

A more than appealing utopia: Present and future of Sound Art and Experimental Music Archives within the Spanish context.

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In 1910, Robert Falcon Scott set off on one of the most ambitious expeditions of his time, the British Terra Nova, which, with scientific and exploratory goals, aimed to discover the territory of Antarctica. Compiling specimens and scientific data was one of the main objectives of this expedition, although even more important to Scott's team was obtaining the historic title of having been the first men to walk the South Pole.



(Pict. 1) Herbert G. Ponting. Chris, one of the dogs taken to Robert Scott's expedition to the South Pole, listening to a gramophone. National Geographic, 1911

In this photograph we can see Chris, one of the dogs taken by Scott on the expedition, listening to a shellac record played on a gramophone (Pict. 1). The resonance we find in this photograph with the logo of His Master's Voice (HMV) record label is no coincidence, given that The Gramophone Company (later known as EMI) donated

hundreds of shellac records and two HMV gramophones to the expedition team. This picture is a nod to the donation and, in turn, shows that even in these extreme climatic conditions, *his master's voice* was still audible thanks to the robust gramophone technology. In the HMV logo, Nipper the dog, obedient and servile, takes a seat to listen to his master's voice, whose disembodied authority remains reproducible¹ (Pict. 2).



(Pict. 2) Francis Barraud, *His Master's Voice*, 1899.

Ultimately it could be said that the fundamental goal of a mission such as the British Terra Nova Expedition, is to transcend the limits of human knowledge. The conquest of the unknown is achieved by pushing manmade technological instruments to their limits in order to measure something previously incommensurable and give it a name.

At the end of the XIX century and with a similar ambition, European and American ethnologists and linguists began to make use of the documentary potential that phonographs had in order to capture the cultural and linguistic expressions of minority ethnic groups. The motivation behind these ethnographic studies was largely scientific. The samples compiled by the phonograph, rendered as fixed and quantifiable sounds, lent themselves to analytical study. In addition, these recording expeditions had conservationist aspirations: the imminent disappearance of these groups' cultural expressions was palpable and there was an awareness of the need to protect their footprints for the future. Motivated by these ideas, Jesse Walter Fewkes documented the Passamaquoddy Indian in Canada, Alice Cunningham Fletcher recorded traditional Korean songs in Washington D.C., Frances Densmore documented Native Americans by commission from the Bureau of American Ethnology, Otto Abraham and E.M. von Hornbostel recorded court music in Japan, Béla Bartók focused on Hungarian folklore songs and Percy Grainger concentrated on English folklore. These recordings constitute the

¹ 'It doesn't cross my mind to have unachievable objects and, therefore, they rarely cause me any frustration. Besides, if you think of it, the holy grail of the gramophone world would have to be one of the golden records travelling in the Voyagers, which not even the Emir of Kuwait can buy (nowadays, they are supposed to have arrived to the heliosphere, and that is too far away). The second holy grail of the gramophone world would be perhaps the Barraud original painting, *His Master's Voice*, Nipper the little dog and the phonograph. In this case, the Emir of Kuwait has indeed some probability of acquiring it (at least it is on this planet), although it would be difficult once again: if I'm not mistaken, the painting belongs to Sony and I imagine they don't intend to part with it'. Conversation with Anki Toner as part of the research process for the podcast series *MEMORABILIA. COLECCION-ANDO SONIDOS CON...*, carried out over email between Anki Toner and Anna Ramos during spring-summer of 2012, http://rwm.macba.cat/uploads/20120810/conversation_anki_toner_cas.pdf (Accessed on 03/06/2014).

foundations of the first European sound archives; at the end of the XIX century, the first patrimonial institutions dedicated to preserving the sounds of a world in extinction were created.²

Today these recordings can be found in the basements of these buildings, under controlled climatic conditions, as testimonial tools that expose the beginnings of phonography. In the same way that Roman sculptures used wax moulds to fully preserve the features of the deceased, a person's presence is encapsulated within a sound recording, not only as a reflection but also as an echo. The pressure needed to mould in wax the Roman faces is similar to the one guiding the needle along the waxed cylindrical surface.

Let us now divert our eyes to the portrait of Juan de Pareja (Pict. 3), painted by Diego Velázquez in 1650 in Rome and kept in the Metropolitan Museum of Art in New York. Juan de Pareja was Velázquez's slave. Nowadays, this painting is more valuable than portraits showing his master's king, Philip IV. According to Palomino, Velázquez's biographer, when this painting was displayed in 1650 in Rome, the painter Andrés Smidt said '[...] everything else looked like painting, this alone like reality'.³ Perhaps because Velázquez knew how to position Juan de Pareja's presence within the layers of paint and paint the invisible space supporting a person's reality, this painting has been understood as 'reality'. Something similar to the ether, in which, it was said, Radio Pirenaica was located, or the *intrafine*, the barely perceptible interval within objects, much theorised after its conceptualisation by Duchamp.⁴



(Pict. 3) Jeremy Chan, *Art on Art 2*, 16 September 2008 (CC BY-NC-SA 2.0)

More important than the truth-value in Juan de Pareja's portrait, is the fact that the portrait of a slave has transcended

² The Phonogrammarchiv der Akademie der Wissenschaften in Vienna was founded in 1899 and the Berlin Phonogramm Archiv in 1900.

³ Palomino de Castro y Velasco, Antonio, *El museo pictórico y escala óptica. El Parnaso español pintoresco laureado* [1715-1724], Madrid, Aguilar, 1947, t. III. Enciclopedia Virtual, Museo del Prado.
<https://www.museodelprado.es/enciclopedia/enciclopedia-on-line/voz/velazquez-diego-rodriguez-de-silva-y/> (Accessed 03/06/2014).

⁴ 'It is necessary to say something about the most complex Duchamp category of the *intrafine*. Some people have translated it as '*infraleve*' [...] I would establish the term *intrafine*. [...] The fact that *intrafine* is sometimes a visual category and other times an olfactory one, allows us to imagine it spreading to other senses. From this perspective, a systematic restructuring of all the texts and works by Marcel Duchamp

beyond that of his king because of how the *intrafine* approximates us to his tangible absence. In the crackling of the needle reading the grooves on the record's surface, we hear the event and the voice of what already occurred. Perhaps the artificial past that is inserted in our present through this *intrafine* signal can be taken as point of departure for new historical lectures beyond the linear patterns imposed by reproduction.

The archive within the MASE context

The MASE project began in 2006 to mark the celebration of the '*Muestra de Arte Sonoro Español*' (Spanish Sound Art Exhibition), curated by José Iges within the context of the Eighth Edition of the Sensxperiment International Creation Meeting 2006 and held in Lucena and Córdoba. The project's online presence through its website (www.mase.es), also resulted from this meeting with the purpose of hosting and disseminating a selection of works related to sound art within the Spanish context and with the aspiration of becoming a virtual sounding environment.

