



## INTERVIEW WITH EDUARDO MARTURET

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### Table of Contents

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MEANING.....	1
ORIGINS AND KEY REFERENCES .....	2
CASA BONITA: MUSIC FOR A MUSEUM .....	6
MUSIC AND ARTISTS?.....	9
ONE MUSICAL AXIS, TWO DISCIPLINES, THREE SOLUTIONS.....	11

### MEANING

Music to be. Music for spaces in a museum. Music that alters the traditional idea of time and does away with the boundaries between sound and artistic space. Music that becomes transformed, that turns into an object, installation, history of the times, automatic nostalgia, song of the crickets, secret voices ... Music to change us. For each of us. To live within it.

This exhibit is the product of the first stage of an ambitious research project concerning the scope of contemporary music: its ability to communicate, induce creative and sensitive attitudes in the public and change its intuitions. The conductor is composer Eduardo Marturet, who slid his work and ideas into the environments of three artists who created them. “Architect of a sound landscape,” orchestra conductor, producer without limits. Above all, communicator, artist.

Ever since his days as a student at Cambridge, he knew that the course of music could not continue to be hemmed in by the doors of the concert hall, traditionally accepted durations, or the solitary codes of authors who were not understood by their audiences.

Contemporary art has ceased to be a cavern enclosed in the outlines of an object or in the reproduction of predetermined signs. The alternative is to understand it as a process open to knowledge, to ongoing research and to experimentation as new means for producing aesthetic content. Since it first opened its doors, the Museum of Contemporary Art in Caracas has wished to offer the public at large innovative proposals, whose research is solidly based on strict conceptual foundations without, however, abandoning the original roots of artistic creation: its ritual, existential meaning. Eduardo Marturet's work is a fitting example of these ideas.

## **ORIGINS AND KEY REFERENCES**

**Casa Bonita is the beginning of a work that seeks to take your music to a communicational macroscale, where, without losing touch with the individual, as the listener comes together in space with the environments of three artists. It is the product of lengthy reflection. Where did the idea come from? What were the threads that guided you from the very beginning?**

The origins date back to my years as a student in Cambridge, to the problems I was forced to face as a student, and the lines that guided my project could be said to come from different coordinates. The first is a questioning, unavoidable for me, of the established forms of musical communication. I was also concerned about the extent to which we in music had come to isolate ourselves from the audience and its identification with the melody. From a theoretical standpoint, I was guided by the postulates of Fibonacci's Golden Section as it applies to the structure of composing.

My work is also crisscrossed by reflections concerning the length of a work, the possibility of creating compositions not set in time. I was also influenced by my own interest in the visual arts and their permanence in time; and, lastly, there was the need to bring non-Western forms into the musical composition.

**Let's do one thing at a time. What do you mean when you mention a concern or questioning of the established forms of musical composition?**

I am referring basically to the spaces where concerts are performed, of the need to break with the structure of a scenario circumscribed by the walls of a hall. That also entails questioning the very structure of composition, of its relationship with the audience and with time in music. Traditionally the music we listen to in a concert hall is accepted to the extent that it imposes itself on us, invades us and makes us forget our surroundings. When the concert ends, so does the melody; but, while the audience and the performers are there, it absolutely has to be heard. This way of relating to the audience was one of the aspects that prompted a crisis among composers when I first began studying.

**In what way?**

In that the audience did not understand, or was not willing to accept, or simply could not stand what it was listening to because of the distance between the work and the harmonies that had traditionally been considered acceptable. Serial music and “concrete” music broke with the basis of the Western tone system and the sentimental identification with what we were listening to. Music is rationalized, it becomes an autonomous sound and the mind of the listener moves completely away from it. The situation reached such extremes that it led to an audience that was bored, that no longer attended concerts. We all felt the conflict of this void, we were distressed by the lack of communication. I personally thought that I would never manage to compose anything, which frustrated by concerns and expectations. There, in the midst of this tremendous chaos and this lack of justification of my work, I began to ponder possible solutions or alternate paths for musical work.

**What kind of solutions?**

Above all the possibility of creating a sound that is almost permanent in time yet, at the same time, does not aggressively invade the space and mind of the audience. I knew about the theory of Lamonte Young, a disciple of the contemporary musician John Cage, who held that you could design musical chords lasting six, eight hours... indefinite chords. The idea of magnifying sound

on such a large scale led me to set myself the challenge of overcoming the problem of time and duration. This was also tied in with my personal interest in how time was handled in European cinema at the time, where the sequence being filmed lasted as long as the “real” time of a scene. Time was not recreated, but was continuous with real life. I thought that I should explore that.

