TRANSEUNTIS MUNDI

A NOMADIC ARTISTIC PRACTICE

By

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Acknowledgements

Author's Declaration

At no time during the registration for the degree of Doctor of Philosophy has the author been registered for any other University award without prior agreement of the Doctoral College Quality Sub-Committee.

This thesis has been proofread by a third party; no factual changes or additions or amendments to the argument were made as a result of this process. A copy of the thesis prior to proofreading will be made available to the examiners upon request.

Work submitted for this research degree at the University of Plymouth has not formed part of any other degree either at the University of Plymouth or at another establishment.

This thesis is fully developed solely by the author, while the composition submitted has shared authorship with Dr. Gabriel Mario Vélez. The composition was done in partial collaboration and involved technical work hired from third parties, further described in the Disclaimer section.

This study was partially financed with the aid of a period of sponsored leave from the UNIRIO Federal University of the State of Rio de Janeiro (Brazil), granted by the Department of Composition of the Villa-Lobos Institute, and carried out in collaboration with the School of Arts of University of Antioquia (Colombia).

A program of advanced study was undertaken, which included a Visiting Scholar period at Columbia University (USA) and University of Antioquia.

The following external institutions were visited for research and consultation purposes: Columbia University and University of Antioquia.

Publications, Conferences, Public Presentations and Exhibitions: End of this Document.

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Signed _____

Date: Feb 15th 2023

Dedicated to my partner of all times, dimensions, and realities

No hay un solo hombre que no sea un descubridor. Empieza descubriendo lo amargo, lo salado, lo cóncavo, lo liso, lo áspero, los siete colores del arco y las veintitantas letras del alfabeto; pasa por los rostros, los mapas, los animales y los astros; concluye por la duda o por la fe y por la certidumbre casi total de su propia ignorancia. (Borges and Kodama 1984)

[There is not a single man who is not a discoverer. It begins by discovering the bitter, the salty, the concave, the smooth, the rough, the seven colors of the arc and the twenty-odd letters of the alphabet; it passes by the faces, the maps, the animals and the stars; he concludes by doubt or by faith and by the almost total certainty of his own ignorance.] [Free translation by the author]

Transeuntis Mundi, A Nomadic Artistic Practice

by Cândida Luiza Borges Da Silva

Abstract

In this practice-led Ph.D. research, I investigate how an artistic practice can respond to the migration phenomena performed by human beings across the planet over millennia – what I refer to as the *millennial global human journey*. Based on the idea of *mobility,* I chose to frame this research in the articulation of concepts deriving from the prefix *trans: transculture*, *transhumance and transmediality*. This research contributes to studies in art composition by developing the processes and concept of *transmedial composition,* mainly contributing to the field of New Media Art.

This investigation resulted in the work *Transeuntis Mundi* (TM) Project – a nomadic artistic practice that encompasses: the TM Derive and manual, the TM Archive, the TM VR work *Derive 01* and two forms for its notation. *Transeuntis mundi* (TM), from the Latin language, means the 'passersby of the world' and metaphorically personify in this work the millennial migrants and their global journeys.

Based on proposals from the Realism art movement and the walking-based methodologies of *Walkscapes* and *Dérive*, the *TM Derive* was created as a nomadic methodology of composition in response to the ideas of *migration* and *ancestry*. It is framed by the *minimal stories* – the form of narrative of this work, captured from field recordings with 3D technology of *everyday life* worldwide. This material formed the *TM Archive*, presented in the TM VR work.

The TM VR work *Transeuntis Mundi Derive 01* is an immersive and interactive performative experience for virtual reality, that artistically brings together stories, sounds, images, people, and places worldwide, as a metaphor of the millennial global human migration. This work happens as a VR application using 3D technology with 360º image and ambisonic sound, in order to promote an engaged experience through the immersion and interactivity of the participant.

This thesis presents and contextualizes these creations: the scope, references, concepts, origin, collaborations, methodology, technologies, and results of this work. It is informed and accompanied by reflexive and critical writing, including an articulation with references of works across different artistic media and fields.

Keywords: transmedial composition; transculture; mobility; migration; ancestry; transhumance; nomadic thought; anthropophagy; virtual reality; composition; walkscapes; derive; transaction; transportation; minimal stories; immersion; interactivity.

Contents

List of Figures

List of Tables

Disclaimer

- The VR composition work was developed in collaboration with visual artist Dr. Gabriel Mario Vélez, who helped with discussions on image/sound/performance connections, composition and concepts. He is considered a co-composer in this VR work.

- I hired the programming skills on Unity/Premiere software from the audio engineer Esteban Henao, who worked under my close guidance. He was my assistant on planning and cataloging field recordings, editing ambisonic audio, logo design/animation and VR programming.

- I hired the video editing skills of the visual artist David Romero, who worked under my close guidance. He was my assistant on correcting color of the video images.

The above-named collaborators will appear in certain sections of the thesis to acknowledge and clarify the level of their contributions.

Funding and Support

Introduction

In this Ph.D. thesis framed as a practice-led research, I develop an artistic practice that responds to the articulation of the concepts of *transculture*, *transhumance and transmediality*. This research is driven by the investigation of how an artistic practice can respond to the migration phenomena performed by human beings across the planet over millennia – that I refer to as the *millennial global human journey*.

Motivated by a personal experience and interest that derived from the Ancestry Report of my DNA analysis, this work explores how human migration can be approached as material and method for artistic composition. My research and practice focus are based on expanded meaning for *mobility* – crossing borders between territories, cultures, times, materials, lands, fields, and media, here expressed by the prefix *trans* – transhumance, transculture, and transmediality – concepts thoroughly discussed and contextualized theoretically and artistically in this thesis. This artistic practice develops a poetic and experimental exploration in the space in-between and across media, contextualizing into what I will define as *transmedial composition*[1] the body of concepts that drives this research.

Having the articulation of these concepts as the first stage, the methodology of this artistic research involved a search for compositional methods and technologies that could vividly perform the idea of *mobility* and *migration*, aiming for a verisimilar experience of the final artistic work.

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1 Citing Chapter one of this thesis: a creation that happens "in a single piece, in a single artifact, in which narrative, sound and image perform as a non-translated, non-fragmented or assemblage form of mediated composition, in an immersive and audience-participatory performance (interactive)".

This research was driven by the question of "how an artistic practice can respond to the millennial global human journey?". Other subsidiary questions were raised:

- How can migration, ancestry, and legacy be accessed and approached in artistic practice?

- How can *transhumance* and *transculture* inform a methodology for artistic creation?

- Which strategies should be developed to compose an experiential work that actively engage the participant?

After a review of concepts, contexts, and artistic references, it is around the ideas of nomadic artistic practices, of Realism, and of transmediality that I find resources to artistically perform and experience *transculture* and *transhumance.* This way, I poetically (and virtually) re-create the journey of my ancestors – *and of all ancestors*.

Considering my interest in situating and discussing *transmedial composition* as opening a new media practice, this investigation requires an articulation of research across different fields. References are borrowed from neighboring fields such as cinema, music, literature, visual arts, photography, sonic arts, and performance. However, none of these fields should or could fully answer the questions of this research. It was necessary to draw a research with references across these fields in order to reach the findings on *transmediality* for this practice and composition.

To respond to the research questions, the works *Transeuntis Mundi Project* and the *Derive 01* were created as the findings of this investigation. The expression "transeuntis mundi" (TM), from the Latin language, means the "passersby of the world" and metaphorically personify in this work the millennial migrants and their global journeys.

As part of the understandings of *transmediality*, I consider *composition* as an artistic creation in any field and involving any media. To *compose,* from a transmedial perspective, is to develop, design, and create an artistic work, idea, and/or proposal, in an expanded use of media and methodologies. In this perspective, the compositions of this thesis result from an artistic research and generated: an artistic practice and methodology – TM Derive, an archive – TM Archive, a virtual reality piece – TM Derive 01.

Based on proposals from the Realism art movement and the walking-based methodologies of *Walkscapes* and *Dérive*, the *TM Derive* was created as a nomadic methodology of composition in response to the ideas of *migration* and *ancestry*. It is framed by the *minimal stories* – the form of narrative of this work, captured from field recordings with 3D technology of *everyday life* worldwide. This material formed the *TM Archive*, which sourced the TM VR work.

The TM VR work *Transeuntis Mundi Derive 01* is an immersive and interactive performative experience for virtual reality, that artistically brings together stories, sounds, images, people, and places worldwide, as a metaphor of the millennial global human migration. This work happens as a VR application using 3D technology with 360º image and ambisonic sound, in order to promote an engaged experience through the immersion and interactivity of the participant.

This thesis is presented in four chapters, preceded by a Prologue, and followed by an Appendix section with complementary material, including instructions to install and experience the *Transeuntis Mundi Derive 01*. Here I present a summary of each chapter, that will also be reviewed in the beginning of each one:

In the Prologue, I established the motivations of this research, based on a personal experience and interest that originated from the findings of the Ancestry Report of my DNA analysis. It revealed a genetic content that offered other layers of understanding, related to my lineage as a part of the history of mankind. That was my investigative and artistic interest.

Starting to unfold this story, I present in the first Chapter the articulation of concepts and references that guided this research. I start by reviewing the concepts of ancestry, mobility, migration, and also some artistic works and artists informed by these themes. This context grounds the theoretical and practical foundation of this research. The concepts of transhumance & the nomadic thought, as well as transculture & anthropophagy guide the explorations and definition of a *transmedial composition*.

The contextualization and development of each of these concepts is permeated by artistic references from different artistic fields, aiming to establish from them the references to the compositional strategies presented in the following chapters.

In the second Chapter, I present my choice to work on *minimal stories* as a form of narrative in the lineage of the Realism artistic movement, after reviewing concepts and more artistic works across different fields based on these two topics. Exploring visual and sonic strategies of compositions, I review how Realism is approached by works in cinema, video-art, photography, performance, media and sound studies, and how *minimal stories* are presented in the works of Salazar and Sorín.

I contextualize this artistic practice in the field of virtual reality, introducing the development of techniques of immersion and interactivity in my composition for the effects that I call *transportation* and *transaction*, respectively.

The third Chapter applies the triad of main concepts that frames this research (transhumance, transculture, and transmediality) into an artistic practice. It starts by presenting a nomadic artistic practice based on *walking* as a methodology to compose upon the *minimal stories* form of narrative, as a metaphor for the phenomenon of human migration. The chapter contextualizes the choice of the methodology referenced on *Walkscapes* and *Dérive*, after reviewing other walking-based artistic practices and works. It also discusses the practice of field-recordings and archiving as part of the strategies of this practice.

Then, it unveils the compositional choices and results of this practice by introducing more elements of the structure of *Transeuntis Mundi Project* (TM) – the resulting creation of this practice and research. It encompasses a process in three stages: 1. The *TM Derives* – in four levels (global, local, virtual, and static); 2. The *TM Archive*; and 3. the *TM VR work*. Each of these stages is contextualized theoretically, artistically, and technically, in order to discuss the process of a *transmedial composition*. Previous concepts and artistic references are revisited here in relation to my composition process and strategies.

In the fourth and last Chapter, I present the *Transeuntis Mundi Derive 01* VR work in details of its performance and interaction with the participant, guided by two forms of scoring I created to notate it. The text re-presents some compositional elements, now in the context of the performance. I also relate and discuss its elements with the concepts and artistic works presented in previous chapters.

With this chapter, I conclude the presentation and reflections of this research. It is followed by the "Contributions to Knowledge" section, that summarizes the process and findings of this research.

As a methodological strategy in coherence with the concept of transculture (and to my personal values), I intend for a research practice and text oriented by current discussions around diversity, inclusion, and decolonial practices in academia. This way, I create some strategies: 1) it is performed in three languages in which I am proficient (Portuguese, English, and Spanish) and the thesis is mainly written in English to accord with the University of Plymouth guidelines. It also contemplates citations in other languages and its corresponding translations to English; 2) consulted bibliography and artworks encompass authors and artists of the 20th and 21st centuries, from a worldwide-range, in an effort to embody in this process and text a transcultural representation; 3) the research presents balanced references across genres; and 4) the text articulates a neutrality of language, by using pronouns like they/them/their for a non-dominant representation of gender in my speech. Finally, my composition offers an expression in Latin – Transeuntis Mundi–, as an ancestor of the transcultural process that resulted in the romance languages performed in this research.

In this thesis, I employ the questions and methods of artistic research – the academic field that studies the production of knowledge through artistic and theoretical practices. This work especially contributes with the field of artistic research and new media art – the field of artistic works engaging emerging technologies and techniques of composition. It also brings new elements to reflections in the fields of music, sonic art, photography, cinema, and visual arts, by fostering discussions across compositional elements involving image, sound, narrative, immersion, interactivity and technology. In a transdisciplinary methodology of research, it develops dialogue and interaction with concepts and methodologies from the fields of architecture, social sciences, genetics, and philosophy, contributing to these fields as well.

As recommended by the University, no ethical approval was necessary for this research. It already follows international compliance of ethics by performing its processes in public spaces, with widely visible equipment, and no data processing from the materials recorded. The exhibitions offer contact information available for any request for removal, which has never been solicited till this moment.

This Ph.D. research was developed in a dialogue between the Interdisciplinary Center for Computer Music Research (ICCMR) and the School of Arts, Architecture and Design at Plymouth University (Plymouth, UK), the School of Arts at the Universidad de Antioquia (Medellín, Colombia) and the Center for Computer Music at Columbia University (New York, US). The process of this Ph.D. course was pertinent to the transdisciplinary explorations of this research, dialoguing institutions and advisors from different areas, backgrounds, languages, and geographical regions.

Prologue

My human/own journey – a minimal story
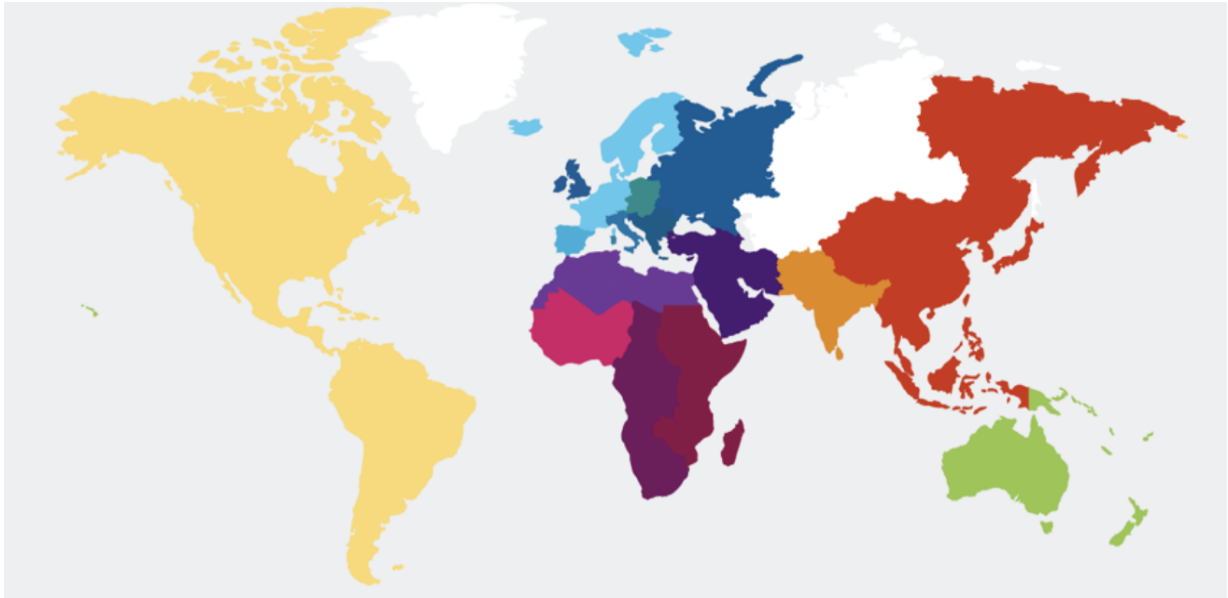
Figure 0-1 - Representation present at my DNA Ancestry Report. Personal collection.[2]

The beginning of this journey/research started when I took a DNA test to genetically map my own ancestry in 2017 in New York (US). What I discovered was more than just a highly mixed genetic composition. I found an atlas (Fig. 0-1); a geographic blueprint that traced my ancestors' routes across times and spaces – the testimonial of all diaspora stories about the formation of myself, my family, and my country (Brazil) – in relation to the global human journey across the millennia, since the first *homo sapiens*. I faced the fact that I am an individual carrying in my blood the diversity of most ethnicities and lands of this race and planet, as it can be seen on figures 0-2 and 0-3. Whether physically traversed or through

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[2]   The map in the Ancestry Detail Reports relates to the recent ancestor locations — countries and territories that may appear in the results if one shares a significant amount of identical DNA with the 150+ reference populations that 23andMe has assembled. The shaded regions of each map show specific regions within each country or territory where we have found evidence of the family's recent ancestry. The stronger the evidence of ancestry, the darker the shading is for that region (23andme website 2018).

abstraction, this realisation brought me to embark on this research about origin, identity, and legacy, translated into cultures, lands, and memory, and how to make art from all this, in *first* person.
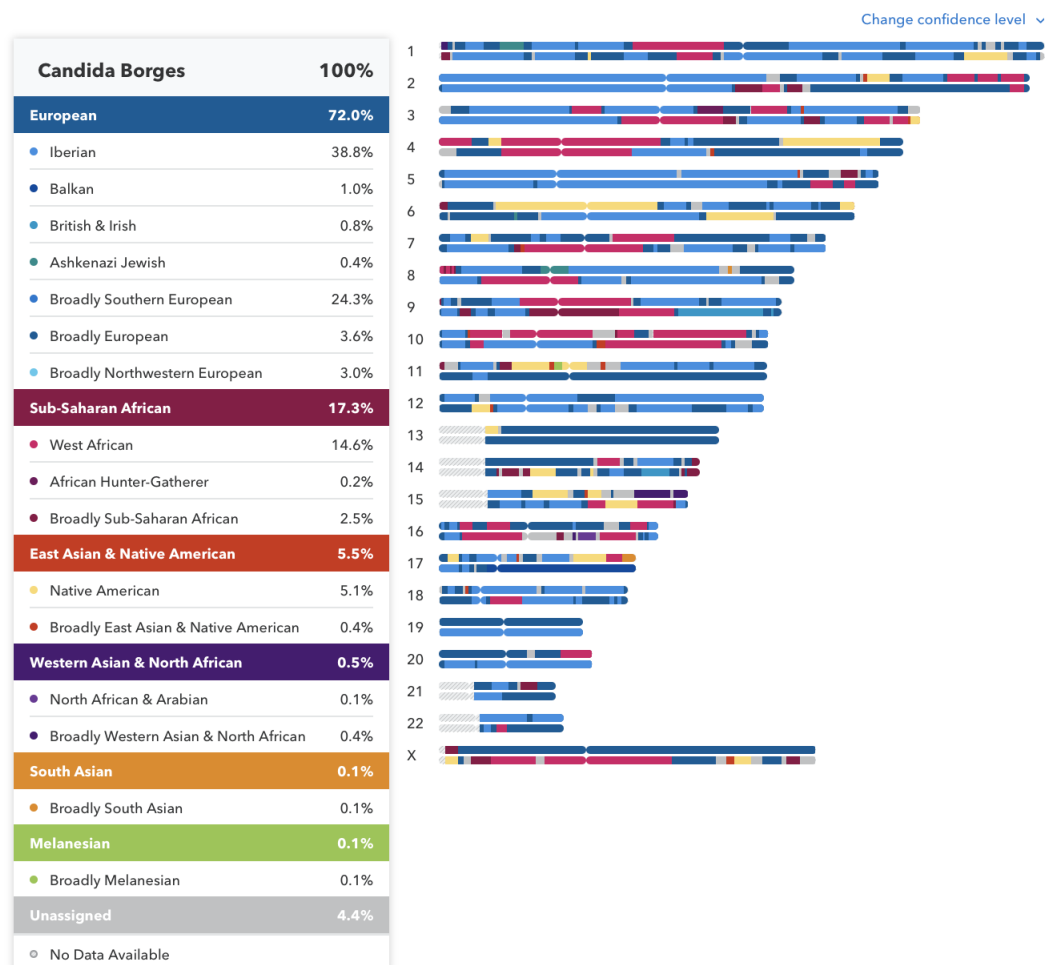
Figure 0-2 - Breakdown of my Ancestry Genetic Report.[3]

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[3] A list of the population percentages arranged in a hierarchy from the continental-level to more fine-scale regional ancestries. For example, my DNA results suggest 72% European ancestry, further subdivided into smaller regional populations, like 38,8% Iberian and 0,8% British & Irish (23andme 2018).
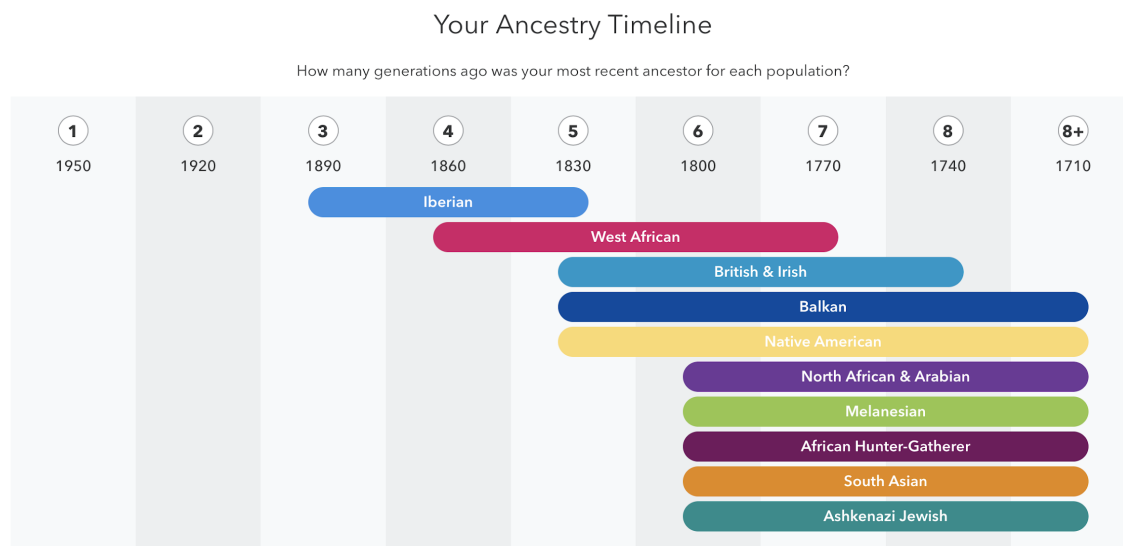
Figure 0-3 - Breakdown of my Ancestry Genetic Report, with an estimative of ancestors origin and historical time. (23andme 2018).

My known family origins are from the northeast of Brazil. I was raised consistently crossing the country between North (Bahia) and South (Rio de Janeiro). The contact with these extremely different cultures, musicalities, food, accents, and landscapes strongly marked my impressions and made me realize how diverse my country was. Also, the vacation moments with foreign family members gave me a sense of the world's richness. Early in age, due to my musical career demands, I started exploring South America and the US, where I became based in 2013.

It was in New York – outside my home-place – in intense friction of cultures, habits, and landscapes from this multi-ethnic and territorial city, that I recognised and framed myself and my art through singularities versus similarities with other (never imagined) cultures. Also, finally I found ground for the ideas of interdisciplinarity, for technology supporting arts

creation, and for the freedom of cross-border-styles. It changed my route from a musician[4] to a transmedial artist, educator, and composer/producer.

This distance from my own culture and land was a way to sculpt and transform my background into a new form of expression of my art and thoughts. Therefore, I questioned how the migration processes of my ancestors also impacted their life, culture, and identity as an idea to be explored in my compositional practice.

Based on this experience, in the last years I've been interested in creating artistic works reflecting on identity, diversity, memories, cultural, and social transformations gained through movement – of space (migration) and time (generations) – by expanding my artistic practice beyond music composition[5]. I am artistically interested in the connected stories, narratives, and the combination of persistently displaced and reinvented time/space crossings, which take to current expressions of culture. It became my main research for material and processes for art composition, and this is how I framed my artistic exploration.

Driven by the investigation of how an artistic practice can respond to the *millennial global human journey*[6], in this thesis, I relate the concept of ancestry with migration, and I research how artists have been creating works based on these themes, in order to consider my own creation. The body of concepts deriving from the prefix *trans-* bring the theoretical construction needed to discuss this research. *Transhumance* and the *nomadic thought*, *transculture* and *anthropophagy*, and a proposal of approach to composition from a

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[4] I graduated in Classical Piano in 2000 from the Federal University of Rio de Janeiro (Brazil), where I also completed the Master in Piano in 2005, and also studied singing and composition. I acted actively as an interpreter and educator in Brazil and the US. The move to New York was motivated by winning the FUNARTE Prise (National Foundation of Arts/ Brazil, 2012), which granted me funds to study Electronic Music Production, and consolidate my practice as a composer/producer, beside an interpreter.

[5] My portfolio can be found in my website www.candidaborges.com

[6] From the introduction "This research is driven by the investigation of how an artistic practice can respond to the migration phenomena performed by human beings across the planet over millennia – that I refer to as the *millennial global human journey*".

transmedial perspective. This investigation resulted in the *Transeuntis Mundi Project* and the *Derive 01* VR work, as well as in this thesis, exhibitions and publications .

1 Chapter One - Transhumance of a millennial journey

Figure 1-1 - Bogota, 2019. Image from the TM Archive. Personal collection.

In the Prologue, I established the motivations of this research, based on a personal experience and interest that originated from the findings of the Ancestry Report of my DNA analysis. It revealed a genetic content that offered other layers of understanding, related to my lineage as a part of the history of mankind. That was my investigative and artistic interest.

Starting to unfold this story, I present in the first Chapter the articulation of concepts and references that guided this research. I start by reviewing the concepts of ancestry, mobility, migration, also artistic works and artists informed by these themes. This context grounds the theoretical and practical foundation of this research. The concepts of transhumance & the nomadic thought, as well as transculture & anthropophagy guide the explorations and definition of a transmedial composition.

The contextualization and development of each of these concepts is permeated by artistic references from different artistic fields, aiming to establish from them the references to the compositional strategies presented in the following chapters.[7]

1.1   Ancestry, archive, and stories

Ancestry, from a genetic point of view, includes a multiplicity of aspects related to origins, family lineage, and inherited ethnicity (Fujimura and Rajagopalan 2011). It is a way of exploring one's past stories and movements, and it relates to how the history of someone's ancestors has unfolded. Everyone has a personal history, connected to the world history around migration, even the most isolated human being.

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[7] Excerpt from the Introduction.

From a broader understanding, *ancestry* is our own archive; a collection of stories, people, bodies, places, cultures, habits, beliefs, and decisions, that in some way determine some aspects of where you are, your body, your persona. Each person carries an *archive*; looking at it represents a process of uprooting a personal and collective history – I called it the *DNArchive*. I am culturally and artistically interested in the intersection of these individual and collective stories.

Relating to the first question of this research "how can migration, ancestry, and legacy be accessed and approached in artistic practice?", I start by investigating how can we access and approach one's ancestry and so have good material to artistically compose with. Considering a biological approach, genetic material is one of the possibilities, and the one taken by me to start this investigation.

DNA is the oldest memory we share with the very first ancestor of the human species, and artistically I bring in this information as a creative element. A genetic memory that becomes a metaphor for a shared origin, a common path of similarities and diversities. A history that reveals a singular and a shared past.

The genome[8] of an admixed individual[9] can be analysed as a mosaic of chromosomal segments of different ancestry (Falush et al. 2003; Tang et al. 2006). The latest practice in the research for identifying ancestral origins of such segments is named *Ancestry Composition Report*[10] – "a modular three-stage pipeline that efficiently and accurately

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[8] "Researchers refer to DNA found in the cell's nucleus as nuclear DNA. An organism's complete set of nuclear DNA is called its genome". (National Human Genome Research Institute 2015).
[9] According to Rius and Darling (2014), genetic admixture is the result of the combination of DNA segments from different populations or species. It results in the insertion of new genetic lineages into a population.
[10] This is referred to later as 'Ancestry Report', not to confuse 'composition' with the idea of artistic composition.

identifies the ancestral origin of chromosomal segments in admixed individuals" (Durand *et al.* 2014 p. 1). These results are then crossed with a reference panel of populations and locations worldwide to identify a person's genetic ancestry.[11]

In many countries, nowadays, people can easily access commercial genetic tests that evaluate their ancestry, like the one taken by me and presented in the Prologue. The laboratory *23andme*, responsible for my own exam, claims to estimate the Ancestry Composition and identify one's related geographical origins[12]:

> DNA variants occur at different frequencies in different places across the world, and every marker has its own pattern of geographical distribution. The 23andMe Ancestry Composition algorithm combines information about these patterns with the unique set of DNA alleles in your genome to estimate your genetic ancestry (23andme 2018).

According to Chou (2017), *ancestry* reflects the fact that human variations do have a connection to the geographical origins of our ancestors (Chou 2017 p. 3). There is a strong connection between geography and populations, and then so with ancestry, migration, story, and history. In this sense, places can relate to populations, and a person can relate to populations and places. The laboratory 23andme advertises its products aligned with this perspective:

> In the DNA of all of us is a story, and that story is part of the broader human story. It's a history of people migrating out of Africa and venturing out to populate the globe and build new cultures. Over millennia, as different groups of people separated from each other to move into new frontiers, small changes in our DNA occurred, leaving behind subtle clues about our history. Your Ancestry Composition report is a window into your story and is powered by cutting-edge algorithms and data from diverse populations around the world (23andme 2018).

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[11] This is an on-going research that articulates knowledge and theories from different fields, like genetics, anthropophagy, and history.