Between 2012 and 2014, a series of tasks were developed with the intention of consolidating MASE's digital presence as a platform of reference. The idea is that this platform will function as a virtual documentation centre – a repository, archive, database and data bank – a place for learning and disseminating information about sound art within the Spanish context. This virtual archive will bring together materials from both the analogue and digital era, with a view to making them available for consultation, dissemination and research, promoting in this way an open, cooperative and multidisciplinary exchange that would generate different and original narrations about sound art's history and presence.

With the purpose of inaugurating these narrative processes and generating materials for this virtual documentation centre, a series of research themes were defined to cover different existing trends in sound art. The articles present in this publication, as is the case for 'phonography and soundscapes', 'radio art and electro-acoustic music', 'history and presence of sound art in Spain' and 'process and concept in sound art in Spain' are the results. In addition to these, specific texts have also been written, such as the one about Val del Omar, the one dedicated to computer music or those dealing with sound installation.

In its initial stage, the research theme of public and private archives led by the authors of this article, identified the institutions, cultural centres and persons dedicated to collecting sound recordings related to the history of sound art and experimental music in Spain. Throughout 2013-2014, they contacted the audiovisual section at

would very likely provide very interesting results. *Intrafine* would be the "music for deaf people" [...]. According to Duchamp, *intrafine* would be "using a device to collect and transform all the little human external energy manifestations (in excess or wasted), such as the excessive pressure on an electrical switch, blowing out cigarette smoke, hair and nail growing, urine and excrement dropping, impulsive movements of fear, surprise, laughter, tears falling, demonstrative hand gestures, harsh looks, arms hanging beside the body, stretching, ordinary or bloody expectorations, vomiting, ejaculation, sneezing, cowlick or rebellious hair, noise produced when blowing the nose, snoring, tics, fainting fits, rage, whistling, yawning". RAMIREZ, Juan Antonio. *Duchamp. El amor y la muerte, incluso*. Siruela, Madrid, 1993. p. 193-194.

the National Library of Spain, SONM (Susana López and Francisco López), the Étika Matinal Archive at *Laboral Centro de Arte y Creación Industrial* (Alfredo Aracil), Sonoscop (José Manuel Berenguer), the *Centro de Creación Experimental de Castilla-La Mancha* (José Antonio Sarmiento), Audiolab at Arteleku (Xabier Erkizia and José Luis Espejo), and also private collectors such as Miguel Molina at the University of Valencia, Anki Toner, Anna Ramos (Memorabilia, Radio Web MACBA), Andrés Noarbe (Rotor) and José Iges (Ars Sonora). This list of institutions, cultural centres and people did not intend to be comprehensive or exclusive; in as much as this research project was in its first stage, it is necessarily incomplete.

The main tool used to compile information about every archive and collection was the survey, with all its inherent deficiencies. The questions in the survey were written from the perspective of how an institutional sound archive functions and were divided into four sections (general questions, preservation, documentation and access) with the aim of understanding the entire archival process. The international community of audiovisual archivists, through organisations such as IASA (International Association of Sound and Audiovisual Archives), has over the last twenty years, established operational guidelines for the profession and these were considered as a starting point for the survey, as they would allow for comparison across archives and collections. Once the answers were compiled, we realised that perhaps the formulation of the questions might have limited or predetermined the answers given.

In the first section of general questions, the following issues were raised:

- What characteristics does your accumulation of recordings have that encourage you to use the term collection/archive?
- Do you consider yourself a collector/archivist? How do you describe your relationship with the collection/archive?
- What musical genres does it cover? Does it specialise in a particular genre? Has this specialisation always been clear or has it developed gradually?
- How have the fonds been gathered (acquisition, donation, loan, own creation, exchange)?
- What would the collection need to be complete or for the archive to stop acquiring works?

The purpose of this introductory section was to understand the unique nature of each collection or archive and to highlight the individuality with which the terms 'archive' and 'collection' are used in each situation. This is relevant especially to understand how those responsible for private collections conceive their collections or

archival and collecting activities. As a result, it was revealed that there is an ambiguity regarding the terms archive, collection, sound art and Spanish, which were used to articulate the questions and define the object of study. In many answers, the terms collection and archive are used in an interchangeable way.

In addition to outlining difficulties, the results of the survey encouraged us to abandon a traditional archival perspective and shift the focus of the research towards the contents of the archives and collections surveyed. The survey drew attention to the increased popularity of the term 'archive' which, nowadays and more so in the virtual domain, is used to refer to any material grouping of items. Nevertheless, the aim of this first stage of the research was to identify the location of archives and collections related to the history of experimental music and sound art within the Spanish context.

An archive is defined as an organic set of documents gathered in a natural manner by a person or a public or private institution, throughout the performance of their activities, which is maintained observing original order, with the aim to serve as evidence and a source of information for its producers, for citizens and for history. Archives are composed of documents that, in their most basic definition, are the combination of a physical medium and the information recorded on it. The archive is the by-product or natural residue of the actions of a creator; it emerges as the material result of the activities of which it is proof. Contrary to the archive, the collection is created as the outcome of a conscious search for particular materials around a specific subject.⁵

At the National Library of Spain, the Legal Deposit Act 23/2011 regulates the acquisition of commercial sound recordings.⁶ The Order of 23 December 1957⁷ established the administrative system for legal deposit compliance in Spain and was groundbreaking on an international level for designating sound and audiovisual documents as objects of deposit. At the National Library of Spain, sound recordings are gathered by compliance with this law and also by personal or institutional donations, by purchase, or by exchange with other institutions. Due to the fact that the Legal Deposit Act does not entail any obligation or reward, it is deficient, notably for self-published and limited editions works. If we were to search in the National Library's catalogue using the terms 'sound art' or 'experimental music' it is likely that we would encounter silence.

On the opposite extreme, SONM's fonds focus exclusively on experimental music and sound art and they have not been gathered by legal deposit but by direct implication with the artists and the musical scenes where this music has its origins. In the words of its founder, Francisco López, 'This is the collection of a non-collector, because I'm not a record collector. For more than three decades I, as a creator, have exchanged experimental music and sound art within

⁵ Conversation with Anki Toner, RWM 2012, http://rwm.macba.cat/uploads/20120810/conversation_anki_toner_cas.pdf (Accessed 03/06/2014).