**But, following that idea of continuous music as an “independent” sound, “separate” from the individual ...**

The issue is that the kind of music that I was thinking about emerged from the question, what would happen if I were able to compose a sound that would “disappear” entirely in space and merge with the flow of the individual? What I was thinking of was a sound that people could hold a dialogue with, identify with as something familiar, live within it. Having reached this conclusion, I moved on to another level of work and brought in a set of elements and knowledge that seemed like good keys.

**Which ones?**

Fundamentally, application of Leonardo Fibonacci’s mathematical scale in musical composition. The Fibonacci numbers, also known as the Golden Section, allow us to explain proportional growth of form based on a succession of numbers in which each number is the sum of the previous two: 1... 2... 3... 5... 8... 13... 21... 34... 55... 89... 144... and so on. Since ancient times this series has been used by architects and artists to achieve harmonious, properly proportioned and formally balanced effects. In the 19th century it was discovered that the most elementary forms in nature follow these same proportions: plants, shell spirals, cell mechanisms ... In music, use of this pattern, whether conscious or not, dates back to Bach, Mozart... In the case of contemporary composers, it has been worked on by Bela Bartok, Stockhausen and his pupil Roger Smalley – who was my professor. They used it consciously as the structural basis for what they composed; when delving further into these numbers, however, I discovered an unexplored vein: their empathy with the biological rhythm of the individual and the possible subliminal effects of sounds created on the basis of the Fibonacci numbers. This is the key I used to open the door to creating music that could last indefinitely and empathize with each individual’s rhythm. Becoming a part of, or flowing with the audience.... Bartok and Stockhausen were musical geniuses who were able to move beyond formality, the formula; their

students, however, applied their ideas automatically, formally. They simply used it as a structure, not as content capable of subliminally inducing creative responses in the listener. That is where I went, and that marked the beginning of the lengthy processes that culminated in *Casa Bonita*: a music that empathizes with the individual, environmental music with which you can hold a dialogue, to flow in space, to become part of plastic solutions and, above all, prompt a pleasant reaction.

**What do you mean when you speak of the subliminal handling of awareness? Isn't there a risk of alienating the minds of individuals?**

I am referring to the empathy felt by an individual when he is presented with information generated on the basis of the Golden Section: his body immediately relates harmoniously and sympathetically to the music, begins to vibrate at its rhythm. It is an automatic process, a sort of hypnosis. What actually happens is that this information stimulates the production of alpha waves in the brain, the waves that foster development of the creative and artistic side of human beings. This has been scientifically proven, so there is no risk of alienation; on the contrary, it activates the positive, creative part.

**At the beginning you spoke of a personal interest in the visual arts. How much did that interest influence your project?**

I have always been interested in the plastic arts, the creation of objects of art. What I envied about artists was their ability to produce works that lasted in time, works that did not vanish the minute the audience walks out, works that you could take with you and that are "originals." For a while in Cambridge I tried experimenting with materials, getting my inspiration from the enveloping and seductive idea of Jesús Soto's penetrable works; I locked myself up for months trying to work on some boards, in an effort to achieve concrete results. But that kept me away from composing music. I am not a painter or a sculptor; I am a musician, and that is why I decided to use music as my approach to visual space: I asked the artists to work based on that and on my ideas. That is how it all began.

**When you speak of systematically applying the Golden Section to take advantage of their subliminal effects, how do relate to it? Is it an inflexible rule? If it is, what happens to your individual creative, subjective freedom? What happens to the alternative of being able to break that rule and bring other elements into the work? The philosopher Ludwig Wittgenstein spoke of logical, or technical rules as a “ladder” that must be left behind once you have climbed it, that sticking to them could lead to paralysis of thought and knowledge. If we apply it to art, isn’t there the risk of creative paralysis?**

This, precisely, is a problem that worried me from my first days as a composer. I saw, with all the respect that they deserve, that works by Bartok, or Smalley, my professor, faithfully used the harmonic structures of the Golden Section as architecture for the melody, and were anchored on a formal plane. I believe that if a composer holds on to the Section as a crutch, there is a risk of paralyzing creation. What I would actually say is that they must be used as an “approach to composing,” as a general pattern that can be changed and broken. That is how you increase the possibility of communication and creation without falling into the rut of a formula or recipe. Quite often, following this parameter, I have achieved very interesting compositions, breaking off the sequence of the Section, and this break manages to strengthen it. I have also included non-western ideas, that do not follow the structure of the Fibonacci sequence. For example, Eastern music from places such as Japan, China, Tibet... and this provides a gestural, expressive feature, bringing in other rhythms and instruments that end up enriching the composition.