[12] This laboratory also clarifies their process and how in progress these results are, as Science everyday identifies more elements in this research. Developments in the genetic and archeology studies creates more specificity and accuracy in the Ancestry Report charts through time, and customers receive frequent updates with more detailed information.

And are there other ways to access and approach *ancestry* in artistic practice? I'll leave this question for more explorations in this text and research.

Ancestry has metaphorical meanings related to the past – trajectory, legacy and heritage. The storytelling of one's present life — place, body, habits — is made of present events, and does have a connection with the migration of their ancestors – as evidenced by genetics. I believe that this overlayed perspective is a powerful narrative for composition – where present and past are connected, and possibly reverberate into the future.

1.1.1 DNA Ancestry Reports informing artistic practice

With the advance and popularity of genetic testing and the contemporary ideas of 'tracing one's roots', Ancestry Reports have become an interest in artistic projects.

For example, using his DNA Ancestry Report, the Puerto Rican rapper and social activist *Residente* (2017) traced his roots in his solo debut album, a music-video, documentary, and a sound-map website. This body of work was produced from the trips to the locations of his report, where he recorded with local musicians and did video documentation of the locations. In interviews, he declared that the stories inspired his songwriting process, and the sonorities were featured in the music production, although he rejects the label of 'world music'. The documentary had a biographical tone articulated with his ancestry information. Described in the IMDB website, "After taking a DNA test, Latin America's most decorated artist, Rene Perez, AKA Residente, embarks on a global adventure, to trace the footsteps of his ancestors and record his latest album" (Residente 2018). His website presents an

interactive multimedia work, in which the visitor is identified by a geographical coordinate and can start a virtual journey in the internet browser, traveling through the locations present in his DNA Ancestry Report. The work presents pictures, videos, images of these locations, and texts approaching information about these locations.

Another reference is the Icelandic artist Björk, who explores the theme of her DNA Report and Ancestry through music and image in the song *Hollow*. The video is a scientific-oriented creation of the animator Drew Berry. About the music, interviewer Raby (2012) describes it:

> [Its] instrumentation is sparse — a rhythmic organ-like pulse and Björk's echoing voice. The blending of the electronic manipulation of the vocals, which makes it sound like there's a whole tribe of Björks singing in unison, and the thudding electronic notes give the song a feel that is primal yet futuristic. The lyrics add to the sense of looking back hundreds of generations: Björk yearns to 'belong' to the 'generations of mothers' that pulse through her body, to be part of the necklace of jewels after jewels (Raby 2012 p. 1).

Here*, Björk* herself describes the idea of DNA and ancestry behind this song:

> It's just the feeling when you start thinking about your ancestors and DNA that the grounds open below you and you can feel your mother and her mother, and her mother, and her mother, and her mother 30,000 years back. So suddenly you're this kinda tunnel or trunk of DNA... All these ghosts come up so it ended up begin a Halloween song and quite gothic in a way... It's like being part of this everlasting necklace when you're just a bead on a chain and you sort of want to belong and be a part of it and it's just like a miracle (Raby 2012 p. 1).

This song is part of the project *Biophilia* (Björk 2012), which also encompasses an app to present the work. In the app, the *Hollow* section presents a video depiction of the body interior, starting from the blood tissue descending into showing the DNA and the replisome.

In another work prior to this one and to her DNA Report, Björk created the song *Ancestors* from the album Medulla (Björk 2004) using processed voice and piano, in collaboration with Canadian singer Tanya Tagaq. She declares about her musical process:

> The album is about voices. I want to get away from instruments and electronics, which was the world of my last album, *Vespertine*. I want to see what can be done with the entire emotional range of the human voice – a single voice, a chorus, trained voices, pop voices, folk voices, strange voices. Not just melodies but everything else, every noise that a throat makes (Ross 2010 p. 141).

DNA Ancestry Reports became an artifact for arts creation. Elements about geography, time, life events, and ethnicity can be further interpreted and translated to artistic practice through its material evidence and/or metaphorical meanings beyond the scientific data, definitions, and methods. Stories and narratives of one's ancestry, in its multiple dimensions, are powerful material for arts creation, as observed in these two works. That's the essence of the artistic interest of this research – the unveiled stories (and poetics) behind *ancestry*.

The creative approach that these two artists applied to their DNA Ancestry Report reveal processes around: 1) poetically translating ancestry and its symbolic meanings into art, like Björk, or 2) like Residente, that physically and personally traced back to the locations to present it and incorporate it into a new creation. Although starting from her DNA Ancestry Report, Björk doesn't use it as data and neither refers to the geographies pointed out. Instead, she uses it as a metaphor for music creation in songwriting and music production processes. The audience may not even know what her imprinted geographies and ethnicities are. Differently, Residente used his data as destinations and sources of material for composition through the mediums he chose, applying what we can define as an auto-ethnographic methodology[13].

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[13] "Autoethnography is a research method that: 1) Uses a researcher's personal experience to describe and critique cultural beliefs, practices, and experiences; 2) Acknowledges and values a researcher's relationships with others; 3) Uses deep and careful self-reflection - typically referred to as 'reflexivity' – to name and interrogate the intersections between self and society, the particular and the general, the personal and the political; 4) Shows 'people in the process of figuring out what to do, how to live, and the meaning of their struggles'; 5) Balances intellectual and methodological rigor, emotions, and creativity; 6) Strives for social justice and to make life better" (Adams; Jones; Ellis 2015 p. 1-2).

In my composition, the reference to the genetic material have multiple forms of approximations, guided by the *DNArchive* concept I introduced before. As in Björk 's work, it informs the process as a metaphor about ancestry and migration, and it informs the body of concepts and practice of this work. Like Residente, this methodology is based on an atlas exploration of geographies and displacements. I also approach it as a symbolic meaning for origin, root, essence, from a layered perspective, accumulative, symbolic, mysterious, in which an archive, a blueprint, a history that is hidden and that artistically drive the narrative of my composition.

Also, it is important to observe that the body of works created by Björk and Residente allowed these artists to explore polyvalent meanings and elements to DNA ancestry. The works articulate a deeper layer of communication by including elements of image, sound, and narrative to approach geographies, culture, stories, music, and more. They also make use of technology to design pieces for contemporary audiences and aesthetics, allowing them to interact with the different outcomes. These references, amongst the ones analysed in the next sections, reveal how the expansion of the composition across media facilitated by contemporary technology, unfolds different layers of artistic exploration and understandings of the theme. This observation expanded my creative interests and opened the path for me to choose the compositional process that I will further define as *transmedial composition* at the end of this chapter.

1.2   Mobility, migration and the millennial journey

My research interest is upon what is revealed from my DNA Ancestry Report. The blueprint of the walks of my ancestors and of humanity, and the resulting creations, transformation,

and transcendence that permeated this phenomenon – as a biological, cultural, geographical, historical, and artistic perspective.

Human beings have always moved around the world as an ongoing migrational practice, and this phenomenon has interested many fields of study, such as Science, Anthropology, Sociology, History, and Archeology. In ancient times, humans were nomadic, traveling in search of food, shelter, and safety (Harari 2015). Since then, people have moved for many reasons, including economic, political, cultural, religious, environmental, war, pleasure, or natural disasters. *Mobility*, as the impulse behind *migration*, is a phenomenon that interconnects many historical times and lands. Considering the walks of the first human beings, the current immigrant movement of labor force, war refugees, or the increase of the tourism industry, the practice of *mobility* is a fact that permeates all times and has a relevant impact on science, culture, and biology, according to Trifu and Terec-Vlad (2015).

The 'early human migration' or the 'global human journey' (National Geographic Society 2013) has been cited to refer to the movement of the *Homo Sapiens Sapiens* in its effort to survive, discover and conquer territories. It is estimated that this journey started by the first human beings from the land that nowadays we call Africa about 300.000 years ago (Greshko 2017). Their migration was initiated through the African territory, then expanded to Asia, Europe, Oceania, North America, and finally South America (Dobbs 2013), as can be seen in the next figure:
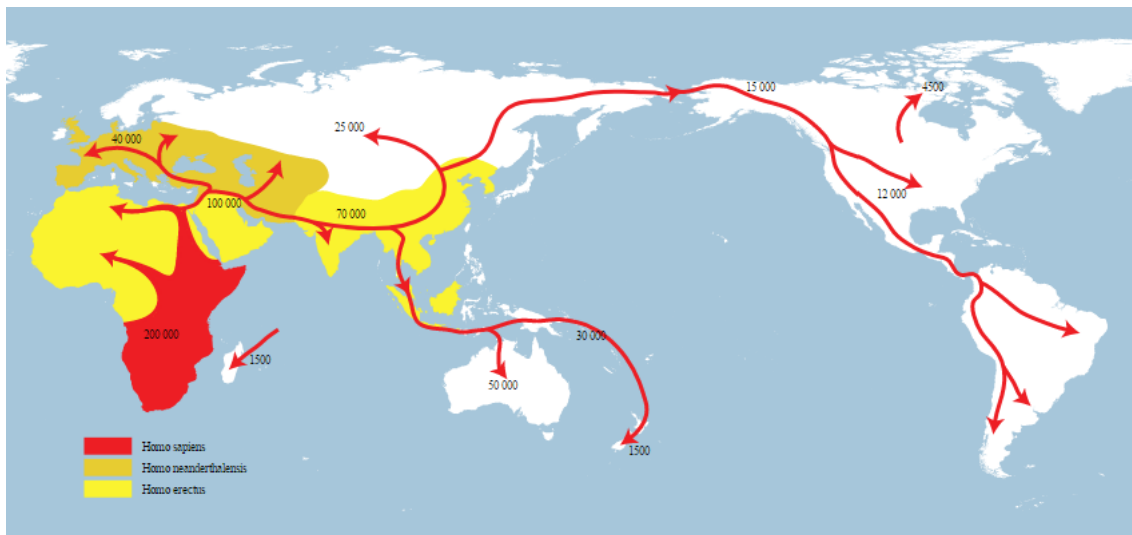
Figure 1-2 - The Early Migration Map.[14]

This journey happened through the millennia, and was performed by multiple generations, tribes, and peoples, crossing all historical movements and cultures. This is the collective story of our first ancestors.

I am referring to the 'millennial global human journey' as the collection of all migrational movements and diasporas[15] that have been performed by humanity, through all times, places, cultures, and reasons[16], and the narratives it may have created, starting from this first shared genetic/cultural/social memory. I am metaphorically referring to every

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[14] Map depicting how early modern humans (The Smithsonian Institution's Human Origins Program 2017) are thought to have spread across the globe. It also shows the geographical spread of Homo erectus and the Neanderthals. The dates are approximations, and more recent studies cite new estimative of 300.000 years. (NordNordWest 2014)

[15] Considering that the word 'migration' may evoke socio-political implications, it is important to clarify that I am applying it in this thesis as referring to a *migration phenomenon* as a reference for a practice of *human mobility*. The same can be said about the term *diaspora*, which does not aim to focus on a specific diasporic and/or historical event, but on what anthropologists call 'the practice of Diasporas' (Clifford 1994; Brubaker 2005, 2017).

[16] To describe the nuances of different kinds of human mobility, the International Organization for Migration publications (2011) explicitly defines the following terms: immigration, refugee, emigrate, asylum, diaspora, uprooted, displaced, expatriation and foreigner. A variety of studies in social sciences, history and tourism interrogate these terms, but there is not a consensus over definitions (Tsagarousianou 2004).

displacement that happens individually and collectively, without any hierarchy, judgment, or intent to document, prioritize or recover any of them[17].

The phenomenon of *mobility* that history evidences is that there is an ongoing motion in humanity's history, that leads to creating new interaction between displaced communities (or person) and the mutual influence towards the new land and community (Murrani 2019). The approximation generates several impacts, for example, on the biological and cultural aspects, transmitted respectively by the new genotype and by new cultural traditions incorporated mutually – at any level – in that host society and by the migrant (Brubaker 2005, 2017).

1.2.1 Migration informing composition

Human migration has often informed creative works within different fields and through a variety of different approaches. I was initially broadly interested in the various interpretations this subject can have, by creators from different fields and nationalities, into different media and art forms, to build a body of references to relate in the composition of this thesis.

Themes include diasporas (Long 2017; Muniz 2017), trips (Borges/Kodama 1985; Salgado 2000), political issues (Bruguera 2006, 2011), either exploring fiction (Crnjanski 1929), ethnic elements (Simon Green 2017), abstractions (Creative Source 1974; Grusin and Rosen 1989; Basso 2007) and documental (Salgado 2000). Some works explore specific cases of diasporas, others the philosophical and metaphorical aspects of crossing borders.

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[17] It is known that enormous suffering and destruction has happened through migration, including slavery, religious wars, massive destruction of people and lands, but it is also not an aim for this research or artistic interest to make a political point about it in this moment. I acknowledge, honor and respect these events and victims though.

Titles feature the words *migration*, *migrate*, *immigrants*, *nomad* or *nomadic*, *travel*, *traveler*, *journey*, amongst others.

In the field of music, the ideas around *migration* were explored by composers and songwriters while translating their perceptions into poetry, lyrics, melodies, and arrangement, through their musical styles. A vast list of works approaches this fascinating subject. When searching for the title *"Migrate"* , it is found as the title for a song from Mariah Carey (Carey and Danja 2008); an album by the music producer and DJ Grammy awarded Bonobo (2017); an album from the American R&B group Creative Source (1974); an album by American pianist Dave Grusin (1989) that reached No. 1 on Billboard's Contemporary Jazz chart; an album by the group *Scale the Summit* (2013), among other works. In these cited works, the representation of the idea of *migration* can be found in the poetry of the lyrics and the melodical, harmonical, and structural elements of these works, mostly from psychological and emotional responses to the theme. Differently, I am choosing not to approach migration from the song form, as will be explained in the course of this text.

Beside the poetical/sonic contemplation of the theme 'migration', *self-migration* has also been a personal method for creators, in which they displace themselves to collect material and get inspired for new compositions, like the previously mention to Residente (2017). In an interview (2017), the musical producer Bonobo locates himself as a nomadic artist that created the above-mentioned album as an answer to the experiences and sonorities of his continuous displaced life and tours as a musician. In this album, we can hear folkloric instruments, as well as traditional rhythmic patterns from different cultures of the world. This sonority became popular in the electronic music scene, thirsty for the creation of atmospheres, scenes, and sonic textures. The idea of 'exotism' and 'ethnicity' are strategically applied in this commercial style to create ambiences for the Northern audiences. Bonobo, like Residente, brings to the concept the elements of local sounds from

different places/cultures/geographies, although the work makes no mention of the context of the sounds and their sources, in the tracks or in his website. In the work of Residente, the locations are clearly cited and contextualised, which I believe is more aligned with current ethical discussions.

Referring to *self-migration* in the field of photography, the photo essay and book *Exodus* [Migration] (2000) by the Brazilian photographer Sebastião Salgado documents in black and white pictures of immigrants in 40 countries during six years of his own displacement for trip documentation. In this work, Salgado presents images scaling from individual stories to migrational crisis, all around issues and struggles. With this work, he became the first photographer ever to receive the Peace Prize of the German Book Trade, claiming he reveals to the world genuine aspects of human story. (Taschen 2019) Beside referencing the methodology of his practice as *self-migration*, this work reveals an artistic approach to migration that evidences and documents real historical events and people. Stories, from a micro to a macro perspective, individual and collective. The elements combine place, real historical time and event – in an artistic and documental form. Like Bonobo, the artist is not part of the subject of the creation (it is not about himself or his personal story), acting more as a documental witness, but he is involved in the creation by self-migrating.

For other artists, the concept of *ancestry* is part of their understanding of *migration*. Their own migration and of their ancestors shape their identities and the art they produce, bringing it to a personal, familiar and collective perspective, as we saw in the work of Björk. In the field of visual arts, a significant work about *migration and ancestry* is the *Migration Series* (1941), 60 paintings by the African-American painter and storyteller Jacob Lawrence, that inspired a series of events, discussions and artworks in 2015 at the Museum of Modern Art (MOMA) in New York. One of these panels can be seen in the next figure. This work is very much focused on the specific diaspora of African Americans from South to North in the US

from about 1916 to 1970, known as *The Great Migration*. This work crosses elements of geographies, historical time, event – personal, familiar and collective levels.

Figure 1-3 - Panel 18 - The migration gained in momentum (Lawrence 1941).

In his use of this series, Lawrence's work provides one way to consider my question 'and how can one access and approach ancestry in an artistic practice?' by using historical and familiar documentation to access a recent layer of close past events and this way inform his works and practice.

As in Residente, Bonobo, Salgado, Lawrence, *migration* is the main theme of this composition. Migration is approached in my composition through the elements of: geographies, displacement and events – individual and collective. As Salgado and Lawrence, *self-migration* was a methodology chosen to inform my work, as will be discussed in Chapter two. In contrast to Lawrence, my artistic interest is not to approach a specific

migrational event or diaspora, but this trans-temporal phenomenon, as approached by Uruguayan singer-songwriter Jorge Drexler.

In the poem/lyric of the song *Movimiento [Movement]* Drexler approaches the trajectory of the human global journey – the same approach to 'migration' that I aimed for in this composition. In an interview, he declares: "Es una visión antropológica de la migración". [It is an anthropological approach to migration] (Zachary & Betsy Jones 2018).

> Apenas nos pusimos en dos pies
> Comenzamos a migrar por la sabana [...]
> Somos una especie en viaje [...]
> Atravesamos desiertos, glaciares, continentes
> El mundo entero de extremo a extremo. (Drexler 2017)
>
> [We barely got on two feet
> We began to migrate through the savannah [...]
> We are a species traveling [...]
> We crossed deserts, glaciers, continents
> The whole world from end to end. [Free translation by the author]

From the first human walks to contemporary migration issues, he poetically highlights elements of this phenomena, such as the very early human migrations, the layers of ancestry, and hidden movements through the centuries that we accumulated in our biological and cultural history, making us beyond our known birth origins:

> Somos padres, hijos, nietos y bisnietos de inmigrantes [...]
> Yo no soy de aquí
> Pero tú tampoco
> De ningún lado del todo
> De todos lados un poco (Drexler 2017)
>
> [We are parents, children, grandchildren and great-grandchildren of immigrants [...]
> I'm not from here
> But neither you are
> From nowhere of the whole
> From all sides a little [Free translation by the author]

In Drexler's approach to migration, no specific geographies are mentioned, neither historical time nor event, person, or culture. Sonically, no 'ethnic' instrument, rhythm or form is applied to the song, nor does he describe in interviews or texts a special methodology involving displacement in order to compose the song. His approach is metaphorical and imaginative, though grounded in what we know about the emergence of human beings.

Looking for broader articulation of meaning and methodologies, I look over more other fields of artistic creation to enlarge the compositional strategies for this work beyond songwriting.

Other readings on migration in the field of arts explore more metaphorical and philosophical approaches to the theme. In the audio/video installation field, I reference the conceptual videoart entitled *Migration* from the artist Bill Viola (1976), an American contemporary video-artist working with electronics, sound, and image technology. In his definition about his work, he comments:

> The piece evolves into an exploration of the optical properties of a drop of water, revealing in it an image of the individual and a suggestion of the transient nature of the world he possesses within (Viola cited in *Bill Viola* 2019).

A vast amount of possibilities of translations and understandings of *migration* through this conceptual work is possible. He defines in this declaration that his meaning of migration is "the transient nature of the world within", which is experienced in the work by the travel from a macro to micro view of the drop of water. The angle of the camera diving into the drop may evoke the idea of tracing to a DNA origin; the reflection of the scene getting clearer with this zoom-in process may reveal the idea of seeking to know something better by getting closer and deeper, revealing more details and accuracy – the optical properties he refers to; and the drop of water – the symbol of life, another element of old existence, like the DNA.

Viola is completely abstract and conceptual on approaching *migration*. An abstraction revealed in the form of choices around gesture, scenography, medium and process. A wide expansion to visually experiencing the concept of *migration*. It relates to my own work in 2016, in starting this investigation of exploring abstract meanings for migration in composition.

Associating migration and water, in 2016, prior to this course but already in this exploration, I created the video-art work *Reza pro mar* [Pray to the ocean] (2016) for the exhibition *Borderless* (2016) curated by the New York Foundation for the Arts. It is a video/music/performance that brings in its aesthetic, lyrics and melody from the pain/pleasure of being without borders, inspired by the Syrian refugee movement and tragedy in 2016.

> Reza pro mar,
> Viaja pra encontrar
> Pede horizonte e caminho
> `a força da mente sã (C. Borges; Assis 2016).[18]
>
> *[Pray to the sea,*
> *Travel to find*
> *Ask for horizon and path*
> *to the power of the 'sacred' mind] [Free translation by the author]*
>
> The essence of this piece is to be a cross-border work – of lands, influences and artistic fields – music/performance/video. Its poem talks about a feeling of being lost, hopeless – inspired by the refugee situation the world has seen. The ocean works as the 'mother' that brings the connection between borders, the chance for a new life, the escape, the exit. The choreography and images of the video – the beach, the tears, the woman – they dialogue with the poem of the music. Also the contrast of dark/light, inside/outside, carried by the slow rhythmic movement of the song and orchestra (C. Borges 2016).

Metaphorical and poetical, the work approaches migration as a reference theme associated with the ocean, the feelings of hopelessness and pain, described in its lyrics, color, images,

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[18] In order to clarify when I am referring to myself as Cândida Borges to Jorge Luis Borges, I will reference myself as C. Borges.

gestures and story. Its poem, written in the first person, reveals a character suffering to have to leave – the reference to the Syrian migration crisis in 2016, personalized in this fictional character. Musical structure doesn't evidence a migrational element, and the historical event, time and geography is revealed in the synopsis written by me and presented in the exhibition and on the internet.

As in Viola's work and in *Reza pro Mar*, I aim for this current investigation and composition to also explore expanded meanings – metaphorical and abstracts – for theme of migration.

In 2017, the Brazilian multi-media artist Vik Muniz created the work *Diaspora Cloud* for a special community festival and approached migration through a performative piece. Defined in the program of the event that commissioned the work:

> Vik Muniz's flag uses the sky as a metaphor for the ephemerality of connection within a community – and *Diaspora Cloud*, in title and image, symbolizes a geographically and temporally dispersed public that nevertheless share a similar viewpoint. (Merriam-Webster Dictionary n.d.)

Diaspora Cloud also cites an earlier work of Muniz's, commissioned by Creative Time: *Clouds* (2001), a 'low tech illusion,' wherein clouds were 'drawn' over the Manhattan skyline by a crop-dusting plane re-fitted for skywriting*,* that forms a cloud floating against a blue background and cites.

This kind of performative work that evokes migration in its own trajectory represents an important element to be incorporated in my practice, as well as their approach to evoking reflection on political and contemporary migration issues. An example is the work practiced by Cuban interdisciplinary artist and activist Tania Bruguera (2006, 2011).

In the field of performance, Bruguera created a work that goes beyond fixed definitions of art and assumes a social-political action, project, and message. The *Immigrant Movement*

International (IMI) (2006) mobilized artists and cultural producers across the world to develop artistic and social projects and actions related to the issues and experience of migration.

> Through artistic actions, IMI wanted to help highlight the fact that human migration is an increasingly central phenomenon of contemporary global existence, and to assert and promote the fundamental human rights, freedoms, and dignity of migrants and their families (Bruguera 2006).

This work has been presented in galleries and political meetings at The United Nations Organization. From this project, she wrote the *International Migrant Manifesto* in collaboration with 200 artists who engaged on her call. The manifesto defends a political position around migration as a human right that encompasses freedom, respect and safety. (2011).

Bruguera also created a series of multisensorial interventions in and around the Tate Modern Museum in London (2018). The work's title is a continuously-growing number – the amount of people who migrated from one country to another last year added to the number of migrant deaths recorded so far this year, indicating a relevant rise in the migrations and in the consequent risks implied. The sonic part of the exhibition is in the Turbine Hall, where there is a large heat-sensitive floor that reveals a hidden portrait, and it is triggered by the heat of the visitor's body. The portrait is of Yousef, a young man who migrated to London coming from Syria. Simultaneously, low-frequency sound fulfills the place and an organic compound is spread in the air to induce tears. That's what the artist calls 'forced empathy'.

The performative element of this work, like Muniz's reference, brings to the composition an aliveness and coherence to the idea of migration, from an artistic and political approach. It promotes the embodiment of concepts to the work and allows one more element of great importance for my practice: *immersion*, which will be discussed on Chapter two. This piece of Bruguera perfectly illustrates the power of experiencing the work, and for that it needed a

transcendence of formats, disciplines, or single medium composition. The power of the creation demands a vast exploration, and the strength of the work can be reviewed in its immersive and experiential performance.

Atlas is another reading for the idea of *migration* and is the title for a significant amount of works – artistic, cartographic, astronomic, geographic, and historical works. *Atlas* is defined as 'a book of maps' (Cambridge University Press n.d.), whose origin relates to the Greek myth *Atlas*, enforced to hold up the sky in his shoulders. First use of the word atlas as a 'book of maps' in attributed to Gerardus Mercator in the 16th century (Merriam-Webster Dictionary n.d.). Works by artists entitle as *Atlas* expands its meanings, as seen in the next citations.

Back to the music composition field, I start by referencing *Atlas: an opera in three parts* – an opera by American avant-garde plural-artist Meredith Monk (1994). In this work, she composed for 18 voices and orchestra, wrote the libretto and choreographed, based on the life of the writer, activist and spiritualist Alexandra David-Néel. The synopsis presents it as:

> In *ATLAS*, travel is a metaphor for spiritual quest and commitment to inner vision. The opera centers on the life cycle of one character, Alexandra Daniels, a female explorer. In the expedition made by Alexandra and her travelling companions, there are adventures, encounters with spirits from other realms, and struggles with personal and societal demons. (Monk 1993)

Monk brings to an individual experience – epic, adventurer, mythological, fictional – the feelings and actions of the migration of a character – from a physical to a spiritual perspective. The connection with the theme *migration* is explored through many aspects: by the story as a metaphor for quest – an inner exploration of dreams and far lands, and the displacements described in the narrative:

> In *Part I: Personal Climate*, teenage Alexandra, in her suburban home, dreams of faraway places while her parents worry about her future. [...] The Guides give her the courage to trust and follow what she has glimpsed in her imagination. She begins to

prepare for her journey while her parents at once encourage her to go beyond them and also mourn her departure. (Monk 1993)

This epic aspect of migration evokes in my imagination some walks of my and our ancestors. The dreams of a better life, the impulses to discover the unknown – some reasons that may have triggered their migrational process, and that left traces of stories and history.

Considering geographical aspects that we may expect from the title *Atlas*, the narrative includes the origin and displacement of the main character and her three companions, by multiple ways of transportation (including a plane) from and to urban and rural locations through some few locations cited – the USA, China, Italy, France, Norway, the Arctic Bar, 'a tropical rainforest'. The location of this 'tropical rainforest' was not mentioned (potentially in South America, Africa, Asia – a forest located around the tropical meridian and that was not explicitly mentioned in the work). Characters are Japanese, Norwegian, North American (main character), Italian, Chinese, and the text includes words in their mother languages, although it is mainly in English. Monk explains another application to this concept in her casting process:

> Since the theme of ATLAS was travel as a metaphor for spiritual quest and the universality of human experience, it was crucial to have an international, racially and ethnically diverse cast. (Monk, 1993)[19]

Moving to the literature field, a work that particularly inspires this research is the book *Atlas* (1984), in which the Argentinian author Jorge Luis Borges and the also Argentinian visual artist Maria Kodama creates a personal geography out of prose, verse, dreams, and photos, collected during the journey of the blind poet and his wife around the world. As in Residente and Lawrence, another form of *self-migration.* It seems like a modern mythological story,

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[19] Material generously shared with me by the composer, including her personal notes.

like the Greek epic cycle *Ulysses' Odysseus*. This poem by Homer (approx. from 700 BC), as is widely known, describes his *travails* for 10 years as he tries to return home after the Trojan War and reassert his place as the king of Ithaca.

While Monk and Homer's works are fictional – epic journeys personalized by an adventurer character – Borges/Kodama's work is based on their experiential approach to migration. By their own displacement, Kodama's pictures are revealing the reality that Borges could not physically see anymore, and Borges wrote about the 'beyond visible' of the scene – about experiencing life in that place/moment/culture. Poems, chronics on his impressions – kind of realistic and kind of fictional, and nothing of both, as proper from a poet that can describe life with the layers that reality doesn't encompass.

As the last book of his life, when already 84 years old, the work is kind of an archive and life journal of their journey around the globe, motivated by professional activities. Borges was already a renowned author, and Kodama was his life and artistic partner, sharing with him these travels. The critic Sylvia Molloy (1999) analyses this work and comments that it is less about places and more about moments. Like Monk's work, it is an *Atlas* without an explicit map. Borges declares in the preface of the book: "this book for sure is not an atlas". In fact, it is a book about stories – what I will relate to later in this thesis when developing the concept of *minimal stories*. Borges and Kodama collected their impressions about a nomadic life, with intimacy, permeated by their personal and artistic research around diversity, stories, cultures, and mysteries of the world.

> María Kodama y yo hemos compartido con alegría y con asombro el hallazgo de sonidos, de idiomas, de crepúsculos, de ciudades, de jardines y de personas, siempre distintas y únicas. Estas páginas querían ser monumentos de esa larga aventura que prosigue. (Borges and Kodama 1984)
>
> *[María Kodama and I have shared with joy and amazement the discovery of sounds, languages, twilights, cities, gardens and people, always different and unique. These*

pages would like to be monuments of that long adventure that continues.] [Free translation by the author]

Through their own journey, Borges and Kodama present a collection of events that relates to their own story and the collective human cultural history. Their pages cross with references of other artworks, writers, thinkers, without being explicitly historical, geographical or pedagogical.

