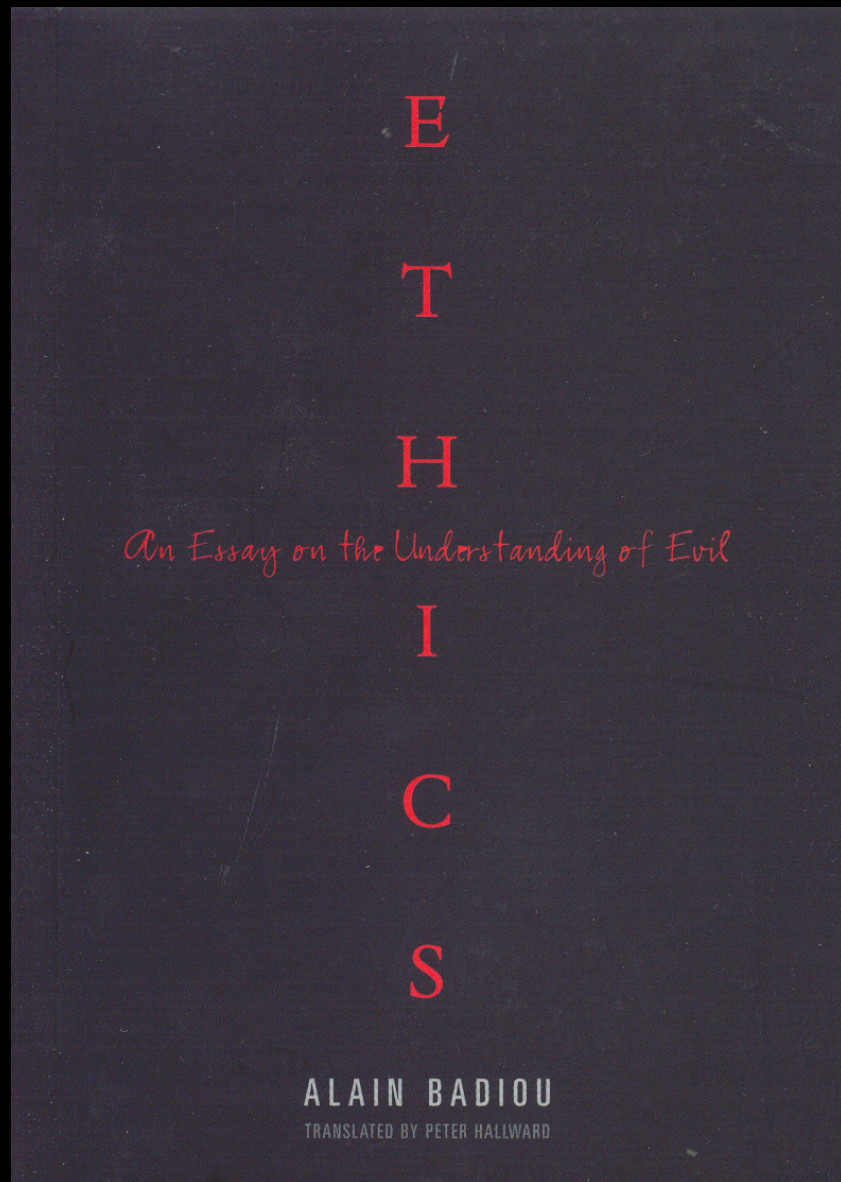
Further theoretical contexts

Badiou and the Event

Sade and the Dialectic of Enlightenment

Utopianism (Dialectic of Enlightenment)