## **CASA BONITA: MUSIC FOR A MUSEUM**

**So far we have spoken of your theoretical, creative attitude towards music and the alternatives you considered as a contemporary composer who wished to expand the time and space scope of composition to merge it with the plastic and visual arts. You have pointed out that the subliminal scope of the Golden Section is only present when it is permanent in time and, therefore, you adopt a new approach to scenic space and expand it to the spaces of art. What, however, was the process, the general evolution of your ideas, that began with the initial questioning and provided the foundation for your first result at this show, Casa Bonita, at the Museum of Contemporary Art in Caracas?**

First of all, my work as a composer and author was almost secret for a long time, time that I spent, while working as a conductor, researching sounds and searching for possible practical, visible answers to those questions. I had all the necessary elements: time, space, approach to composition, creative freedom.... All that was left to do was for me to begin this project of

dialogue between music, space, time and awareness of the individuals. It was at just that point in time that I received a proposal for an alternative for implementing my ideas, at the future Venezuelan Pavilion at the Epcot Center in Orlando, which was never built. They asked me to write the music for the pavilion, and I imagined music that would speak of the country without going the folklore route, sober yet innovative. I set to work immediately and, even though it was never used, the first part was already started: it was possible to conceive and produce a sound under the terms I had researched. After that, I did not rest until I had performed it: a music that would change with our displacement in space, a continuous, harmonious, relaxing, environmental, embracing music... I thought of public spaces, and another track opened up: the Metro. Why not provide music that many people could listen to in the Metro stations? How would this music affect their awareness? The top executives at the Caracas Metro Company thought it was a very interesting idea, but they asked for a trial run, a sort of mock-up that they could use to assess my idea. The next day I went to the Museum of Contemporary Art and suggested my project as a public event, in the rooms of the museum ...

**That isn't the end of the story, however. On the contrary, it is the beginning of a new stage in this project, your idea in areas of art, in exhibit halls. Why Casa Bonita? Why three artists?...**

Coincidentally my meeting with Sofía Imber at the Museum came at the same time as an invitation to Patricia Cisneros' beach house at La Romana, called *Casa Bonita*. As a gift, I took my hostess a tape of music composed especially for her and her Casa Bonita: private, original, irreproducible, special music. In a way, it was a sort of venting of my frustration at the fact that the work of a plastic artist can belong to a single person. So I brought in a new concept: private music, each individual's music. Music for a house, or an environment.... It was in those terms that I began to think of the show at the museum: Why not contact artists and propose a visual image of spaces within an Imaginary House, a Sound House in which music would provide the thread to be followed. Of course I called on artists, not architects, because I was interested in the free and creative interpretation, the symbolic images they could produce. By the hand of Luis Ángel Duque, who led me to them, I chose creations by Rafael Barrios, Jorge Pizzani and Marcos Salazar. That was the beginning of another stage of *Casa Bonita*: the artists' symbolic interpretation, their relationship with the music. The private nature of the music became public

in that it could be enjoyed by all those who visited the museum, without losing its intimate, individual connection to each. It is the same thing that happens when a collector loans his own, private works of art to an exhibit where they will be enjoyed by everyone... it becomes more far-reaching and takes on a more magical aspect... The artists worked on the basis of the music and tackled the spaces of a Salon, a Bar and a Patio, which they turned into areas whose environment was determined by my music. They grew in form, in size. I divided them into three different 8-hour fragments, for a total of 24.

**The titles of the fragments that make up these 24 hours of music in Casa Bonita are suggestive, some are evocative of myths and memories: *Nostalgia automática, Pájaro, El secreto del unicornio, La historia del futuro pasado, Desierto de juguete, Love Song...* Others, on the other hand, suggest something fun, frivolous: *Amazonas de neón, Noches de los ochenta, K. Bellos sintéticos, Merengue japonés ...* What was the idea behind the names of these pieces?**