> Ese viaje en globo de solo hora y media no era para él una simple actividad turística; constituía también una exploración por ese 'paraíso perdido' que es el siglo XIX y por la suntuosa imaginación de los hermanos Montgolfier (inventores del artefacto), pero también era volver de un modo sensorial a sus lecturas de Julio Verne, Edgar A. Poe y H. D. (sic) Wells. (Clarín 2016)
>
> *[This balloon voyage of just an hour and a half was not for a simple tourist activity; it also constituted an exploration for that 'lost paradise' that is in the 19th century and for the sumptuous imagination of the Montgolfier brothers (inventors of the artefact), but it was also to return in a sensorial way to the lectures by Julio Verne, Edgar A. Poe and HD Wells.] [Free translation by the author]*

I am particularly interested in this approach in which the composition reflects the trajectory of the composer. I believe it configures a methodology that relates to my personal aims to interact with the concepts revealed from my DNA Ancestry Report, as stated in the prologue. Based in everyday life, real locations, people and stories, at the same time evoking the epic journey of our ancestors traveling the world, as beautifully presented in the work of Monk.

Another atlas work, The *Mnemosyne Atlas*, from the German theorist Aby Warburg (1929) – also his last work in life – contains a similar approach to the concept of *atlas:* as a non– atlas – by presenting a non-finished series of 63 panels of images, of non-linear form, spanning from Renaissance to the contemporaneity of his last days. The reference to *Mnemosyne* – the mother of all muses and the Goddess of memory, is a clear affirmation of the claims of this work: a cartography of memories of the past – an archive – in which images are displaced in a unique provocative way, that generates a net of relations non-predictable, abstract, multi-layered, possibly fragmented, to evoke analogies, thoughts, contrasts, the

imagination of the infinite possibilities of reading, watching, contemplating this work. The work may reveal a methodology in itself, discussed by a vast number of critics, theorists and artists (Didi-Huberman 2010). This visual poem, as seen in the next figure, apparently chaotic, almost doubtful, requires from the audience the skills of the metaphor, the analogy, the transcendence (Imbert, Bassiri and Allan 2006).

Figure 1-4 - Aby Warburg, Picture Atlas Mnemosyne, 1928-29, Panel 47. (© The Warburg Institute London)

I consider this non-linear form of experiencing the *Atlas* of Warburg a fascinating form to experience a composition and I intend to explore it in this composition. Warburg presents elements of interactivity, in which the audience applies its own gestures and meaning to the work. These elements of non-linearity and interactivity are of interest of this work and will be developed in Chapter two.

Considering an expanded geography for maps and atlas, *stars* have been guiding human and animal migration for millennia. In Homer's Odyssey[20], we find a mention to this practice when the adventurer Ulysses was instructed by the Calypso Goddess to watch the sky in order to guide his navigation – as a knowledge and gift offered to him by her:

> Gladly then did goodly Odysseus spread his sail to the breeze; and he sat and guided his raft skillfully with the steering-oar, nor did sleep fall upon his eyelids, as he watched the Pleiades, and late-setting Bootes, and the Bear, which men also call the Wain, which ever circles where it is and watches Orion, [275] and alone has no part in the baths of Ocean. For this star, Calypso, the beautiful goddess, had bid him to keep on the left hand as he sailed over the sea. (Homer 1995)

Following on this route pointed by the Calypso Goddess, watching the stars guided another remarkable *atlas* to be referenced: the one by the American music composer John Cage: the *Atlas Eclipticalis* (1961), which is based on the astronomical cartography by Antonín Bečvář (1958) as an artifact for composition. The cartography representation can be seen in the next figure:
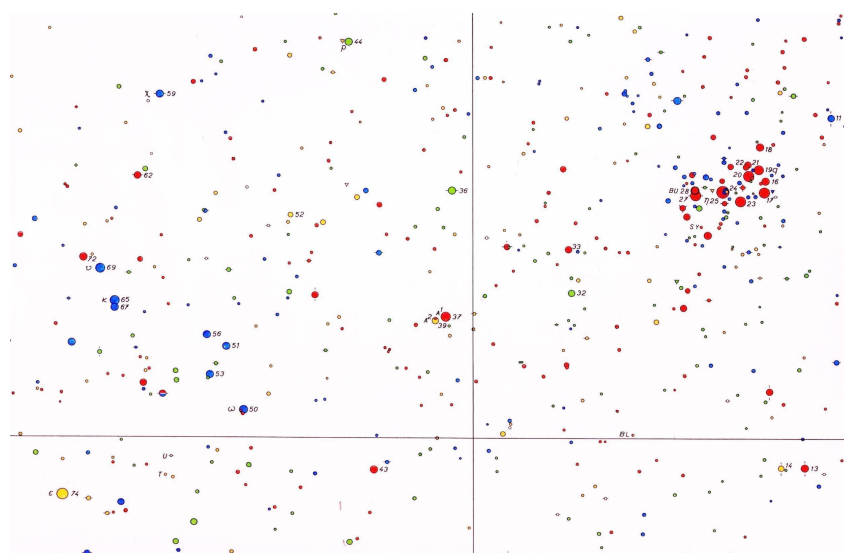
Figure 1-5 - Atlas Eclipticalis - astronomic cartography by Antonín Bečvář (1958).

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[20] Homer's Odissey is explored across this chapter. See pages 34, 38, 39.

Cage brings the understanding of migration to a cosmic perspective. He not only composed this piece but also used two other celestial atlases from Bečvář as artifacts for composition – the *Etudes Boreales* (1978) and the *Etudes Australes* (1974-1975). With these three works based on the three atlases by Bečvář (*Atlas Eclipticalis*, *Atlas Borealis* and *Atlas Australis*), Cage covers the navigations to the North, South and around the Equator line – the middle of the planet. Stars, elements also in movement, represent the migration in slow time; the present that reveals a past that is over; that carries symbols, mythologies, metaphors and stories from all times. Stars are metaphorically also our point of contact with all civilizations, as they evoked the interest and fascination of human beings in all Eras.

Atlas Eclipticalis is also in Latin – the ancestor of most languages spoken nowadays in the Western world. A language that was spread with the expansion of the Roman empire, by migrating, conquering and occupying all reachable lands. Latin will be referenced for the title of my composition, explained in the fourth Chapter.

Expanding composition from this cosmic view combined with his Buddhist and other spiritual studies, Cage relied on *chance* to create this work. *Chance* is a methodology that also permeates the cited works of Warburg, Borges, and Muniz, as they incorporate elements of un-determinability to their creations. Not fully predictable, in more or less scale, *chance* is also an important element that crosses the path of every migrant. The action to migrate presupposes that life will 'take a chance', will open new possibilities, which requires decision and trust, as also claimed by the Guides of Alexandra in Monk's Atlas. It is incorporated in the methodology of this work, when the composers perform the recordings and when the audience experiences the work, as will be discussed in the following chapters.

The Atlas of Monk, Homer, Borges, Warburg, and Cage form an exploration of the theme of migration from different perspectives, that I extract here to develop in my composition. All of

these works expand the meaning of *atlas* as a 'book of maps'; in some sense, all these works are 'non-atlas' by not including visual representation of geographies, like expected from a map. At the same time, they do relate to epic journeys, warriors, stories, conquests, like performed by Atlas as a Greek myth. The works of Monk, Borges and Homer include physical displacement through places in its narratives and explore epic narratives of migrants. In Warburg, mapping memories through the story of art and humanity is his invitation for an understanding of atlas. Cage starts from a stellar representation to draw meaning through sound and music. These works present Atlas as a narrative, a theme, and as a methodology for composing. Atlas can be understood as the blueprint of migration, a plan for migrants, a form of interaction with these memories, and I aim to explore it in my composition as thematic, form and methodology.

Completing here the literature review on compositions about and around migration (also atlas and self-migration), I will review other works, like methodologies around migration in Chapter three. Other artistic references will cross this thesis too to support the grounding of concepts in the fields of arts creation.

Though originally educated as a music composer and interpreter, I have been exploring other artistic media and practices. In this research, I am opening and expanding my creative and investigative interest to explore what resources, techniques and media translate more coherently the concepts of this work. This way, I widened the scope of artistic reference of this research across media and art fields and so support my investigation for method and artistic practice and composition.

This section foregrounds the main artistic references that inform compositional decisions to create the work that answers the research questions. Next section and chapters articulate the grounding of concepts and references that draw the scope, methodology and experience

of the final composition. From the findings of my DNA Ancestry Report, it is migration the theme chosen to compose, like in the works of Björk, Residente, Borges, Lawrence. Different from Residente, I am not aiming to use my DNA Ancestry Report as data to guide my composition. Instead, I understand it as a metaphor for an anthropological meaning of the millennial migration, as approached by Drexler. Like in Salgado and Lawrence, the idea of self-migration informing methodology is coherent to the aims of this investigation, as well as the idea of an Atlas based on geographies and stories, like in the work of Borges. Migration is approached with metaphorical and poetical meanings, like in Viola; in a performative and interactive work, like in the works of Muniz, Warburg and Bruguera. I am especially interested in the immersivity and political aspects of the work of Bruguera, and for that I also choose to work with non-fictional materials.

1.3   Crossing borders of concepts and fields

1.3.1 The prefix *trans-*

The crossings between physical and abstract understandings of mobility and migration expand the underlying structure and creative approach of this research, as well as offer a methodology for what later will be presented as a *nomadic artistic practice*. In this sense, the prefix *trans-* offers a conceptual coherence both as methodology and practice, as mentioned in the Introduction.

Considering that language is a cultural construction also inherited from ancestry and from the process of migration (Baker, Rotimi and Shriner 2017), let us review the etymology (or

ancestry) of the prefix *trans-* that will help us further understand this concept within the context of this research.

The prefix *trans-* originates from the Latin language, and it means 'across, through, beyond, so or such to change or transfer' (Cambridge Dictionary 2018). The website Online Etymology Dictionary describes it as:

> word-forming element meaning 'across, beyond, through, on the other side of, to go beyond,' from Latin trans (prep.) 'across, over, beyond,' perhaps originally present participle of a verb *trare-, meaning 'to cross,' from PIE *tra-, variant of root *tere- (2) 'cross over, pass through, overcome. [...] (Online Etymology of Dictionary 2001)

As a prefix, it adds to the word it precedes the quality of the above meanings: movement, transit, fluidity – the qualities inherent to *mobility*. I add to these meanings the ideas of circularity, transcendence, non-linearity, interaction, mutual.[21]

I choose three concepts deriving from the prefix *trans-* to structure a complex of circles that represent the conceptual foundation of this research and practice: *transhumance*, *transculture* and *transmediality*. *Trans-* will also be used in the title of the artistic creation of this research: the *Transeuntis Mundi* – that will be fully presented in the next chapters.

Next sections will develop and contextualize each one of the following concepts, considering its definitions, etymology and possible interpretations and applications into an artistic practice.

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[21] Other prefixes may relate partially to these ideas, like inter, multi, poli, cross, but I believe that *trans* is the most complete and accurate prefix for the concepts and questions of this research.
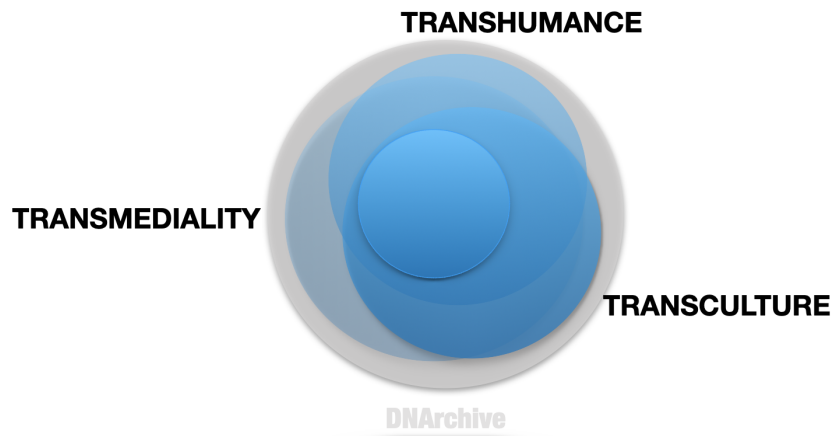
Figure 1-6 - Research Context Diagram. Personal collection.

1.4   Transhumance and the nomadic thought

In *A Thousand Plateaus* (1987), Deleuze and Guattari present the concept of *transhumance* as a broader meaning for *mobility*. *Transhumance* goes beyond physical or geographic nomadism and approaches the phenomenon of mobility through philosophical (and political) ideas of flexibility, fluidity, transience, crossings – the 'nomadic thought' as a transformative process. As reflected by Palladino:

> According to Deleuze and Guattari, properly philosophical thought is the realm of the nomadic thinker, he/she who is intent on crossing boundaries and expanding the creative domain of such thought (Palladino 2017 p. 122).

Place is also understood beyond the physical and geographical domain but refers to a metaphorical dimension or space. As an illustration, each chapter is figured with a geographical reference – namely the *plateaus*.[22]

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[22] A deeper contextualization will be given to *place* later on Chapter two.

The ancestry of the word *transhumance* points to its etymology also in Latin, of *trans* and *humus* that means 'ground' and 'human'. It also explains its historical application to describe a century-old practice, which has evolved on all continents, as the action or practice of moving livestock from one grazing ground to another, in a seasonal cycle, typically to lowlands in winter and highlands in summer (English Oxford Living Dictionaries 2018). This practice was very important to promote the circulation of seeds, animals, and people, and can be used to describe one more form of mobility.

Deleuze and Guatarri discuss ways of transcending human existence norms by proposing two essential concepts of the *nomadic thought* and the *beyond-human*. As a reference of an artistic creation, The Company *Théâtre du Centaure* created in 2013 the research and project *TransHumance* (2013). It resulted in a collection of works: the large-scale participatory installation "The Manifesto for TransHumance" – a pedagogic dossier, workshops, a social project, a hymn, and an app. The company approaches *TransHumance* as the idea of both physical migration and fluidity between human and animal states. In the manifesto, they clearly relate to this philosophical dimension, by stating:

> The clouds of dust we raise will incorporate dust from other movements and migrations, both past and future. It will be you, it will be me, but actually it will be us. I want to be a herd of animals – moving, swept along, united. [...] In the dust raised by our steps, there would be the dust of all wanderings, of all transhumances, of all past and future migrations. It would not be the border map, it would be the link map. It would be you, it would be me, but not quite, it would be us. (Théatre du Centaure 2013 p. 3) *[Free translation by the author].*

The installation features horses and their riders, livestock, land art, animal choreography and village fêtes. Audience participation is encouraged before, during and after the experience. Before, participants can write their own manifest, expressing wishes and desires for the future of the land and contributing via social media (#transhumance). During, they are welcome to join collective creations of land art and 'animaglyphs', and to learn and

sing the walk's anthem. After, an exhibition of the films, photographs, interviews and social media contributions that are gathered along the way, as well as talks by biodiversity specialists, astrophysicists, philosophers and shepherds, and live 'centaure' performances. This work became a pedagogic dossier for the *Academie d'Aix Marseille*, a regional school board for 200.000 students in France. The research is available also as a free app that presents a live journey through an augmented-reality 3D map.

Through in-depth and metaphorical explorations of migration and mobility, I wish to contribute to re-root, 'deterritorialise', and potentially even decolonise practices and reflections in arts creation, especially in the realm of sound.

Dialoging with a concept from this philosophical work by Deleuze and Guatarri, the aim of this artistic research is to bring an expanded thought to the meanings of human mobility, thereby grounding and extending the artistic practice that this final creation longs for as a composition. From my perspective as an artist, *transhumance* is referred here as a concept that approximates properly to the comprehension of the complexity and wideness of the *migration phenomena*, and so open space for crossings of various natures in the artistic creation – the crossing of space (geographies), time (historical), generations (ancestry), culture (transculture) and media (transmediality)[23], in mutual transit, integration and interference. It brings a philosophical and poetic application in alignment with the questions of this research, as well as the practice of *transmediality* about *transculture*, as developed in the next sections.

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[23] Concepts explained in the next sections of this chapter.

In the third chapter, I will contextualize this concept to my artistic practice by choosing to work with *Walkscapes* as a methodology for a nomadic creation, that also allows an articulation with the concepts of the following sections.

1.5   Transculture

Under the interest to study the narratives behind *transhumance*, my attention falls into a consequent phenomenon observed: the exchanges and impacts promoted by migration and the diversity of events and elements generated by it – on biologies, language, architecture, food, costumes, behavior, environmental transformation. All the elements that form what we understand by *culture,* and here approached in its multiplicity of occurrences in times and spaces. Investigated by a vast number of authors in different fields and named with other great amounts of forms (multi, inter, cross-culture), I am narrowing this research to the prefix *trans*-, as explained before – *transculture*.

The literature points that this concept was first theorised by the Cuban anthropologist and ethnomusicologist Fernando Ortiz, who wrote an essay in Cuba around 1940 (Ortiz 1963), during the second war,[24] as a reflection about the result of Cuba's colonization process highly admixed – similar to the one that happened to Brazil. Originally conceptualized in Spanish by Ortiz (1963) as *transculturación*, it was translated to English and theorised by other authors as *transculturation*, *transculturalism*, *transculturality*. His original reference was "Nuestra America" [Our America] (Martí and Vitier 2002), the political and philosophical

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[24] I believe it is important to contextualise authors by citing their practice and historical moment when their texts appeared (always when this information is available), as it creates an important frame to understand their thoughts and activity. Cuba is considered one of the most miscegenated countries nowadays. This text was published while a war based on racial and ethnic arguments was happening.

essay from the also Cuban writer and poet Jose Martí, that influenced the following generations of artists and thinkers in Cuba and all-over Latin America.

Ortiz's text contextualizes the formation process of Cuban culture and how the migrational movements since the beginning of human presence created interactions, clashes and blends of cultures in the small island. Bringing to theory, Ortiz describes *transculturación* as a process of cultural transformation and its phases (acculturation, deculturation, and neoculturation) that result in something new, unique, and continuous. Here is a definition from the end of this article, also making a connection with genetics:

> In the end, as the Malinowski school nicely argues, in every embrace of cultures what happens is [the same] as in the genetic copulation of individuals: the creature always has something from both parents, but it is also always different from each of the two. Altogether, the process is a transculturation, and this word encompasses all the phases of his parable.[25](Ortiz 1963)

I choose to work with the concept of *transculture* – the substantive form that captures the 'substance' (or DNA) of these previous concepts, to focus on the ongoing evidence of the process that I believe fits the aims of artistic creation of this thesis.[26] Donald Cuccioletta (2001) brings a contribution to the concept, when approaching the idea of connection, recognition, and identity in the transculture:

> This re-inventing of new common culture is therefore based on the meeting and the intermingling of the different peoples and cultures. In other words, one's identity is not strictly one-dimensional (the self) but is now defined and more importantly recognized in rapport with the other. In other words, one's identity is not singular but

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[25] From the original text: "Al fin, como bien sostiene la escuela de Malinowski, en todo abrazo de culturas sucede lo que en la cópula genética de los individuos: la criatura siempre tiene algo de ambos progenitores, pero también siempre es distinta de cada uno de los dos. En conjunto, el proceso es una transculturación, y este vocablo comprende todas las fases de su parábola."

[26] The concept of transnationality also doesn't apply to this research, as it refers to the historical concept of 'nations', and this work aims to investigate the phenomenon of mobility since before this notion.

multiple. As Scarpetta stated earlier 'Each person is a mosaic. (Cuccioletta 2001 p. 6)

In this excerpt, Cuccioletta highlights the idea of Scarpetta, from "The book of impurity" (Scarpetta 1989). Expanding the context of this citation, here Cuccioletta deepens into the idea of a 'mosaic':

> Impurity is the order of the day. The we and you, include also the he and the she of all linguistic groups, of all nationalities, of all the sexes. We are of all the cultures. Each person is a mosaic. (Guy Scarpetta apud Cuccioletta 2001 p. 2)

Would transculture then bring some answer to my previous question 'How can migration, ancestry, and legacy be accessed and approached in artistic practice?' Relating *transculture* to *ancestry*, we bring back the idea of archive and legacy, and how it can be dynamized by connections: a relation to 'the other" and to one's own archive. The 'mosaic' mentioned by Cuccioleta is not just made by our external connections, but with the internals, abstract, past, possibly not recognised, and maybe even unknown. A 'mosaic' formed by *and* through the crosses, fluidities and migrations that transhumance refers to.

My understanding of *transculture* here aims for an artistic approach in dialogue with philosophical, social and political theories. *Transculture*, in the perspective of this work, refers then to the individual's present and archive of cultures, in connection with a collective's present and archive of other or same cultures – a dynamic and on-going movement to *and* from multiple directions. An intangible archive, heritage, and legacy.

These are the elements that I aim to present artistically with the final composition. A work that reflects on transculture as an intangible archive, and that puts this work and the spectator in a lineage of cultural heritage and that also leave a legacy for future explorations on the subject. I aim to approach it as a theme and process for composition.

1.5.1 Anthropophagy from Brazil and Latin America

Migration defines Brazil's history and population.

Similar to Cuba but on a much larger scale, Brazil is a country that has been 'formed' by many immigrants and diasporas since its 'discovery' in 1500, coming from five main sources: Europeans, Amerindians, Africans, Levantines and East Asians (Pena 2018). Its population represents a wide variety of ethnicities, formed mainly by the influx of Portuguese settlers and African slaves into a territory inhabited by various indigenous tribal populations (Freyre 1986). In the late 19th and early 20th centuries, in what is known as the Great Immigration, new groups arrived, mainly of Portuguese, Italian, Spanish and German origin, but also Japanese, from the Middle East and Eastern Europe (Cánovas 2004). Most of these nationalities and ethnicities are present in my own ancestry as found in my DNA analysis, as a Brazilian born person. This DNA analysis was presented in the Prologue.

In 1928 (12 years before Ortiz's essay), the "Anthropophagite Manifesto"[27] from the Brazilian writer Oswald de Andrade opened a non-colonial voice in the arts in Brazil which triggered the beginning of a movement of affirmation of a cultural identity. This proposal echoed all over Latin America, which had been wholly affected by European colonialism. The Manifesto proposed the metaphorical idea that we should 'cannibalize' the coloniser, digest its culture, and manifest it in a singular expression.

With strong political support, this Manifesto guided and influenced important artists and national artistic movements through the century, united to recover and affirm local identities

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[27] Fully presented in the Appendix, in its original version in Portuguese and a translation to English.

into the contemporaneity of the arts, as a non-colonialist political action. One reference of how the Anthropophagite Manifesto impacted avant-garde works in Latin America is the collection presented at the MaxiCalli Biennial 2013 subtitled *Cannibalism in the New World*, hosted in Los Angeles. This Biennial featured works by Latin artists, such as Candice Lin, Dinco, and Sparza.

Anthropophagy is useful in this research for revealing the layers of time and contact resulting in this present cultural revelation in the world. It is understood as a philosophical approach and also as a method for practice. As explained by Rocha (2013):

> Oswald envisaged anthropophagy as a technique of cultural contact grounded upon the systematic and creative incorporation of otherness into one's own identity, which, by definition, becomes a continuous process of self-fashioning and self-confrontation through the endless incorporation of new shapes and the crossing of previous boundaries. (Rocha 2013 p. 1)

Ultimately, *anthropophagy* in Andrade's view is the search for *singularity* – a uniqueness that is formed by its roots, that recognises ancestry, environment, and external forces; that opens spaces for dialogue, clash, and permeation, but does not lose the sense of self, of one. Relating to the concept of *transhumance*, *anthropophagy* articulates the fluidity of times, spaces, geographies, cultures, styles, mediums, disciplines (*transhumance*) into layers of expressions inherent to everyday life (anthropophagy) – and was appropriated in this research to result in a critical (and political) reflection and artistic compositional process.

1.5.2 Transculture, anthropophagy, and everyday life

Literature shows, separately, the importance of the works by the Cuban poet Jose Martí (1890), Cuban scholar Ortiz (1940) and the Brazilian writer Andrade (2013) to the studies

and understandings about the phenomena around *culture*. From Latin America, as a melting pot of cultures in contemporary societies, important reflections emerge about the theme.

Crossing the concepts of *transculturación*[28] and *anthropophagy*, they enlarge the understandings of *transculture* to put a political and active perspective into it, especially relating to the field of creation in arts. Culture happens as an extremely complex, specific, and multi-layered process (Ortiz 1940), especially relating to the most recent events in history when migration was intensified. In my understanding, these writers talk about the last layers of ancestry.

They also bring the concept of *transculture* into action, as a proposal for artists, writers, thinkers to take a position of more awareness and to own their ancestry as a social and political methodology for creation. They claim for recognition, affirmation, and validation of non-dominant cultures, to open space for every possible presence and human expression – including in the arts field. One of the most important aims was the de-centralization[29] of knowledge and the de-hierarchization of artistic or cultural values, processes, and forms (still in very slow acceptance and practice, even from academies, thinkers, and artists of non-dominant cultures.[30])

It could also be understood as a liberation from specific patterns or traditions, into the openness and the creative space of – in knowing one's culture – developing an awareness

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[28] *Transculture* in Spanish, the origin of the term explained in section 1.5.
[29] Referring to or from dominant countries, mostly from Europe and North America. Dominance mostly based on economic power.
[30] By academies and thinkers, I am referring to research institutions, universities, artistic schools, conservatories, independent researchers and authors. This affirmation is based on my personal observation and experience working across Latin America institutions for the last 19 years. Curriculums and syllabi still prioritise Europe and North America knowledge and references, showing small or no value for other epistemologies and local practices.

and expanded imaginary space that may lead to the future – the next steps of cultural expressions as a continuous process of development and transcendence.

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In "The practice of everyday life", the French social scientist Michel De Certeau (1984) brings light to this understanding of how 'common' people re-appropriate, dialogue, and own their realities, and therefore perform a protagonist role in transforming maps, telling their stories, existing and resisting – individually and collectively.[31]

> Certeau's investigations into the realm of routine practices, or the 'arts of doing' such as walking, talking, reading, dwelling, and cooking, were guided by his belief that despite repressive aspects of modern society, there exists an element of creative resistance to these structures enacted by ordinary people. (Blauvelt 2003)

Everyday life is a key concept in cultural studies as well as in social sciences and media studies, amongst other fields, to understand and map how people act and react. De Certeau examines and empowers the actors and actions of the quotidian as resistance – political and cultural small movements of deep meaning and transformation.

> This would, for instance, involve recognizing the theoretical value of the novel, which has been the principal zoo in which everyday practices have been kept since the beginnings of modern science. It would mean restoring the 'scientific' importance of that immemorial gesture which has always consisted in telling the *story* of this or that practice. If that were the case, then the popular tale would turn out to offer a model for scientific discourse which knows what it doesn't. Now, on the contrary, such storytelling becomes a form of 'know-how' perfectly adapted to its object, no longer the 'other' knowledge, but a variant of scientific discourse and a source of theoretical authority. (De Certeau 1984)

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[31] De Certeau writes this essay in the context of late 20th century French Marxist theory. His ideas are grounded in Kant, Foucault, Bordier, Debord and Lefebvre – from whose work he adapted the title *Critique of Everyday Life*.

De Certeau recognises *everyday life* as a form of storytelling that carries knowledge ('know-how') as "scientific discourse and theoretical authority", inherent to the arts of doing, speaking, being – walking.

It is on routine practices – like walking and talking – performed by ordinary people, in ordinary moments, that we find transculture as an authentic, non-fictional and original phenomenon. It is identified as the core matter for the artistic creations of this composition – in the simple, ordinary, non-spectacular acts of the quotidian – individually and collectively. As a practice, it will be discussed in an artistic context as a form of narrative based on *everyday life* entitled *minimal stories* in the upcoming chapters.

We are all storytellers, carrying tales, habits, beliefs, desires, fears, and dreams, where fiction and reality gets blended; and it has been carried in our collective and individual heritage (Sherman 2015) – what we call *culture*.

1.5.3 Transculture and Anthropophagy as a practice in arts

Looking back to the 20th Century in Brazil, works by classical music composers such as Carlos Gomes, Francisco Mignone, and Villa Lobos brought music from folk Brazilian traditions to theaters and orchestras worldwide; cinema director Glauber Rocha and visual artists Tarsila do Amaral, Hélio Oiticica, Lygia Clark became famous internationally by bringing the 'Brazilian style' of art to different fields, and their works have consistently been discussed and exhibited in museums around the world.

Oiticica's installations *Tropicalia* (1967) and *Eden* (1969) are self-declared as classic anthropophagic works and were recently presented as a collection at Tate London (2019)

and at the Whitney Museum in New York City (2017). This last museum's website describes Oiticica and this installation as:

> One of the most original artists of the twentieth century, Oiticica (1937—1980) made art that awakens us to our bodies, our senses, our feelings about being in the world: art that challenges us to assume a more active role. Beginning with geometric investigations in painting and drawing, Oiticica soon shifted to sculpture, architectural installations, writing, film, and large-scale environments of an increasingly immersive nature, works that transformed the viewer from a spectator into an active participant. The exhibition includes some of his large-scale installations, including Tropicalia and Eden, and examines the artist's involvement with music and literature, as well as his response to politics and the social environment (Whitney 2017).

