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# ...it writes id writes it writes id...<sup>1</sup>

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(under the title ...ça écrit ça écrit ça écrit ça...)

<http://revues.mshparisnord.org/filigrane/index.php?id=203>

How to understand this title, a first rough sketch of a chain where what is at work in the unconscious would already be repeated? Does the "it" ("id") imply that the Ego is not where the process was triggered, and does it ceaselessly, come back to renew it? Is what is written, at each arrangement of letters, an attempt at making what is the most inaccessible in us emerge, and would it tirelessly start this activity again?

Where is the chain initiated? Is "it/id" its first link? What writes or who writes in me when I write? Which parts of the psyche are involved in the writing process, in the "it writes"? And what do they write?

Is the unconscious woven by what is written or does it generate the desire to write?

Would this "it writes id" indicate that, from its origin, "*this timeless moment, undiscernible, which exceeds any beginning*"<sup>2</sup>, both terms mutually diffract one another in an infinite movement?

If the fragment of the chain is read or heard as "write it" ("write id"?), can it be envisaged as a kind of injunction, continually present, which would inflect composition towards an attempt at allowing it/id to write it/id?

Or if the iterative "it writes" lays down its ceasura, does it lead us to a pure *becoming* or would a residue, an "id", always persist?

The repetition of the items -- a quasi-incantatory formula, an obsessional writing ritual, or writing itself, at work, without the ego? -- immediately shows the precariousness of the system and all the ambiguities that an attempt at interpretation raises.

The redoubling underlines the difficulty to define the part and place of the Subject (of the unconscious, which Jacques Lacan designates by \$) and the object -- if there is a place -- during creative work. It introduces a functional mobility of each element as well as a very open polyvocality, indicating that the unconscious arises in all the interstices of writing.

Writing would express the desire to find again the origin of music, the origin of sound, by returning, for each new work, to the point where the first difference is marked in an undifferentiated sound field.

<sup>1</sup> The French word "ça" means both "it" and "id" (one of the three psychic instances in Freud's *second topic*). That is why this alternation of "it" and "id" has been chosen for the English translation of the French title "...ça écrit ça écrit ça écrit ça...".

<sup>2</sup> Sylvie Le Poulichet, *L'œuvre du temps en psychanalyse (The Work of Time in Psychoanalysis)*, Paris, Payot & Rivages, 1994, p. 93

If a primeval sound space is imagined -- a matter made of a multitude of dots, an infinite field of particles, beyond the human ear -- within which no group, no vectorization, no organization are sketched yet, to write would consist in carving an inscription onto or rushing into this matter.

In this place where the "finger" (the choice)<sup>3</sup> of writing is placed, a limit to the sound infinite will be delineated (a discrimination of the partials of a sound's spectrum, for instance).

Can we consider this infinite field as the Real, this irreducible nucleus of the unconscious, out of any symbolization, which cannot be figured out by words?

From this trace, a whole sound chain can start to be articulated, a whole series of movements can be set in motion, and it is perhaps finally the point where gestures appear which try to occupy a space, take it over, build the body of the work.

The body of the work (incidentally, the title of one of Didier Anzieu's books<sup>4</sup>) would redraw what can be apprehended of the psychic body, i.e. "*the body defined not as an organism but as pure enjoyment, pure psychic energy, whose organic body would only be the resonance chamber.*" (Juan-David Nasio<sup>5</sup>).

To what extent would not composing a musical piece consist in building a new body, which would be at the same time the reflection of the shackles which bind it (signs frozen in agglomerates set once and for all), but also the attempt at breaking free from this rigidity, by inventing a moving body, evading any classification, any definite shape?

Various sound surfaces start fleetingly vibrating. Some are circumscribed in a more intensive way when particles (frequencies, for instance) are distributed in them, with a bigger density, when the amplitude or the speed of their paths are multiplied, then the activity - the activation - successively spreads to other surfaces.

One causes the paths of the drive to be heard in the persistence of its passages. But the possibility of a body is also asserted, whose erogenous zones, these *black holes*<sup>6</sup> -- to use again Félix Guattari's term --, round which the intensity of energy is maximal, would continually move on the sound surface.