The titles are personal codes or subjective references having to do with the writing of each piece. Many of them popped into my mind as I composed the piece, tying it in with the artist for whom it was being written. That is what happened with many of the titles in *Bar celestial*. They are also reflections of attitudes towards the modern-day night world: *Amazonas de Neón* speaks of a new type of woman who, I feel, exists in Venezuela and unfolds with night life. There are three movements in this piece: *K. bellos sintéticos, Noche de los ochenta* and *Bye Bye. Canción de amor para mi contestadora automática* includes voices, distorted by the synthesizer, and consists of messages I have received on my answering machine. It also tells a bar story: a man who, in the middle of a night on the town imagines for a moment that he is at death's door. He's a city dweller, a slave to modern life. Suddenly, in his reverie, he realizes that up in Heaven he will no longer have his answering machine, an essential and perfect part of his modern life, the "perfect secretary," who asks no questions and keeps all secrets. Appalled at the idea, he writes a love song to his answering machine. It is a very strange piece, that uses elements that are totally unconventional from the standpoint of normal musical guidelines. The same is true of *Febrero 30* that tells the story of a sort of gnome or elf who spends all his time searching the calendar for February 30 as the doorway to travel in time. It, too, is a work with many layers of information mixed together... There is a story behind each one of the pieces, but I don't know if

you are trying to tell me that the audience may not understand the music if they know nothing about it.

**No, quite the contrary. I think the titles provide a good lead, a sort of “clue” to the composition and frame for the meaningful context: you are telling us what the piece is about with the title. It would be a sort of key to the signals. Another thing I find very interesting is the mixture of the subjective, of your unique personal experiences, your emotions and feelings, in the midst of a structure apparently so completely governed by the rules of the Golden Section. I am interested in the mix of the feelings and the structure of the work.**

## **MUSIC AND ARTISTS?**

**When you talk, a person becomes so enthused that he forgets the problems that always arise with artists when working with specifics, in this case musical and structural ones. Did you connect with visual artists who related to the spatial and object reference that was needed? You are a musician. A composer. The scale of your project is so vast and powerful that it could, to a certain extent, drown out the work of the artists. How did you relate to them? How did they interpret your music? Was it difficult? Were your ideas and theirs in harmony?**

Naturally, working with artists is –and you know this very well—essentially difficult. Precisely because of the burden of sensitivity they carry . In this case, however, I believe that the size of the project and the mutual stimulation was such that these differences ceased to be important. The three of them spent time listening to the music, identifying with it and, as they were solving it, I, too, was finishing it. It was a very close and intimate working relationship of mutual, creative enrichment. The end result is three treatments that are totally different, yet are linked together by the general concept of the show and the ideas concerning the piece.

**What do you mean when you say three different musical treatments?**

In the sense that the music changes with each of the scenarios: in the Bar, which was done by Pizzani, the feeling and handling is happy, festive, at times neurotic, as in any bar. Marcos Salazar’s Patio has a much more mystical, contemplative feeling. Furthermore, it is an opening out towards nature, bringing in the landscape. That is why the view of Mount Ávila is there. In the case of the Salon by Rafael Barrios, the relationship takes on the form of the structural

treatment, the conceptual purity of the melody that is also there in his forms. It is the social part, the part of the house where people relate with each other....

**When you call on an artist to take part in a project whose structure and theoretical foundations are already there, you run the risk of, to a certain extent, “forcing” their plastic works, since those also are based on a personal development that does not necessarily match your ideas. There is also the risk of improvisation, since these are ideas that they, perhaps, have not researched as thoroughly as you have. How did you overcome these doubts? How did the three individual works react to your proposals?**

The truth is that the whole process flowed quite smoothly within a system of interrelationships that were never forced. I believe you are right when you say that sometimes an artist does not feel as committed to the music as a musician is to his work. But in this project, we were able to get around our differences. The three adapted perfectly and tried to come up with visual solutions. Moreover, with them I never felt the need to “push” or “force” solutions because with all three we were able to establish very close intuitive and creative communication. Their connection to the music was close to my ideas. With Marcos Salazar, for example, there was an empathy of sounds: I had never seen one of his crystals, yet when I stood in front of him, the music just flowed up immediately, the need to explore the inner sound of the rock. He, too, had been interested in sound, in exploring the inner sound within us, and the crystal is nothing more than a manifestation of this inner music.... That is why Patio is the mystical, contemplative section. Barrios and I were in perfect agreement regarding his idea of the wall as a “boundary” or limit, that fit in very well with the piano music. There, one theme is repeated constantly: a single theme worked from a minimalist approach and that, too, is a bit what Barrios has done. In the case of Pizzani I found a much more effusive response, perhaps because of his own personality and the personality of the piece: he was the only one of the three who had consciously worked on the Golden Section, although from a formal standpoint. That is why he was interested in the project right away and is, to a certain extent, the reason for the shape of the Theochalice that he developed. That is why I say that I do not believe anybody improvised, since each of the three was able to establish some sort of tie with me. In actual fact there was a symbiosis, an ongoing dialogue, often intuitive and so strong that, at times, there was total identification when I took them the music and realized that the music was the work that I was taking to them. I believe the music trapped them and their visual references express that tie.