The Brazilian Modernist Movement, in which the Anthropophagic Manifesto was created, was called, in that moment, as an interdisciplinary movement, involving artists and thinkers from fields among literature, music, visual arts, philosophy, as Schwartz asserts (2002):

> The interdisciplinary character of the Week of 22 [or Modern Art Week - understood as the birth of Modern Art in Brazil] reflects the double movement of artistic production in Brazil at a time when, while seeking to bring up to date national elements, it's drawn to the Medusa of the European vanguard while trying not to fall into the mere imitation of foreign models or to lose its national character with the adoption of new languages. This phenomenon of multiartistic character consisted of a sequence of lectures, poetry readings and concerts which took place in the Municipal theater of São Paulo over three days and to this day is remembered as frenzied: February 13, 15 and 17, 1922. The 'official' entry of Brazil into modernity was not limited, therefore, to a rhetorical show; an exhibition of architecture and visual arts accompanied it. (Schwartz 2002 p. 1)

Throughout the century, we observed boundaries between art mediums being crossed and artists transforming compositional materials and methods, aiming for ruptures to rigid or formal definitions and practices of art, discussed with artworks and contexts throughout this text. It is in also the search for a deeper and more immersive experience of the work that artists worked towards incorporating new technologies and media, expanding techniques, and dialoguing with other fields and disciplines.

The ideas of interdisciplinary, multidisciplinary, or multiartistic were being developed historically in parallel to the understandings of transculture, to the intensification of migration worldwide, and to the development of technology. That leads us to the next sections, exploring the ideas around transmediality.

1.6   Transmediality

Contextualising the idea of *transhumance* – the *nomadic thinker* – to the contemporary artist and the nomadic artist, I am especially interested in works that incorporated the idea of *migration* and the *nomadic thought* into their practices, exploring different mediums of art, developing new outcomes, forms, and methodologies for compositional practices, that gave voice to *transculture* and *transhumance*. Artists that were aiming to experiment with emerging technologies of their times, techniques, materials and subjects, in order to broaden their creative expression and roles. More than the multiple outcomes they can deliver, I was concerned with compositional methodologies conveying multiple mediums, what they achieved, and how they combined or transitioned among these different mediums. This is what we will explore in this section.

I start by bringing the perspectives of Ling Zhang about *transmediality*, who writes:

> As Nadja Gernalzick and Gabriele Pisarz-Ramirez state, 'The terms 'transmediality' and 'transculturality,' by the ambiguity of the prefix, denote transcendence as well as processuality and provisionality.' Furthermore, they point to 'the ambiguity of 'trans' as denoting processes as between media-bound and non-media specific, or, as both at the same time. (Zhang 2017 p. 67)

Here, I recall previously presented artists aligned with this kind of practice: Meredith Monk, Borges, and I also present Laurie Anderson.

Already mentioned before for her work *Atlas*, Meredith Monk's work has always transcended categorization, spanning from recordings, music concerts, opera, music theater, site-specific works, films and installations, beside her activity as an educator. Since the 60s, she is one of the pioneers in what is now called 'interdisciplinary performance' and 'extended vocal technique', creating then the concept of the 'new opera'. Her famous quote "I work in between the cracks, where the voice starts dancing, where the body starts singing, where theater becomes cinema" (Jowitt 1997) reveals her thoughts across fields and compositional schools. The artist has been working as a music composer, choreographer, librettist, dancer, singer, pianist and visual artist, also writing and theorizing about this approach to arts-creation, life, and spirituality.

Borges, in *Atlas,* describes his compositional process in this book, what can be understood as an understanding to transmediality:

> No consta de una serie de textos ilustrados por fotografías o de una serie de fotografías explicadas por un epígrafe. Cada título abarca una unidad, hecha de imágenes y de palabras. (Borges and Kodama 1984)
>
> *[It does not consist of a series of texts illustrated by photographs or of a series of photographs explained by an epigraph. Each title encompasses a unit, made up of images and words.] [Free translation by the author]*

A new reference in this thesis is Laurie Anderson – an American avant-garde artist, composer, musician and film director whose work includes performance, music and multimedia projects. Anderson presented many performance projects in New York in the 1970s, exploring especially text, technology and moving image. She is a pioneer in electronic music and has invented several devices that she has used in her recordings and performance art shows. Being the first artist in history to be a resident at NASA, one of her most recent works is the VR installation *To the moon* (2018) in collaboration with mixed-

media artist Hsin-Chien Huang. She explains how significant the effect of immersion is to her composition and how VR offered this possibility to her work:

> I want to walk into a work of art and become it, get lost in it. Every artist since the beginning of time has wanted you to come into that world. VR offers you that in a way that is unique. (CNN Staff 2018)

In the 20th century, movements, and artists, like Dada and Marcel Duchamp, Fluxus and John Cage or Dick Higgins, questioned, argued, expanded definitions of the artwork, themes, and materials for composition, methodologies, and processes, as well as final results of what art is. The field of arts composition was substantially reinvented in the last century. In this Chapter, I mentioned the most important references that form the lineage of this research and compositional work, to say Cage, Borges, Monk, Anderson, and I pose this work in the lineage of studies about the expansion of methodologies and philosophical reflections in arts and composition.

The transformation of media through history and especially with the integration with technology allowed an even broader expansion of the field, and consequently opened more discussions about definitions, composition techniques, theories and applications. Experiments in art practices raised voice and methods more intensely since the last century, especially moved by the development of emerging technologies and resources for creation. It opens discussions around *transmediality* and I bring it to the context of artistic composition.

1.6.1 Transmedial composition and virtual reality (VR)

The intense development observed in the last century in migrational movements was also observed in technological developments that highly impacted the artistic field. The realm of

arts creation had a great rise of artistic expressions and mediums, including techniques and methods, highly benefited by the support of new technologies and new devices. New mediums, new fields of creation, also a transdisciplinary approach with other fields of studies, opened the horizon of creators to experiment in a broader spectrum of composition.

In alignment with the *nomadic thinking* proper from *transhumance*, this project aimed for an artistic practice that could embody the concepts of *transhumance* and *transculture* into an expanded artistic practice with emerging technology[32] of this current time. It was in the fields of new media art and virtual reality that I found the necessary space to foster the ideas of this research.

New media art is a field of contemporary art that encompasses creations mostly of art and emerging technologies, resulting in general from transdisciplinary research between the fields of arts, engineering, narrative, media studies, and science, among others.[33]

As part of this field of studies, virtual reality is a medium in which a wide spectrum of composition features can be explored, inherent in the possibilities of VR devices. Sound in its multiple formats (ambisonics, binaural, stereo, mono), image (animation, video-taped, 360º), text, performance, gesture, interactivity, and constantly the VR devices incorporate new possibilities. The richness of features available for artistic creation enhances the power of immersion, interactivity and transmediality, necessary to develop the artistic creation proposed by this research. Each one of these compositional features will be developed in the following chapters.

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[32] I refer to the contemporary use of this expression in the arts world, that relates to emerging electronic technologies, derived from computers, phones, virtual reality headsets, programmed devices, etc.
[33] There is a great Leonardo's article about the history of the term and its application in the industry and academy (Shanken, 2005, 2016).

I am interested in posing this research in the lineage of artistic creation and investigation, in which technology is a vehicle or instrument that interacts and dialogues with the artistic thought, in a way that expands its process and possibilities. I aim to mainly rely on the field of philosophical reflections on arts, artists and artistic works, that interacts with the theme with critical, theoretical and practical ways, that differ from the use of technology to produce an immediate effect, that relates more to the use of a device than with its content and triggered experience. Saying that, this composition was developed *in* and *for* the VR medium, in which the medium and content are intrinsically connected as one only element to perform the experience.

I chose to work across 360º sound and video, in a non-fictional approach based on materials from field recordings. This material was then processed and selected to form a collection of 23 scenes presented as an interactive application for a VR headset, in which the visitor takes a journey from a world map, deciding what to watch first and for how long, transferring their experience between virtual geographies and stories. The content is experienced in 360º video and ambisonic sound, that responds to the head movements of the participant. I named this work as *Transeuntis Mundi Derive 01*, which is fully discussed in the next chapters.

I am calling this work a *transmedial composition piece*. I based my compositional decisions in what I consider to be transmediality – an approach to sound, image, narrative as one media-form, facilitated by the VR medium, along with the concepts of space, time, immersion, and interactivity, happening inside the same piece of work.

To picture artistic practices encompassing music, sound, image, text, performance, installation, and more, researchers have been theorizing, in many fields, around the concept of transmediality – mainly in communication fields, like intermediality studies, narratology,

multimodality, post-medium and new media studies. Definitions and conceptualizations are vast and non-uniform, but they all refer to a common root that is an expression that encompasses 'multiple media', and "media can be understood as those tangible or intangible entities that make communication among human minds possible." (Salmose and Elleström 2020)

Media theorist Henry Jenkins (2006) is considered the author of the concept of *transmedia storytelling*, an expression commonly shortened to *transmedia*, which refers to an artistic practice (especially referring to the entertainment industry) on distributing narratives on multiple platforms. This meaning for *transmedia* became the most popular and common sense for this concept, very much discussed in the communication and media studies publications around the topics of business model, production, audience, and consumption context. (Brembilla 2018).

More conservative understandings on transmedia practice would approach it by the distinct media feature to the final artistic outcomes. Contemporary thoughts often contextualize a practice of *convergence* to the development of emerging technologies, which created new tools for arts creation, not available a few years ago, like *virtual reality*. Freyermurth does it, through the 12 postulates proposed by him, as seen:

> In its dialectical unit of technological convergence and aesthetic complementarity (V), transmedia has the aesthetic affordance to reflect and express the cultural experiences of digitalization, specifically new perceptions of time and space (VI). So far, two new variants of storytelling have emerged: intensive and extensive transmedia, the fusion of several media within one artifact and the distribution of narratives over several media (VII). Both variants require and establish (in the structurally open-ended creation of transmedia works) a new kind of distributed authorship involving many networked individuals, professionals, and users (VIII). (Freyermuth 2017)

Freyermurth brings the idea of "technological convergence and aesthetic complementarity" and "the fusion of several media within one artifact", which defines the attributes that VR brings to the field of composition and will be discussed in the next chapters. A single artifact that may be used to converge mediums (image and sound) and aesthetics, like the compositional approach chosen for this work and research.

In a more recent text by Jenkins (2016), he updates and broadens his own thinking on *transmedia*:

> Transmedia was not a paradigm or a movement, but rather a provocation — a recognition of the increasingly networked relationship between different media sectors and platforms and in particular, a particular model of media audiences which valued tracking down and discussing scattered bits of information. These insights led to various experiments in what transmedia experiences might be like, some of which have taken deep roots, others [...] have proven short-lived. I prefer a looser definition, one elastic enough to encompass new and emerging experiments. (Jenkins 2016)

1.6.2 Transmedia x transmedial

Still digging into the same text of Jenkins, he starts it by saying:

> What people new to the concept often do not understand is that transmedia is an adjective in search of a noun to modify. 'Transmedia', by itself, simply describes some kind of structured relationship between different media platforms and practices. Initially, it was a practice identified more closely with fictional work. More recently, however, producers of nonfiction transmedia have been using these techniques to tell their stories 'by any media necessary,' taking advantage of whatever resources they can access as long as they can meaningfully deploy them in the service of their goals. (Jenkins 2016)

Jenkins recognised here that the concept has migrated through fields and times, and when reaching the artistic field, we can say it allowed an even broader definition, proper from the force of the creations and subversions of arts. The concept of *transmedia* could therefore

be updated to also include the creation processes with technologies that emerged after the initial definition of the term in 2006 and that feature convergence of media.

The search for convergence of media is not something new or contemporary. It has its presence and evolution described in the literature throughout history and so has the search for vocabulary to describe it. Artists have always been creating across mediums and examples can be cited, such as the Greek scene, the Renaissance, and Wagner's *Gesamtkunstwerk*. Wagner proposed the concept of *total art* in his essays originally published in 1849 (1993, 2010), by the integration of the artistic media historically available in his time, especially applied to the opera form. *Transmediality* could be understood as an aim for a creation without borders of disciplines, integrating and converging mediums, as proposed by Wagner.

The literature presents a variety of terminology to define works across-media or combining-media, like *multimedia*, *crossmedia*, *intermedia*, as explained below by Banks (2018) but I am keeping the line of conceptual coherence of this work by narrowing this thesis around the significations of the prefix *trans-* to reflect on the artistic strategies applied to create the *Transeuntis Mundi* VR work.

> Unlike the prefix *inter*, which suggests moving from one pre-established space to another (e.g., interdisciplinary assumes the disciplines are already established and does not question/challenge their formations), or the prefix *multi*, which suggests the proliferation of pre-established elements (e.g., multicultural assumes that distinct cultures exist and can be explored without necessarily changing those cultures), *trans* seems to welcome similar adverbial movements while also maintaining a sense of 'beyondness' and 'outside of'. The connotation of *transcendence* suggests that the elements that are being connected or crossed may, in fact, be changed by this sort of promiscuous crossing/movement (Payne). (Banks 2018)

Ken Friedman, a member of the Fluxus movement, and Lily Díaz already thoroughly discussed the meanings, definitions and applications of these terms in their text *Intermedia,*

Multimedia and Media (Díaz, Dragu and Eilittä 2018). By researching the uses of the term

intermedia, since its first proposal on a work by composer and one of Fluxus founders Dick

Higgins in 1966, Friedman and Díaz cite a definition proposed by Getty Art & Architecture

Thesaurus Online: a "controlled vocabulary used by experts to describe different knowledge

domains related to art and architecture. There, the definition of *intermedia* is:

> The concept that certain contemporary works merge already known art forms to inaugurate a new type. If the resulting art form gains currency and acquires a name, it becomes a new medium and is no longer intermedia. (Getty 2004)

Considering that VR gained currency, I can propose it became a new medium in itself, part

of the field of new media art. It encompasses unique compositional characteristics that this

work aims to study, define and explore in an artistic creation.

Norwegian composer Christian Blom has an article (2018) discussing transmediality, music,

and sound. He says that he first heard the term *transmedial composition* by Prof. Ivan

Frounberg at the Norwegian Academy of Music, that later he applied himself.

> The media I speak of are sound, light and movement, and my idea of transmedial composition is a structure from which you cannot extract a set of sounds, movements or lights without weakening the structure itself so that it can no longer stand on its own. (Blom 2018 p. 2)

He proposes graphics to demonstrate transmedial strategies of compositions, and then

writes:

> When this drawing is translated into sound, movement or light this is an instance of transmediality understood as a translation from one medium to another. Paper and lead is translated into light. The other way to read transmediality out of this drawing is as transmedial composition, to compose across media. (Blom 2018 p. 2)

Bringing the idea of transmediality to an expanded artistic practice field, I am interested in discussions in the field of *emerging technology* and *new media art*. For the case of this work, I aim to create a composition that perform as a single-piece, in a single-artifact, where narrative, sound and image perform as a non-translated, non-fragmented or assemblage form of mediated composition, in an immersive and audience-participatory performance (interactive). Going beyond the media aspect, it is on the immersive (*transportation*) and interactive (*transaction*) characteristics that I find the key elements of this concept, practice, and composition I developed in this research (Chapter two).

I define the process developed in this project as *transmedial composition*. This differentiation is proposed to explain this work as a transmedial use of virtual reality.

More than defining these terms and creating boundaries between them, this thesis focuses on the artistic exercise to compose and reflect on its historical lineage, aiming to expand the artistic practices on transmediality and its reflection, especially for works in virtual reality – like the one I propose here.

1.6.3 Why transmediality?

By using the terminology of transmedia, transmedial, transmediality in this research, I am not referring exclusively to the *transmedia storytelling* or common-sense use of this concept. I am defining transmedial in relation to its epistemological meaning of crossing borders, times, meanings and media, which aligns with the artistic drives of the composition of this project. In this sense, it functions as a way of escape, like poetically said by Andrade (1928): "The migrations. The escape from tedious states. Against urban sclerosis. Against Conservatories, and tedious speculation". (Andrade 1928).

When reflecting about Deleuze and Guattari's thoughts on *transhumance*, about the phenomena around transculture, ancestry, migration, and how they can be reflected as an artistic practice, transmediality offers coherent field, resources, and technique for this research. The artistic decisions taken to create the TM work in articulation with this academic research embodied an understanding of composition as a transcendence of media, materials, and form, basing this process on a nomadic practice (Chapter three), narrative and materials formed from mediated field recordings, performed through virtual reality in order to present a virtual, immersive, and interactive displacement of the spectator – a *trans* reality.

My artistic interest is in exploring the current and historical context of creating arts with the emerging technologies of these current days. I believe it creates an important dialogue with the idea of ancestry as it brings a contrast with the notions of past, present and future. It also dialogues with the culture of this time, the contemporary discourses across art and technology, current subjects for composition, and contemporary materials for creation.

In the following chapters, I am deepening the discussions about my interest in features that virtual reality offers – as interactivity and 360º audio/video immersion – that allows my creation to explore different meanings for *transculture* than if I was just creating in one medium – *music*, for example. As compositional techniques, as materials used, and also on how it is presented to the audience – as a living performative form, non-passive but interactive. I aimed for this thesis to broaden my compositional skills and reflections, and therefore to contribute with a new work, contemporary to these times' resources. This way, to take a step forward in discussions of arts composition.

In this sense, this research approximates the field of composition to transmedial studies – expanding the techniques around sound art, documentary, cinema, arts, performance. It

advances discussions about form, material, subject, and technique, contextualizing the medium of virtual reality to its recent use in the studies of arts composition.
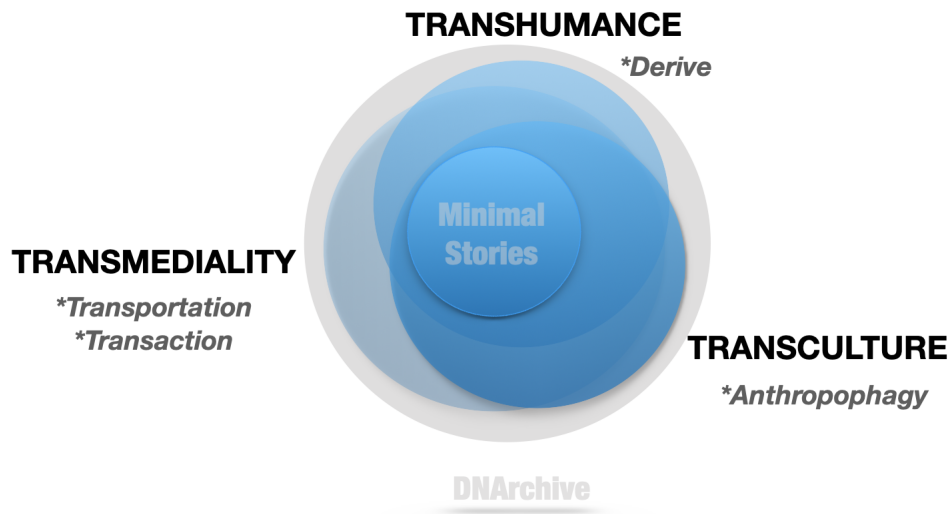
Figure 1-7 - Complete Research Context Diagram. Personal collection.[34]

Concluding the main body of concepts of this thesis, transhumance, transculture and transmediality were presented in this chapter, as core ideas for this investigation. Next chapters will apply these concepts towards an artistic practice and methodology, aiming for the final composition work.

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[34] The Appendix includes the development of this concept graphic throughout the research period, to register the historicity of the research.

2 Chapter Two - Immersion to transculture: the *minimal stories*

Figure 2-1 - New York, 2019. Image from the TM Archive. Personal collection.

"This essay is dedicated to the ordinary man. The common hero. Disseminated character. Untold wanderer." (Certeau, Jameson and Lovitt 1980 p. 3)

This practice of artistic composition enables a creative exploration in the space between and across media, contextualizing it into a transmedial compositional practice that parallels the body of concepts around transhumance and transculture that drive this research, presented in Chapter one.

In the second Chapter, I present my choice to work on minimal stories as a form of narrative in the lineage of the Realism artistic movement, after reviewing concepts and artistic works across different fields based on these two topics. Exploring visual and sonic forms and strategies of compositions, I review how Realism is approached by works in cinema, video art, photography, performance, media and sound studies, and how minimal stories are presented in the works of Salazar and Sorín.

I contextualize this artistic practice in the field of virtual reality, introducing the development of techniques of immersion and interactivity in my composition for the effects that I call transportation and transaction, respectively.[35]

2.1   Narrative for Virtual Reality

The concept of narrative and storytelling varies drastically across artistic fields of creation. It goes from this minimalist definition and pragmatic approach as "the representation of at least one event, one change in a state of affairs" (Prince 2001 cited in Lwin 2019) from the Routledge's studies on "Multimodal Perspectives on Narrative" to more expanded meanings and uses in studies in arts and on emerging technology. Narrative is frequently referred to as *storytelling* in literature and cinema studies. Journalist Laura Hertzfeld analysed the

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[35] Excerpt from the Introduction.

contribution of the works of Warhol to narrative in immersive storytelling in the field of journalism, and her conclusions are also an interesting reflection to the field of arts and virtual reality about form:

> We are just scratching the surface of the storytelling possibilities using virtual reality and augmented reality. But the first lesson in using any of these new media is being able to tell a story in a nonlinear fashion. In a headset, the viewer controls what they see next and where the action takes place. New innovations in data visualization are also forcing us to think beyond telling a story with a beginning, a middle and an end. While it means giving up some control as a reporter to guide the reader or viewer through a story, perhaps our audiences will uncover nuance and meaning to stories that we didn't even know were there by allowing them greater control. (Hertzfeld 2018)

In the field of music, Mauss (1991) in "Music as Narrative" approaches some similarities of literary narrative elements to music composition, like the planning of a structure (plot), form, and the development of a theme.

Considering the novelty of developing narratives for emerging technologies, I will look upon previous artistic works to form my own methodology of creation. I chose specific works from Vélez, Sorin, Viola, Warhol and Beuys to frame the narrative elements for this compositional process, as will be developed in the next pages.

2.2   *Minimal stories*, a form of narrative

Researching artistic projects around the theme of *transhumance* and *transculture*, there are three works that especially call attention to my artistic interests: the book *Atlas* by Borges/Kodama, cited in the first Chapter, the project *Las estórias mínimas del anónimo transeúnte [The minimal stories of the anonymous passerby]* by the Colombian artist/scholar

Gabriel Mário Vélez Salazar[36] (2005) and the film *Historias Mínimas [Minimal Stories]*, by the Argentinian film director Carlos Sorín (2002).

The minimal stories from the anonymous passerby or also known as *Transeuntes Medellín*, is an on-going project based on an archive of 1.500.000 negatives of pictures taken in the city of Medellin, Colombia, from which artistic works are created upon public participation, identification and sharing of stories about the passersby documented in this archive. From this material, Vélez created a body of works that includes performances, exhibitions online and physical, an interactive website in which stories were presented like 'chronics' and where the negatives of some photographs are revealed by the click of the user. In his article from 2008, he presents this project and explains the kind of narrative that the project involves: the *minimal stories*. Although he doesn't theorize directly about it, he claims that those common people in their everyday life, when mediated, became characters that carry the memory of that city, culture and history - Medellín, around the years of 1970 and 80. From the pictures, you can observe elements like the architecture of the city, costumes, bodies, behaviors, and more, as can be seen in an example in the next figure. The artistic material is based on real people, places and stories, in displacement through the city, and its process conveys multiple elements of *chance* as a methodology. Characters are ordinary passersby. Documenting the 'walk' of these characters is a key element of this methodology. The scenarios are the streets of Medellín. Vélez's archive also has images from different points of the city, demonstrating that the photographers were also in displacement through the city.

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[36] The literature presents this artist and author with different last names. Vélez and Salazar will be used here according to how the work was cited in the final reference, but they refer to the same person.

Figure 2-2 - A work from the 'Transeuntes Medellín' Project (Vélez 2006).

Antecessor to Vélez's work, *Historias Mínimas [Minimal Stories]* is also the title of a film from 2002 by Sorín[37]. In this work, four characters travel to Patagonia, Argentina – the extreme southernmost habitable land of this planet. Independent stories of four common people, pursuing their dreams, facing their fears and presenting their stories, while traveling through Argentina around the year of 2000. A fictional work that reflects the reality of these people in displacement as well as the reality of these places, creating an environment in which the spectator can identify themselves with the narrative. The cinema critic Balbona (2018) identifies a connection of this work with the Italian Neorealism, in reference to the work of Vittorio de Sica *Miracolo a Milano* [A Miracle in Milan] (1951). The reference is based on the fact that both directors cast non-professional actors to perform in the film, also that the place,

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[37] Original title is *Histórias mínimas*, which translates to *Minimal stories*. However, the official commercial title in English was *Intimate Stories*.

non-lead characters and stories are included in the film (and not cut), blending with the main story, and widening its meaning.

Sorín and Vélez's works complement themselves to format a concept to *minimal stories*: a form of narrative centered on everyday life – on people of a certain time, place, culture – as the material and storytelling of an artistic work. Vélez's work is based on real-life events from a historical/geographical perspective, and Sorín's is based on fictional, geographically based, real-life events. Both based on displacement, human behavior and its interaction with time, space and culture. In Vélez, the passersby; in Sorín, the travelers.

I understand *minimal stories* as an artistic practice based on the concept of *everyday life* and reflections by De Certeau (1980), introduced before in this text. *Minimal stories* focus on artistically looking at routine, daily practices, ordinary events, as carriers of culture, stories and narratives. I believe these stories carry the memory and heritage of a certain culture, geography, and ancestry, as proposed by Andrade (1928)**.** They carry footprints of our cultural and historical development, as well as they leave traces for a future legacy. This way, *minimal stories* are the form of narrative element that I chose to work with in this composition and artistic practice.

The works of Vélez and Sorín also open the studies of Realism in this research. I can relate the concepts of Realism and *minimal stories*, and so contextualize why I chose it as the narrative element to conduct this composition in section 2.3 as follows.

2.2.1 Passersby in movement

The work of Vélez gave me the clue that *passersby* carry this information with them. The streets, places, and human interaction within the landscape have the material I am looking for. Non-programmed stories or script, no actors – just real life. That would be the most

original and honest look at *transculture*, inspired by the 'Fotocinería' movement in photography (Vélez 2008).

The work of Sorín gave me the clue of how to conduct it. It would be from images in movement – *video* – that I would be able to capture culture in movement, in transit. People in movement, living their daily life – the *minimal stories*. But different from Sorín, I am not planning on having a script for recording, but creating a work based on non-fictional material – like Vélez.

2.2.2 Archiving

The idea of an archive was discussed in the first Chapter, and relates to the concepts of ancestry and legacy, and as an artform in itself, as seen in the work of Aby Warburg. An archive may carry a performance with time, through memories, the present observation, and a projection to the future, in a continuum of experiences.

To create a work from current, fresh material, made from real people, real stories, non-fictional, non-scripted, non-manipulated, my next decision was then not to work from an existing archive, like Vélez did, but towards building a new one. My aim was not to write or compose, like Sorín, about the themes of *transculture* and *transhumance*, but to embody these concepts into the compositional process and feature the theme as the actual material for composition, which will be discussed in the next sections.

The TM work builds an archive, by creating memories, documentation and a catalog, of a work that started in 2019, is experienced by the audience in a present moment, and aims to continue its work in future recordings and versions, called Derive(s) 01, 02, 03, and so on. It will be further discussed in the next sections.

2.3   In the lineage of Realism

The interest in interacting with reality, appropriating its elements and themes, has for a long-time stimulated thoughts and creations. The desire to dominate, reflect, store, freeze what life is, nature, time, space and momentum. Since the Paleolithic Era, as well as in Ancient Egyptian cultures, Ancient Greek, Medieval, Renaissance, drawings reveal the human practice to mirror what was seen – ordinary and everyday life attracting the attention and curiosity of human beings (Anapur 2016). I am particularly interested in this practice that has crossed all times and I understand it is aligned with all the background presented around the ideas of Anthropophagy. It is said to be in France in 1850 that this practice reached the status of an artistic movement called Realism, a concept coined and contextualised by the French painter Gustav Courbet.

Its central expression resides on an approximation to reality with the aim to contain it, bring it to a central expression of the artwork. (Stremmel 2004) Courbet – claimed as one of the main Realist painters – wrote what he called the "Realist Manifesto" in 1850, two years later than Marx's "Communist Manifesto" in 1848. Sharing political points of view, Courbet's works address themes from mid-class life, rural workers, social issues, simple and quotidian life. In my understanding, Andrade's manifesto, almost 80 years later, is in this lineage of thoughts and references by approaching in its references the same elements and political tone.

> To know in order to do, that was my idea. To be in a position to translate the customs, the ideas, the appearance of my time, according to my own estimation; to be not only a painter, but a man as well; in short, to create living art – this is my goal. (Courbet's manifesto, introduction to the 1855 Pavilion of Realism (1855) cited in Seibert 1983)

Understood with multiple layers of meaning, Realism is considered either a compositional technique, a subject matter, and artistic movement (also philosophical and political). It was

defined and appropriated by artists after 1848 – in painting, photography, literature, theater, cinema, music, as an opposition to the grandiosity and idealism of Romanticism, and later took variant forms such as the magical realism, naturalism, neorealism, across artists of many western countries during the last half of the 19th century.

Courbet points out that the avoidance of stylization is one of the proposals of Realism, by getting as close as possible to a 'truth of reality.' In his letters, Courbet also talks about freedom of technique as a reflection of artistic and personal liberty. If brought to the current context, the discovery and freedom of materials and techniques in visual arts would refer to the use of emerging technologies and the expansion of materials and possibilities of creation around it.

American writer and poet George Parsons Lathrop, in 1874, defines the subject matter in Realist creations, from the perspective of the literature Realist movement:

> Realism sets itself at work to consider characters and events which are apparently the most ordinary and uninteresting, in order to extract from these their full value and true meaning. It would apprehend in all particulars the connection between the familiar and the extraordinary, and the seen and unseen of human nature. Beneath the deceptive cloak of outwardly uneventful days, it detects and endeavors to trace the outlines of the spirits that are hidden there; to measure the changes in their growth, to watch the symptoms of moral decay or regeneration, to fathom their histories of passionate or intellectual problems. In short, realism reveals. Where we thought nothing worth of notice, it shows everything to be rife with significance. (George Lathrop cited in Campbell 2015 p.1)

By revealing in the narrative 'the seen and the unseen' of the ordinary, evidencing human nature as it is in each historical moment, I relate this literary definition of Realism to the artistic practices of Vélez and Sorin in *minimal stories*. Their practices consider characters and events apparently ordinary and uninteresting, and this way they foster revelations of other layers of meaning to these elements and situation.