⁶ <http://www.boe.es/boe/dias/2011/07/30/pdfs/BOE-A-2011-13114.pdf>

⁷ http://www.bne.es/Colecciones/Adquisiciones/DepositoLegal/LegislacionHistorica/docs/DL_1958.pdf (Accessed 03/06/2014).

international exchange and cooperation networks related to these types of sound practices'.⁸

The second section of the survey inquired about preservation of sound recordings with the intention of understanding the more material aspect of these collections. These questions were about format, storage conditions, preservation and digitisation. The importance of preservation is that it is the condition for access. In contemporary archives, preservation is synonymous to digitisation. Carrier and sound are separable, contrary to writing and paper, so in order to preserve sound, one can transfer its signal to a less obsolete format. All the archives and collections consulted in this survey pointed out the lack of resource available to digitise and make their sound recordings accessible.

Classification of the sound phenomenon, which is evasive by nature, is notably complex in the field of sound art or experimental music. The existence of categories or genres is linked to the commercial history of music and responds to the short-lived criteria of an industry regulated by a capitalist logic, constantly re-inventing itself in order to satisfy a novice customer. Archives must transcend these superficial classifications and dedicate the necessary time to describe sound recordings in a way that does justice to their singular character bearing in mind that 'there are issues related to cataloguing which are too delicate to try and classify them within a regulation, especially in regard to authority headings'.⁹

Aware of the lack of agreement that exists regarding the cataloguing of sound recordings, the penultimate section of the survey addressed this issue with basic questions such as:

- What categories is the collection divided into? How were they established?
- Are their call numbers? What is the meaning of each letter and number in the call number?
- What is the cataloguable unit? Recording or album?
- What information is included in a catalogue entry? Fields? Does the catalogue include visual information about the object?

A catalogue is a point of entry for a user, an instrument that can open up channels of listening via key words related to the recording. The catalogue entry is an index of the sound recording in the same way that the recording is an index of the sound event.

There are different cataloguing rules and data models applicable to the description of sound recordings, although a model specifically designed for this purpose is not yet available.¹⁰

A cataloguing system describing the event rather than the work would come closer to the temporary reality of the sound phenomenon and this has special relevance in experimental music or

⁸ Ortuño, Pedro. *La Fonoteca SONM: Música concreta del mundo en el universo sonoro de Francisco López*, <http://revistas.um.es/api/article/download/174051/147901> (Accessed 03/06/2014).

⁹ Miranda, Fátima. *La Fonoteca*, Fundación Germán Sánchez Ruipérez, Madrid 1990. P. 181.

¹⁰ The majority of sound archives are content with adapting MARC 21 or AACR2 (Anglo-American Cataloguing Rules) to the

sound art, where traditional relationships between work, event and recording are inverted by intricate creative processes. Therefore, when cataloguing sound art or experimental music, it is important to describe the distinctive features of each sound event by enumerating instruments, processes, contributors, dates and places and to bear in mind that documentation will never replace the experience of listening.

Finally, the last section of the survey dealt with access through questions like:

- What is the profile of a person consulting your collections?
- What is the profile of the staff in this archive/collection?
- Are dissemination activities carried out? Give examples.
- Does the archive/collection have a digital presence? Can the catalogue be consulted or the recordings listened to online? What licenses are used for this?
- What would you like for your collection/archive in the future?
- What will the archive/collection of the future be like?

These questions intend to understand the relationship between each archive or collection and its contemporary public. We also wanted to know how staff perceive the future of archives. Nearly all answers agreed on what is already evident: there is a lack of resources to develop the future archive. In order to palliate this reality, some of the people consulted would like to see more user involvement in cataloguing through initiatives such as metadata crowdsourcing.

What is certain is that sound archives as institutions will have to be rethought from our time, one that is precarious and digital but also from the novel possibilities provided by real time data exchange and the impending review of copyright regulations for audiovisual material.

‘Sound, the way in which it occurs, the manner in which it becomes present, is always a problem for an institution, since it creates listening dynamics that have to be highly controlled in order to enable user access or to allow a visitor to experience a work of sound art...so, for me, an ideal institution is yet to come’.¹¹

The history contained within archives

‘We do have built-in recorders: memory. This is what computers don’t have enough of, and we also don’t always have access to the far corners of our living memory. I guess that is what all the passion for recording is about. Without memory, we would have no consciousness (even if we don’t know what consciousness is, exactly)’¹²

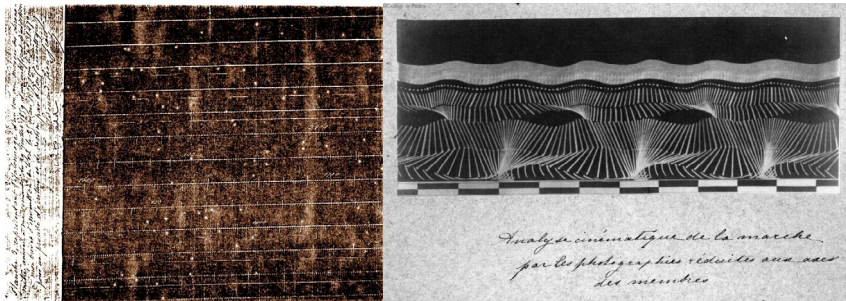
Pauline Oliveros

required needs of sound records. There are models designed for audio-visual contents such as FIAF (International Federation of Film Archives Cataloguing Manual), Archival Moving Image Materials: A Cataloguing Manual (AMIM2), and for sound, Variations3, developed by Indiana University and focused on classical music cataloguing, BIBFRAME, developed by Library of Congress and modelled on RDF (Resource Description Framework), and PBCore and EBU Core, designed from the radio industry. More information is available at <http://www.loc.gov/bibframe/pdf/bibframe-avmodeling-study-may15-2014.pdf>

¹¹ Interview with José Luis Maire, within the sessions on documentation and new musical disciplines (sound art and experimental music) organised by AEDOM (Spanish Association for Musical Documentation) in Arteleku on 14 December 2012, <http://www.artel-eku.net/es/entrevista-jose-luis-maire> (Accessed 03/06/2014).

¹² Frere-Jones, Sasha. The Recording Angels, New Yorker, April 14, 2014.

The brain was the first format onto which sound was recorded. The first recording and reproduction technologies emerged as technological instruments within the disciplines of physiology and otology, not because of the small capacity of memory or writing to store data. Visualizing speech for the deaf or studying the mechanical operation of the ear were some of the projects which encouraged the development of recording and reproduction technologies.¹³ In 1857, Edouard-Leon Scott de Martinville registered a patent for the phonautograph, the first instrument capable of recording and reproducing sounds transmitted through air. Although Martiville's phonautograph and the more primitive chronophotography by Etienne-Jules Marey were based on different chemical processes, the traces which voice and moving points of light left on paper had a surprisingly similar appearance (Pict. 4).



(Pict. 4) On the left hand side, a vocal recording made with a phonautograph and, on the right, a chronophotography experiment. They are both from the end of the 19th century.