## **ONE MUSICAL AXIS TWO DISCIPLINES THREE SOLUTIONS**

*Volver, volver, volver; Del Paraíso* and *La historia del futuro pasado*, are the three musical pieces that define the musical and conceptual axis of the *Casa Bonita* show. The three ambiances done by Barrios, Pizzani and Salazar have been marked by this link to the musical structure and, to a certain extent, they have relied on it for visual solutions. Eduardo Marturet is right when he says that “the period at the end of each piece has been placed there by the music, it is she who has allowed each proposal to be closed. The artists were free to interpret and create, but with the structural guidance of the music that governed all... The result, within the areas of the museum, will also be guided by that music.” The artists, in turn, were eloquent witnesses. Barrios spoke of his initial interest in the project “because of an earlier tie to music and sounds.” “I was also drawn,” he said, by the subliminal aspect that Marturet was exploring and that I had worked on earlier: the change in human behavior, in society in general, using the subliminal effects transmitted by aesthetic patterns, using art as a tool for communication. Conceptual coordination was always excellent in the research and the theoretical proposals of the Fibonacci numbers, since my work can sustain the growth or development of a specific form indefinitely. Moreover, the structure of the musical piece is based on the indefinite development of his notes in time, without losing their energy. There are moments when a single particle of the work is repeated almost *ad infinitum*.”

Referring to the solution of the Salon as the environment of his work, Barrios puts up a gigantic “Wall” slashed diagonally by a huge beam of light: “We agreed on ‘Wall’ as the central object due to the symbolic content it has taken on in my work. The wall refers us to the idea of border, separation, boundary: geographical, national, linguistic, ideological, social, inner... Marturet was interested as a boundary of the inner world, of what happens inside a house. I think the wall properly expresses the feeling of the contemporary world and the private music that holds its sound in inner spaces. With the wall as an object, I want to build the phrases of the inner world.” Nevertheless, the wall is only a part of Rafael Barrios’ work. It is complemented by this beam of light, this “Slash,” a sort of gash or incision that crosses the museum space of the wall itself. Barrios presented a similar work in New York in 1980, but on that occasion the image was produced by a steel beam that crossed the spaces in the gallery. *Slash 80* was a work that was solid, yet volatile, heavy and light, a beam slicing through space whose basic structural elements –four edges held in place by four thick wires– had to be kept taut by a process of tightening or tuning, following the same rules used to tune the strings of a cello. This link to music

caught Marturet's eye in that the sound of the musical instrument was essential to maintain the solidity of the beam. "Moreover," Barrios says, "*Slash 80* worked as a transmitter of noises and vibrations, through a system of communicating vessels. We decided to bring in a new 'Slash' for *Casa Bonita*, a 'Slash' restated seven years later, now as a beam of light that makes the wall lighter, floatier. Partly to erase, do away with, eliminate the blocking and division that the wall forces upon us as a code, and partly to make this solid, heavy element more spiritual. To achieve it, I use a 30-meter long neon light with a conceptual and aesthetic segmentation that is the tie between the music and my work, which is strengthened in a theoretical direction that I will continue to develop. With proposals such as this: environmental – musical – sculptural, you also consolidate the truly contemporary nature of art in our times."