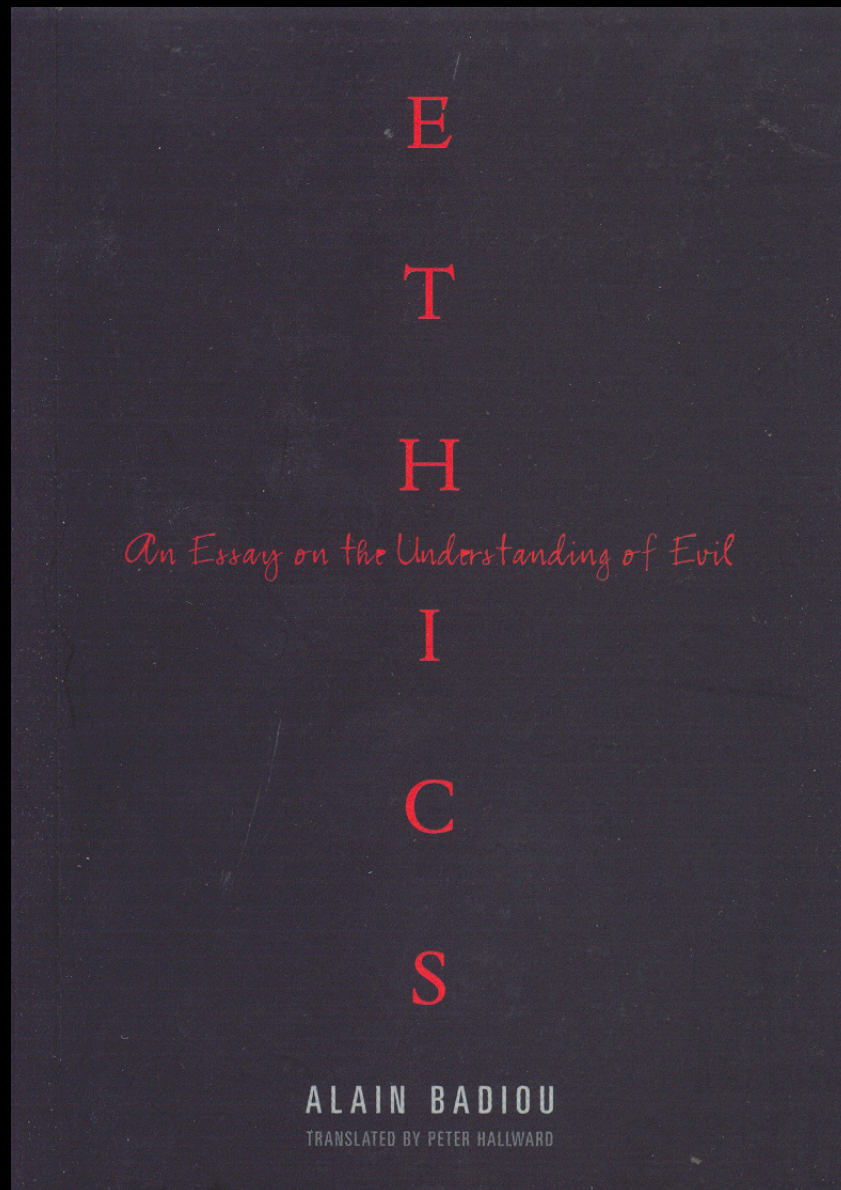
The Virtuoso



Badiou and the Event

‘[An] event... compels us to decide a *new* way of being. Such events are well and truly attested: the French Revolution of 1792, the meeting of Héloïse and Abélard, Galileo’s creation of physics, Haydn’s invention of the classical musical style.... But also: the Cultural Revolution in China (1965-67), a personal amorous passion, the creation of Topos theory by the mathematician Grothendieck, the invention of the twelve-tone scale by Schoenberg....’

Alain Badiou, *Ethics: An Essay on the Understanding of Evil*, p. 41.



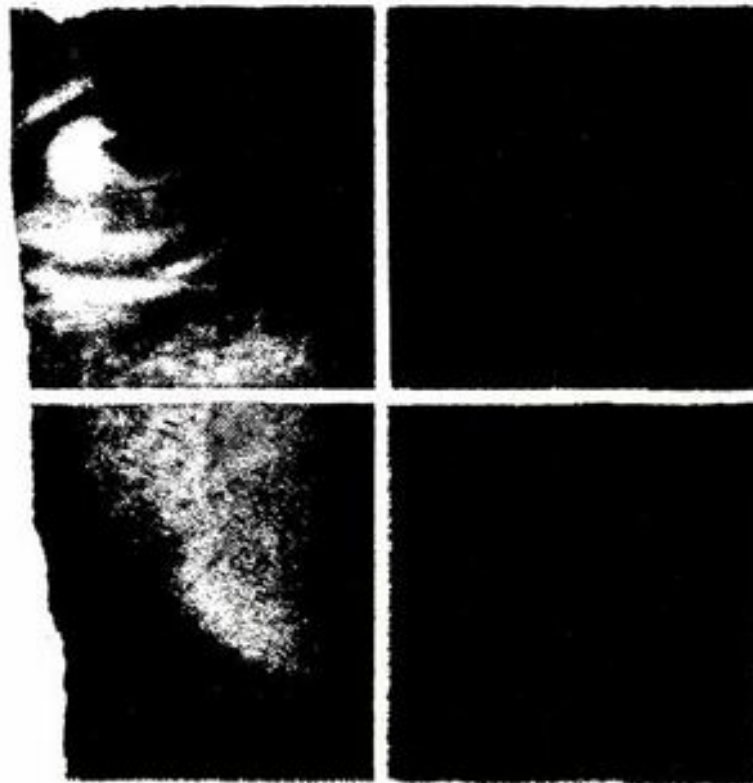
‘The Haydn-event’

‘Hence the emergence of the classical style, with Haydn ... It was an event for this situation. [...] Thus at the heart of the baroque style at its virtuoso saturation lay the absence... of a genuine conception of musical architectonics. The Haydn-event occurs as a kind of musical ‘naming’ of this absence. For what constitutes the event is nothing less than a wholly new architectonic and thematic principle, a new way of developing musical writing from the basis of a few transformable units...’ (Badiou, *Ethics*, p. 68-9)

Sade and the Dialectic of Enlightenment

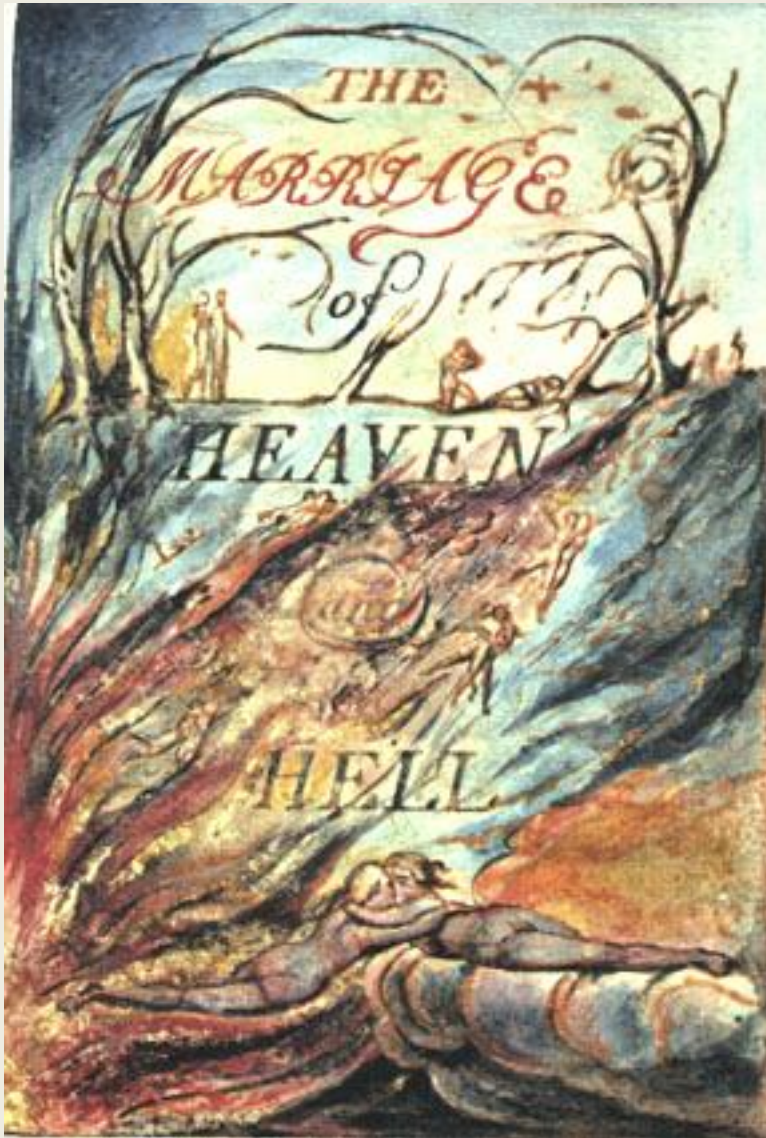
The context of sadistic violence against women in Juarez led to research into position of Sade in the Dialectic of Enlightenment in the writings of Adorno & Horkheimer and Lacan.