In both cases, wave movement fixation had been achieved and at a certain point, this gave way to aesthetics of the sequence. Cinema and comics, as well as sound fixation technologies, deal with the recording and assemblage of series. Both can be understood as an adaptation of artistic languages to a conception of modern time.¹⁴

Let's now look into the possible relationship between sound fixation technologies and comics. The first time that a speech bubble appeared in a comic, was in the comic strip 'The Yellow Kid' (Pict. 5). Up until then, words had appeared on the yellow camisole that gives a name to the character but on this occasion, that speech bubble came out of what was then a *talking machine*. These machines, from the same family as those owned by the master's of Chris and Nipper, had the capacity to preserve the voices of the past in wax. In the comic, the word recovers its sound through a circular shape that suggests a visual conceptualisation of time and is similar to the first phonographic formats.

¹³ "The model of the ear on which Scott based his phonautograph emerged over the first half on nineteenth century. In that time, hearing became a distinct object of knowledge. It became a scientific problem in its own science: otology. The human ear affixed to the ear phonautograph's chassis thus offers a route into another tributary current in the much more difficult to build even twenty years earlier. It is an artifact of otology's institutionalization and, with it, a new orientation toward hearing and the ear itself'. STERNE, Jonathan. *Audible Past*, Duke University Press, Durham, 2004. P. 51.

¹⁴ "There is a very famous Bergson theory based on the assertion that positions in space are instantaneous breaks in movement and that true movement is something different from the sum of positions in space. Nevertheless, we have noticed that this theory improved towards another one, more profound, where he no longer declared that positions in space were instantaneous breaks in movement but, more profoundly, that movement in



(Pict. 5) Richard F. Outcault. The Yellow Kid and His New Phonograph, New York Journal, October 25, 1896

Why don't we use a comic to start telling the story of sound recordings? It would seem appropriate as they emerge almost in parallel. Certainly, as was the case in the visual field in the 1980s, this *integrated* discourse could raise concern with some, as it might be perceived to trivialise art. Therefore, before we start with the trivial, let's analyse the genealogy on which sound art is generally based.

For, on, before, Fluxus. Centro de Creación Experimental, University of Castilla-La Mancha

When we speak about genealogy, there is no need to draw on philosophical concepts; it would be enough to picture a genealogical tree like the ones used for centuries to illustrate the history of royal families. If we observe the 'art tree' depicting the 20th century, beginning with historical avant-gardes, sound would need to look for its ancestors in Dadá, NeoDadá or Fluxus, or in recognisable visual art formats, such as sculpture or installation. We even encounter what seems like a concert presenting itself as a 'sound performance' even though the term 'performer', similar to an interpreter, originates simultaneously in theatre and music. What would it happen if, instead of visual art, we spoke about spatial or sequential arts, or about mechanical reproduction?

space is a temporal break in progression or duration'. DELEUZE / IMAGE MOVEMENT IMAGE TEMPS. Cours Vincennes - St Denis: Bergson, *proposiciones sobre el cine* - 18/05/1983, <http://www.webdeleuze.com/php/texte.php?cle=80&groupe=Image%20Mouvement%20Image%20Temps&langue=3>.

FLUXUS (ITS HISTORICAL DEVELOPMENT AND RELATIONSHIP TO AVANT-GARDE MOVEMENTS)

Today it is fashionable among the avant-garde and the pretending avant-garde to broaden and obscure the definition of fine arts to some ambiguous realm that includes practically everything. Such broad-mindedness although very convenient in short-circuiting all analytical thought, has nevertheless the disadvantage of also short-circuiting the semantics and thus communication through words. Elimination of borders makes an nonexistence as such, since it is an opposite or the existence of a non-art that defines art as an entity.

Since Fluxus activities occur at the border or even beyond the border of art, it is of utmost importance to the comprehension of Fluxus and its development, that this borderline be rationally defined.

Diagram no. 1 attempts at such a definition by the process of eliminating categories not believed to be within the realm of fine arts by people active in these categories.

DEFINITION OF ART DERIVED FROM SEMANTICS AND APPLICABLE TO ALL PAST AND PRESENT EXAMPLES. (definition follows the process of elimination, from broad categories to narrow category)

	INCLUDE	ELIMINATE
1. ARTIFICIAL:	all human creation	natural events, objects, sub or pre-conscious human acts, (dreams, sleep, death)
2. NONFUNCTIONAL: LEISURE	non essential to survival	production of food, housing, utilities, transportation, maintenance of health, security, science and technology, crafts, education, documentation, communication (language)
3. CULTURAL	all with pretense to significance, profundity, seriousness, greatness, inspiration, elevation of mind, institutional value, exclusiveness. FINE ARTS: literary, plastic, musical, kinetic.	games, jokes, songs, sports.

* Past history shows that the less people have leisure, the less their concern for all these leisure activities.

Note the activities in games, sports and fine arts among aristocrats versus coal miners.

** Dictionary definition of fine arts: "art which is concerned with the creation of objects of imagination and taste for their own sake and without relation to the utility of the object produced."

Since the historical development of Fluxus and related movements are not linear as a chronological relationship would be, but rather planimetric, a diagram would describe the development and relationships more efficiently.

Diagram no. 2 (relationships of various post-1959 avant-garde movements)

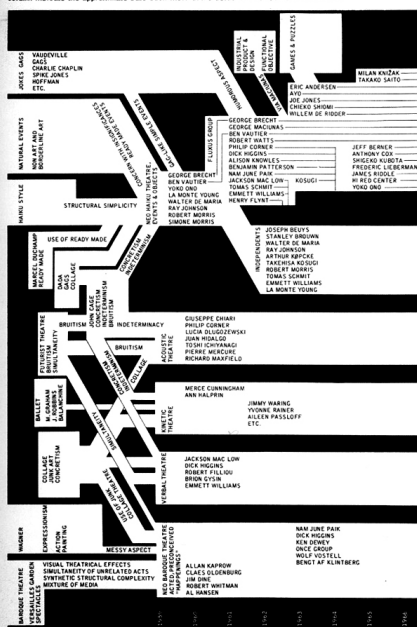
Influences upon various movements is indicated by the source of influence and the strength of influence (varying thickness of connecting links).

Within Fluxus group there are 4 categories indicated:

- 1) individuals active in similar activities prior to formation of Fluxus collective, then becoming active within Fluxus and still active up to the present day. (only George Brecht and Ben Vautier fill this category);
- 2) individuals active since the formation of Fluxus and still active within Fluxus;
- 3) individuals active independently of Fluxus since the formation of Fluxus, but presently within Fluxus;
- 4) individuals active within Fluxus since the formation of Fluxus but having since then detached themselves on following motivations:

- a) antilettish attitude, excessive individualism, desire for personal glory, prima dona complex (Mac Low, Schott, Williams, Nam June Paik, Dick Higgins, Kossuth);
- b) opportunism, joining rival groups offering greater publicity (Paik, Kossuth);
- c) competitive attitude, forming rival operations (Higgins, Knowles, Paik).