Jorge Pizzani, in turn, is in charge of the Bar: a bar that joins together the demented volume of a nuanced double chalice on the outside, and painted canvases surrounding the walls in the room. The work is somewhat like the conclusion of intense communication between the composer and the artist, and both ideas worked off of each other, until they achieved a space that summarized the neurotic, schizoid, altered atmosphere of modern-day bars, without losing sight of the good time and relaxation for which they are also known... "From my very first encounter with Eduardo Marturet's work," Pizzani says, "a creative dialogue sprouted up between us, since our works share a common conceptual basis: the mathematical structure of the Fibonacci numbers. Without having met before, knowing nothing of our technical similarities, we had given birth to a creation, in the two different areas of music and the visual arts, that could, nevertheless, merge into a single one. That is what we did. My study in the series arose out of my personal interest in Arte Povera, especially the work of Mario Merz, who taught me the importance of that resourceful numerical relationship when applied to the most elementary forms in nature. Nature, its presence, its force has been a constant presence in my painting, and the foundation of the Golden Section allowed me to create a solid structure for that passion I feel for nature and solve the problem of visual spaces. When the idea of *Casa* was suggested to me, I interpreted it as a fundamental relationship with the original aspects from which Eduardo's music would flow, an organic music, in tune with our body. The idea of *Casa* goes beyond mere anecdote and becomes a symbolic, ontological, sublimated relationship.... And, perhaps because of the empathy between us and the fun and festive relationship between Eduardo and myself, I was offered the Bar: a place of recreation and neuroses, of social intercourse and cordiality.... My Bar has complete images and, somehow, contains the principle of the universe: it is a bar of knowledge, of leisure time, of recreation, of anguish... That is why I chose the shape of a double chalice, a double wineglass, as a parabolic image synthesizing the 'Chalice of God': Theochalice. It is there that the three musics come together, the journey through the exhibit begins, and the metaphors that Marturet presents in his piece *Paradise* merge."

Marcos Salazar, the third artist, speaks of his experience and involvement in the project in a very intimate, almost mystical way: “The first time that Eduardo Marturet visited my atelier he found me polishing a small crystal in tones of pink with a granite carving inside. He watched me in silence for almost an hour, during which time we only exchanged a few impressions for short intervals. When I finished, he asked me for the crystal and spoke to me of the project, of the integration of the music, his ideas... I was interested right away because I have always been interested in sound as a proposal. Eduardo took the crystal, placed it in a fishbowl, and a week later handed me the first pieces of what would be our ambience. It was the composition of what our environment would be. It was a composition that musically described, in a surprisingly true and stimulating manner, what the sound inside the stone, the crystal, meant to me. It was the music from the bowels of the rock. I was impressed by the force of it and I connected it with my own research into the inner sounds of our own bodies with that amazing music that narrated the inner sound of the stone. I was passionately interested in the idea of a joint piece in which the music flowed from within us: it was the way to accomplish a work that held its own music inside and resonated within the body. I tied that research in with my knowledge concerning the origins of musical instruments as a human invention, to produce sounds that could not be identified with the sounds of nature, but with the sounds from inside the human body. The inner music of the stone paved the way for me to explore that acoustic, almost unknown world, and undertake a contemplative return to our original nature. That was where our work began, and I decided on the Patio because it is the ‘heart of the house,’ the ‘core.’ This core would be crossed by a huge crystal that would become a sounding board and container for its own inner music. That opened the door to new possibilities in my own work: now I did not just investigate the formal aspects of sculpture, using transparency or the landscapes that run through it, but brought in the acoustic aspect also. I had never thought of doing something making conscious use of the Fibonacci numbers, but I don’t feel that is essential as a prior theoretical coincidence for a project such as this, where the essence is the intuitive empathy and the common resonance in the creation. Furthermore, the Fibonacci numbers occur spontaneously in a great many works of art and in nature itself. For example, in the great rock of the Autana Tepuy, in the Amazon territory – found in my exploration work – we see a helicoidal geographical formation, a spiral, to which the numbers can perfectly well be applied. In the case of the crystal in the Patio, I tried to recreate this helicoidal movement. The likenesses and connections between *La historia del futuro pasado* and my work are due to these technical, mathematical or formal aspects, but rather to the search for an original, mystical sound. That is why I tried to anthropomorphize the crystal, endow the stone with the characteristics of a ‘living creature’; for that reason also, the most important thing is that song of origins, that song of ritual voices rises from the very bowels of the crystal....”

**One last and important challenge posed by the three alternatives leads us to ask Eduardo Marturet one last question: In the visual, objectual response of an artist we find the contrast between the hard, finished, static work and the subtle, ethereal nature of the music in which it is wrapped. A music that, like that of Marturet, accompanies us the whole time and almost “vanishes...” How, among all of you, do you deal with this challenge? How do you work out the contrast between still and dynamic?**

... You do it through the music, Marturet says, because that is not a challenge for the artists, but for the music itself: it must be there as a mantle enveloping the work, the whole; and, although these are three concrete, static, permanent proposals, the music must rise above them and become part of the space.

**And he is right, the challenge of the exhibit does not revolve around the artists, but around the music and the way in which it enveloped all of us at the Museum of Contemporary Art ...**

**A music to be.**