de Sade
Quartet





The formal presentation of Quartet where the devotional choral singing of a composition written by a nun performed by young females dressed in Madonna blue is followed by a work by a male Enlightenment composer registering physical and metaphysical violence, recited by young males dressed in crimson, relayed in a single channel installation on an endless loop, might best be summarised as a 'marriage of heaven and hell'...



William Blake's 'Marriage of Heaven and Hell' (1790-93) is contemporary with Kant's *Critique of Judgment* (1790) and Sade's *Justine or the Misfortunes of Virtue* (1791).

Blake and the Dialectic of Enlightenment

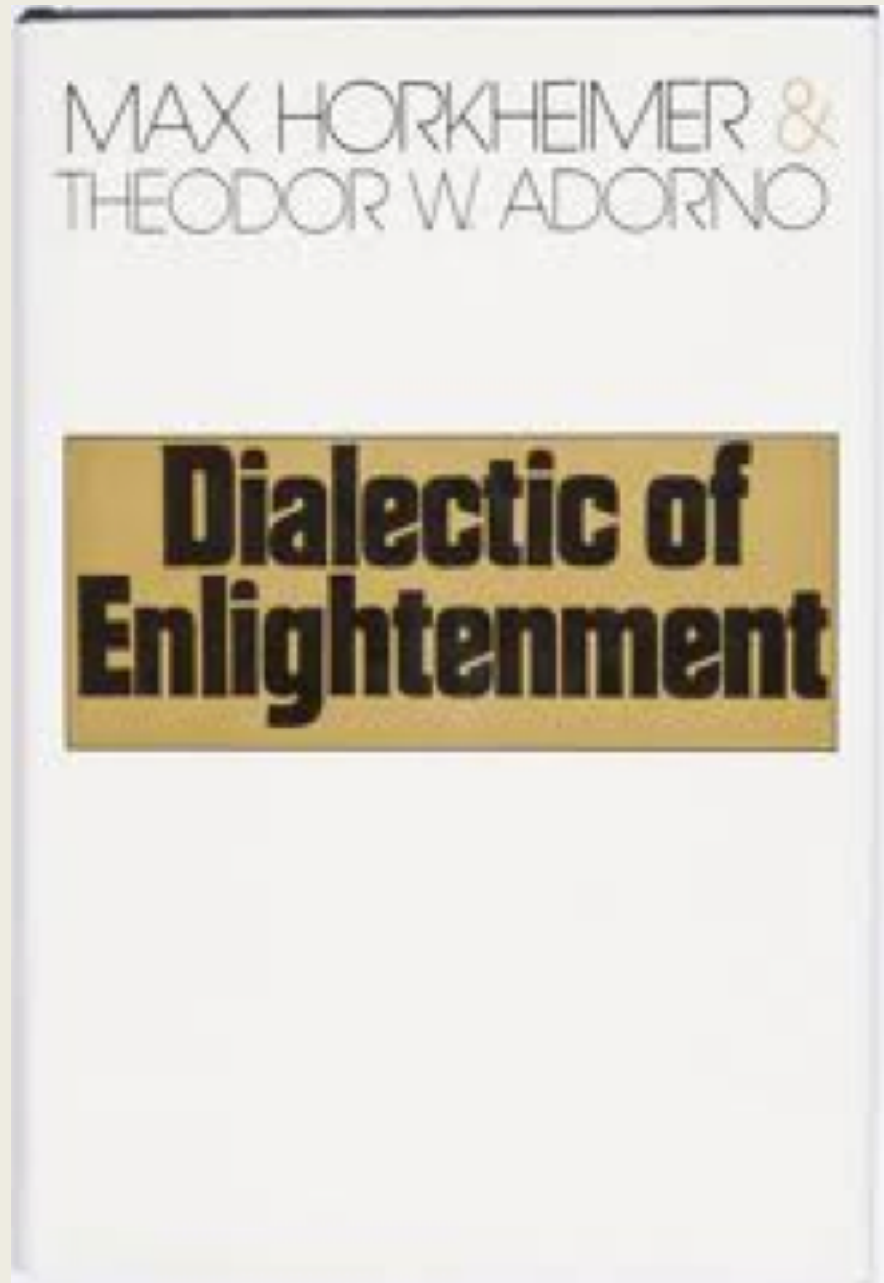
'Without Contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human existence.'

Blake and Sade

'Drive your cart and your plow over the bones of the dead.'