This sound body is the real medium of the projection of a fantasy to be reunited with the primeval body evoked above, since the mobility of these zones paradoxically entails their negation, and lets us foresee a pure energy in a virtual state. A real ambiguity nevertheless appears, for this migratory increase of intensity shows us that it is potentially everywhere, and yet perceptible only in the different places in which it is located.

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<sup>3</sup> Here, in the French version of the article, there is a play on the sound proximity between "doigt" ("finger") and "choix" ("choice").

<sup>4</sup> Didier Anzieu, *Le corps de l'œuvre* (*The Body of the Work*), Paris, Editions Gallimard, 1981

<sup>5</sup> Juan-David Nasio, *Cinq leçons sur la théorie de Jacques Lacan* (*Fives Lessons About Jacques Lacan's Theory*), Paris, Petite Bibliothèque Payot, 1994, p. 51

<sup>6</sup> Félix Guattari, *L'inconscient machinique. Essais de Schizo-analyse* (*The Machinic Unconscious. Essays in Schizoanalysis*), Paris, Editions Recherches, 1979

In astrophysics, a *black hole* is a massive object whose gravitational field is so intense that it prevents any form of matter or ray to escape from it. No particle can escape, for nothing, not even light, can overcome their gravitational force. What Félix Guattari names a *black hole* is a place of semiotic abolition. One can relate this definition to that of *jouissance* (extreme enjoyment) given by psychoanalysis, a place where there is no signifier.

Complexity of this body experience. How do we get the sensation of a whole? From the image which the mirror holds us, Jacques Lacan says. But this image is only a reconstruction, quantic physicists tell us. And psychoanalysis says nothing else. Beyond the abstraction of this psychic energy, more or less archaic body images, more or less mutating reconstructions or constructions, can also be embodied and underlie the composition work (such as the strange and modulable figurations often noticed in dreams).

To illustrate the presence of this imaginary dimension, one can evoke the example according to which the journey of the work towards the listener would be unconsciously felt, as a crossing through a quasi-visceral medium, where "a stomach's mouth", musical talk, and no longer only language, would speak to "a stomach's ear" (and a joke comes to mind: would not these mice which scientific research takes into all kinds of mutations -- an ear on the stomach, precisely! --, be the best listeners of such music...?).

Here, the sound movements should be heard like the muscular contraction waves of a tubular organ, connecting the work -- the composer's imaginary body -- to the listener. Supported besides by the physical investment of the performer, writing such a "sound peristalsis" also underlines one of the obviously very important aspects in the elaboration of musical language, that of the relationship to the performer's gesture and body.

One thus notices that several entrance doors towards sound are at work. It can be apprehended as a quasi-abstract element which carries along the imbricated lines of an ensemble, at the crossroads of forces, or approached in its whole corporality, in relation to its acoustic properties. But the choice to favour either approach, according to the sequences of the work, is always determined by the aim at laying bare a truth masked until now.

We can see that, starting from the libidinal or imaginary body, we arrive at the real body which is invoked, in the performance, only better to unveil this other body.

These dimensions of the body are narrowly connected and the movements of the psyche, in situations of crisis, are sometimes immediately acted with movements of the body. Thus, a mental collapse can coincide with a fall. And this fall will be the pivot of an artistic process, which is also an attempt at a hold to be found.

Moreover, through this encounter -- whose place is the score --, the other encounter which is wished for is that which expresses that something has滑ed from one unconscious to another, and that a fabric is woven between gestures, sounds, meant to spread up to the listener. The movements of the performer's real body, the energy committed to it, are summoned to materialize psychic movements. Is not music also a Body Art (in the sense that it generates a sensory corporeal modification) and does it not leave its marks on the body which, although invisible, are no less vivid?

It is thus desire and the origin of desire, the relationship to body(ies) and to the other -- the other who is inside us, but also the other with whom an intersubjective relationship is build around the work, and the other's other... --, which are questioned in such an approach.

It is also the inscription movement in language. The absence of language. A scream or a fall into silence, and music articulates signs which throw a bridge between the scream and words.

To go and meet this psychic body, the unconscious, to try to investigate it and to make it a model for processes of musical writing, is to choose to make the structure arise at any moment of the work, with the constant will to get rid of all the constructions which represent it (figures, objects, sound situations). A network of encounters, not of words or of movements of the body can be articulated, as what happens within the framework of an analysis (a *literal* or *signifying network*), but of sounds and sound movements which produce linkings of ephemeral, unattainable entities (Félix Guattari's *a-signifying particles*).