These categories are indicated by lines leading in or out of each name. Lines leading away from the Fluxus column indicate the approximate date such individuals detached themselves from Fluxus.



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INTRODUCTION TO DIAGRAM

The diagram on the right categorizes and describes planimetrically the development of various "Expanded performing arts" movements. It describes movements rather than individuals and therefore should not be used as a catalog of names.

Except for the Fluxus group, none others are complete. By the next edition it is hoped this diagram can be expanded to include more artists. Any comments, suggested additions and/or changes from readers will be welcome.

The grouping of various artists was determined in most cases from statements of the artists themselves. When such statements were unavailable, their work was studied to provide clues. Some controversial subjects such as sensationalism or pseudo-technology were based on careful observations of performances rather than the hearsay. Disabling in public or lowering one's pants to expose one's bare bottom, or urinating in public, any such acts are considered by any dictionary definition exhibitionistic. Throwing oneself into water or covering self with cream etc., etc., can be considered as masochistic acts.

Examples of preoccupation with sex and perversion are too numerous to mention. All these strategies are intended to assure strong emotional response from the audience (and attention of the artist). Such strategies, which may be a main motivation for such strategies, "pseudo-technology" or "engineering" (in quotes) has been derived from the fact that architecture at best can acquire technical knowledge or understanding comparable to that of a technician (TV repairman or the like) rather than that of an engineer or scientist.

John Cage spends many years studying his specialty (just like artists spending many years or producing art). Such knowledge among these artists at best represents understanding wiring diagrams, function of basic electronic components, mechanism of electric motors, simple engines, determine structures and the like.

Unfortunately, the technology among most of the artists employing that term is of the radio show variety. Collaboration with engineers can assist in the development of sophisticated knowledge to the artist without giving him a four year university course on related subjects.

Categories are ordered on the vertical scale to some degree within a spectrum of artificiality. Thus most "technical" or cultural or serious are at the bottom and least so at the top ending with anti-art at the very top.

The horizontal scale is chronological. Influences upon various movements is indicated by the source of influence and the strength of this influence (varying thickness of connecting links). Another vertical column indicates salient, or major organizations, events, publications or institutions associated with the particular movement or group. Lines leading in and out of each person's name indicate various changes in the person's associations or chronological continuity of his work within any particular movement or group.

Thus within Fluxus group there are 4 such categories: 1) individuals active in similar activities prior to formation of Fluxus collective, then becoming active within Fluxus and still active up to the present day. (only George Brecht and Ben Vautier fill this category); 2) individuals active since the formation of Fluxus and still active within Fluxus;

3) individuals active independently of Fluxus but presently associated with Fluxus; 4) individuals active within Fluxus since the formation of the collective but having since then detached themselves. (Higgins, Patterson, Paik, Schott, Williams, Fryt, etc.) Some of them have even published own statements confirming their exodus.

George Maciunas

multiple screen projections: Charles Eames, Jerry Smith, Thompson & Hamid, Louis Brigrante, Ed Enghelshier, Bill Gansler, Bob Goldstein, Peter Heller, Takahiro Imura, Ken Jacobs, No Group, Ouse Group, Christian Sidenius, Thompson & Hamid, USCO Group, Ben Van Meter, Stan Vanderbeek, Andy Warhol, Wharol, Robert Whitman.

multiple screen projections: Charles Eames, Jerry Smith, Thompson & Hamid, Louis Brigrante, Ed Enghelshier, Bill Gansler, Bob Goldstein, Peter Heller, Takahiro Imura, Ken Jacobs, No Group, Ouse Group, Christian Sidenius, Thompson & Hamid, USCO Group, Ben Van Meter, Stan Vanderbeek, Andy Warhol, Wharol, Robert Whitman.

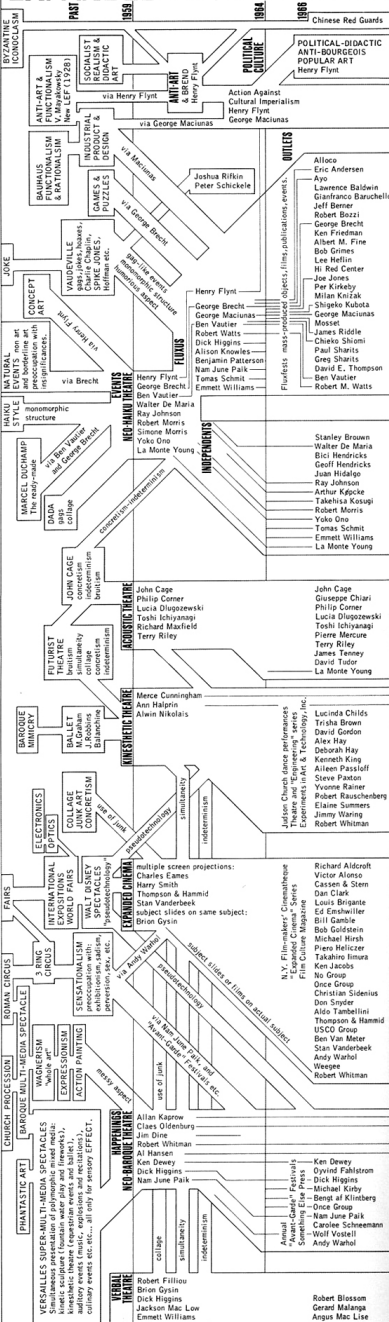
multiple screen projections: Charles Eames, Jerry Smith, Thompson & Hamid, Louis Brigrante, Ed Enghelshier, Bill Gansler, Bob Goldstein, Peter Heller, Takahiro Imura, Ken Jacobs, No Group, Ouse Group, Christian Sidenius, Thompson & Hamid, USCO Group, Ben Van Meter, Stan Vanderbeek, Andy Warhol, Wharol, Robert Whitman.

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EXPANDED ARTS DIAGRAM



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(Pict. 6) George Maciunas. Fluxus (its historical development and relationship to avant-garde movements), 1966, and Expanded Arts Diagram from Film Culture - Expanded Arts, no. 43, 1966, MoMA, New York

In Spain, this sound genealogy can begin to be explained through Miguel Molina's research projects related to historic avant-gardes at the University of Valencia¹⁵ or in the archive of the *Centro de Creación Experimental* (CDCE)¹⁶ at the University of Castilla-La Mancha in Cuenca. This archive, which is accessible online, serves as evidence of the activities (radio, festivals, conferences, exhibitions, presentations, publications on CDs and books, magazines on paper and CDs and virtual galleries) that took place around the course 'Other artistic behaviours', taught by Jose Antonio Sarmiento at the University of Fine Arts in Cuenca from 1989.