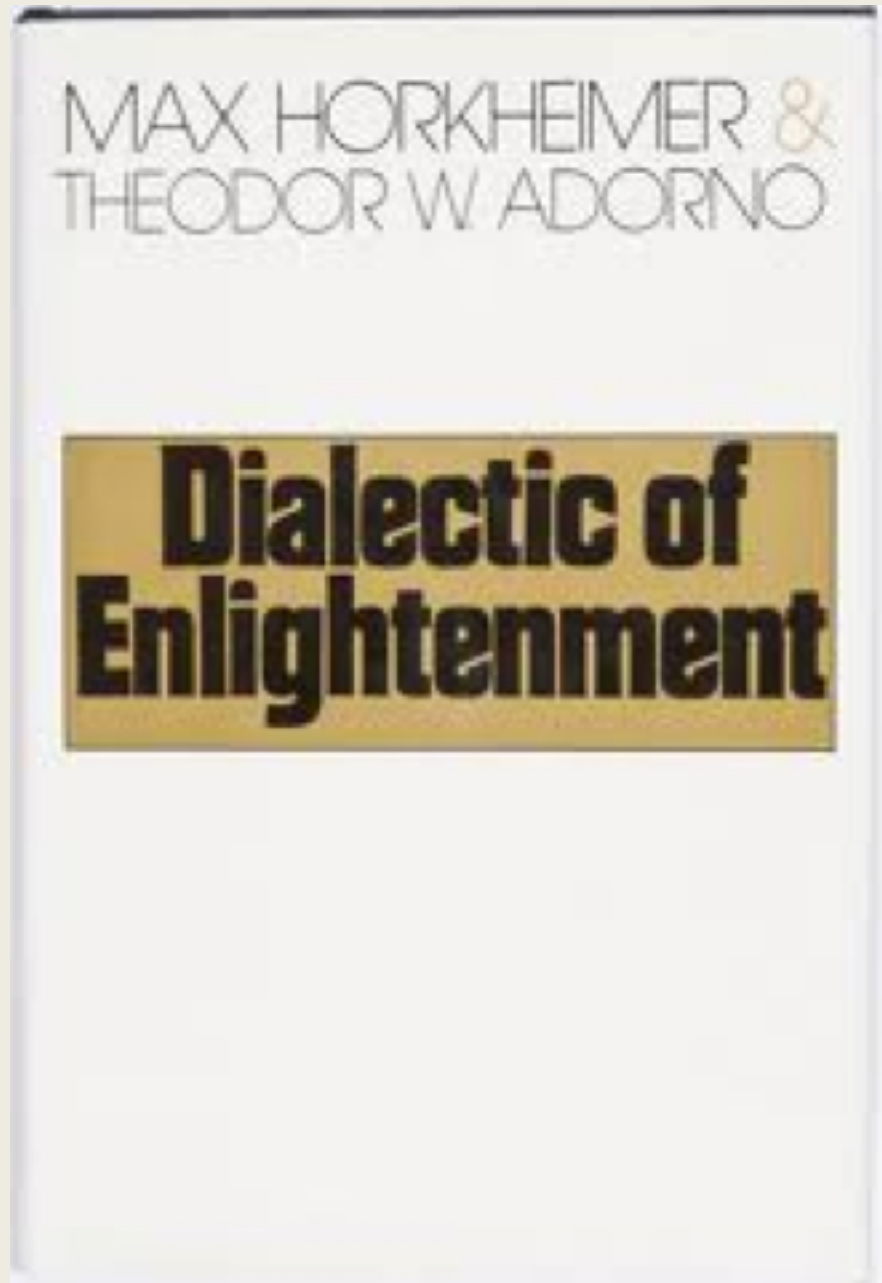
'He who desires but acts not, breeds pestilence.'

'Sooner murder an infant in its cradle than nurse unacted desires.'



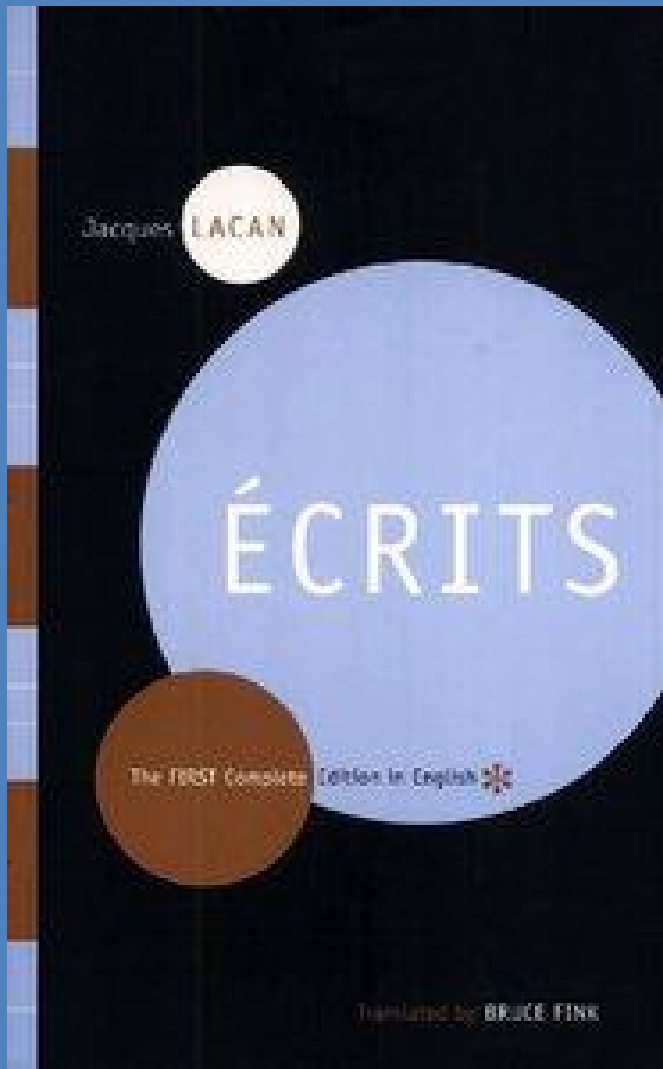
‘What Kant grounded transcendently, the affinity of knowledge and planning, which impressed the stamp of inescapable expediency on every aspect of bourgeois existence that was wholly rationalized, even in every breathing space, Sade realized empirically...’