Anyone, in the course of psychoanalytical experience, quickly notices how the uttered words can dislocate (by following the paths of the plays on sonorities of phonemes or the occurrence of fragments of memories, for instance) according to a logic quite distinct from the will to mean or designate, characteristic of the conscious system, and disseminate a certain number of minimal elements along the speech to make another wording, that of the unconscious, emerge.

This wording -- the *One*, according to Jacques Lacan, i.e. the signifier which occurs in speech -- and its multiple substitutions and shifts along the verbal sequence, are somehow breaches which make us foresee the infinity of the potential permutations and assemblings.

It is this relationship between what has been said, and the whole set of wordings which have already been uttered, or will be (*S1* and *S2*, according to Jacques Lacan), it is this whole, where the actual and the virtual are the double sides of the signifiers, which composition will try to make emerge, retracing psychic writing in musical writing.

To compose sound chains in development is to consider that each level of articulation of these chains is perpetually unsteady. The duration of action and the coordinates which particles occupy in space, do not remain identical, and are to be envisaged only as the emergence of one of the possibilities of appearance.

These "desiring musical machines", which work like the *desiring machines* described by Gilles Deleuze and Félix Guattari in *Anti-Oedipus*<sup>7</sup>, generate endless associations and ever new arrangements, sound configurations in constant transformation.

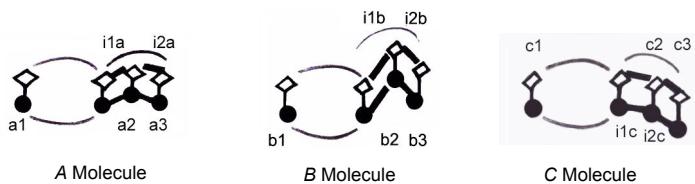
Let us take a very simple example, in which only the duration parameter will be varied for each sound molecule.

In example1, three particles -- here, artificial harmonic sounds of the strings -- are assembled to form a small molecule (*a<sub>1</sub>*, *a<sub>2</sub>* and *a<sub>3</sub>* form *A*), whose behaviour is modulated in relation to the intervals stretched between the three particles (*i<sub>1a</sub>* and *i<sub>2a</sub>*).

Another interval, *i<sub>3a</sub>*, is added and is located at the junction point between *A* and its return. Other molecules (*B* and *C*) can adopt the same kind of connections between three elements.

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<sup>7</sup> Gilles Deleuze, Félix Guattari, *L'Anti-Oedipe (Anti- Oedipus)*, Paris, Editions de Minuit, Coll. "Critique", 1972-73, p. 216: "[...] these great ensembles overlap [...] towards the molecular elements which form the items and cogs of the desiring machines. [...] Regions of a productive unconscious, molecular, micrologic, micropsychic, which no longer means and represents something."

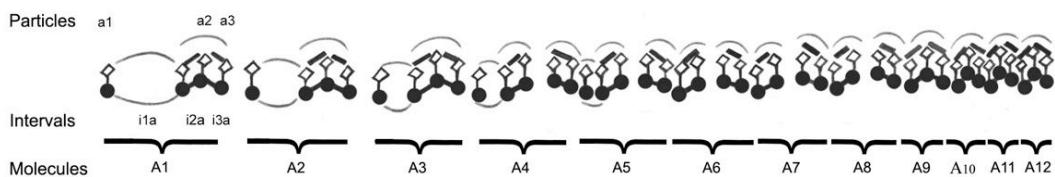


### Example 1 - Three molecules, each formed of three particles

The movement of this molecule (or module) can be assimilated to a micro-movement of the body and is besides effectuated by a corporeal gesture of the performer.