Within the maze-like CDCE webpage, if we navigate to the 'sound art' section, we will find another designated 'archive'. Within, the following names are listed: Giacomo Balla, Hugo Ball, Llorenç Barber, George Brecht, Francesco Cangiullo, Fortunato Depero, Esther Ferrer, Raoul Hausmann, Juan Hidalgo, Dick Higgins, Joe Jones, Alison Knowles, Takehisa Kosugi, George Maciunas, Walter Marchetti, La Monte Young, Man Ray, Filippo T. Marinetti, Ay-O, Yoko Ono, Nam June Paik, Ben Patterson, Luigi Russolo, Erik Satie, Mieko Schiomi, Kurt Schwitters, Karlheinz Stockhausen, Wolf Vostell, Robert Watts, and Zaj.

The importance of Zaj as an artistic group is documented throughout this publication but in summary, it is based on their ability to conceive a music of action without shying away from absurdity and nonsense.

Many sound art histories would like to have Zaj as a father. The interesting thing is that Zaj was also very careful when talking about its parents. As with everything made by Zaj - half serious, half joking -the 'zajography' (Pict. 7) talked about its grandfather and grandmother (Marcel Duchamp/Rosse Selavi), its father (John Cage), the family friend (Erik Satie) and the family friend's friend (Buenaventura Durruti). In this 'zajography', Zaj are Juan Hidalgo and Walter Marchetti, although at other times there would be more members, such as Esther Ferrer or Jose Luis Castillejo.



(Pict. 7) Juan Hidalgo, Zajografía, 1957

¹⁵ Laboratorio de Creaciones Intermedia (LCI), http://www.upv.es/intermedia/pages/laboratori/grup_investigacio/components/miguel_molina/grup%20invest_miguel_molina_e.htm. Molina, Miguel. *Ecos del arte sonoro en la vanguardia histórica española (1909-1945)* in MASE Weekend Proms, Lucena, 2006. Available online at <http://mase.es/ecos-del-arte-sonoro-en-la-vanguardia-historica-espanola-1909-1945/> (Accessed 03/06/2014).

¹⁶ Centro de Creación Experimental (CDCE) at the University of Castilla-La Mancha in Cuenca <http://www.uclm.es/cdce/> (Accessed on 03/06/2014).

In fact, although Fluxus has always been linked to Zaj, the latter never showed much interest in belonging to the international group. The emphatic and foundational character of the Zaj family album, the selection of parents, reveals similarities with other foundational histories of sound art.

José Antonio Sarmiento regrets in an interview carried out as part of this research project, that the CDCE webpage began at the same time as Kenneth Goldsmith's UBU Web but due to restrictive copyright policies and lack of cooperation and interest from the University of Castilla-La Mancha, it did not grow at the same rate. The CDCE's activities were groundbreaking, especially for providing an educational platform for sound art at a time when 'there was nothing' in Spain, in the words of Sarmiento.

Continuing with a genealogy of sound art in Spain, we can move towards the Spanish National Radio and Televeision (RTVE) archive, which contains all the Ars Sonora programmes presented by José Iges between 1987 and 2008, and from 2008 up until now, by Miguel Álvarez Fernández. To do this, we would have to use the book commemorating its 25 years of history and, particularly, the audio selection in the accompanying CD¹⁷ because access to the archives is not yet available due to lack of resource. The tracks on the publication are focused on electro-acoustic music and radio-art, and include household names such as Luc Ferrari, Cristobal Halffter, Luis de Pablo or Eduardo Polonio, who represent other genealogic branches where radio is proclaimed as an essential medium.

As a result of his work on Ars Sonora and his own compositional activity, José Iges has been accumulating a personal collection of recordings with a focus on electro-acoustic music, contemporary classical music, sound art and radio art. This collection is the result of his having been intensively involved in these artistic scenes. In the survey sent to José Iges, we asked what he would advise future researchers of his and other sound art archives. His response was emphatic and it would be a good idea to keep it present when building any sound art foundational history: 'Non-idolatrous respect for those materials, sufficient curiosity to allow for amazement'.

Asturias

Recently, Étika Makinal's personal archive became part of the *Archivo de Artistas Asturianos*¹⁸ at the *Laboral Centro de Arte y Creación Industrial* on the occasion of the exhibition '*Aprendiendo de las Cuencas*', held at the same centre (Pict. 8). In an interview led by Alfredo Aracil with Étika Makinal, member Ernesto Avelino was asked about the relationship that his group had with industry, machines and violence, all themes related with Italian futurism:

¹⁷ Iges, José. *Ars Sonora, 25 años. Una experiencia de arte sonoro en radio*. Fundación Autor, SGAE, Madrid, 2012.

¹⁸ Archivo de Artistas Asturianos, <http://www.laboralcentrodearte.org/es/recursos/media/archivo-artistas-asturianos> (Accessed 03/06/2014).

'Violence was one of the reasons of industrial aesthetic and it continues to be so, apart from the particular fact that my grandfather died in 1934. He was the second one to fall. He was a miner. He got up and took part in attacks before the first day of the revolution, and then took part in the occupation of military headquarters and in the Manzaneda battle. He died just after arriving in Uviéu (Oviedo). At a family level, the revolution of 1934 is very important to me. My grandfather is one of the Cyclops that emerged from the bottom of the Earth to attack the heavens. All of this is part of the family and social mythology in Mieres and Asturias. There is also an aesthetic violence which comes from the books we read. We knew Miguel Ángel Martín and Whitehouse. This group had a great effect on me. Later, the Marqués de Sade's books arrived. It was an aesthetic treatment of violence'.¹⁹

¹⁹ Étika Makinal. *Ante todo, calma*. http://radio.museoreinasofia.es/IMG/article_PDF/article_a493.pdf (Accessed 03/06/2014).

How does this violence relate to the one latent in the Fluxus movement, in Darmstadt's summer courses or in the Art and Destruction seminar in London in the 1960s? Can we trace analogies? Would it be possible to build bridges between the violence in Ernesto Avelino's remarks with that of *Arenga a la retaguardia* by Francisco Franco, which is at the beginning of the *Necronomicón* by Marcelo Expósito, published in 1984?