Adorno and Horkheimer, ‘Juliette or Enlightenment and Morality’,
Dialectic of Enlightenment, p. 88.



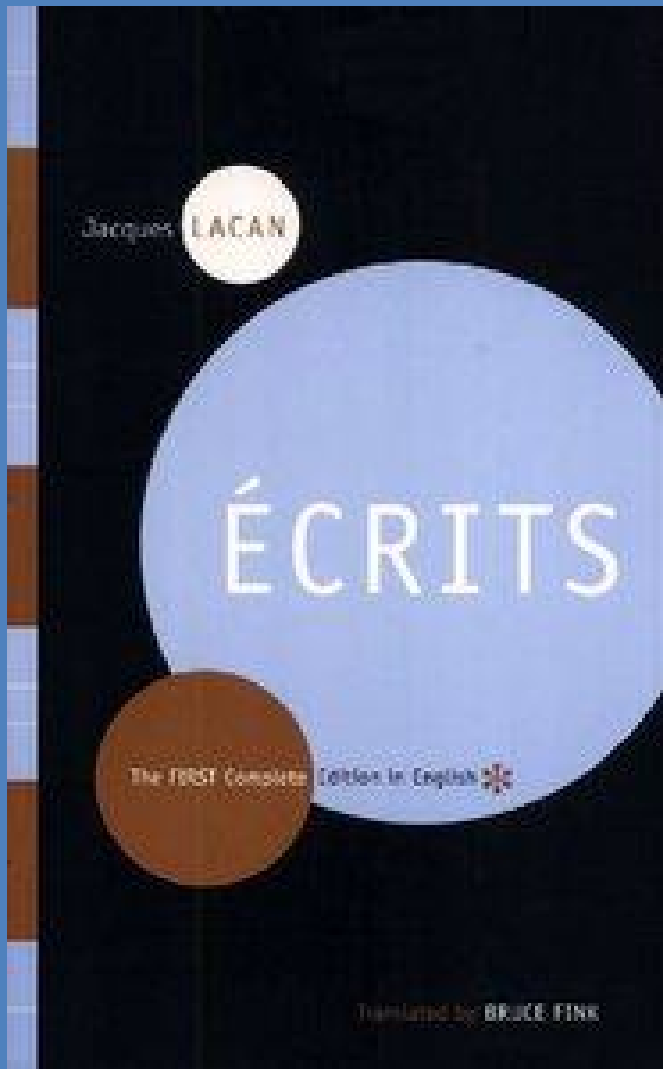
‘The architectonic structure of the Kantian system, like the gymnastic pyramids of Sade’s orgies [...] reveals a organization of life as a whole which is deprived of any substantial goal.’

Adorno and Horkheimer, ‘Juliette or Enlightenment and Morality’,
Dialectic of Enlightenment, p. 88.