My artistic interest relies on interacting with culture in its alive, current, and daily form – what can be understood as a form of reality. *Minimal stories*, as my chosen form of narrative for this artistic practice, focus on everyday life, momentums of the here and now, and letting them evoke and reveal the layers of meaning and narratives there present. I am rejecting the idea of creating upon culture, representing, incorporating, transforming into something new or different, rephrasing or being inspired by – which has guided many creators and creations about transculture, including the Nationalist movements, for example. My interest relies on what it is and on letting it say by itself. That is my own definition of Realism in this composition.

For that, I investigate strategies and techniques practiced in the Realism lineage across fields and its development, as references to conduct this compositional process.

One of the main artistic interests that I have is to create a level of verisimilitude to the artistic experience that gives the spectator the illusion of participating in the scene. Verisimilitude, faithful to reality, are expressions of Realism definitions, and I aimed to obtain it with the use of 360° recorders, explained later in this text.

On the other hand, I also insist on a poetic approach, by not intending to document, demonstrate or explain any of the materials of this work. It doesn't aim for an ethnomusicologist research, neither anthropological, sociological, nor journalistic, but it can include dialogues and elements from all these fields.

2.3.1 Realism and Cinema

Sorín opened this research to the lineage of Realism in the cinema field. In the studies of French poetic Realism and Italian Neorealism, I found some elements that align with the interests of this compositional practice and deepen the understanding of technical decisions taken in these works. Therefore, it oriented decisions I took for this composition, detailed in the next chapters.

According to Hayward (2006), the aesthetic of Realism in cinema was developed post-WWII in Italy. Directors such as Vittorio De Sica, Luchino Visconti, and Roberto Rossellini were references, and their productions shared similar approaches, looking for a 'reality effect' and the illusion of 'authenticity' to their stories. Also, the aim was to approximate reality by addressing social issues, everyday life, and a politically oriented cinema.

Bazin, a notable French cinema critic, was one of the first and most important theorists about Realism in cinema studies. In *What is Cinema* (Bazin 1967-71), a classic text on the subject, he proposes that the interpretation of a scene should be left to the spectator, in contrast to early film theories of 1920 and 1930, which proposed that cinema could manipulate reality.

I get particularly moved by the understanding of Blakeney (2009) on Bazin's analyses of the film *Umberto D* (Sica 1952), based on his two essays "Umberto D: A Great Work", in "What is Cinema?" (1967-71) and "The Evolution of the Language of Cinema" (2004):

> He appreciates neo-realism as 'a kind of humanism' first and a 'style of filmmaking' second. This is really apparent in his review of Umberto D, where he describes how the scene with the maid waking up in the morning is broken up into smaller and smaller units and shot continuously turning 'life itself' into 'spectacle' and 'visible poetry'. He seems very taken by the idea of shooting an entire film about a man to whom nothing happens for ninety minutes. (Blakeney 2009)

This citation brings me back to the concept of *minimal stories* present in Vélez and Sorín's work. I am particularly interested in the idea of a narrative based on 'life itself' and where apparently 'nothing happens',[38] as opposed to the idea of magnificent action, spectacular characters, or place.

Bazin's critical system identified some characteristics for films that operated in 'objective reality', such as documentaries and Realist films (including the famous Italian neorealism): a social and preferably a current political context; authentic on-location shooting instead of in-studio; casting of non-professional actors; a documentary style of cinematography that includes the use of deep focus (a technique using a large depth of field); wide and long eye-level 90º shots; and lack of montage (Blakeney 2009). These are strategies to approximate the spectator to the scene, promoting a sense of truth, naturalness, and authenticity. (Bazin 2004)

Bazin's analysis relates to the idea of Salazar, who states that the effect of 'truth' or 'authenticity' proposed by the Realist productions aimed to dilute the presence of the medium and this way to obtain a powerful effect of immersion of the spectator in the scene. The camera becomes a transparent artifact.

Bazin also points out the importance that sound brings to the scene in deepening the sense of reality – a special mention to the sound era in cinema around 1920 versus the silent film era before that. He explains that it gives more information to the scene, of what cannot be perceived without the presence of sound.

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[38] Expression also said by an artist after experiencing the TM work.

A variety of artists and subsequent artistic movements gave continuity and development to the Realist principles, as reviewed next.

2.3.1.1   City-symphony, Cinema-Verite, Direct Cinema

The German experimental cinematographer Walter Ruttmann has a very interesting practice to be referred to in this research, that bridges the investigation around cinema and music with his two works from 1927 and 1930. In 1927 he released the film *Berlin: Symphony of a Great City*, a silent black and white film in which images throughout the city are presented in a rhythmic montage that, for many critics, evokes a 'visual music' (Blom 2018). This work is considered as part of a documentary practice named 'city-symphony' of early cinema[39], and it has many other examples across countries, like *São Paulo, A Sinfonia da Metrópole [São Paulo, a Symphony of a Metropolis]* by Brazilian directors Rudolf Rex Lustig and Adalberto Kemeny (1929).

A 'city-symphony' film is a form of Realist documentary based on a geography: modern urban images of a certain place, its people, and daily events – silent. It is highly fragmented by montage processes, creating a poetic, abstract, rhythmic piece (which is why it is called *symphony*, supposed to be edited like this music form). It is also commonly called *cinepoetry* (Nichols 2001). Not a central narrative, or actors, narrators, script, studio images, but based on quotidian images, people, and places. Therefore, I can identify elements of *minimal stories* in the narratives of this practice by approaching in its narrative the daily and common life of the cities and its habitants.

Realist elements can also be observed in other cinema and documentary forms, like cinema-verité and direct cinema. With the advent of light equipment, filmmakers were able to record

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[39] Term used for productions around 1920-1940.

discreetly, in sync with real audio, in real-life situations. It became an important form of documentary and journalism. One of the main references on direct cinema is the work by American director Robert Drew Crisis *Behind a Presidential Commitment* (1963).

> Direct cinema is the result of two predominant and related factors — The desire for a new cinematic realism and the development of the equipment necessary to achieving that desire (Monaco 2003 p. 206).

In this line of thought, I can add that the 360º cameras and audio recorders available in the market for reasonable amounts in the last few years opened a new door to creators across image and sound, and more experimentations with these artifacts generate increasingly forms of composition.

Direct sound was a practice of direct cinema, by using realistic location sounds to accompany the images – also a product of this technological development that allowed recordings *in-situ*. A significant influence was the late works of Indian film director Satyajit Ray, one of the prominent representatives of the field. Indian Scholar Budhaditya Chattopadhyay called it *audiographic realism* and explains:

> Ray's belief in the ability of actual sounds to carry the narrative creates the premise of audiographic realism for later generations of filmmakers in Indian cinema. By audiographic realism, I mean direct optical and magnetic sound recordings used in films without significant sound synthesis or processing in post-production stages, retaining the materiality of the documented sound in its mono-aural framing, analogous to photographic realism's determination not to affect the appearance of a photographic object (Kania 2009 p. 240). Satyajit Ray, one of the most influential filmmakers from the Indian subcontinent, for whom the realist paradigm in cinema was an authorial choice, preferred and continued to use sound as elaborate observation and controlled documentation of reality as part of his cinematic signature.(Chattopadhyay 2012 p.70)

In all these styles, genres, and movements, the aim is for a representation of reality in which the observer is strongly connected to the content. The effects of verisimilitude and immersion are powerful components to convince the observer of the reality of the scene and a certain event.

2.3.2 Why Cinema?

Why approximate to cinema? Bruce Sheridan, a VR artist and theorist, clarifies the importance of cinema for all sorts of what he calls 'visual screen media', and includes VR within this group:

> ...there is an important way in which the film format and its correlated mode of presentation, cinema, is effectively timeless. It was through the language of cinema that human beings first came to describe and analyze the spatiotemporal capture and transference of what previously could only be experienced as it happened and by direct proximity. Still photography overcame the proximity requirement [through apparent visual verisimilitude], but it was not until images moved, and then sound moved with them, that the temporal flow of action in the real world could be transported to and experienced sensorially in other places and times. All screen forms are rooted in that original language. (Sheridan 2017 p. 208)

Not aiming to dive particularly into cinema studies, theories, or any other specific field of artistic creation, this research works towards creating the necessary foundation for a transmedial composition, in which techniques and concepts across storytelling, image, sound, performance, and cinema are of interest. The medium of VR offers the creator an exploratory nature across fields and media, serving to the development of a transmedial technique. Works and studies about image form part of the knowledge to build this concept. This way, this research approaches reflections on moving image, cinema, photography, and other forms of creation with image.

2.3.3 Experimenting with image and sound: anti-films and video-art

Wochenende (1930)*,* the work by film director Ruttmann (cited here before) introduces soundscapes and noises to cinema and the art world. Twenty years later, composer Murray Schafer systematized this practice as the field of sound and acoustic studies, discussed in the next sections.

In the idea of experimentalism, practices and specific works by artists Andy Warhol and Joseph Beuys bring another component on expanding notions of storytelling and narrative, as well as the one cited before in this thesis by Bill Viola.

Bill Viola's *Migration*, presented in Chapter one, creates a poetic film about a single composed scene. A slow zoom-in from the eye level to a drop of water is the total action of the work, without the happening of any other movement or change of scene, followed by a sound-track.

Prior to Viola, there was *Sleep* (1964) by Andy Warhol, one of his first works with experimental and anti-film – a six-hour silent black and white film showing a man sleeping, the American poet John Giorno. Five different scenes of sleeping positions, changed in zoom-in across the six hours that form the total of the work, that extensively used the technique of looping. An extremely basic human action like sleep, not a transcendental image or action. Warhol shows that he is also adept to *minimal stories* and *everyday life* in this work and many others like *My Hustler* (1965), for example. Hanhardt contextualizes and explains Warhol's interest in representing the reality of minimal, simple events, by writing in the program of an exhibition at the Whitney Museum of American Art in New York in 1988 which he curated himself and presented all of Warhol's works in cinema:

The films that Warhol began to produce in 1963 were distinctly his own. In his films as in his art, he was fascinated by the borders between the real and reproduced. The titles of Warhol's first films (including Eat, Blow job, Haircut, Kiss, Sleep, Empire) are, in their conceptual simplicity, minimalist expressions of a direct cinema of representation. (Hanhardt 1988)

After *Sleep*, Warhol released *Empire* (1964), an 8h5min silent and black-and-white film that presents a static image of the Empire State for the whole length of the piece. Warhol was developing a methodology and process of recording based on real-time concepts, anti-art, and experimentalism, as described by Hanhardt (1988, p. 12);

In Warhol's cinema, action is refined through a new sense of cinematic time — 'real time' as a continuous presence. The 100-foot rolls of film that make up each title can be likened to Warhol's serial silkscreens, with their rough edges and acknowledgment of process and materials. In the films, each roll constitutes a piece of time separated by light flashes at the beginning and end. This dialectic between the camera and time reaches its apotheosis in Empire 1 (1964), an eight-hour shot of the Empire State Building, filmed from night to morning on June 25. 1964, from the forty-fourth floor of the Time-Life Building.

In these early films, the camera's gaze feasts on its subjects, consuming them and their world. The camera functions both as a voyeur and an accomplice to the action it records. (Hanhardt 1988)

This effect (or role) of a voyeur/accomplice by the camera's gaze identified by Hanhardt is transmitted to the spectator in *My Sleep* and *My Hustler*. It called my attention and interest to apply this effect to compose my work. A form of composition based on observing everyday life, in some level of proximity and/or intimacy with the material recorded, and then transferring this experience to the spectator. More than thinking on a composed scene, script, music, I am interested in adopting this practice as a performative approach to composition.

Another reference to this kind of effect as 'voyeuristic' is done by Adam Parker, now about *listening*, when he analyses the performance *Mapping the city* (Slung Low Theater Company 2011): "The audience response to this performance design expressed a feeling of being 'voyeuristic' - listening to the 'private' conversations of the actors resulted in confusion." (Parker 2014 p.181)

As a variation to this 'voyeurism', mixing the ideas of observing and being observed, I reference the *Soziale Plastik* by the German artist Joseph Beuys, a member of the Fluxus movement. He performs for 11 minutes staring at the camera (a frame can be seen/experienced in the next figure), which later became a black and white and silent film by artist Lutz Mommartz (1969). Performance and filmmaking are again integrating spaces, and the spectator is the observer and observed, as well as the artwork is the observed and the observer. Single shot, non-edited work of a composed scene, by a performer.

Figure 2-3 - A frame of 'Soziale Plastik'. (Mommartz 1969). Starring at the 'voyeur'.

In his Sculptural System, Beuys addresses the importance of the observer as well as the observed (Schoz-Hinton 2017); the idea that proposes that whoever is watching it is also the artist; is a co-creator of the work; and that the work does not exist as an end in itself but in intimate interaction with who observes it. (Michaud and Krauss 1988).

In the lineage of these references, the *Transeuntis Mundi* work in a VR medium presents a performative piece in which a '*voyeur*' moment happens in a certain place chosen by the participant. In this screening, the participant is also observed, as the footages include many moments in which passersby being recorded also stare at and interact with the 'voyeur/accomplice' camera. The participant observes and is observed, as well as they listen to private conversations – I will call them as 'voyeur-spectator'. Two-minute single shots of non-composed scenes, in 360-angle, as an open portal to another reality, inviting the participant to immerse, feel and experience a minimal story, somewhere and some moment else in the world and time.

While the *city-symphony* relates to my interest in composing upon a geography, people, and non-scripted, street-based *minimal stories*, I add to these experiments the techniques of single-shots, still camera, from these works of Beuys and Warhol, in opposition to the montage-technique from *city-symphony*. The aim is not to compose a cinema piece but a work that includes moving images to give verisimilitude to the scene and so facilitate immersion and presence, as will be discussed in the following sections.

Contemporary to these works of Warhol and Beuys is the Korean artist Nam June Paik, considered one of the creators of *video-art*. Paik premiered this field with his first videotape in 1965, documenting the passage of Pope Paul VI in New York City, showing what Roger called "true Fluxus spontaneity" (2011). This work is made of the shooting of a real situation, with real sound, people living their authentic life, without any pre- or post-production. Paik

created a memory of that moment that innovates by the novelty of the medium in that moment and the initiative to mediate everyday life in video and audio as an artwork.

The video of Paik is dated in the past, and the viewer knows it already happened. The TM work relates to this idea of creating memories, although it plays with the illusion of the present moment – the effects of *transportation* and *transaction*, that will be discussed in the next sections. I believe that the TM work dialogues also with the field of video-art as a looser practice on image and sound.

2.3.4 The sounds of realism, phonography, and mediation

> Last night I was in the Kingdom of Shadows… If you only knew how strange it is to be there. It is a world without sound, without color. Everything there – the earth, the trees, the people, the water and the air – is dipped in monotonous grey. Grey rays of sun across the grey sky, grey eyes in grey faces, and the leaves of the trees are ashen grey. It is no life but its shadow, it is not motion but its soundless spectre… And all this is in a strange silence where no rumble of wheels is heard, no sound of footsteps or of speech. Nothing. Not a single note of the intricate symphony that always accompanies the movements of people. (Gorky in Donaldson 2002 p. 241)[40]

When Soviet cinema critic Maxim Gorky posted his impression from watching his first film ever, he described his main hunger: *color* and *sound*. His observation talks about a desire to experience the artwork with the same senses that one would do in real events. He talks about the lack of immersion of that work or media to be able to transport and generate a

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[40] 1 Maxim Gorky [I. M. Pacatus, pseud.], "A review of the Lumiere programme at the Nizhni-Novgorod Fair, as printed in the Nizhegorodski listok" (4 July 1896), quoted here from Kino: *A History of the Russian and Soviet Film*, trans. Jay Leyda (London: George Allen and Unwin 1960 p.407 cited in Donaldson 2002 p. 241)

verisimilar form of reality. Art was mediated in a way still too far from a real experience of facts.

The technology of mediation and artistic composition has developed immensely, especially in the last century, due to the advances of computers, recorders, cameras, and other sorts of electronic devices, fostering new compositional techniques in the artistic field. Color and sound are already available and very commonly used in extensive productions.

Continuing the consideration of this practice in the lineage of Realism studies, in this section, I am interested in reviewing sonic characteristics of works in this lineage.

The paths of artistic creation upon image and sound started separately. While is hard to determine the beginning of the old field of music studies, cinema is a much younger field, which gained the layer of sound later in its existence, around 1920. And even later than that, actually very recently, around 1980, sound art became officially a field of study [41][42] (Balit 2015).

A study from 1951 by Cazden reflects possible understandings of Realism in music composition. He analyses strategies used by composers to approximate to the idea of Realism – from the 'representation' of sounds heard in real life to 'program music' and its

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[41] These transformations in the field of music and sound art are thoroughly described by Daniele Balit, *For an Ecological Music – Max Neuhaus, Critique d'art* [Online], 44 | Printemps/Eté 2015, Online since 01 June 2016, connection on 10 December 2020. URL : http://journals.openedition.org/critiquedart/17143 ; DOI : https://doi.org/10.4000/critiquedart.17143

[42] Music, sound and image have been treated as different fields of studies, accomplishing different formats, techniques and methodologies. Sound can be treated as a field in itself and/or from a transmedial perspective. Although sound won't be discussed as a form of composition, a brief context helps us understand the sonic elements and compositional decisions of the *Transeuntis Mundi* work. I am framing this investigation on sound to approach what relates to the *minimal stories* and nomadic practices, not aiming to dive into definitions and historical aspects on the nature of noise, sound and music.

ability to conduct a narrative. It reveals the possibilities that the medium offers in terms of form, thematic and material exploration:

> By realism in music we mean a real reference or real content in a musical work, quite apart from and on a higher level than the marginal references obtained through naturalism or pictorialism. We mean an aesthetic content that is achieved essentially on a completely musical level, by the process peculiar to the musical medium, by means of musical form. (Cazden 2021 p. 114)

Much later than Cazden, and after the creation of the sound art field, scholar Christopher Cox problematizes this field as undertheorized and reveals other aspects in "Beyond Representation and Signification: Toward a Sonic Materialism" (2011). He adds:

> Music has long eluded analysis in terms of representation and signification and, as a result, has been considered to be purely formal and abstract. (Cox 2011 p. 148)

These reflections reiterate my idea that the transmedial practice of this research won't be based on music composition or film scoring. As in image, it won't be based on a composed scene or script performed by actors in a scenarium, I believe that it is not with musical elements that this practice is best performed.

Taking a different path than the representation in music discourse cited by Cazden and Cox, I am concerned with mediation as a technique to approach Realism in this practice. Researcher Carabell (2021) has an interesting reflection on relating the uprising of the practice of mediating sound –called *phonography*– and of *photography*: both as a desire to attain reality, by creating a permanent memory of the most verisimilar impression of reality. It is through mediation that an approximation to reality is done in its most realistic form.

Cox deepens this reflection on sound and music studies and presents a translation from a note by media-philosopher Friedrich Kittler on the genealogy of modern media (originally in French):

> The phonograph does not hear as do ears that have been trained immediately to filter voices, words, and sounds out of noise; it registers acoustic events as such. Friedrich Kittler (1999[1986]) (p. 23, *emphasis added*; cf. Cutler, 1993[1980]) cited in (Cox 2011)

The audio recording techniques offered a possibility of creation to all fields that definitely impacts the artistic practices, by opening the possibility of using materials not possible before, like everyday life sounds and environmental sounds – 'the world' in which transculture exists. Here, an articulation of thoughts by Cox, drawing a line from Kittler, Cage, and Lacan, details 'the real' of audio recordings:

> Beyond music, audio recording opened up what John Cage (1961) termed 'the entire field of sound' (p. 4), leaving the rarefied world of pitch, interval, and meter for the infinitely broader world of frequency, vibration, and physical time (Kittler, 1999[1986]: 24). Audio recording registers the messy, signifying noise of the world that, for Kittler, in a heterodox, materialist rendering of Lacan, corresponds to 'the real' – the perceptible plenitude of matter that obstinately resists the symbolic and imaginary orders. 'The real', Kittler concludes, 'has the status of phonography' (p. 16) (Cox, 2011, p. 154)

In counterpoint, Cox comments about another approach to mediation that reveals an interest in its physical characteristics – the materiality of sound as an interest to compose about it:

> However, the most significant sound art work of the past half-century – the work of Max Neuhaus, Alvin Lucier, Christina Kubisch, Christian Marclay, Carsten Nicolai, Francisco Lopez, and Toshiya Tsunoda, for example – has explored the materiality of sound: its texture and temporal flow, its palpable effect on, and affection by the materials through and against which it is transmitted. What these works reveal, I think, is that the sonic arts are not more abstract than the visual but rather more concrete, and that they require not a formalist analysis but a materialist one. (Cox 2011 p. 148)

In this practice, I have another interest in mediating reality. Not at the abstraction of music, neither to the materiality of sound pointed by Cazden and Cox. I am looking for the power of narratives and oral history through phonography and videography, in a methodology particularly developed for this composition (presented in Chapters three and four).

Considering that this research on composing is framed by the *minimal stories*, I understand that, in this form of narrative, image and sound relate to what happens in human environments – urban and rural places, where the phenomenon of transculture has been present. Every place, every person, every moment, carries the memories and traces of transculture. Based on this, I am concerned about mediating image and sound simultaneously of real situations in public places, without pre-scripting and post-processing, which I believe translates the experience of the *minimal stories*. For that, I review here works that relate to this matter, methodology and interest. I am interested in works that investigate spontaneous and local sounds of people and places as material for composition. I will briefly review the lineage of reflections and works that supported my compositional decisions in the TM work.

When Italian Futurist painter/inventor/composer Luigi Russolo launched *Awakening of a City* (1913) and his manifesto *L'arte dei rumori* [The Art of Noises] it was the first time pointed by the literature that recorded real sounds were presented as an artform.

After this, Walter Ruttmann took his practice even further and released in 1930 *Wochenende* – an 11.30min film composed of a black screen and recorded sounds from the city, voices, and fragments of music. This piece represents many important transformations to the art world: it was the beginning of sound in cinema, and one of the first works of sound formed by samples of city sounds, non-musical instrument sounds, and collage technique.

It is interesting that these reflections did not come from a 'music composer' but from a cinematographer (Ruttmann) and by a multi-media artist (Russolo). It reinforces my perceptions that an artistic creation and a creator are not limited to specific and isolated fields, and the creative thought can operate through diverse materials and media.

Much later, in 1966, composer Max Neuhaus is considered one of the pioneers of the field of sound art, proposing his work *Listen*, that features sounds of walks in New York City. His contribution to walking practices is discussed in the next chapter.

> It was my first independent work as an artist in 1966. As a percussionist I had been directly involved in the gradually insertion of everyday sound into the concert hall. From Russolo through Varese and finally to Cage who brought live street sounds directly into the hall. I saw these activities as a way of giving aesthetic credence to these sounds – something I was all for – but I began to question the effectiveness of the method. Most members of the audience seemed more impressed with the scandal than the sounds, and few were able to carry the experience over to a new perspective on the sounds of their daily lives. I became interested in going a step further. Why limit listening to the concert hall? Instead of bringing these sounds into the hall, why not simply take the audience outside – a demonstration in situ? (Neuhaus 1978 p.28)

In this passage, he refers to three composers prior to him that are in this lineage of experimentation with music and that opened an avenue of reflections about composition with music and sound. Russolo, Varese and Cage had compositional practices in approximations with realist elements, by incorporating in their materials references of direct sounds of objects, events, situations, or silence. (Cazden 1951) Varese introduces what is called 'non-musical sounds' in his works, including *Amériques* (1921); and John Cage introduces the use of silence to his works, as the classical *4'33"* (1952). For the frames of this research, I am focusing this contextualization on the start of use of sounds of places and people, which I understand relates to the concept of *minimal stories*.

Neuhaus, after Ruttman, was then opening the possibility that everyday life sounds, the sound of places and streets, could be used as material for composition. Neuhaus opens an even broader form of composition in the music field – a form of art that was performative and nomadic, based on a process, not on a final product – already familiar to other fields like visual arts and performance. He created a new form of music or sonic experience, and later coined the concept *sound installation*.

Still in the field of sound art, Canadian composer Murray Schafer introduced the terms *soundscape* and *soundwalking* as a method of creation and its result – the sonic environment – opening up the field of acoustic ecology, as the relationship between sounds and their socio-cultural environments.

The creation of the field of soundscape studies is then attributed to the World Soundscape Project (WSP), an educational and research group created by Murray Schafer at Simon Fraser University, in the late 1960s. Other composers, activists, and students joined Schafer's group, like Hildegard Westerkamp, Barry Truax, Howard Broomfield, Peter Huse and Bruce Davis. They released a series of compositions based on field recordings, like *The Vancouver Soundscape* (1973), *Five Village Soundscapes* (1975), and *Soundscapes of Canada* (1974) investigating soundscapes from different places in Europe and Canada. From this investigation, there were also two major literature references in the field: *The Tuning of the World* written by Schaffer in 1977 and the *Handbook for Acoustic Ecology* published in 1978.

Although phonography and mediation have experiments described in ethnomusicology, for example, since the 19th century – with Edison cylinders, after with magnetic tape, and now digital files – it is after the WSP that the practice of field recordings became more and more

popular as an artistic practice and compositional technique. Next chapter is dedicated to reviewing this practice and field in more depth.

All these works approach the material I am aiming for: mediating everyday life, formed by environments, people, and quotidian actions, which can be understood as in the lineage of Realism. It is a contribution of this research to identify that the field of acoustic ecology share common elements with the literary, filmic and arts definitions and approaches to Realism presented here – the interest in the daily and common life, events, and characters – and therefore can be considered in this lineage of Realism. However, the search for the narratives of *minimal stories* present in the recorded sounds is not the center of these compositions or the search for these practices in acoustic ecology. These works are not specifically interested in the narratives of the characters that are present in the works, but in the materiality of sound and sometimes in its social-cultural connections.

Although the materiality of sound may also be part of the understandings of my final composition, it is through/towards the *minimal stories* that I guide this process and aim to contribute to the field. I will then look at other fields to find more references for this practice.

2.3.4.1 Sound Art, Sound installations, Videoart

The fields of *sound art* and *sound installation* use the "entire field of sound" that Cage referred to.[43] This field started its expansion by avant-garde movements in 1970, from the works and studies of Neuhaus, Schafer, and many Fluxus artists, among others. The scene of New York and curator Barbara London were important influences to establishing the field, as observed by Dunaway (2020 p. 27):

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[43] There is a great essay by Judy Dunaway in which she reveals the birth and context of this expression, focusing on a 1979 MOMA historical exhibition (Dunaway 2020).

In early 1970s London was curator in the Department of Prints and Illustrated Books at MoMA, and she 'became absorbed in how artists stretched and manipulated time.' She was an advocate of video art at the museum, leading to its first acquisition of artists' videos in 1975. Notably, the artists she cites as early influences such as Nam June Paik and Steina Vasulka saw video art as an outgrowth and holistic form of music rather than coming from film. In March 1978, after she had become a curator in the Department of Film, London started a series of talks that featured even more video artists with connections to the reexamination of sound in a visual arts context, including Vito Acconci, Bill Viola, and Robert Ashley. [...] Thus she saw sound in a gallery context, such as with [Laurie] Anderson's Handphone Table, as expanding the minds of audiences while also challenging the limits of institutions. (Dunaway 2020 p. 27)

It is interesting to observe how fields were merging, and experimentations with sound art and film were very often connected. This thesis investigates this connection as part of a transmedial composition research, and in this sense the cited works of Paik, Viola, Warhol, between all artists, are essential to map the expansion of materials and techniques done in composition through the last and current century, so that I could build a thesis on transmedial composition in 2021.

2.4   The sound of the *minimal stories*

We reviewed the practice of *audiographic realism* as an application of phonography in direct cinema in the works of Satyajit Ray, in order to capture the real sound of the scene, including its ambience, and so produce more realism to his productions.

The first tape of Paik (1965), discussed in the previous section, presents a story in which image and sound were shot together by the same device, with no pre- or post-production. As a witness, the audience enjoys a memory of a lived moment, with the story and all its

surrounding elements. By mediating a moment in his life, Paik produces one of his most significant works.

The sound of the *minimal stories* is formed by what a soundscape can be formed of general sounds of the site that may include: natural and/or industrial sounds, including its acoustic elements in relation to the architecture and environment – spatialization and movement; voices of people and animals; silences – all these elements in interaction in space and time. Beyond the materiality of these elements, I am interested in the poetical and narrative elements they have in between, by revealing the layers of history and transculture beneath its events. These works of Paik and Ray, from the fields of video-art and cinema respectively, inform my decision on the compositional strategy for TM. Direct non-processed sound[44] is the choice for this composition.

2.4.1 Oral History and Voices

In the field of sound installation, a recent work *The Young Voices Soundscape* (2012) by British/Greek artist Panayiota Demetriou was developed in her Ph.D., based on sound sculptures presenting recordings of voices from young people on their concerns about social inclusion. She is interested in oral history as a way to develop her compositional practice, based on interviews – although I couldn't find further information on the language of these interviews, where it was performed, and any further detail like which young people, when, social and geographical context, and it doesn't seem to be part of its artistic content. The work involved an in-situ installation with audio-sculptures in which the audience experienced the work without any image as 'disembodied voices'.