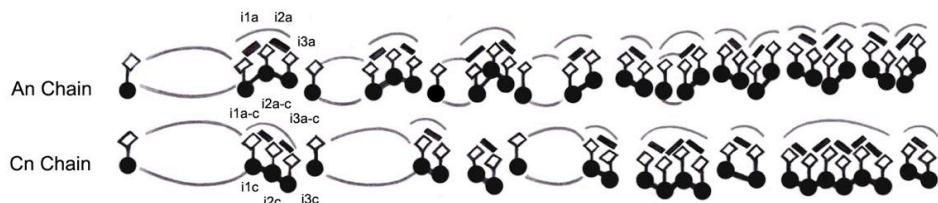
In example 2, the intervals are modified and inflect the shape of this *A* molecule (the temporal dimension of *i1a* is tightened, and a caesura is finally introduced on the level of the *i2a* interval to knit together again further on, when the molecule is compressed).

At each of its repetitions, *A* is each time different, and each of its utterances could be named *A<sub>1</sub>*, *A<sub>2</sub>*, etc. We have there a first *A<sub>n</sub>* chain (or a repetitive series) which unfolds a series of differences, or of differences, to use Jacques Derrida's term, which defines difference as "*the moment of a difference*"<sup>8</sup>.



### Example 2 - *An* chain, made of a different repetition of the same molecule

But at the same time as the different repetitions of *A* produce a chain of events, the *i1b*, *i2b* and *i3b* intervals of the *B* molecule described above are also altered at each repetition. The path of a *B<sub>n</sub>* chain (*B<sub>1</sub> + B<sub>2</sub> + B<sub>3</sub>*, etc.) is thus superimposed to that of *An*. It is the same for a *C<sub>n</sub>* chain (example 3).



### Example 3 - Process of the *An* and *Cn* chains, excerpted from the piece *Fluctuatio (in)animi* (for the process superimposing four chains, see the end of the article)

One can multiply the number of superimposed chains and thus elaborate, in such a musical situation, a more complex and mobile network than that which language reveals, for the limit exceeds there that of words which cut the verbal matter to produce phonemes, morphemes, but the

<sup>8</sup> Jacques Derrida, *L'écriture et la différence (Writing and difference)*, Paris, Editions du Seuil, 1967, p. 300

incisions which musical language makes in the sound matter are infinitely more subtle. They are multiplied on numerous axes and almost act like missiles, cutting into the surface with their strikes. The intervention on various parameters -- a quantity of linked particles, pitches and durations of these particles and intervals, accelerations and decelerations, cuts and seals in the chain, convergences or divergences with the other chains, number of ramifications, etc. -- weaves an unsteady fabric.

Multiple gaps are located at all the levels of junction, inside a molecule, between a particle of the *A* molecule and a particle of the *B* molecule, between an interval of *A* and an interval of *B*, between a particle of *A* and an interval of *B*, etc.

If the gestural accentuation of these micro-differences is favoured, by adding glissandi between the pitches, as is the case in this example, if we specify that the performers must play these gestures with a maximal dynamic intensity, if the network builds an extremely dense and saturated space, we finally perceive an insistent sound surplus.

The latter is not supported by any substrate. A kind of evanescent, abstract matter which cannot be located, expresses a presence heterogeneous to the network which makes it emerge, and results from each gap dug between the written elements, from each vacillation at all the levels of articulation, in the interval between the elements, the interval between the intervals.

A virtual object whose ghostly dance haunts space, the object *a* conceptualized by Jacques Lacan? This effect, audible, appears because of the accumulation of gestures, their rapidity, their amplitude, their extreme dynamics. It is generated not by the signs written on the score, but by a hold of the body on these signs.

It is in the elaboration of this kind of sequences that the question of the Subject's position, that of the unconscious, particularly arises. A division, a dissolution is induced during the act of writing, which can be grasped only later on.

The subject (of the unconscious) who writes, who allows himself to be written, overcome or upset by what is written, is disintegrated in this plunge into the heart of sound fluxes. He is both each dot carried away on the innumerable paths crossed through, and a fleeting and pulverized presence in each interstice which the shifts of dots keep opening and discovering within this moving architecture.

To cut a space is to stand out, and to stand out is to be multiplied<sup>9</sup>.

It is at the same time what is experienced in the time of composition and what is perceived, or sensed -- perhaps unconsciously -- while listening to the work. It is a state which is aimed at, like a horizon of the creative moment, and one really knows that seeking a non-knowledge of writing paradoxically favours the occurrence of our barest truth, and thereby, the truth of the work. It is also the quest for this sound effect which causes the desire to write such sequences.