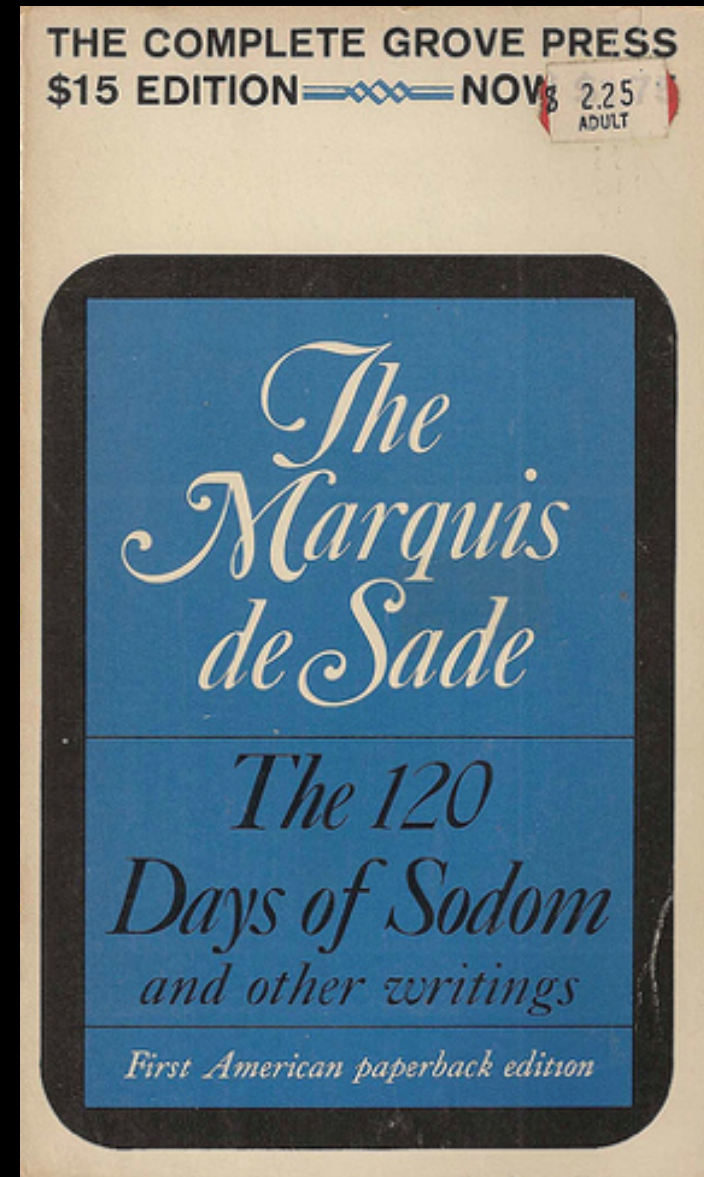
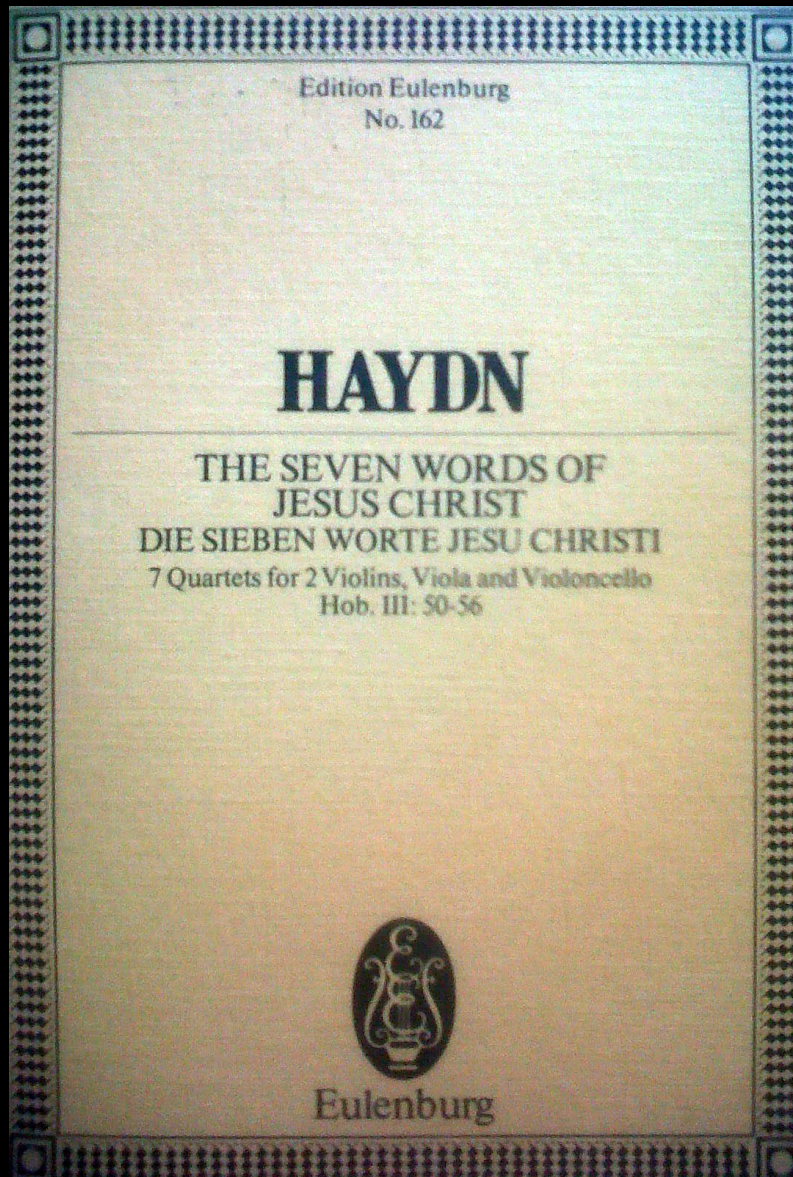
'Philosophy in the Bedroom came eight years after the *Critique of Pure Reason*. If, after showing that the former is consistent with the latter, I can demonstrate that the former completes the latter, I shall be able to claim that it yields the truth of the *Critique*.'

Jacques Lacan, 'Kant with Sade', *Ecrits*, p. 646.



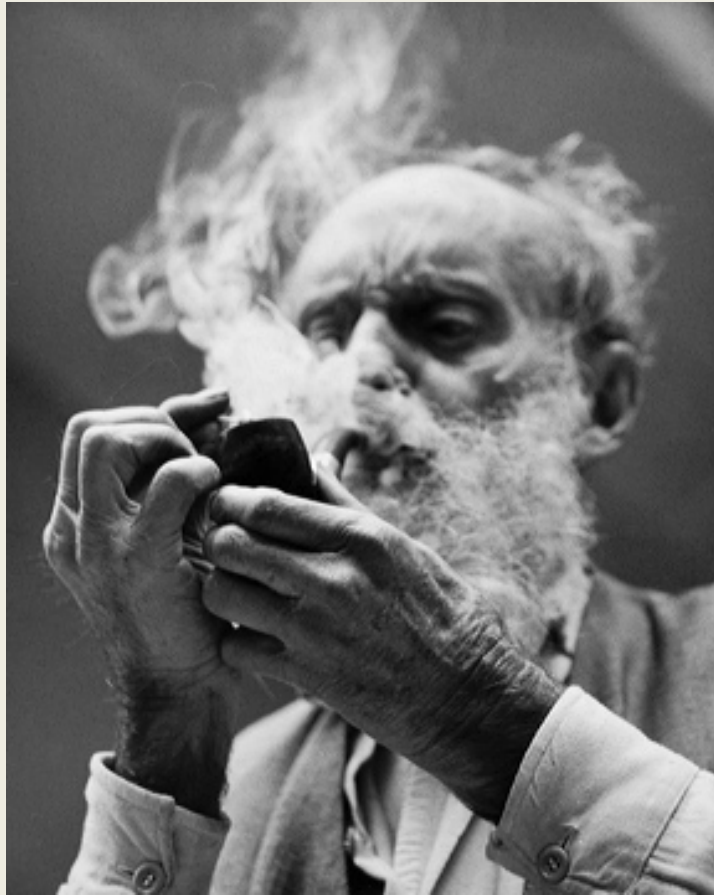
‘What is announced about desire here [in Sade’s *Philosophy in the Bedroom*], in this mistake based on an encounter, is at most but a tone of reason.’