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[44] I refer to non-processing to its content. Basic equalizations and sync will be done to compensate for the device's limitations and distortions on color and basic equalization.

Demetriou brings a crossing between the field of sound art and oral history, touching on sociology and history, by using phonography as an element to evidence 'living experiences' that carry memories, voices, and history of its actors. Then, she discusses the role of sound installation as a way to give voice to these unheard *messages* and realities, and for the audience to empathically connect with realities that potentially were unknown, unrevealed, silent to them.

> I therefore propose soundscape installation as one modality of artistic research that may help to deepen insight into the nature of sound and silence with regard to the practice-led dissemination of oral history materials. (Demetriou 2014 p. 13)

I share a particular compositional interest in *voices* with Demetriou – not singing voices, but the everyday life voices. Demetriou is interested in the stories told in her oral interviews, and I am interested in the stories and the sounds of voices present in the soundscape – the stories spoken and not spoken. The stories that all the elements of the soundscape can tell without being asked for anything.

Although the visuals carry priceless information and importance to the work, I give special attention to human voices in the scenes of TM – to the presence of people and their aural expressions. I believe that it carries a special information with deeper layers of transculture: 1) a resulting language and accent (or multiples) – as a historical and sociological aspect; 2) tone, frequency, articulation – as material aspects; and 3) the message it carries about a quotidian behavior – which may also be understandable by some of the audience. Same language speakers will access these audios differently than the non-speakers, that may be more focused on the sonority of the language, more than on the message carried.

There is a lot of symbolism through the sound of human voices, underlaid messages that De Certeau highlights, especially when they are experienced in a wholistic counterpoint:

> The verbal relics of which the story is composed, being tied to loss stories and opaque acts, are juxtaposed in a collage where their relations are not thought, and for this reason they form a symbolic whole. (De Certeau 1984 p. 107)

The counterpoint I refer to is also the form of the TM work, which allows an experience of undefined sequence, that connects sonic/visual experiences from different geographies. This may create a contrast of sounds that deepens the idea of the symbolic whole cited by De Certeau, and so reveal more unrevealed aspects of the scenes. Their spontaneity, non-programmed or scripted characteristics opens a myriad of interpretations that I leave for the participant to access.

2.5   Virtual Reality and Realism

The last 10 years represented a rising production of film works in virtual reality (VR). Major film festivals and prizes, like the Venice Biennale Film Festival, the Tribeca Film Festival and the Emmy Award now feature categories for VR productions.

While animation is very popular among these works, some VR productions are working with realist thematic and methodologies. Mostly created for Western audiences, thematic around social issues and refugees became a popular interest, as well as natural places, like a forest. This practice has been more and more explored, as a form of interactive documentary with 3D footage of environments, along with real audio, locations, narratives, and characters. Footages are made *in-situ*, in real situations and places. No created scenario, non-actors, no performance, but a documentation of people living in dramatic situations, like a war or refugee camp, or a natural event like the meeting with an animal or a waterfall.

These works are considered 'non-fictional documentary VR', and they border between artistic creation and journalism. Artists and media creators have been collaborating largely to produce these works, although the realm of VR has an expressive number of works in fictional narratives with animation, especially for games. In the list of main works from 2019, presented by *Immerse* (2019) – one of the main publications about XR, by the DocsLab/MIT, references span between different kinds of works, from the *To the Moon* of Laurie Anderson (Anderson and Huang 2018), mentioned before in this text, to National Geographic documentaries (Oculus Studios 2019). There are still non-defined boundaries of composition or theorization about VR creation and this thesis aims to contribute to these reflections.

The work *Clouds Over Sidra* [*COS*] (Arora and Milk 2015) is a VR film of 8:35min designed to take viewers to the Za'atari camp in Jordan – home to 84,000 Syrian refugees, facing a war and violence situation. The audience follows a 12-year-old girl as she invites them into her new home and daily life, into her makeshift classroom, and to share a meal with her family – what I identify as a *minimal story* narrative. The work was filmed in-situ, performed by non-actors, and the story is real and recorded in real time. Elements of the composition show a narrator, a timeline of events, a still camera, edits of different scenes, and a music soundtrack that follows the scenes, along with the recorded local sounds.

This kind of artistic work has an impact also as a political tool. This one was commissioned by the United Nations, as described:

> It's the first ever film shot in virtual reality for the UN (United Nations), using the medium to generate greater empathy and new perspectives on people living in conditions of great vulnerability. (United Nations Virtual Reality's website 2015)

The work is even featured in the UNICEF website, under a section titled "UNICEF in Action – Stories about UNICEF's work for children around the world" (2015).

The *minimal stories* around Sidra's life – the main character – unveils the narrative of the work and the major story wanting to be presented: the reality of Syrian refugees in a camp. The work bases on *minimal stories* to develop a narrative around the war and charges the story with a political message.

There is not much information available about the techniques and technologies of this production. In the database of the MIT Open Documentary Lab, one of the main research groups in the field of documentaries and emerging technologies, this work is analysed as: "Topics: Community Portrait, Human Rights, Middle East, Refugee Crisis, Refugees, War and Conflict; Technologies: 360º Video; Techniques: 360º Video" (Docubase 2015) There are no comments about the sound technique, for example – if it is an ambisonic, or a stereo or binaural experience. Sound doesn't seem to be a core element in the composition.

Although these works have been classified as 'films', it is important to highlight the differences between VR and cinema productions. Considered the 'godmother of VR', American journalist Nonny de la Peña is very well-known for her VR documentaries and political visual language and she states:

> "VR is a whole new kind of spatial storytelling that has more in common with interactive, experiential theatre than traditional filmmaking," she says. The traditional notion of cutting doesn't really apply in VR, since you can't control your user's point of view. (Peña n.d. cited in Grandon 2017 p.1)

2.5.1 The 360º angle

The expanded view of the 360º cameras, also called *omnidirectional video*, offers to the spectator a larger number of angles and elements to be explored. The narrative is definitely broadened by a great number of events to be watched and focused on, more to the realm of the spectator's decision. Even in traditional cinema, it seems to be a technique aimed for some directors – to let the scene speak for itself – as commented by film director Chantal Akerman:

> [That is] something which all great American directors do: they force you to feel what they want you to feel. They don't allow the viewer to be free in front of the film. That's what is considered to be a good director. I do the opposite and I hope that the viewer feels free to feel the film and not just understand it. (Akerman 2015 in Debackere 2017)

The earliest film presenting this concept of *wide angle* (still not the 360º), according to Debackere, is *Wavelength* (1967), an experimental underground film by Canadian filmmaker Michael Snow, considered a landmark in avant-garde cinema. It presents a 45-minute-long zoom-in on a window over a period of a week, in one-shot, with almost no action. Debackere also brings an interesting quote from American filmmaker Shirley Clarke about this film:

> In Knokke Le-Zoute, we saw one of the next steps that's being taken, which was the film that got the first prize by Mike Snow [sic] and which is now going to be called the 'contemplative cinema'. Basically meaning you can sit and look at an empty room and 'see'. In other words you don't cut to a close-up and study things in the normal way that film has been dealt with, and that it has its own timespan, which is a kind of 'life' timespan (Clarke in Burch & Labarthe 1970 in Debackere 2017).

In VR, the 360º lens gives *place* a special role, almost like a character. The presence of the environment is so strong that it becomes one of the main elements being featured in the work, especially because of the wide-angle view. Space as distance, landscape, sky, ground – these are all elements that boost the perception of the work, and not only surroundings for

an action. They embody the story itself. In *COS*, immersing the spectator to the location in the refugee camp, for example, is essential to experience the story in a realistic way.

The wide-angle footage also leads to another characteristic of VR: that the work is a singular (sole) experience. Different from the collective streaming in dark cinema rooms, museum halls or music concerts, VR is a solitary experience usually designed for a VR headset or cardboard, much more customizable and interactive than any other medium. The spectator has a fundamental role in deciding what to face and focus their attention, consequently shaping different stories from person to person. The focus of the work is shifted from a story-oriented perspective, from a certain combination of sequence and shots, to an experiential work, in which the spectator lives into a scene and sculpts in real-time its own storytelling. These characteristics form the singularity of each experience.

2.6 Immersion in/to the story – *transportation* of the participant to the scene

Chris Milk, the co-director of *Clouds Over Sidra*, on a TED Talk (2015), reveals about why he chose VR as a medium for his stories and his understandings of the power of immersion:

> Behind the bells and whistles, we're creating stories. What's special and different about Clouds over Sidra is the level of immersion the technology provides. Clouds is like stepping into another world, walking a mile in someone else's shoes. Once we found Sidra, her life informed how we captured the environment. We agreed that virtually placing people within this camp might greatly impact how the world sees Syrian refugees. The goal from the outset was to create a sharper and more intimate form of empathy. (Milk 2015)

Gabo Arora, partner of Milk in this production, completes this idea:

> So much of Clouds appears startlingly simple and uncurated. We wanted the viewer to feel as if they were actually there alongside Sidra. Our intention was to make a documentary, but we wanted to do something more in the spirit of Werner Herzog's documentaries, which work on the notion of 'ecstatic truth'; that facts are static while the truth needs to be revealed by artistry. (Arora n.d. cited in Grandon 2017 p.1)

Arora refers to the poetical tone that the work has, while documenting the hard reality of the scenes of real people and stories in that condition. The narration with the voice of Sidra and her ideas, along the background music, definitely gives a more poetical aspect to the work than just a journalistic approach.

As a way to obtain this, Arora mentions an important factor of VR footage that contributed to the verisimilitude of their production: the absence of the cinematographer in the scene.

> Most people I approached were just tired of being filmed. They felt their sufferings were being exploited, that they were telling their story repeatedly yet their situation remained unchanged. But they reacted differently when I showed them the virtual reality camera and explained our purpose. There was immediate enthusiasm and intrigue. The camera system is less invasive and can be left for minutes at a time alone, which leads people to forget it's there, allowing them to have a more natural experience with film making. (Arora n.d. cited in Grandon 2017, p.1)

Due to the nature of the 360º footage, the artists cannot be in the room, in the place of footage, or close to the camera, otherwise they will be present in the image. The camera is left by itself, after the artist sets a placement and height. This leads to an interesting characteristic specific to field recordings, that opens a margin for more spontaneous recordings, like mentioned by Arora.

Although VR is undoubtedly a powerful tool of immersion, Peña and Rabby, another awarded activist VR-director, converge in disagreeing with the statement of Milk of VR as "the ultimate empathy machine" (Milk 2015). "VR as "the ultimate empathy machine"

obscures what theatre has excelled at for ages," he says. (Rabby n.d. cited in Grandon 2017 p.1)

Immersion is not a recent compositional feature or technological gift. In fact, it has been a search in art history, a mythological quest in arts. Historically, artists of all mediums have aimed to make their works potent, realistic, and vivid. When Wagner proposed the *total art* concept, certainly it had to do with boosting the immersive effect of a work – in this case the opera, as seen in Chapter one.

The Arrival of a Train at Ciotat (Lumiere 1896) is a classical piece of early cinema studies, which presents in 2D the screening of a train rushing towards the audience. This work caused maximum reaction and triggered a comment by Soviet writer Maksim Gorky, one of the earliest film critics cited here before. Here is another moment of this critic:

> Last night I was in the kingdom of the shadows. If only you knew how strange it is to be there. [...] Everything vanishes and a train appears on the screen. It speeds straight at you – watch out! It seems as though it will plunge into the darkness in which you sit, turning you into a ripped sack of lacerated flesh and splintered bones... But this, too, is but a train of shadows. (Gorky cited in Debackere 2017)

It was the dawning of cinema as a new medium of art, proposing to transcend the notions of time and space. In 1896, it promised to be the most immersive, realistic, and true representation of reality, while still in a 2D black and white image, of low resolution and with no sound.

A century later, virtual reality has with the same promises, and more resources to ground it, thanks to the development of technology and compositional techniques, Milk aligns with this statement:

By immersing a viewer in a 360-degree spherical environment, modern storytellers have broken the boundaries of the cinema frame. Viewers can engage with a character, an environment and a story like never before. (Milk 2015)

VR has been popular among activists to generate deeper empathy and increase fundraising, for example. "It is just a machine but through it you can become more passionate and empathetic and ultimately more human." (Milk 2015)

Immersion is one of the main attributes of VR. It is a quality that gives authenticity, aliveness, and truth to what is experienced. It relates to the way we perceive an experience, and we can say that the technologies of mediation have developed largely to improve the sensorial perception of the elements of sound and image.

Nonny de la Peña also approached the Syria conflict in her work *Project Syria* (2014), commissioned by another big and non-artistic (political) institution – the *World Economic Forum*. Adding to the features of a VR production, she comments and refers to the term *transported* as an experience of being immersed in a VR work:

When people put on our goggles, they are fully transported to another world. There is a solid academic, neuro-scientific grounding for the notion of 'presence', of your mind tricking your body into believing that you're somewhere else. That presence is the defining element of our work, and of all good VR. In 'Hunger in Los Angeles', for example, a piece about waiting in line at a food bank in downtown Los Angeles, we've seen countless audience members get to their knees to try to help someone who has had a seizure and collapsed. (Peña cited in Grandon 2017)

Keeping the lineage of concepts deriving from the prefix *trans* proposed in the first Chapter, I will adopt the term *transportation* to refer to the effect of immersion as a compositional choice generated specifically by a transmedial piece. I believe it is more specific to the kind

of immersion that the VR technology fosters, and that will be further discussed in the next section.

It is important to note that the above references and most VR works are based on a single experience of one work. The piece created in this research is a VR experience formed by a complex of VR elements, which technically is defined as a VR application. This is the form of composition I chose to present the complexity of this work. A form that I could analogically compare to a sonata form, or an opera, or another multi-movement music form like a symphony, or a soap opera, or a TV series, implying multiple differences. Beside the transmediation between image, sound, and narrative, this piece has a non-linear form that allows its experience from any to any point; it has a non-defined length, leaving this decision to the participant, and has a non-determined narrative. The participant can sculpt their experience by focusing their attention to any point of the 360º, and so have a unique sound/image experience, which I call a *performative experience on VR*. That's why I call the subject interacting with the work as a *participant*, not as an audience or spectator. And each new experience of the work, from the same or different person, results in a new and unique composition – a *singular experience*.

2.6.1 Presence, transportation, and transaction

Immersion gives to the audience a deeper and more visceral understanding and connection with the work. The empathy described by Milk is a product of an idea of resonance, of relating to, especially when it relates to stories and places close to a human experience – like the proposal of *Transeuntis Mundi*.

Milk explores largely in his discourse the concept of *empathy*, as seen in the previous section, more as an emotional response than as an artistic or scientific study. Differently, researchers Berkman and Akan (2019) articulate the concept of immersion with the concept of *presence*. They refer to immersion as a sensory attribute, and illustrate that VR is so powerfully immersive due to its large range of sensory channels in its virtual simulations – the 360º view, listening, and moving. *Presence* is defined as a high level of immersion, that generates a sense or illusion of being in the scene, living the work, as an embodied experience.

One of the most referred definitions of *presence* is simply articulated as "sense of being there," sense of being in one place or environment (i.e., a virtual environment) even when one is physically situated in another. (Minsky 1980; Heeter 1992; Witmer and Singer 1998; cited in Berkman and Akan 2019 p. 2)

Chattopadhyay articulates the concept of *presence* with embodied experience, bringing a definition of Ahn:

> "Embodied experience" is defined by scholars of digital media as a state of 'being surrounded by simulated sensorimotor information in mediated environments that create the sensation of personally undergoing the experience at that moment (Ahn 2011 cited in Chattopadhyay 2017).

In this sense, I observed that VR works provide to the immersant a very specific form of immersion: the sensation of a transportation to inside the scene, to that place and moment. This reinforces my option to use the term *transportation* as a compositional decision to refer to the effect of *immersion* and *presence* aimed at the *Transeuntis Mundi* composition. Technically speaking, this effect of *transportation* relates to the kind of performance of VR technology, which allows the presentation of 360º image and sound.

In image, it represents that the whole scope of sight of the visitor is covered, disconnecting them visually from their actual reality. Without a frame, the image inside the VR headset becomes their only visual perception, creating the illusion of an alternative reality. The possibility of turning or shifting the image along with the movement of the viewer is another element that gives a lot of verisimilitude to the work, which represents the real experience of a living experience. It becomes so realistic, that some people even show sensitivity to the medium, presenting nausea and drowsiness.

Debackere articulates *presence* with compositional technique, and suggests that the angle of the camera is one of the main compositional decisions that determines this result:

> The principle of 'presence' [...] is strongly linked to the identification of the spectator with the camera. This is exactly the reason the camera height in VR productions is usually around 1.65m/1.70m – the average height of a human. (Debackere 2017 p.189)

In the TM work, I chose to work with a tripod of 1,40m, that emulates the average height of the eyes of a sitting person. This work is planned to be experienced from a swivel chair, for security purposes on interacting with a VR headset.

If it is just for the image, immersion is not fully obtained and therefore neither is *presence*, although sight is the most predominant sense for the human brain[45] and can trigger other sensations like texture, smell, and temperature. In another moment, Debackere highlights another aspect of the compositional methodology that enhances the *presence* effect: the sound.

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[45] I am referring to a common sense that relates to individuals with no visual impairments. Some people may have other specific physical conditions.

> The sense of 'presence' – the notion of being physically present in a virtual place – is enhanced through carefully crafted audio [...] (Debackere 2017 p.189)

Taking advantage of a study about VR from the field of gameplay, Miranda et al. identifies *emotional congruence* as an attribute between sound–tracking and gameplay that has a straight impact on the immersivity of a work and the length of engagement of the audience with it.

> Immersion is essential, or the player will likely cease playing the game; keeping the player hooked is an important goal of game design. (Miranda *et al.* 2016)

Much less studied and theorized is the power of sound to boost the immersion of a visual experience in compositional studies. The possibilities of spatialization of sound have also been largely developed, as seen in great cinema rooms featuring numerous speakers, or even the domestic 8.1 channels, or electroacoustic concerts. Sound has been developed in surround modes to give more reality to the images seen, emulating the spatial form as how brains interact with the environment. Some VR works present sound in stereo or binaural mode, but this is not the best that VR can offer. A new possibility of spatialization arose with the creation of ambisonic technologies, proper for VR devices: a format that allows sound to act in a 3D mode through tracking the movement of the listener. Using a system of geographical localization, the headset syncs image and sound to respond to the angle of observation of the spectator. Ambisonic sounds are radically more immersive than stereo or binaural sounds by creating a representation of space in one's listening.[46] This characteristic

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[46] Kissane discusses in his master's thesis all available immersive sound formats, from stereo to ambisonics, passing by binaural, 5.1 format, and also discusses the technology and engineering behind these formats. For purposes of this research, I am attaining it to the artistic application of the ambisonic technology to this artistic practice and composition.

completes the high level of immersion in virtual reality works, and so the effect of *presence* and *transportation*.

All these elements provide the effect of *transportation* of the TM work: the sense of presence of the participant generated by the power of immersion of the device, the technique of the composition, and the content.

Beside the illusion of being transported to an alternative reality in another place/moment, *transportation* relates to the idea of *migration*, central to the theme of this work. The fact that the work is triggered by a world-map induces the idea of a trip, a physical displacement. Then, by the technical and compositional elements explained before, the sensation of a transfer of place is confirmed.

If *transportation* and *presence* are more defined from the perspective of space – being there in that specific place – another result is the impact that it has in the perception of time.

A VR work is experienced as a *present moment* – the immersant is *there* witnessing the scene. The sense of presence can make one understand that the work is happening in real-moment, in that location, and so the immersant is a 'voyeur-spectator' of a current situation. The VR experience is always a place of 'here and now', as commented by Debackere:

> This is especially true with virtual reality films. The immersant always experiences the immersion as happening here and now. He or she is present in the time and place (re-)presented. (Debackere 2017 p. 187)

While immersion is a quality that is not exclusive to VR, as seen before, *transportation* is a compositional effect that relates to a more medium-specific quality of VR and the content of the piece. The level of sensorial response that the medium VR offers to the composition

facilitates this effect to the work, and that confirms my option that VR is the medium necessary to develop the TM work as a transmedial art.

For this research, *transportation* is an effect that aligns with the compositional aims to create an experience inside one's experience, not to be only watched or listened to, but to 'convince' the participant that life is passing in an alternative moment and place.

In order to obtain this effect of *transportation* in the composition, I reflected on some compositional strategies that may facilitate it in this work:

The first element is related to the sensorial experience of the work – the technical conditions of image and sound. Characteristics like 1) the quality and definition of the audio and image; 2) the synchronicity when tracking the movement of the immersant between audio and image; 3) the angle of the shooting. It all leads to the transparency of the recording devices and process, offering level of verisimilitude to the experience.

The second element is related to the content itself. A great number of VR works are fictional animations, simulating spatial environments, non-human experiences, etc. I find that the most common human experience is also the most convincing material to generate the effect of *transportation*. Berkman and Akan agree with this idea:

> Realism is another aspect of presence that is of interest, focusing on the correspondence between a technology-mediated experience and a similar experience not mediated by technology. (Berkman and Akan 2019 p. 5)

In this sense, I refer back to the *minimal stories*, as a narrative form in the lineage of Realism, as potent material and methodology to create the effect of *transportation* to this composition. By presenting scenes in places recorded in real environments, in urban, rural, and natural

places, where quotidian events happen, performed by real people, animals, objects, with no manipulation of post-production. These scenes have real sounds recorded in-loco, offering emotional congruence (Miranda *et al.* 2016) and verisimilitude to the work.

The third element is related to what is known as *interactivity*. By allowing the participant to decide elements of the work – like where to go from the menu, how long to watch it, change location, what to focus on and listen to – the work expresses a layer of aliveness that enhances the effect of *transportation*. It is responsiveness to the participant's decision that allows them to experience the work differently every time. The *minimal stories* change each time a participant starts the work: the sequence, the length, what is the main narrative and what is secondary.

Then, by allowing that the work is sculpted, experienced, and transformed every time a journey is performed, I come back to the lineage of *trans* concepts and propose that this compositional decision in the TM work will be called *transaction*.

The word *transaction* refers to the practice of a trade – a take and leave activity. In this work, the participant takes compositional decisions of form and narrative, while leaving the design of a unique experience. The work is re-shaped and uniquely experienced every time a new journey is started. Sheridan contextualizes it by inviting the audience to act as co-creators:

> When human creativity is understood this way, it's easy to see how VR experience taps directly into it. Users become 'creators' of (and in) the flow of each participation, which is unique – never exactly repeated. (Sheridan 2017, p. 221)

Immersion and interactivity, as the phenomena behind *transportation* and *transaction* respectively, are not restricted to the use of technology in arts, although it is undoubtful that it enhances its effect immensely. Here in this text, we reviewed the installations of Oiticica and Bruguera, the VR work of Laurie Anderson, and the web work of Residente. Using

different tools and techniques, with and without technology, computers and AI, artists from different fields and media created works in which the direct participation of the audience is the actual experience of the artwork (like in Oiticica and Residente's works) or it interferes in the development and result of the composition (like in Laurie Anderson's and Bruguera's work).[47] These are such strong features and tendencies in contemporary art that they both are named as current fields or sub-fields in the art world: *immersive art* and *interactive art*.

There is a contribution from VR techniques that is more specific due to the characteristics of the medium itself. Compositions in VR may not fully benefit from its possibilities, and maybe we are just scratching the surface on how to interact with this medium and develop methodologies to explore it. That's a contribution that I can identify from this work to the studies on arts composition.

The two effects – *transportation* and *transaction* – associated to the convergence of media into a single artifact, are the set of elements that form a *transmedial practice and composition*, as explained in the first Chapter. I will stick to the field of new media art proposed in the first Chapter, that I believe better encompass the proposals of the transmedial practice and art of this work**.**

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[47] Dannenberg and Bates have a great article deepening the studies on Interactivity and artistic works, in which he also mentions other forms of interactivity – as for example the one expected from another artist. (Dannenberg 1995 pp 102-111).

2.7   The transmedial practice in *Transeuntis Mundi*[48]

> This anonymous hero comes from way back. He is the murmur of societies. Always he precedes texts. He doesn't even wait for them. (Certeau, Jameson and Lovitt 1980, p. 3)

The material and form of the composition is now defined. Posing this work in the lineage of Realism, TM should be able to actively immerse the audience in a performative experience into transculture, through a collection of *minimal stories* – scenes mediated in ordinary places, passersby, and moments from a specific geography and a collection of these. The audience should be able to migrate across geographies, and then experience the mosaic of scenes. That relates to the artistic works of Vélez and Sorín, and to the ideas of De Certeau about everyday life.

A symbolic migration happens through *transportation* as an open-form work, represented by geographies, and accessed from a world-map menu, explained with more details in the next chapter. This artistic experience is metaphorically related to a journey, or a trip – through time, space, and narratives.

Referencing works and techniques in the lineage of Realism – direct cinema, video-art and audiographic realism, the practice behind *Transeuntis Mundi* is rooted within the idea of creating omnidirectional, contemplative, cultural and geographical experience with artistic

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[48] Starting with this section, I will change the 'I' to 'we' when I reference elements of the co-authorship that I share in this composition with Dr. Gabriel Mario Vélez Salazar. These decisions were taken as a duo and performed by an investigation group, in which we had technicians working with us, following our scores. See disclaimer for further information. I will keep the use of the 'I' for the reflexive thoughts I draw myself from this research.

and archival documentary values, by mediating real-time sound and image of passersby and places. Following parameters defined by Bazin (2004, 2005), it is a work shot in-location, of non-composed scenarium, without actors or script, no montage, using the large depth of field of the 360º degree, that allows the audience to decide on what to focus on in the scene, from the myriad of information of the 360º materials – the stories, people, the place, sounds, natural events, etc. It is planned to perform as an application for VR headsets – a single artifact that performs the work with integrated sound and image and in ambisonic format, for a complete command of the participant over the work in a single experience.

The composition is meant to take the audience to 'live' a cultural experience (be immersed) in a parallel space/time, to interact with it in real-time by taking decisions of their own migration (interactivity). As in *Sleep* by Warhol, the work invites the participant to connect to the human experience as a *voyeur-spectator*, also as a creator, as if by distancing one's condition through the mediation allows a process of experiencing from outside and inside simultaneously, and then conceiving it differently.

There is not a story planned to be told, or a sound/music planned to be presented. The work opens a space for contemplation: every place has its history; every person has its far past that lives on. This way, the audience is immersed into that place/time/culture and to the same elements that Borges described in his stories: languages, costumes, soundscapes, landscapes, people, bodies, voices, urban and non-urban locations, day and night, seasons, architectures, events, music, behaviors, objects, food – real life, everyday life, *minimal stories*. A still fragment of the composition can be seen in the next figure:

Figure 2-4 - Plymouth, 2019. Image from the TM Archive. Personal collection.

Like in the work of Paik, there are no textual or narrative scripts, actors or scenarium, also no post-production adds to image, action, or sound. Minimum corrections, more done to compensate the mediation by devices, and to generate a more realistic sensation to the materials – in sound and image.

While it is impossible to recreate the memory of all our ancestry, it is on the concept of *transculture* and *anthropophagy* that I rely to propose an embodied observation of a present (or recent present) moment to reveal and reflect on the layers of thousands of years of human existence. Like a time-and-place-machine, the VR headsets seamlessly *transport* the participant into another experience – a short two-minute look at a *trans*-reality: a window of observation is open – in full colour and high definition, that covers the full spectrum of sight, high-audio-definition spatialized and ambisonic, all that 'transparents' the presence of the participant and the mediation. It creates a multi-layered immersive *trans*-reality environment with a strong authentic atmosphere. Without any preparation or explanation, it

suddenly (after two minutes) is disconnected from that and taken to another moment/place. The participant can also shorten their experience and decide to interact with the application to change sooner the moment/place or stop it.

As in the cinema style of *city-symphony*, this work is based on places. Geography has a special role in portraying stories and meaning. In this composition, *places* also represent the form of the piece. There is no linear form, no specific order or length. The audience - called participants for its decisive role in sculpting the composition – is so able to decide where to go, and there a surprise story will happen. Participants decide on length, form and what to focus on from the 360-degree image and sound. This way, the participant can sculpt its narrative too. For all these elements, that's what I called *transaction.*

To converge all these features and all the single materials captured, we needed to work in an open-form composition, composed by sound and image with fully immersive and interactive characteristics. Virtual reality is the medium to perform this experience/composition, as postulated in the first Chapter.

Here is a graphic that represents the idea of *transaction* and form of *Transeuntis Mundi*. The main menu, in the form of a world map, where the participant clicks on places to decide their journey, and so is 'transported' to the new scene. In between places, the participant comes back to this map to decide their new destiny, and when the experience starts again, or if it is over. In the bottom of the image, there are also the controls of play, pause, menu and change place – the tools that perform the interactivity of the piece.

Figure 2-5 - Transaction in TM Derive 01 - representation 1. Personal Collection.

Figure 2-6 - Transaction in TM Derive 01 - representation 2. Personal Collection.

This second graphic represents the circularity of the 360º image/sound scenes, interchangeable according to the participant's decision. This graphic, that makes part of one of the score proposals in the Appendix, represents the non-defined order of experiencing

the work and the interactivity effect offered to the participant. Each picture represents one of the scenes in a place, which trigger is done by the participant.

Beside the VR experience, TM aims to build an archive that holds memories and stories to be told in the future – collectively and individually, also as in Borges/Kodama work. It is a continuous project that seeks to deliver new versions of this composition, updated by the proposal of *Derives,* that will be presented and contextualized in the next chapter. As an archive, this work holds in itself the memory of that specific time/place, and will be able to generate a timeline of works that will allow other historical interpretations in the future. There is one interpretation already: the work was performed from 2018-March/2020 and has the last scenes of a humanity pre-Covid-19 – without masks, gathering and moving freely in the streets.