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<sup>9</sup> In French, there is an interesting consonance between the words *découper* ("to cut"), *se découper* (with two possible meanings - "to be cut" and "to stand out") and "*se décupler*" ("to be multiplied"), but this sonic dimension cannot be transferred to the English translation.

At the time when the Subject appears like an absent presence, and meets at its vanishing point what cannot be said, written, what is acted, creative ecstasy (psychic *Jouissance*), is sometimes to be understood more as pain than as pleasure in the transfer effectuated towards the performer's body, for a limit is pushed further with a jolt, a forced movement.

This oscillation of the Subject, cancelled by *Jouissance*, is underlined - if not figured in its purest elementary form, for what is indicated is a function, and not a representation -- by the commitment of sound formulae which overturn around an axis. This swing is the movement of dismissal.

Here, another fantasy of musical writing leads to not only give a sound to this enjoyment thanks to which we are carried (outside ourselves) during creative work, but also to feed the illusion that the score which remains, then its performance, will restore some trace of what was crossed through.

I thus evoked these inscriptions, the marks of a gap in the psychic matter, or in the musical matter, which can be isolated from the place in which they left an imprint and become a specifically significant material, as bearing chromosomes -- which Gilles Deleuze envisages as *loci*, "i.e. not simply as places in space, but as complexes of neighbouring relationship"<sup>10</sup>.

As a matter of fact, this work of the matter being created is governed by the rules of contiguity and attraction. These tiny aggregates ally, are duplicated, and their mutations proliferate in an extremely labile sound space and in its cracks, one guesses the alternative palpitation of the Subject and *Jouissance*, and the shimmering of a virtual object. There, not there, "nobody" when there is only a body and drive overflowing, "no body" when there is some Subject.

Within this framework, certain parts acquire a bigger consistency in some places.

Small objects are detached, as if expelled, residues of what made them.

I adopted this approach in two of my pieces, *Le livre des trous* and *Holes and bones*.

From the elaboration of a very dense reticular structure, which can be either audible (in *Le Livre des trous*) or latent (in *Holes and bones*) and within which series of minimal elements weave horizontal and vertical links in a movement of repeated fall, certain fragments of this fabric are torn, removed and build objects (scraps) which are reused, not without distortions, and move through the whole architecture of the piece. They are dilated until they become texture, contracted up to a minimal gesture or a vanishing point. There is a play with the screen they raise against gaps, with the flaws to fill or surround.

The musical language of the piece thus underlines the polyfunctionality of its components (and those of the unconscious): a literal or signifying function for the evolving sound chains, an objectal function for the extracted materials which form compact conglomerates, and the passage from one to the other, and still many others.

What Jacques Lacan names *letters* or *signifiers* and objects, what Félix Guattari names a *molecular formation* or a *molar formation*, has to be designated on the musical level, by the terms chains of minimal units or sound objects, yet keeping in mind that the functions are not established once and for all.

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<sup>10</sup> Gilles Deleuze, *Différence et répétition* (*Difference and repetition*), Paris, P.U.F., 1968, p. 240

The particles can establish sequential linkings just as well as agglutinate to build objects, or recover their autonomy and the shapes which appeared are fragmented into a multitude of "sound quanta" which then follow various trajectories.

This writing can cast its nets through all pieces. As a matter of fact, it seems interesting to also determine connections between them, not by gathering them in simple series, but by assigning them a place -- however relative -- at one of the junctions of the structure.

A piece can thus be the second of a series (or a chain) and the first of another one. Such is the case for the string quartet ...*who holds the strings*... which is the second part of the series of pieces *Order or release, border of relish*, but the first of the series *www*.

The notion of object, similarly, can be extended to the work in general, this residue of creative work, a part detached from the psyche of the Subject who created it and which is now heterogeneous to him (if not sometimes perceived as monstrous), coming back from outside. These successive works, these objects, each new form of which is substituted to the previous one, it is in this movement of projection outside the psyche that one can identify to them, repeat oneself in them, and gets rids of them, perhaps... (I retraced this process in one of my pieces, *Repeats, defeats*).

*"From these discrete elements, these repeated objects, we must distinguish a secret subject who is repeated through them, a true subject of repetition."<sup>11</sup>*

In this constant movement of forces, the repetition which characterizes the work of the unconscious can take two different behaviours. They can be qualified as *machinic* -- a term used by Félix Guattari to account for this unconscious which keeps producing -- or as mechanical. And these two sides of repetition are to be related to a different destiny of the subject who repeats.