Jacques Lacan, ‘Kant with Sade’, *Écrits*, p. 667.



Haydn's *The Seven Words of Jesus Christ* (1885)
composed same year as Sade's *The 120 Days of Sodom* (1885)

Utopianism (Dialectic of Enlightenment)



Dr Atl's Olinka is imagined as a utopian city for artists. However, Dr Atl was also a fascist sympathiser and author of anti-semitic tracts, so his utopianism is also a further example of the dialectic of enlightenment.

Utopianism (Dialectic of Enlightenment)

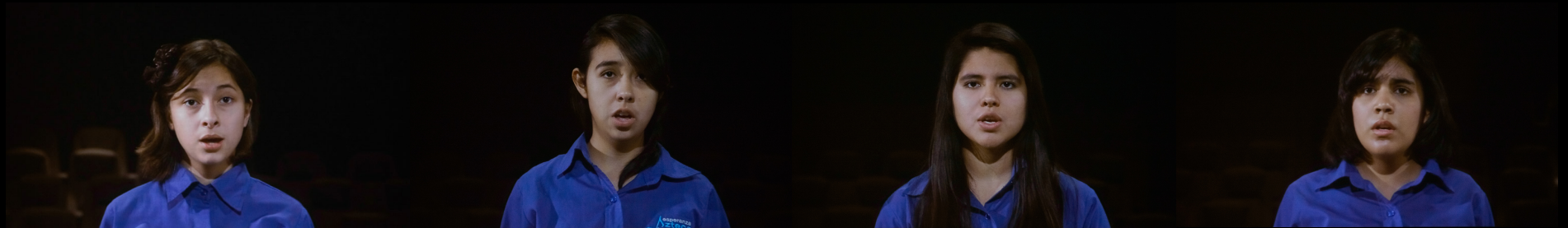


dr atl's 'olinka': notes towards a film
david harding

“But what if Olinka is not to be found in Chapultepec, Tepoztlan, the Santa Catalina Hills, or Pihuamo? What if the real ‘pueblo magico’ of Mexico is to be found singing in Santa Maria, Roberto Bolano’s name for Ciudad Juarez?”

Dr Atl’s Olinka and Ciudad Juarez fuses utopianism and dystopia

The violence and dereliction of contemporary Ciudad Juarez suggests that it is a long distance from any notion of a utopian city. Nonetheless, the very existence of the orchestra, it is suggested, inspires optimism and hope for the city’s future.



‘The ideological essence of music, its affirmative element, does not lie, as with other arts, in its specific content, or even in whether or not its form operates in terms of harmony. It lies merely in the fact that it is *a voice lifted up*, that it is music at all.’ (Adorno, ‘Prelude’, Beethoven: The Philosophy of Music, p. 6.)



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Virno and the virtuoso



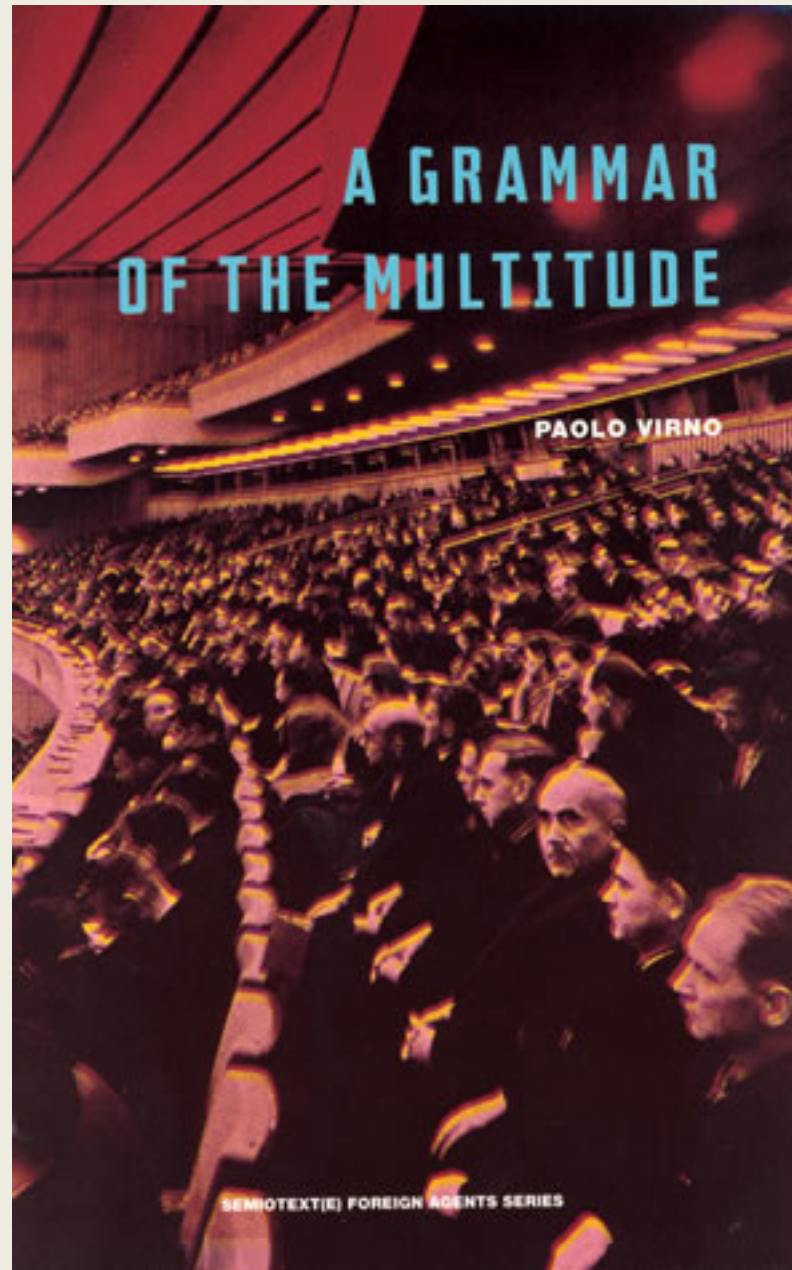
The idea of the virtuoso performance is sustained in both the camera and the musicians in the single take tracking shot in each instance



The musician performs for the camera (auditorium empty) - poiesis

The camera performs for the audience (gallery viewer) - praxis.