In this second Chapter, I presented the minimal stories, the form of narrative in the lineage of Realism based on quotidian people, places, and events, which will guide this compositional process. Contextualizing it to the medium of virtual reality, I presented how I developed the effects of transportation and transaction in this composition, to explore immersion and interactivity in this work, as a transmedial practice.

In the following chapter, we will review the transmedial composition practice in action: the methodology informed by nomadic practices, archiving strategies, and the creation of the VR application for Transeuntis Mundi.

3 Chapter Three - Transeuntis Mundi: a nomadic artistic practice

Figure 3-1 - Rio de Janeiro, 2020. Image from the TM Archive. Personal collection.

"A *migrational,* or metaphorical, city thus slips into the clear text of the planned and readable city. " (De Certeau 1984 p. 93)

The third Chapter applies the triad of main concepts that frames this research (transhumance, transculture, and transmediality) into an artistic practice. It starts by presenting a nomadic artistic practice based on walking as a methodology to compose upon the minimal stories form of narrative, as a metaphor for the phenomenon of human migration. The chapter contextualizes the choice of the methodology referenced on Walkscapes and Dérive, after reviewing other walking-based artistic practices and works. It also discusses the practice of field-recordings and archiving as part of the strategies of this practice.

Then, it unveils the compositional choices and results of this practice by introducing more elements of the structure of Transeuntis Mundi (TM) – a resultant creation of this practice and research. It encompasses a process in three stages: 1. The TM Derives – in three levels (global, local and virtual); 2. The TM Archive; and 3. the TM VR work. Each of these stages is contextualized theoretically, artistically and technically, in order to discuss the process of a transmedial composition. Previous concepts and artistic references are revisited here in relation to my composition process and strategies.[49]

3.1   Transhumance as a methodology in arts

The concept of *transhumance* is explored in this artistic research as a nomadic artistic practice that informs a transmedial composition. By nomadism or nomadic practice, I am referring to the practice of walking reflected in the process of the composition (the walking of the composers to record) and in the material for composition (the passersby in/and places

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[49]   Excerpt from the Introduction.

mediated). *Walking* is a metaphor for *migration*, while *passersby* are a metaphor to 'everyone that passes by' – walkers, cyclists, drivers, skateboarders, etc.

The act of walking and the walkers are presented also as a metaphorical representation of the millennial migrants of human history – our ancestry, ancestors and the millennial migrations. In this research, I am interested in processes around the experience of walking as a method to compose upon the *minimal stories,* and so to produce a work in the lineage of Realism. It will be presented in virtual reality as a transmedial composition that encompasses the effects of *transportation* (immersion) and *transaction* (interactivity).

According to Radicchi:

> Walking as a method of exploring the world belongs to the history of mankind, as the so-called Bedolina Map shows: carved in stone during the late Bronze Age and the Iron Age (1,000–200 BC), it is one of the most ancient topographic maps and depicts walking routes from one place to another. In modern times, especially in the course of the 19th and 20th centuries, walking in cities was acknowledged as a creative, reflective, and sometimes subversive way of exploring and understanding the city (Radicchi 2017, p.70)

Walking is a practice that can relate to *everyday life*, in which *transhumance* can reveal the layers of *transculture* of places, passersby, and events. "Walking is also an ordinary if not fundamental feature of everyday life" (Wang 2018 p.196). In his chapter "Walking in the city" (1984), De Certeau draws relations between *walking* and *everyday life*, as the spatial exploration opens the door for other subjective discoveries and contemplations, which I consider powerful material for artistic creation.

We saw in the first and second Chapters that *minimal stories,* in relation to *transculture* and *anthropophagy*, carry a legacy of acquisition, transformation, and revelation of history,

culture, and genetics, among other subjects. Like *minimal stories*, another element hosts

these memories and symbols, as discussed by De Certeau: *places.*

> Places are fragmentary and inward-turning histories, pasts that others are not
> allowed to read, accumulated times that can be unfolded but like stories held in
> reserve, remaining in an enigmatic state, symbolizations encysted in the pain or
> pleasure of the body. "I feel good here": the well-being under-expressed in the
> language it appears in like a fleeting glimmer is a spatial practice. (De Certeau 1984,
> p. 108)

I understand the places of this practice as the result and traces of human migration, as they

present a current status and update of the transformations of that location, culture, and

people. It relates to the concept of anthropophagy, in which Andrade draws upon the layers

of historicity, heritage and singularity upon the present expressions.

Scholar Ximena Alarcón suggests that "when we migrate between geographies, our idea of

space expands" (2014). I would add that it relates to the concept of *transhumance* (chapter

1) and that this expansion happens not only in space, but in time, identity, and culture,

creating a dimension in-between subjects, in where/which the internal and external realities

get faced and new possibilities of connections happen.

The practice of exploring *places* in sensorial and artistic experiences has been proposed by

different researchers across time: called soundwalks, soundscapes, walkscapes,

smellscape, and an enormous number of works were produced based on walking practices.

Different fields have also explored the practices of documenting the landscape in its multiple

characteristics.

3.1.1 Three levels of Walkscapes

After reviewing different concepts around walking artistic practices, I am concerned with *Walkscapes* as a contemporary aesthetic and way to artistically compose about the *minimal stories*. I believe that *Walkscapes* allow a vast spectrum of elements to integrate the multiple dimensions of the transcultural walking experience into a transmedial practice. Not focused on one single media, Walkscapes is a transmedial aesthetic in itself and leaves space for the explorations with image and sound aimed for in this work.

The method and concept of Walkscapes was coined by Francesco Careri (2002), an Italian architect and researcher of artistic and nomadic experiences. For Careri, the act of walking implies a transformation of a place and its meanings. The mere physical (and virtual) presence of humans and the impressions they capture and document from the place while exploring it, already constitute forms of exploration, a transformation of the landscape, and immersion in the symbolic meanings of space – *the visible and the invisible*. He proposes walking as a form of art, an aesthetic method of understanding, interaction, and review of the space, that may combine a trans-sensorial and trans-dimensional experience of both the place and the voyage.

In a lineage of historical walking movements, Careri poses Walkscapes as an aesthetic and political practice, in 2002, in dialogue with primitive nomadism, Dada and *flânerie*, Surrealism and *deambulation*, the Lettrist and the Situationist International, minimalism and land art. His book "Walkscapes, walking as an aesthetic practice" (2002) deepens the theoretical and philosophical bases in which Walkscapes is established.

By choosing to work from a Walkscapes methodology, I take advantage of the heritage of studies and practices around walking that formed this concept. Walkscapes aligns with

transhumance and the idea of the millennial phenomena of migrations that grounds this research, by drawing an interest into the symbolic and the meanings that *places* can offer to walking and walkers.

I consider that the act of walking and walkers are a metaphorical representation of our ancestry and history, updated to current times as a dimensional and artistic methodological stretch. Adding to Careri's reflections, I draw an articulation with the concept of *transhumance* as a conceptual frame, in which Walkscapes is the methodology to investigate transculture through *minimal stories*.

Walkscapes also encompasses a special attention to cartography and how the physical space is represented, understanding that the map in itself carries concept and meaning. I aim to present in this composition a map informed by the concept of *transhumance*, discussed at the end of this chapter.

In this practice, we[50] performed Walkscapes in what I defined as a three-level perspective: *global* Walkscapes (across countries and cities), *local* Walkscapes (across places inside a city), and *virtual* Walkscapes, that happens at every new performance of the work by an audience – the work *Transeuntis Mundi Derive 01*.

Most walking-based practices focus on a limited area, in general, a *city*. All texts and theories about walking associate place with 'the city'. The interest in a local and focused practice is the predominant one among walking artistic projects, as we will see in the *London Sound*

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[50] Reminding a comment from previous chapter: "Starting with this section, I will change the 'I' to 'we' when I reference elements of the co-authorship that I share in this composition with Dr. Gabriel Mario Vélez Salazar. These decisions were taken as a duo and performed by an investigation group, in which we had technicians working with us, following our scores. See disclaimer for further information. I will keep the use of the 'I' for the reflexive thoughts I draw myself from this research."

Survey, examined in the next sections. Few other projects focus on a country, like *Soundscapes of Canada*, probably because it may involve a way more complex production than a local practice, and it implies an expanded understanding for 'walking'.

In the case of this practice and research, I aimed for a composition across cultures, and therefore it demanded this practice to be across *places*. Being oriented by *transhumance* and *transculture*, the composition had to be performed on a larger geographical scale, involving different places in the city, different cities in a country, and different countries between continents. This broad geographical spectrum and interest intend to add to the composition artistic and political qualities of diversity and critical thinking.

3.1.2 Derive through places

The starting process of composing with the *minimal stories* is performing *field-recordings* - creating a momentum between the place, passersby, us (the creators), and later with the participant. As integrative to the lineage of Walkscapes, I referred to the artistic practice of the Situationist International (SI), on letting the choice of the moments to be recorded in my work be led by the landscape (psychogeography) and be informed by the interest in transculture. In another reference to the SI, this work is called *Derive 01*.

> One of the basic situationist practices is the *dérive* [literally: 'drifting'], a technique of rapid passage through varied ambiances. Dérives involve playful-constructive behavior and awareness of psychogeographical effects, and are thus quite different from the classic notions of journey or stroll. (Debord 1958)

In his book, Careri draws a history and contextualization of walking-based practices and theories. Across his references, he cites the "The theory of the Dérive', by Guy Debord

(1956) and articulates it with a methodology and an aesthetic practice, summarised in this citation:

> The dérive is a constructed operation that accepts chance but is not based on it. In fact it has a few rules: preparatory decision, based on psychogeographic maps of the directions of penetration of the environmental unit to be analyzed; the extension of the space of investigation can vary from the block to the quarter, to a maximum of the complex of a large city and its peripheral zones;' the dérive can be effected in groups composed of two or three people who have reached the same level of awareness, since 'cross-checking these different groups' impressions makes it possible to arrive at more objective conclusions;' the average duration is defined as one day, but can extend to weeks or months, taking the influence of climate variations, the possibility of pauses, the idea of taking a taxi to increase personal disorientation into account. Debord then continues, listing other urban operations like the static dérive of an entire day in the Gare Saint-Lazare. (Careri 2017, p. 149)

In this project, we developed the *TM Derive*, explained in the next sections. Referenced by Walkscapes and the Dérive, we built our own methodology and practice that suits the aims of this composition.

Considering that some of the manifestations of *transculture* are into cultural, biological, and social aspects translated into everyday life, I am interested in the sounds of landscapes, voices, languages and accents, bodies, rituals, gestures, movements, costumes, behaviors, life stories, and their relation to the space; also in the space itself and the images and sounds it offers, as well as animals and natural elements. I am creatively interested in how passersby and places incorporated *transculture* and *transhumance*, and how it is present in places and people's life. I am relying on the practice of *minimal stories* as a form of narrative that encompasses these elements.

It is through walking as an embodied aesthetic and a methodology that it reveals the narratives and concepts I aimed for in this composition.

In order to enrich this discussion, I'll draw a brief context on other historical walking practices that contributed to the thoughts of this research. I will review the *Soundwalks* from Neuhaus,

Soundscape and *Soundscapes Composition* from Schafer and the WSP, *Deep Listening* from Oliveros, Newsreels, as well as artistic works that I referenced in my compositional process.

3.2   Walking-based artistic practices

3.2.1 Soundwalks, Soundscape, Deep listening

Listen (1966) by the American composer and percussionist Max Neuhaus, is attributed as the first sonic experience through walking (Cox 2018). Neuhaus intended that the piece would encourage participants to listen to the sounds of the street in New York City. Beyond composition, *Listen* is a form of composing using the space, geography, the unexpected, everyday life, and places. It is considered the first work/walk in the music/sound field using a geography as material, technique, and form. (Balit 2015) It became a collection of works that included lectures, newspaper articles, postcards, stickers, posters, as well as sound walk scores through New York neighborhoods.

Neuhaus, after Ruttman and Russolo, was opening the possibility that everyday life *sounds* — the noises of places, people, streets, nature — could be used as material for composition. Neuhaus opens an even broader study – on a form of art that was performative and nomadic, based on a process, not on a final product. He created a new form of music or sonic experience, the Soundwalks, and later coined the concept *sound installation*.

Almost simultaneously to Neuhaus' *Listen*, Murray Schafer was creating the World Soundscape Project (WSP). Coming from an anti-noise and educational approach, Schafer

proposes a methodology for soundwalks and comments how it may differ from a listening walk proposed by Neuhaus:

> A listening walk and a soundwalk are not quite the same thing… a listening walk is simply a walk with a concentration on listening… The soundwalk is an exploration of the soundscape of a given area using a score as a guide (Schafer 1977, p. 212-213).

Neuhaus' proposal embraces the urban, post-industrial sounds within the city environment, while Schafer's soundwalks place more attention on natural environments. Schafer categorized sounds, creating a more systematic and qualitative approach to sound, including measurements and other sorts of classification, aiming for an acoustic ecology. Neuhaus seems to be more inclusive to embrace all sounds. (Murph 2017)

Schafer was aware that sound has "intimate reflection of the social, technological, and natural conditions of its area" (Westerkamp 1991), representing the ideas of transculture I am looking for. Soundscapes carry sonically the impressions of the everyday life of humans, nature, and all events created by humans. I can say that it may carry the sound of transculture and of the *minimal stories*.

A lot of the works of the WSP focus on acoustic awareness and education. The interest of this practice was on stimulating the listening to the environment and mostly its acoustic characteristics – like excessive sound in the cities, diverse nature sounds in urban and non-urban locations. Soundscape recordings were also many times treated as data, leading to information relating to the fields of acoustics, geophony, biophony, etc.[51]

In 1988, American composer Pauline Oliveros proposed *Deep Listening* practices, which involved not only working with soundscape sounds and walking but proposed a focused and aware approach on how to listen and perceive the space, elements, and presence. With

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[51] Which are not of the specific scope of this research.

tones of meditation, Oliveros evokes contemplation and observation as a methodology to engage in the compositions.

> Deep coupled with Listening or Deep Listening for me is learning to expand the perception of sounds to include the whole space/time continuum of sound encountering the vastness and complexities as much as possible. Simultaneously one ought to be able to target a sound or sequence of sounds as a focus within the space/time continuum and to perceive the detail or trajectory of the sound or sequence of sounds. Such focus should always return to, or be within the whole of the space/time continuum (context). (Oliveros 1988).

Deep listening practices and compositions involved instructions-score on guiding how to emerge and connect to environments in order to experience guided listening. Inspired by this work, I wrote a 'poem-score' for experiencing TM, that will open Chapter four and is also presented along with other forms of scores in the Appendix.

Walking has definitely been incorporated as an aesthetic and compositional practice in arts and in this project. An embodied form of creation, in which narratives are formed by drawing meanings, storytelling and social relationships with the place and the action itself.

3.2.2 Field recordings in the arts field

In a publication from 1974 from the WSP, a dialogue between researcher Bruce Davis and Peter Huse about a two months cross-Canada field recording trip in 1973 explains the method of documenting information about the sound and selecting materials of their interest. A note from the editor says that, along with the recordings, they provided descriptive information to support the investigation: time, place, date, weather condition, equipment used, and microphone set up, historical and social observations, sound level, and sometimes a photograph. (Davis and Huse 1974, p. 32)

> MR. DAVIS: In other words, putting the sound into the context from which you take it. Whenever you record a sound, you're ripping it out of its social, historical, and general acoustic context, so that the difference, for instance, between our recordings and a sound effects recording is that the sound effects recording is just the sound, and our recordings are not only the sound, but also the related background material to that sound. [...] (Davis and Huse 1974, p. 32)

Interesting to observe that in this passage Davis affirms that a sound carries "social, historical and general acoustic context". By describing these elements, they believe they preserve this information in the material. I am afraid that all sorts of descriptions are not the material itself, and always operate as an interpretation of the observer. For the TM work, I aim to let the audience 'face' the materials themselves, by experiencing it in image and sound of its original context, without any direction or explanation.

Another element observed by the duo was the direct human presence implied in our voices, languages, and accents. Nothing more transcultural than that.

> MR. HUSE: The theme of local dialects had started to emerge in Alberta, when we had been recording people reminiscing about sounds in the old days, along with the theme of 'what's on the AM radio. We had a radio in the car, and we had done a sampling in Alberta. Then we started to do again in Newfoundland. And to record the sounds of people talking; we were asking people directions anyway, so we decided we might as well record them, and it would be a good way of sampling the local dialects. (Davis and Huse 1974, 34)

The WSP's recordings in the locations were moved by interests in sonic properties, quality, and representation of sound. It seems they had no recognizable interest in the narrative or story behind it.

Acoustic researcher and composer Hildegard Westerkamp, partner of Schafer at the WSP, wrote a manual of soundwalking. In it, she describes one important goal of this methodology under their perspective, by aiming to evoke sonic awareness, and potentially interfere in people's behavior towards a more conscious way of using sound in their everyday lives:

Once this active awareness of the existing environment has been established the listener should -- aside from abating the ugly noises -- also attempt to contribute his own, more pleasant sounds. He may then reach the point where he recognizes his direct personal responsibility toward his acoustic surroundings in a concrete, political way. (Westerkamp 1974, p.23)

Later, she adds the possibility of the investigator to interfere in the soundscape and to produce sound themselves while recording:

This led us into another type of soundwalk which does not only include critical listening but also active physical participation in the music of our environment. There are many opportunities for this kind of activity in the soundscape. But to many of us, the idea of creating our own sound, of composing or orchestrating our environment music may seem silly and contrived, because we are already overwhelmed by the sound chaos and dare not to compete with it. Furthermore, the constant sound walls which surround us create a sonic vacuum and isolate us from our immediate surroundings. Going on a participatory soundwalk, therefore, simply means to learn to establish a natural dialogue between the surroundings and ourselves.

Analysing the compositions and practices of the WSP components, it consists of phonographic recordings of local soundscapes, some also with spoken narrations – some with no interference of the composer on the recorded material. Some others, like *Entrance to the Harbour* (part of The Vancouver Soundscape - Schafer 1973), a 30-minute boat journey, is condensed into a seven-minute montage, in which a selection of sonic events was made.

The investigation of this group was essentially focused on natural ambiences, signifiers such as bells, chimes, and foghorns, as well as mechanical and industrial sounds. An aesthetic was created around this practice, which could also include sounds of the recordists – manipulating objects, asking for information, etc.

In another activity of the WSP, in 1975 Schafer led an expedition of recordings through Europe, called the *Five Village Soundscapes*. From this investigation Schafer systematized

the *soundscape composition* and his texts, in which he describes the *field recording* technique as material for his later composition, as well as a listening training in itself. Schafer's practice included guiding the field recordings with scores, post-analyses, and post-processing. His materials were concerned with education and training, besides artistically.

Westerkamp approaches the *soundwalk composition* as an aesthetic walking looking for sonorities that may interest a listener. She demonstrates special interest in natural sounds and their acoustic interaction with the architecture and environment.

From the WSP website, a definition of soundscapes composition as:

> A form of electroacoustic music, developed at Simon Fraser University and elsewhere, characterized by the presence of recognizable environmental sounds and contexts, the purpose being to invoke the listener's associations, memories, and imagination related to the soundscape. (*Soundscape Composition*, no date)

They exemplify this practice with two different strategies:

> '1) At first, the simple exercise of 'framing' environmental sound by taking it out of context, where often it is ignored, and directing the listener's attention to it in a publication or public presentation'. (*Soundscape Composition*, no date)

They refer to this compositional technique as *minimal*:

> "involving only selection, transparent editing, and unobtrusive cross-fading. This 'neutral' use of the material established one end of the continuum occupied by soundscape compositions, namely those that are the closest to the original environment, or what might be called 'found compositions'." (SFU 2021)

This kind of analysis would also put Cage's 4'33' piece (1952) out of his repertoire and of music history. This 'minimal' consideration of the work of the composer seems to be an incoherence of this text to the legacy of studies of this group itself.[52] Listening as a method

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[52] Also, it has no relation to the concept I have been developing 'minimal stories'.

or mediation as artistic techniques are processes that demand training and reflection of a composer, and the literature has diverse examples of it across all artistic fields.

> 2) Other works use transformations of environmental sounds and here the full range of analog and digital studio techniques comes into play, with an inevitable increase in the level of abstraction. However, the intent is always to reveal a deeper level of signification inherent within the sound and to invoke the listener's semantic associations without obliterating the sound's recognizability. (*Soundscape Composition*, no date)

I pose the *Transeuntis Mundi* transmedial work in the lineage of soundscape composition, in its predicted continuum of possibilities, by mediating environmental recordings in walking-based methods. There are more specificities in the TM work that differ from the original practice of the WSP, and I understand this practice as a further step from the WSP research. Two main elements were added to this aesthetic: the use of transmedial technology; and the selection of a specific subject to be recorded: the interest in the narrative of *minimal stories*, clearly performed by people and places of everyday life.

In TM, recordings are done by transmedial devices for image and sound simultaneously, using single shots of still recorders, with no interference of the artist. Also, no analyses of data are aimed for the TM recordings, nor any content manipulation and post-production.

The transmedial devices allowed the use of immersive techniques for the interactivity of this thesis' composition. The content is directly narrowed and selected by the participant when experiencing the work.

Another element is that the field recordings are guided by the theme of *minimal stories*. Passersby and places in everyday life contexts frame the selected scenes to be recorded and to be part of the work.

3.2.3 Artistic Installations and Sound Maps

The works of the WSP were launched in the form of books, albums, workshops, concerts, and radio series. Other forms of presentation arose with this practice since the 70s.

Contemporary field recording methods have incorporated also other technologies on sound and image, and have been used in a vast range of outcomes for artworks in different media. For example: videos, installations, and websites. Here I selected three works that relate to my research, as they focus on geographies, places, and people: *Sheffield Sound Map* (as an installation), *London Sound Survey* (as a sound map and archive), and *The Roaring 'Twenties* (as a website and archive).

The installation *Sheffield Sound Map* (Watson 2013) is the work of the audio artist Chris Watson presented in 2013 at the Sheffield Millennium Gallery – an installation made with a 20-speaker ambisonic sound system. It is an aural journey through the city of Sheffield, his hometown, from which he received the commission of this composition. This work documents differences and characteristic places of this city, fed by collaborators that registered, for example, the sirens of the city or the chants of an old Buddhist monastery, etc. (Wray 2013). In 2020, he produced a revisit to this work, now to incorporate photographs and ambisonic sounds.

From his website:

> Chris made recordings all over Sheffield, from the outskirts at Blacka Moor to busy Fargate and from Forgemasters to the vast drainage tunnels under the Station. Inside the Circle of Fire invites us to listen to Sheffield's unique soundtrack of people, industry, and nature, and remember the waterways that continue to flow through it, from its borders in the Peak District all the way to its bustling heart.
>
> Chris has generously revisited his original work, which used ambisonic technology to create a fully immersive soundscape in the gallery, turning it into a stereo experience

that is best listened to using headphones. The work is accompanied by photographs taken by Alan Silvester, Digital Producer at Museums Sheffield. (Watson 2021)

The practice of field recordings grew immensely in the last 30 years, probably due to advances in technology and growing affordability of devices. Numerous projects were created in the intersection of arts, technology, history, and ethnography.

Some artistic works deriving from the methodology and influence of the WSP were presented as sound maps: web-based applications (websites or apps), generally with the form of a map (so it refers to a place or an area), in which a sound database is triggered by the user in interactive ways. The soundscapes can be listened to by interacting with the image and its pinpoints. A form of interactive cartography, in which the sound and place relates internally and across the different points of the map. This practice became a popular initiative, often also called *sound cartography*, in which creators from different backgrounds present explorations of the cities in interactive formats, generally integrating data, sounds, and a web-based application.

An example is *London Sound Survey* (2021), a web-project that presents sounds of everyday life in London in the years between 2008 and 2020 – a project that integrates independent collaborators and that is archived by the London Metropolitan Archives, a public research center which specialises in the history of London. Encompassing different forms of web presentation, this archive is dynamised by internal projects that trigger the recordings from different layouts and proposals, as can be seen in the next figures. Sounds are described with parameters focusing on the presence of recognizable elements of the sound, similar to the WSP proposals:
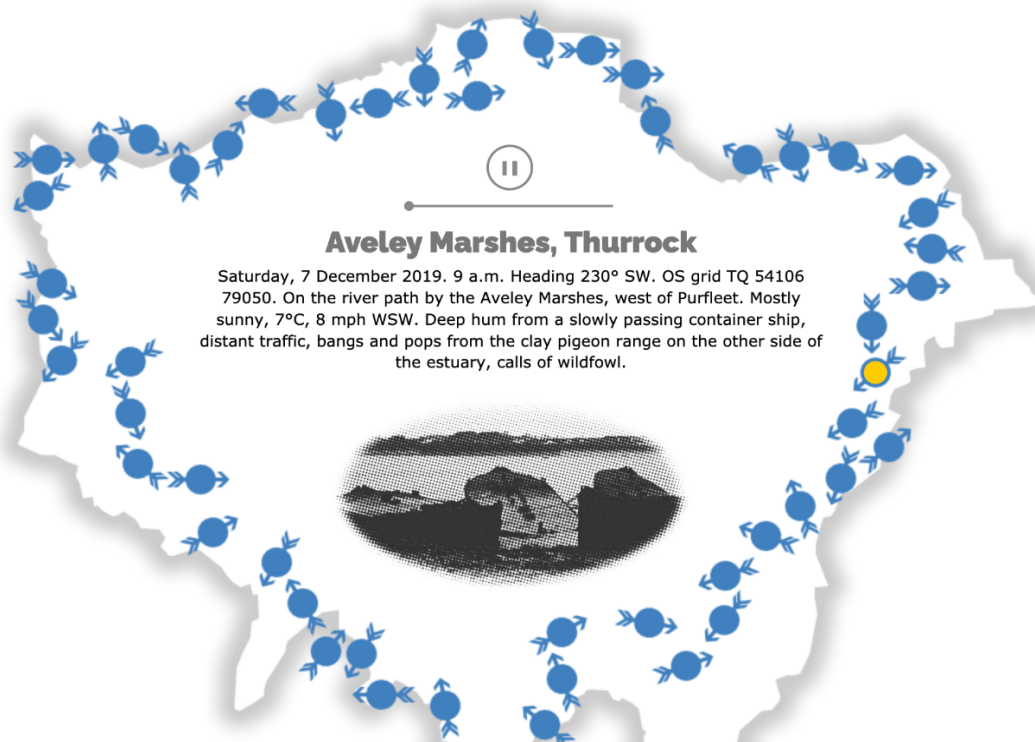
Figure 3-2 - Images from the website 'London Sound Survey' (2021), presenting the sound map from different forms of interaction with the material.

FUNCTIONAL
- People's voices
- Music
- Sirens and horns
- Birdsong
- Dogs barking
- Bloody parakeet squawking noise

INCIDENTAL
- Road traffic
- Aircraft
- Tools and plant
- Fixed machinery
- Footsteps, doors slammed etc

- Inaccessible
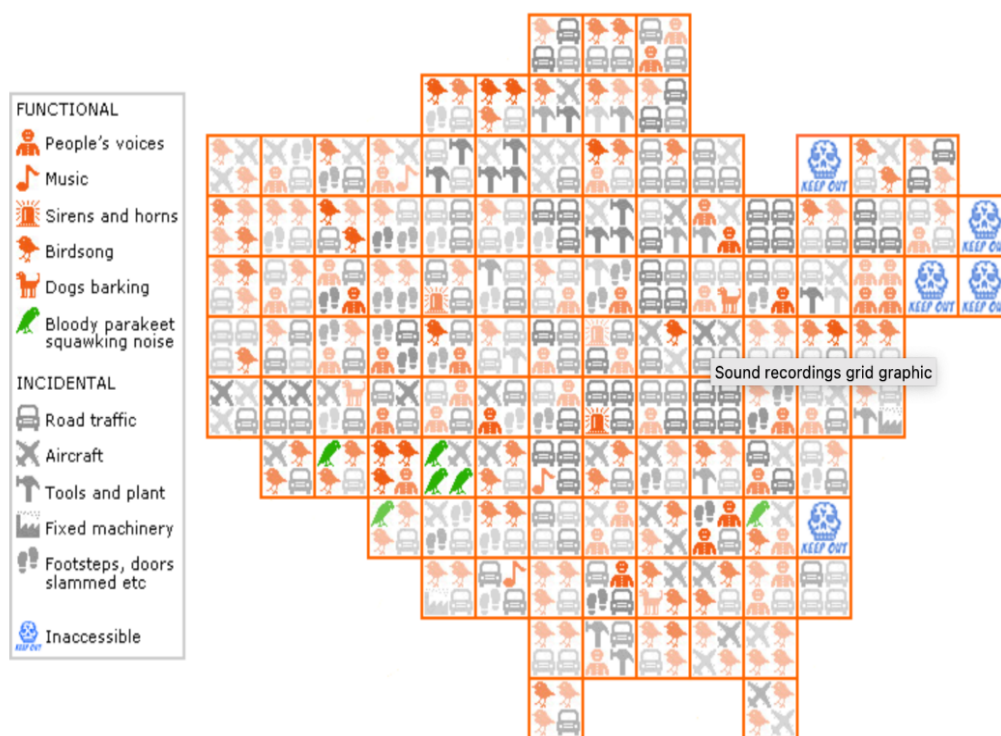
The key on the left-hand side shows the most common sound categories encountered. The louder a particular sound type encountered at the centre of a grid square, the darker its icon. More than one icon of the same kind means that sound takes up more of the recording's length. Despite the wide spacing of the recording points and the brief duration of the sound files, they seem to do a reasonable job of plotting in outline the common or persistent sound types heard around London during the daytime.