(Pict. 8) Agustín Parejo School. *Málaga Euskadi Da*, 1986. It is included in the Étika Makinal group's correspondence, archived at the *Laboral Centro de Arte y Creación Industrial*

SONM

Another archive consulted in our research has been SONM (*Fonoteca de Música Experimental y Arte Sonoro*), which was established from artist Francisco Lopez's personal collection. This archive is located at the *Centro Cultural Puertas de Castilla* in Murcia and it represents a unique model in the Spanish territory and on an international level, as

its virtual presence makes its geographical location irrelevant (Pict. 9). The archive's uniqueness is based on the cultural project that exists around the preserved materials: through concerts, projections and artistic and research residences, SONM promotes a creative culture of listening beyond the records it preserves. In the words of Francisco López: 'SONM sound archive has become an archive with regards to its public and cultural function, without having been an archive at an earlier stage. As previously mentioned, all this material has been preserved as an archive, only due to my interest and creative dedication'.²⁰

If we navigate the online catalogue and refine our search from the perspective of genre, we will find intriguing categories such as: 'experimental', 'ambient/drone/minimalism', 'glitch/electronic', 'field recording/soundscapes', 'noise', 'sound poetry', 'contemporary/electroacoustic', 'sound installation/performance', 'improvisation/instrumental', 'industrial, music pioneers', and 'plunderphonics/plagiarism/turntablism'.

The SONM archive accepts donations from contemporary sound artists as a way of increasing its fonds. Many of the records stored in shelves in alphabetical order at the centre in Murcia can be listened to via streaming, through their webpage www.sonmarchive.es. This cybernetic presence has created a community of listeners around the archive and new users register each month. The centre's commitment to providing access to its holdings becomes obvious in quotes like this: 'I was never interested in gathering it simply at home, in an unreachable personal collection. I believe that it is much more rewarding for it to have public access and use, both in its classical aspects of cultural, historic and research potential and in the less usual aspect as recombination material, a peculiar perspective, unusual or nonexistent in other archives, but characteristic of the material use within these communities of independent sound creators'.

²⁰ Ortuño, Pedro. *La Fonoteca SONM: Música concreta del mundo en el universo sonoro de Francisco López*, <http://revistas.um.es/api/article/download/174051/147901> (Accessed 03/06/2014).



(Pict. 9) View of SONM Fonoteca de Arte Sonoro y Música Experimental in the Centro Puertas de Castilla at Murcia, 2012

In this archive, alongside artists such as Valcarcel Medina or Llorenç Barber, we can find tapes from Evol (Roc Jiménez de Cisneros and Stephen Sharp), Ani Zinc, Orfeón Gagarin (Miguel Angel Ruiz), Oscar Barras, Nad Spiro or Xhed.

SONM's holdings are also key to understanding what was called 'electrodomestic music'²¹ – sound production developed at home using affordable electrical equipment. Musicians such as Macromassa, Orfeón Gagarin or the Necronomicón compilation are examples of this type of music.

SONM would not have been able to gather its fonds without the direct exchange between artists, firstly by physical post and later via the Internet. Musicians and artists were exchanging much more than noise tapes, the designs of the packages were also of great importance and this might allow us to draw relationships with mail art.

Sonoscop and Audiolab

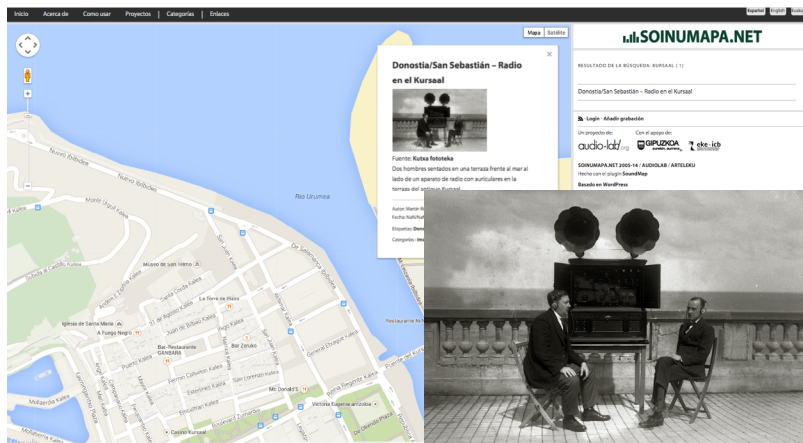
The Sonoscop archive contains 7,200 experimental music works. Half of them proceed from open calls related to the Zeppelin Festival or from the Orquesta del Caos' projects, both curated by composer José Manuel Berenguer. Currently, 4,835 works have been catalogued and can be consulted through a webpage or in person at the *Centro de Cultura Contemporánea* (CCCCB) in Barcelona.

The sound recordings are kept on CDs or hard drives and are organised according to artistic criteria. The material is arranged using tags like 'industrial music', 'noise', 'trends', 'electro-acoustic music', 'sound landscape', conflict and agreement', 'text-sound composition' and 'sounds without cause', or by title, author, year, genre, music function, instruments, interpreters, associated materials or location in which the piece was produced.

Access to the pieces is complex: given that many of the sound pieces are multiphonic, it would be necessary to have a specific reproduction system. However University students and archivists still frequently consult the archive.

In a different league, Audiolab was officially formed in 2003 as part of the Arteleku cultural centre in Guipúzcoa, with the aim of supporting research and experimentation projects about music, sound and listening. Nowadays, a project to make its archive publicly available is underway and if we visit Audiolab's webpage, we can see that the archive section promises to soon feature recordings from the ERTZ music festival, the project [UN]COMMON SOUNDS 2005-2008, developed in Latin America and the project "Copy your idols!" 2007.

²¹ '[The 1980s] began with the legendary Esplendor Geométrico single, Necrosis en la polola (Tic-Tac/EG.1981). Due to the instruments used (magnetic tapes and oscillators, basically), sounds were rough, squeaky and extremely aggressive. In these years, cheaper Japanese material started to be introduced in Spain. The electrodomestic music was born'. Article selected from Dossier: España electrónica, written by Oriol Rossell for the magazine VOICE nº16, <http://www.arrakis.es/~chiu/historia.htm> (Accessed 03/06/2014).



(Pict. 10) Detail from Martín Ricardo, *Radio en el Kursaal*, Donostia/San Sebastian. Kursaal Fototeca

As part of the Audiolab activities, Soinumapa is presented as a sound map and historical atlas of the Basque Country's sound heritage.

Soinumapa is not merely a map containing sounds though; it also takes advantage of potential sound in texts and images in order to recount a history of sound prior to the introduction of recording technology. Soinumapa transmits the importance of sound in language, cities, technology or nature. The map's geographical surface is presented as a structure that is simultaneously sonorous and visual making diachronic readings of history possible.

Memorabilia: What is (not) an archive but indeed makes it possible to think about one

Memorabilia is a research project developed by Anna Ramos within the context of Radio Web MACBA and is composed of talks, podcast and interviews with different music collectors and amateur archivists. Radio Web MACBA, linked to the Barcelona Contemporary Art Museum, operates as a complement and extension of the museum's activities.