The camera is the virtuoso in Virno's sense of political action
(actively performing before an audience).



‘Let us consider carefully what defines the activity of virtuosos, of performing artists. First of all, ... *an activity which finds its own fulfillment (that is, its own purpose) in itself*, without objectifying itself into an end product, without settling into a “finished product,” or into an object which would survive the performance. Secondly, it is *an activity which requires the presence of others*, which exists only in the presence of an audience...

One could say that every political action is *virtuosic*. Every political action, in fact, shares with virtuosity a sense of contingency, the absence of a “finished product,” the immediate and unavoidable presence of others... all virtuosity is intrinsically political.’

Paulo Virno, A Grammar of the Multitude, p. 52-3

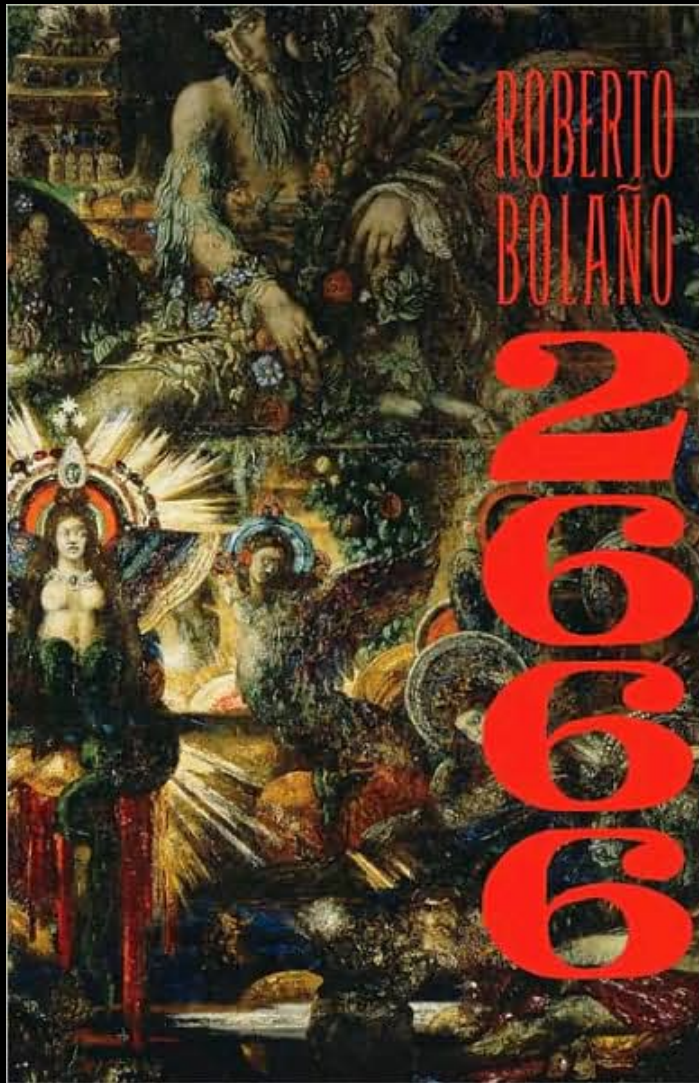


However, as the work exists as an end product (gallery-based film installation) it would no longer qualify, as with Glenn Gould's audio recordings, in Virno's terms as either virtuosic or political.



Casting the Hand of Paulo Virno, Rome, 2011

The paradox between the performative event (virtuosic, political) and the finished product or object in the context of artistic labour was the subject of a related work, *Casting the Hand of Paulo Virno*, performed in Rome, 2011



‘as he was talking the whore yawned, not because she wasn’t interested in what he was saying but because she was tired, which irritated Sergio and made him say, in exasperation, that in Santa Teresa they were killing whores, so why not show a little professional solidarity, to which the whore replied that he was wrong, in the story as he had told it the women dying were factory workers, not whores. Workers, workers, she said. And then Sergio apologized, and, as if a lightbulb had gone on over his head, he glimpsed an aspect of the situation that until now he’d overlooked. ’

Roberto Bolaño, *2666*, p. 466

DISSEMINATION

Exhibitions/Screenings:

Olinka, or Where Movement is Created,
Museo Tamayo, 11 Dec 2012-15 April 2013

Solo show Kunsthalle Basel, January 2014

Currently in correspondence with Carmen
Cuenca, Director of Museo Tamayo regarding
acquisition of Quartet for the permanent
collection of Museo Rufino Tamayo

Planned screening at Centro Cultural Paso Del
Norte, where Quartet was filmed (tbc).

Screening:
Mount Analogue Stockholm, 28 May 2013



*Image one & a description of what we are looking
at in the context of the project.*

Dissemination

<http://museotamayo.org/SS1/exhibitions/current/olinka-en/>

<http://vernissage.tv/blog/2012/12/20/olinka-and-aurora-two-new-exhibitions-at-museo-tamayo-mexico-city/>

http://centrefortheaestheticrevolution.blogspot.co.uk/2013_01_01_archive.html

<http://www.fahrenheitmagazine.com/fahrenheito-recomienda-museo-tamayo-olinka-o-donde-se-crea-el-movimiento/>