The first concerns the reiteration of a process, and not of a shape or a content.

Nothing is to be represented. Only dynamic forces matter, those that propagate step by step. Each new repetition renews the element uttered, never identical to itself, slightly diverts it in relation to the point where it has come back, and thus ensures a creative mobility of the chain, as I indicated in the examples quoted above, in which the envelope of the sound molecules is affected by the multiple variations of the minimal units. Thus, even if strata are punctually identified according to these repetitive series, the sediments which compose them and their contact points between the layers undergo a constant rearrangement, which gives a great fluidity to the whole.

In the second kind of repetition, the mechanical one, the process does not introduce any variation of the elements. The mobility is no longer dynamic but static, in the sense that the sound signifier -- or gesture -- always comes round identical to itself, like these motor stereotypies of psychotic individuals. The obturated alternation of the molecules *A<sub>1</sub>* and *A<sub>2</sub>*, into *A<sub>1</sub>-A<sub>2</sub>-A<sub>1</sub>-A<sub>2</sub>...* (or of the particles *a<sub>1</sub>* and *a<sub>2</sub>*, into *a<sub>1</sub>-a<sub>2</sub>-a<sub>1</sub>-a<sub>2</sub>...*), and not the "differentiating" series *A<sub>1</sub>+A<sub>2</sub>+A<sub>3</sub>... A<sub>n</sub>*.

Either the circuit, instead of unfolding a spiral, is coiled on itself in a dead end, or the components of a stratum are crystallized, snatched by a fixation pole, and are no longer likely to slide towards

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<sup>11</sup> Gilles Deleuze, *Différence et répétition* (*Difference and repetition*), Paris, P.U.F., 1968, p. 36

other layers, or to generate new arrangements. Enslaved to the shapes and places where they got frozen they show the implacable logic which alienates them.

Both repetitions are not always parted and can mutually lead to each other.

I worked on both aspects in the piece for five instruments and electronics *Fluctuatio (in)animi*, in which the musical processes are trapped several times in sound sequences which use electronic sounds evoking a machine.

But this notion of repetition also asks the question of an unfolding of time in the musical work.

In the unconscious, the temporal dimension is really specific.

On the musical level, the most immediate temporal perception is that which makes us hear successive sound events, like the words of a speech respect a syntactic order.

Even within the framework of an analysis session, the structure of language is kept. One word after another, one sound after another. It is certainly the required condition which establishes a common code for the individuals engaged into an intersubjective situation.

But we have seen how this other logic of the unconscious (a pre-eminence of the signifiers) affects the utterances.

Rebounds, echos, reverberations run in all directions on the thread of the discourse. Junctions, abrupt shifts, returns, breaks, mark the recurrence of these minimal traits which slide according to criteria of phonetic or semantic contiguity, and jump from one word to another. "Chute", "chut!" (in French), "shut" and "cut", "cutter", "taire", "muet comme une tombe" (in French)<sup>12</sup>: silence and death, and suddenly, three trajectories are condensed into this formula: the fall which reappears at this connection point between "tombe" ("grave") and "tomber" ("to fall down") and the vanishing of the words ("chut!") which echoes that of the being, death ("tombe": "grave").

But "muet" (the French word for "mute") ramifies into "muer" ("to moult") mutation or birth, a slough and a chrysalid, when "terre" ("earth"), "père" ("father")<sup>13</sup> and the recollection of a past situation are linked on another line.

And thus, with the unveiling of these hidden bounds, elements which seemed isolated will join at crossroads where sense emerges.

It is such series which were previously evoked in the detailed description of successive deviations of A, B, or C sound chains (a local level and a reduced scale).

One word with another, one word with a current event, one event with a shred of memory, respond to one another in multiplied resonances through various times of our experience. One sound with another, one timbre with another, one object with another, are the signals of this temporal reverberation.

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<sup>12</sup> The sound quality of language builds connections between words with different meanings and leads to a crossroads of lines, thus inducing an emergence of sense. Having a same consonance, the French words "chute" and "chut!" mean a "fall" and "shush!". "Muet comme une tombe" means "quiet as a grave". The French word "muet" means "mute" and has the same consonance as "muer" ("to moult") while "tombe" ("grave") also means "falls".