Memorabilia publishes original radio programmes that merge words and music from collectors of artist records (Ed Veenstra), traditional and ethnic music (Eric Isaacson of Mississippi Records, Mark Gergis of Sublime Frequencies, Brian Shimkovitz of Awesome Tapes from Africa), italo-disco (William Bennett of Whitehouse), new-age (Douglas McGowan), electronic music (Kees Tazelaar) or from sound memorabilia collectors such as Vicki Bennett (People Like Us), Jonny Trunk (Trunk Records) or Anki Toner. On Memorabilia,

one can also listen to the thoughts of amateur archivists like Kenneth Goldsmith of UbuWeb or Rick Prelinger of Prelinger Archives. The characters that appear in Memorabilia all operate on the fringes of institutions and traditional archival theory.

In a conversation between Jens Heitjohann and Anna Ramos, available on Radio Web MACBA's webpage²², Anna Ramos describes her understanding of the radiophonic project as an archive:

'[...] I like to think that an online radio is, by definition, an archive, or at least that it has the potential to archive its output on a long-term basis'.

By equating a virtual repository with an archive, we touch upon the issue of what is and isn't an archive and this motivates reflection on the new temporalities, introduced by digital space, in which the transient is confused with the permanent. Digital preservation, responsible for securing continuity for digital objects and collections, is riddled with unanswered questions related to formats, storage, standards and copyright. What is clear is that we should analyse the ways in which the transient can be made permanent, and the meaning of permanence in the digital sphere.

'With digital technology, the temporal focus of the category of 'archive' is shifting to include the present. It is as if unspoken but entirely legitimate concerns about the longevity of data storage have resulted in the adoption of terminology that aims to reassure the user'.²³

Conclusions

Recordings isolate a sound environment so it can be repeated in this way taking ownership of another person's time and thus protecting sound against its own decay. Repetition is the key condition of preservation and, as Derrida argues²⁴ what makes the archive process possible and impossible at the same time. Repetition is a fever, an illness that implies destruction at the archive's core. In the archive, we deposit what we cannot keep in our memory, the traces, drafts and construction materials that reveal the processes behind many finished works.

In 2005, the journals *Zehar* and *Desacuerdos* published contents related to archives and sound. *Zehar* No. 56, entitled '*Mal de Archivo*', began with a text by Xabier Erkizia, '*Soinu komunak / Sonidos comunes*'. This piece of text dealt with the research experience during the project 'Un-Common Sounds' which was developed in

²² Exploring, Documenting, Archiving: Radio Web Macba, The Internet-Radio of the Museu D'art Contemporani de Barcelona, http://rwm.macba.cat/uploads/20121011/extra_rwm.pdf (Accessed 03/06/2014).

²³ Grubbs, David. *Records Ruin the Landscape*, Duke University Press, 2014, P. 124 (Accessed 03/06/2014).

²⁴ Derrida, Jacques. *Mal de Archivo, una impresión freudiana*, Trotta, Madrid, 1996. Available at <http://www.jacques-derrida.com.ar/textos/mal+de+archivo.htm>.

Latin America and which ended up generating a documentary, a book and part of the soon-available Audiolab archive.

Desacuerdos launched a CD with a 'selection of music pieces' selected by José Iges, José Antonio Sarmiento and Victor Nubla²⁵. This selection showcased the particular diversity of sound experimentation with examples of conceptual art, noise or contemporary music.

Nine years before publication of the text that concludes here, it was already obvious that, in addition to using books or exhibitions, history would also be recounted through the archive.

'However, what can be surely said is that if we should discover at any time what the problem of our time is, the first thing we would do then would be to go to the archive and see what we know about it, what drawing comes from the archive about the problem contents...'²⁶

With this text we have initially intended to point out the location of the archives we can consult in order to start producing a history of sound art or experimental music in Spain. This is of particular significance now when these genres are becoming institutionalised through postgraduate studies in places such as the University of Barcelona, with its Master in Sound Art, the European University or the Katarina Gurska Music School. We are not expecting historians and sound artists to consult the archive with a desire to recount histories about fathers and pioneers but rather with the curiosity and amazement of a tourist travelling to a foreign country. The possibilities granted by digital archives for recombination of data and for inspiring new compositional techniques from its contents, make the archive an instrumental place to perceive the future of music. Or might it be that the proliferation of sound art and experimental music archives predict quite the opposite: a slow extinction of the possibility of experimenting with sound?

'Because this complete availability (that the past and the future have already been reduced to the present due to technology), if it does not increase our knowledge, it will indeed make us more ignorant of our own ignorance, since we confuse ability and immediate access with knowledge or cultural creation, when the latter can only take place where there is room for amazement and questioning, which are the incentives for knowledge and creative performance'.²⁷

Secondly, this text has intended to open up paths towards the future sound archive, which is still to be produced. The apparent lack

²⁵ VV AA. *Desacuerdos 3*. Actar, Granada, 2005.

²⁶ Morey, Miguel. *El Lugar de todos los Lugares. Consideraciones sobre el archivo*. <http://www.gtr-cultural.com/test/arxiuprojecte/wp-content/uploads/2013/12/MaldeArchivo.pdf> (Accessed 03/06/2014).

²⁷ Pardo, José Luis. *La hipertrofia del presente*, El País, 7 January 2012, http://elpais.com/diario/2012/01/07/cultura/1325890801_850215.html (Accessed 03/06/2014).

of resources for initiatives of a cultural nature and the complexity and speed at which changes occur in the digital environment, require a new institutional model that is designed for continuity and resistant to scarcity. This kind of institution will operate above the geographical territory, in the intermediate space between different sound archives, facilitating a constant exchange of sounds and resources.²⁸ This, at least for now, can only be done by conceptualising the archive contents as a community, an idea that reminds us of some 'model examples', such as UBU.com, European Acoustic Heritage or [un]common sounds. This model should support itself with an exhaustive cultural programme, which promotes the creation of a listening culture around the preserved sounds, because, if nobody is listening, none of this will make any sense. In this model, restrictive definitions of art, the very idea of nation, the idea of Spain, will end up diluted forever and, seen in this way, the utopia of the future archive is more than appealing.

²⁸ Some of the archive projects envisaged by the community in which Spanish operators took part include European Acoustic Heritage <http://europeanacousticheritage.eu>, with the participation of escoitar.org, [un]common sounds from Audiolab, <http://audio-lab.org/artxiboa/uncommon-sounds-2005-2008>, or the international UBU-Web, <http://ubu.com>, and with the cooperation of projects such as Radio Web Macba or Mediateletipos.net. Within an international context, there is DRAM, <http://www.dramonline.org>