<sup>13</sup> In French, "taire" ("to keep something secret") and "terre" ("earth") are sonically similar. The same sound leads to two meanings and thus, two possible ramifications with the *free association* method.

This approach can be applied to more global musical situations, whose enraged outburst, unpredictable interruption, breathlessness for instance, will be identified to be found again further on, as if they were appearing from the encounter with another situation which would have followed its singular trajectory.

Thus, the listeners are immersed into imbricated times. If they try to cling to the representations of the sound objects they discerned, they have the sensation that those are slashed under the violence of the torsions imparted by these breaches and about-turns. They hear them as remains or vestiges and experience "*fragmented time*" (the title of one of André Green's books<sup>14</sup>) in which an object or a bit of object which comes round and insists will however be sometimes recognized.

If they give up losing themselves in this fatally partial recognition of the roughly sketched figures which break up, they allow themselves to be carried away by the fluxes, in a time experienced as a pure process, where what matters is not the elements swept away by the course, but the course itself, an "empty form of time"<sup>15</sup>.

This movement in which only some passage persists is what Sylvie Le Pouliche names the *catastrophic instant* (but is it not also the ecstatic instant?) which "*would be this temporal mode in which the ego is reduced to the tip of another instant which is the same and however quite different: the bare, uninhabitable time.*"<sup>16</sup>

To invoke another science of the Real -- quantic physics --, it teaches us that the objects, as we perceive them with our human eyes, have in fact quite another materiality. Their shapes, that we freeze in precise dimensions and places, present a quantity of uncertainty which results from the constant motion of *quanta* whose either localization or trajectory cannot exactly be determined. Here there is another reality which exceeds that of our perceptive capacities.

Is it not the same regarding temporal perception? And might not musical writing bring these "sound quanta" out?

To approach the unconscious is to transgress, or "trance-gress", for we have seen that musical or gestural repetition (whose part is important in experiences of trance, with Sufi mystics, for instance) is an opening process to this other psychic reality, inaccessible or which gives us a partial access, when representations are undone within the framework of an analytical path.

This other reality, this space which is neither figurable, nor namable, this *Real*, which Serge Leclaire invites us to unmask<sup>17</sup>, and about which Jacques Lacan says that it is "... at the limit of our experience"<sup>18</sup>, the musical work tries to make it tangible, to delineate its contours, to capture its

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<sup>14</sup> André Green, *Le Temps éclaté (Fragmented Time)*, Paris, Editions de Minuit, 2000

<sup>15</sup> Gilles Deleuze, *Logique du sens (The Logique of Sense)*, Paris, Editions de Minuit, Coll. "Critique", 1969, p 79: "Two times, whose one is only composed of interlocked presents, whose other keeps being decomposed in lengthened past and future. Whose one is always defined, active or passive, and the other, eternally infinitive, eternally neutral. Whose one is cyclic, measures the movement of the bodies, and depends on the matter which limits and fills it; whose the other is a pure straight line at the surface, incorporeal, illimitied, empty form of time, independent of any matter."

<sup>16</sup> Sylvie le Pouliche, *L'œuvre du temps en psychanalyse (The Work of Time in Psychoanalysis)*, Paris, Payot & Rivages, p. 121

<sup>17</sup> Serge Leclaire, *Démasquer le réel (Unmasking the Real)*, Paris, Editions du Seuil, 1971

<sup>18</sup> Jacques Lacan, *Le Séminaire Livre IV, La relation d'objet (The Seminar Book IV, The Object Relation)*, Paris, Editions du Seuil, 1994, p. 31

forces, to catch it in the nets of an extreme rigorous writing, with however the certainty that this endeavour is already a betrayal.

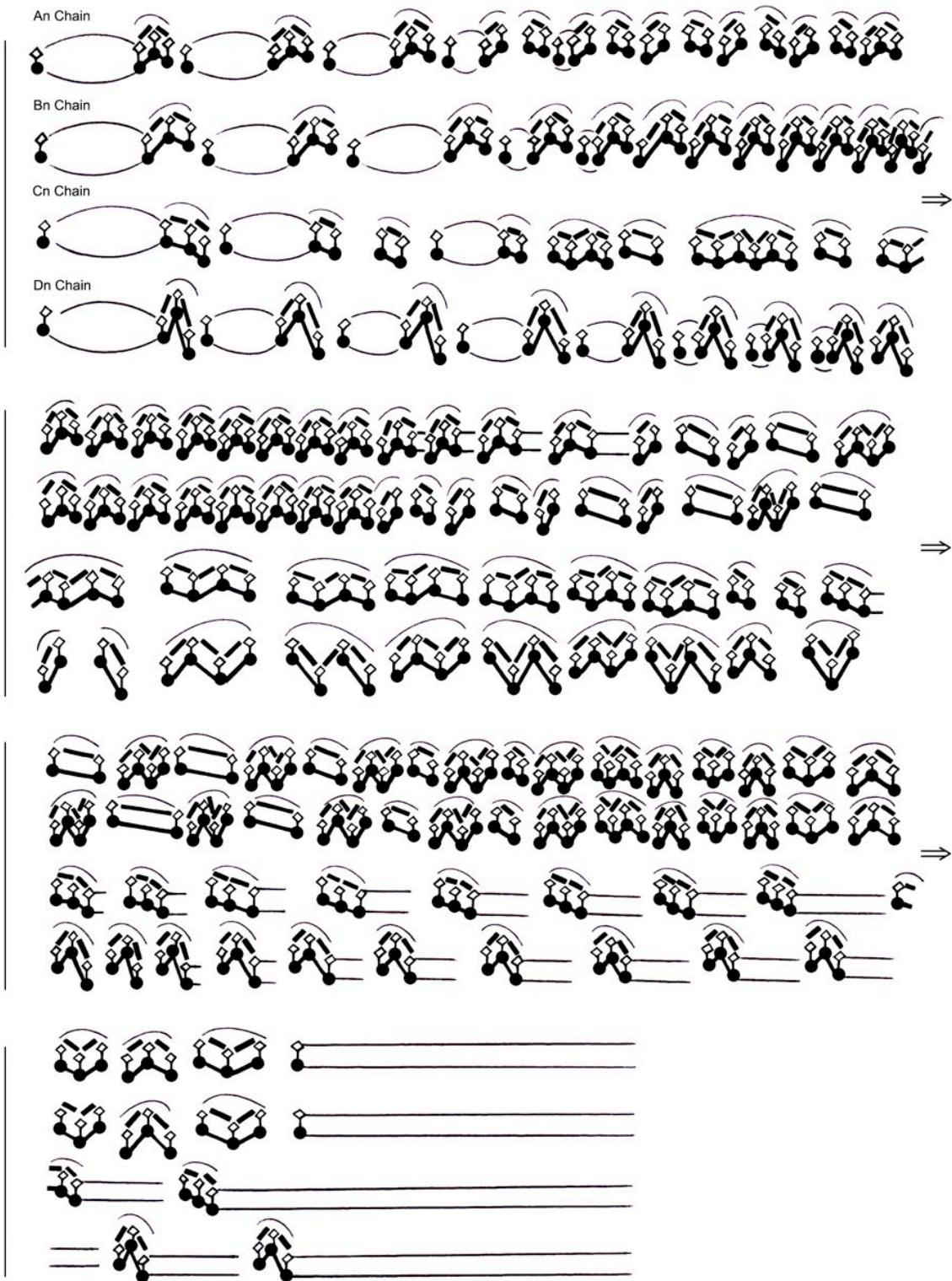
The Invisible Man and his bandages: *they* indicate that there is some being.

To write is the double attempt at weaving these bandages which tighten as closely as possible an invisible consistency, and at undoing them so as to be in direct drive with this force they simultaneously hide and underline. It is to stand at the borderline, where the evocation of the possibility of a pure shapeless presence makes us sense it, but paradoxically introduces the impurity which writing gives.

The limit of the experience to be always pushed back, the germ of desire to start again the creative work experienced as a plunge to the heart of what implacably escapes us.

Clara Maïda, July 2007

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**Example 4 - Fluctuatio (in)animi** for five instruments and electronics

Process for four strings (violin, viola, violoncello and double bass)

Superimposition of  $A_n$ ,  $B_n$ ,  $C_n$ , and  $D_n$  chains