Figure 3-3 - This page from the website 'London Sound Survey' shows the parameters that were used to analyse and label the sound clips: people's voices, birds, music, etc.

This project is an example of application of the WSP methodologies to recording and analysing soundscapes. It is interesting to observe that there isn't any mention of stories. Most recordings are in mono or stereo technologies, generally short clips of one minute, and there are no mentions of immersivity purposes or the process of the recordings.

The project has the aim of producing an archive by creating an ongoing expandable database that explores historical perspectives of the recordings. Collaborators feed this database through time. As a sound map project, it relates the recordings to a certain location, day, and time.

Listening to the recordings invokes a memory of something not lived, an interesting expansion of time and place to the audience. Personally, listening to a London area that I have never been to, in a moment of two years ago, creates a space of imagination to my perception like reading a book.

3.2.4 Newsreels and archive

Expanding on the idea of *archive*, I reference the work *The Roaring Twenties* (Thompson 2021) – a web-based project that presents an interactive exploration of the historical soundscape of New York City in image and sound. Created by artist Emily Thompson, it presents an archival material that includes black and white films and sound clips of everyday life from the late 1920s from over fifty newsreels, nearly 600 noise complaints, and a collection of related newspaper and magazine articles about sound and noise control in the city. It is all presented from different layouts: a historical map of New York (presented in the next figure) and a current one that is satellite-based, a timeline, and a list of subjects. Beside the sonic material, there is a description and context to the short clips (around 20 sec.), and some other materials are just documents or descriptions.
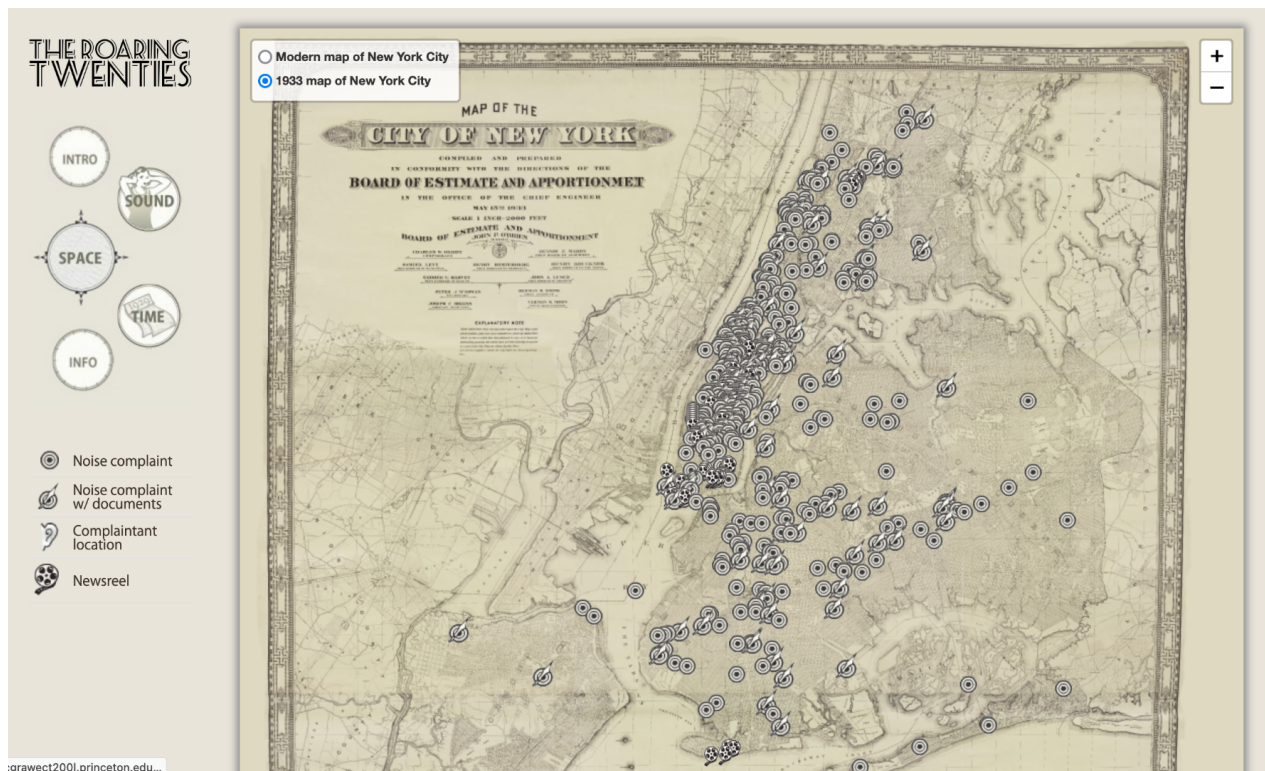
Figure 3-4 - A sound map project presented from a historical map (The Roaring Twenties 2010).

By offering a website dedicated to the sounds of New York City circa 1930, The Roaring Twenties is following the lead of countless other individuals and organizations who have turned the web into a vast sonic archive, delivering a previously unimaginable wealth of historic sound recordings to anyone with a connection and a desire to listen in. With The Roaring Twenties, I hope we not only add to that archive, but also set an example by doing so in an explicitly historically–minded way. The aim here is not just to present sonic content, but to evoke the original contexts of those sounds, to help us better understand that context as well as the sounds themselves. The goal is to recover the meaning of sound, to undertake a historicized mode of listening that tunes our modern ears to the pitch of the past. Simply clicking a 'play' button will not do. (Thompson 2021)

A statement in their website from the designer of this work, Scott Mahoy, reveals an interest

in the *minimal stories* that arises from its content:

As one explores the rich archive contained in this piece, the personal experiences of the characters within begin to come alive – from the passionate pleas expressed in beautifully handwritten letters, to the lengthy exchanges with commissioner Wynne, to the wide array of noises complained about including loud neighbors, 'maniacal laughter... enough to drive one mad', roosters, radios, and the list goes on. (Thompson 2021)

Different from the interview technique, these clips "consist of fifty-four unique excerpts of sound newsreel footage, Fox Movietone newsreels" (ibid) produced by journalists searching for news. *The Movietone* was a form of newsreel that became popular in the US and the UK between the 20s and the 70s – a form of short documentary film, containing news stories and items of topical interest, including political events and updates about the city and society.[53] It was the journalistic practice of that time that later was superseded by the current television broadcast channels.

> Fog horns, shouting peddlers, rumbling elevated trains, pounding riveters, and laughing children were all captured by the microphones and cameras of the Movietone men as they traversed the city searching for news. Much of the footage deployed here was never edited into the published newsreels shown in motion picture theaters at that time, thus it is seen and heard on this website for the first time since those images and sounds were captured onto film. (Thompson 2021)

These 'movietone men' captured these materials while walking/displacing through the city looking for interesting news for their companies – see next figure. In this process, hours of footage was shot and not used – ordinary events. An article from 1936 by the New York Times revealed their 'behind the scenes' practice. The newsreels' practice generated an archive that informed *The Roaring Twenties*, like other vast numbers of projects in cinema and other fields, that take advantage of these materials for current productions.

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[53] This production company producing cinema and newsreels was known in the United States as Fox Movietone News (1928-1963) and in the United Kingdom as British Movietone News (1929-1979).

Figure 3-5 - A Movietone filming team shooting a newsreel. (Film history: Twentieth Century Fox studios, 1979).

Gaines (2002) analyses the Fox Movietone from New York City as a practice of everyday life and relates it to documentary theories in her article "Everyday Strangeness: Robert Ripley's International Oddities as Documentary Attractions". She analyses the Realism influences in it, by featuring the ordinary of life:

> Documentary film theory and everyday life theory, although they have gone their separate ways, might now be seen as having continued on parallel tracks. Perhaps now we recognize the indebtedness of the critique of realism in cinema to the formulation of theories of everyday life (beginning with Marx and Engels) as well as to the realm of lived experience that is their object. This parallelism is especially evident in our understanding of the everyday in its infinite ordinariness, its cycles of the same, and its insistent claim to be the realm of the real. (Gaines 2002, p.787)

And she also analyses the impact that the new technology media had to contribute to this practice:

> While we might not want to consider either Fox Movietone News or Vitaphone shorts as aesthetically similar to early cinema, there is one important way in which they both could be said to feature new technology as attraction: they made a spectacle out of the phenomenon of sound-on-film. (Gaines 2002, p.789)

Each one of these images and sounds are like windows in time open to watch and listen to the past, like a magical device that freezes time and space to a dimensional layer, accessible at any moment through an artistic device. It relates to the idea that Salazar develops in his book, *The Photography as a Magical Device* (2006), and here I extend it to all image devices, in this case the video. And even more powerfully, by the presence of sound, improving its realistic and immersive effect.[54]

The multiple interfaces and layouts of this work allow different kinds of search by the audience, that may interact with the work from different paths of interest – time, space, and sound, referring to a timeline, a geography, and contents respectively, like the video presented in this figure:

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[54] Immersion and its attributes were discussed in Chapter two.
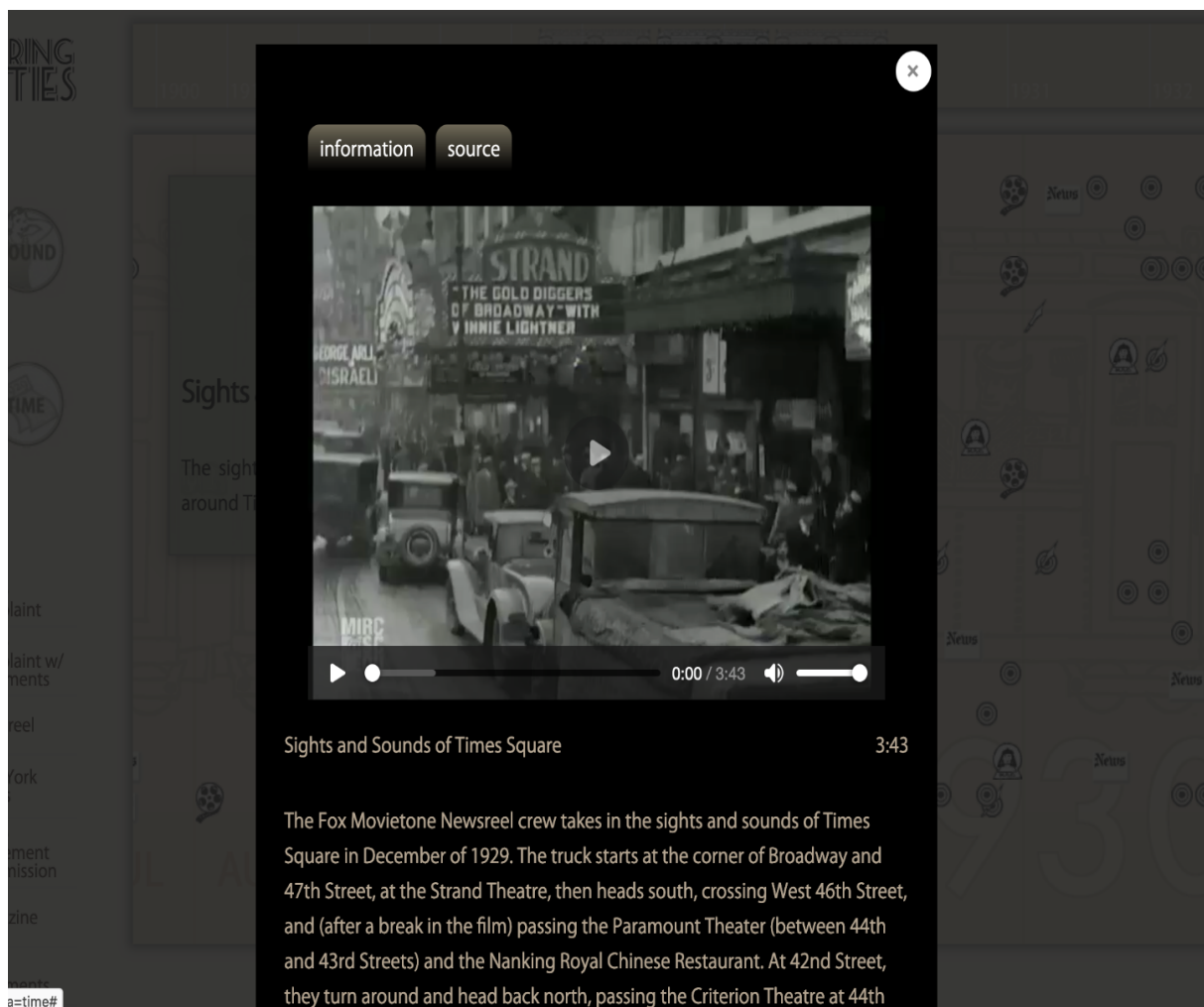
Figure 3-6 - Content of the project Roaring Twenties (2010), presented in their website as a historical movie.

This form of archiving and offering different forms of access reminds me of the Atlas Mnemosyne by Warburg (2010), cited in the first Chapter. The non-linearity and open-form experience of these works create a complex form of interaction that allows a wide subjectivity and range of interpretation.

Most field recording materials found currently on the internet are streamed in stereo or mono technology for audio, related to the kind of technology and recorders available for long in the market. Immersivity was not a topic covered in any of the sound maps found on the web as of this date.

Recently we can observe an increasing number of online sound-banks of 360º soundscapes.[55] An example is *Ambisonic Overview Alaska* (2016), which is a sound effect library available for sale at the website *A Sound Effect* (History.com 2010). This website features a vast number of sound libraries of field recordings in different technologies and about different themes and places. On a web search performed in August of 2021, there was no result for the expressions "migration", "immigration", "transhumance", "stories". There, we can find a great number of projects documenting nature and urban places in 360º technology. I believe this is one of the contributions to this work to propose this practice, archive, and works as a transmedial archive of human cultural legacy and history.

3.3   *Transeuntis Mundi*[56]

Inspired by the *TransHumance Project* (Théâtre du Centaure Company 2013) and the *International Immigrant Movement* by Bruguera (2006), cited in the first Chapter, the *Transeuntis Mundi* (TM) is name of the nomadic artistic practice that informs this transmedial composition.[57]

As reviewed in Chapter one, this project and investigation has, as its main frame, the concept of the *DNArchive* – an archive present in the DNA, in reference to my DNA Report,

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[55] Soundbanks differ from sound maps, as this last one generally configures like a planned form of presentation and interaction with it. Soundbanks are archives – banks of sounds – that frequently generate other works, including sound maps, compositions, film soundtracks, etc.

[56] As done in Chapter two, starting from this section of this chapter, I will change the 'I' to 'we' when I reference decisions taken with co-author Dr. Gabriel Mario Vélez Salazar and performed by the technical team, and I will use the 'I' for the reflexive thoughts I draw myself from this research. See disclaimer for further information.

[57] *Transeuntis Mundi* is a project and a practice. Created as a project for purposes of a continuous existence and a collective of actions, even after the completion of this PhD research.

as a form of using Genetic Ancestry to inform composition. In this sense, it is the DNA of this work by meanings of *origin* and of *instruction*. The metaphor of the *derive* of my ancestors evidenced in my DNA Ancestry Report offers a compositional strategy for me to perform a new derive and create this practice.

Grounded theoretically in the concepts of transhumance, transculture, and transmediality, it aims to access an ancestral blueprint through current passersby and places worldwide, using immersive technology for composition.

This practice seeks to document *minimal stories* by mediating moments of everyday life: of places and passersby in public spaces. This mediation is done with 360º technology in audio and image for the immersive characteristics aimed for the final work – the effects of *transaction* and *transportation* of the audience to the scene[58]. I believe that the combination 'passersby/places/events' can reflect transculture, as a resulting layer created in the new place, new time, new generations within unique sounds, images, stories and landscapes.

The field recordings were informed by the methodology of Walkscapes and performed as *Derives*. I aimed to identify elements that represent the concept of transculture, that I understand as sonic and visual materials, like voices, languages and accents, bodies, and ethnicities, populated and unpopulated landscapes, present texts in its multiple forms (poems, words, stories, sentences, etc.); events related to the everyday life of passersby in the streets.

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[58] Clarifying the difference of terminology: I use *city* to refer to the geographical area where the recordings are done; *location* to the specific physical site where recordings happen; and *scene* to the resulting narrative content chosen to be part of this composition, formed by diverse *minimal stories*. Place is the symbolic representation of time, space, narrative that De Certeau mentions.

The TM practice was performed in three stages:

1. The TM Derives

2. The TM Archive

3. The TM VR work

This process forms the transmedial composition and practice that I propose in this research.

3.3.1 The TM *Derives* – our migration as a methodology

As mentioned before, the methodology designed for the TM practice is informed by Walkscapes in a three-level proposal: global, local, and virtual. Approximating it to the *Derives*, it follows this structure of three levels, as seen:

- Global Walkscapes - Flying Derive - to the country/state/city;

- Local Walkscapes - Walking Derive - through the places in the city;

- Virtual Walkscapes - Virtual Derive - through the TM application.

The recordings of this work were done following our own journey as artists and researchers, fulfilled also by the journeys that this project took itself in its exhibitions and presentations. Our intention was to have a personal engagement with the research method and in direct interaction with the scenes, like done by Borges/Kodama.

Having an international schedule to be performed during the years of this PhD[59], this practice was performed across countries, as part of its nomadic methodology. We crossed four continents – Europe (UK), North America (US), Central America (Colombia[60]), South America (Brazil). Travels were not fully planned but happened as the artistic or personal events were surging in our schedules.

Performed from 2018 to 2020, this selection of places formed the first version of this work – the *Transeuntis Mundi 'Derive 01'*. We aim to expand it to include new places and form a series of 'Derives' in two digits, to run up to the 99th version. The following trips that will occur to present and exhibit the work will draw opportunities for new fieldwork in new places, which now will make up the Derive 02 and so on.

During these years, we traveled everywhere with the recording gear. In the cities where we planned to record, we performed the recordings in diverse places, aiming to explore the space and open possibilities for a transcultural experience with these places, passersby, and events, informed by Walkscapes and the search for *minimal stories.* It included ordinary places, parks, streets, beaches, marketplaces, fairs, as well as borders and touristic areas, among others. Where, when, and what to record were chosen from an interaction with the area, the moment, and the passersby. In some places, we recorded in empty spots – like the entrance of a cemetery in McAllen (US); in others, we had a crowd around us, like the beach in Niterói (BR).

This strategy relates to the one used in the Derives of the SI, which based itself on the *déambulation* of the Lettrists. We used our own journey to explore and map the world, countries, cities, and places[61] in an immersive experience of connection to capture the

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[59] I was living in New York, studying in the UK, and working in Brazil and Colombia.
[60] Colombia has territories in Central and South America.
[61] I am calling places to the specific site of recording.

elements of transculture, as a local and global experience. From this exploration, we aimed to draw our own map of transhumance and transculture, discussed later in this text.

> Unlike the *deambulation*, the derive was explicitly a mode of mapping, posited in opposition to the conventional cartography of the State. According to Guy Debord, the State recodes the city as a controllable image-object through particular representational practices, including aerial photography and Cartesian cartography. The deriviste refutes the State's rational perspective and opts for an affective immersion in the city. (Wiley 2010, p. 12)

Careri talks about the invisibility of the city, the neglected areas, suburbs, non-commercial or touristic areas, frequently forgotten, omitted, as non-existents. In TM, we aimed to combine all these universes of appreciation in our Derives, by including the neglected as well as the mainstream areas. In New York, we have scenes in Central Park – a touristic area – and also scenes in a street fair at 116th street – an area of immigrants and ordinary events. The famous New York (US) and also Niterói, a small city in Rio de Janeiro (BR). London (UK) and Popayan, a rural area in Colombia.

When the *momentum* (space and time) to record was found, the walking was inverted. We – the researchers and artists, and also the cameras and recorders – became *still* to watch the walkers, the place, and its elements – *watch and mediate*. It was a process of observing/listening to the environment and life: the walks and walkers – which could include passersby, the wind, animals – anything present and in movement. There I would find the *minimal stories*.

After deriving through the city, this moment to record relates to what Debord called a *static-derive*:

> At its minimum it can be limited to a small self-contained ambiance: a single neighborhood or even a single block of houses if it's interesting enough (the extreme case being a static-dérive of an entire day within the Saint-Lazare train station). (Debord 1958)

This strategy of stillness or the recorders relates to opening the composition to *chance* – after deliberating about where/when to record, to let the place and the moment express themselves. I remember here *chance* in the cited works of Cage, Warburg, Borges and Muniz, reviewed in the previous chapters. Letting the moment lead the narrative, its actors and elements, minimize the interference of the artist, and so leave space for the interaction of the participant when experiencing it in the virtual derive.

> De Certeau opposes everyday walkers to the singular figure of the modern ''voyeur''. The voyeur, who exerts power over the city from afar, assumes omniscience but is, in fact, deeply alienated. De Certeau's critique of the modern voyeur is congruent with the SI's critique of modern cartography: to view the city from above is to possess it as an object and convert it into a simulacrum.(Wiley 2010, p.13)

By focusing on the 'everyday walkers', we aim to generate the TM map of transculture from a connected experience to the place and culture, not an external and alienated one, as illustrated by De Certeau about the "modern voyeur". By mediating reality and presenting it as an artwork, I pose this work in the lineage of Realism.

a. Field Recordings

During the first year of this project, numerous technical experiments of field recordings were performed, looking for the most suitable technology to obtain material for this composition. We researched all available contemporary technologies for field recordings (FR) in video and sound, exploring from the usual stereo portable recorders and video cameras to the most recent technology of integrated media in 360º image and ambisonic sound. I discovered that integrated media (360º audio/video) is the latest technology that can be used in FR, and still sparsely used in artistic composition.

After trying these different technologies, we decided that, in order to achieve maximum immersion and realistic effect, 360º technologies in both audio and video should be adopted for this practice. It became one of the foundations of my understanding of the application and the concept of a transmedial composition, by allowing to the piece the effects of *transportation and transaction*, discussed in Chapter two.

One of the main characteristics of the transmedial composition is the integration of media as one only element. Aligned with this concept, in this practice, sound and image were recorded simultaneously, in order to generate a material integrated within these media for a singular experience.

We tested different equipment, tripods, angles, and configurations. Our experiments were documented and organised in manuals of operation and cataloging strategies, till we arrived at the very final version of the "TM Manual of field recordings", which is presented in the Appendix.[62] This manual is an internal document used to document our technical findings, decisions, and process to record in our field recording trips.[63]

The manual compiled information about:

- equipment used and configuration: Zoom H3 audio recorder and Ricoh Theta V 360º camera; windshield filter, tripods; recording configurations;

- transfer, identification and storage of the recording files.

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62 The recordings were performed by me, co-author Gabriel Mário Vélez, and in some moments with collaborator and audio engineer Esteban Henao.
63 This manual can also be considered a contribution to the field, by creating an oriented instruction of field recording with 360-degree technologies for other creative projects.

We chose to work with this equipment for the good quality it could offer considering the budget range available for this investigation. The Ricoh camera performs integrated 360° audio and video recordings, but the audio was not at its best quality. That's why we decided to use a recorder device of better audio resolution – the Zoom H3 – to record the 360° ambisonic audio and later sync with the image. It also worked as a back-up recording, in case any problem happened with one of the devices (which did and was useful to have the backup!)

In the methodology created for this practice, it was established that images/sound should be captured:

- at full length of the tripod, which was of 1,30m, in order to reproduce the average sight-angle of a person when sitting down;

- placement of the tripod should take in consideration a free area of recording (no obstacles) considering a 360° angle of recording;

- length of the recording should be of around seven minutes, of a single take;

- recordings should be done at day and night, and offer the most diversity of scenes, places, and luminosity;

- surrounding conditions should offer minimum safety for the equipment and crew;

- recordings should be done as a minimum of two locations[64] in each city.

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[64] Here I use *location* to refer to the physical space. Place refers to the physical and symbolic space, as cited by De Certeau.

The following section will detail and contextualize these decisions with the compositional aims.

b. What, where and how to record

Experiments with recordings gave us an evolution of techniques of how to perform these field recordings to fit the TM work. After reviewing many recordings, testing on the VR headsets, and reviewing the literature cited here, we refined the best practice for the TM Derives, described in our manual. Here is a summary of these processes and the final decisions. It is the development of this transmedial composition.

Recording locations were selected by the possibility of scene they could offer. To produce a diversity of environments and narratives, we chose to record during days and nights, urban and rural locations, with many people and nobody. We gave preference to common locations over touristic areas, in order to get closer to an everyday life event, but also included some touristic sites as they also reflect transculture.

Although we didn't have a script, scenarium, or actors, there was a general interest in the narrative elements of each place. We walked the city looking for a place, location and moment, in which something was happening that could add meaning to the whole of the work, taking in consideration the articulation of that single recording with the other places of our map. This was a creative decision taken in the moment by us, the creators, impossible to predict ahead of time. A street show, somebody waiting for the bus, a street fair, a family posing for a picture – all moments happening live, which carry *minimal stories*.

This work is focused on the ordinary of life, in multiple places and moments. We didn't aim for a specific or historical event, like the Pope visit documented by Paik; or one specific

person, like Beuys' video performance or Drew's production about President Kennedy; or a dramatic refugee scene, like *Exodus* by Salgado.

Recordings were done in public spaces and with broad exposition of the equipment, to inform widely that a recording was happening at that area and to avoid undesired documentation. This offered a conformity to international legal requirements of ethics. At the same time, it created unsafe conditions for the field work. As the researcher could not be too apparent in the recording, the equipment had to be left alone and it represented a risk of losing the material in certain areas. That's why it was recommended to observe safe elements around and take a support team to perform the recordings.

Locations were checked regarding light conditions, noise level, and wind conditions – elements that could compromise the quality of the recording. All these elements should offer a good quality material that was verified by monitoring options, moment by moment.

When choosing the placement of the camera, the surroundings of the camera had to be taken into careful consideration, including the bottom and above parts, as the 360º includes everything around in the image. Considering that we wanted to create a wide view of the place to the audience, the camera had to be in an open area. The bottom should be proper for the tripod makeup (removal). No obstacles should be close to the camera, not to disturb the full range of view of the final image.

In order to enhance the effect of immersion, we observed that the angle of the recording should be similar to the height of a person sitting down, reproducing the actual height of the user of the VR headset. The work is planned to be experienced with the user seated in a swivel chair, in order to have the possibility of exploring the multiple 360º angles of the scene with safety. Being at the same height as the actual user enhances the sense of reality and

invisibility of the observer, producing a great sense of immersion in the experience – the effect of *transportation*.

The decision for a seven-minute-long recording was taken based on two criteria: it should be enough to offer material for the final length of two minutes for each recording; and because of technical limitations of the camera in terms of storage and battery, so that multiple locations could be recorded in the same trip without needing to empty the memory of the camera. Considering that the final take would have a straight length of two minutes, a raw recording of seven minutes gave us enough material and content to select the best two minutes for the purposes of the composition. This length in general was enough to absorb the place or an event happening there. It also optimized the cataloging phase, not having excessive material to be analysed.

The plan of having a minimum of two locations in each city is also to give a sense of diversity to that city and offer a broader experience of that local culture. One video could be a too-short experience, and three or more would generate a final work over 70 minutes, considered excessive for this kind of artistic experience.[65] Also, the amount of material would not be manageable during the time frame of this research. So, the amount of two recordings was considered a good one to present each city of this work.

Recordings were done from Dec 2018 to March 2020, in the US (New York, Rochester, McAllen, Austin, Miami), in the UK (London and Plymouth), in Colombia (Medellín, Bogotá, Coconuco, Popayán), Brazil (Niterói, São Paulo and Rio de Janeiro). Dates span from the

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[65] In general, VR works don't last more than 20 minutes. Games and films are usually less than 10 minutes long. Some blog articles talk about safety for the eyes, being exposed to a very close source of light. "VR is not meant to be used for hours at a time. When used for training, VR should be designed as a short activity to integrate into your program. We recommend 20 minutes for your VR activity length to avoid disorientation and possible simulator sickness." ('VR Training Safety: 5 Tips You Need To Know' 2020)

first year of this PhD (2018) to the very last week before the C-19 pandemic was announced in 2020.

A memory of a field recording trip can be seen in the next figure:

Figure 3-7 - Field recording crew and equipment. January 2019. Medellín, Colombia.

Through 15 months, we did 61 recordings in 14 cities and four countries, in a total of approximately 427 minutes of recording. This is the material that currently forms the archive of this project, discussed in the next section.

The field trips were documented for internal use. Following some parameters proposed by the WSP, the documentation included: date, country, city, crew, and equipment, in order to facilitate the identification of the material in the next phases of the process. In the beginning of the research, we added a brief general description of the events of the scene, but we didn't find that so useful in our process. Then, we abandoned this strategy later. While moving fast through the city, it was hard to stop to make long notes.

The written documentation of all the field recordings performed is presented in the Appendix as a list. Here is an example of one field trip documentation and the elements included in it:

Date: 21/12/2018   Country: Colombia   City: Medellín
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Colombia_Medellin_multiple musical sources_People_talking_Plaza
Botero

3.3.2   The TM Archive

The material of the FR was transferred, categorized, stored and processed to feed the final composition.

Initially based on referential aspects from WSP (1977), we developed our own archiving methodology to receive, identify, organise, archive, and share the collected material. This methodology is also described in the TM Manual in the Appendix.

This process started by reviewing the material (watching the recordings) to identify which ones were technically appropriate to the project (good level of sound and image quality). Recordings with bad quality of image or sound (wind noise, movement of the camera, insufficient light, distorted sound, etc.) were disregarded for the composition of TM.

Then, usable recordings were watched again to identify general elements to describe the scene. We decided to identify the material in this review process by naming it with narrative contents observed in the recordings, like 'people talking', 'pigeons flying', and the name of that location. So, labels for the recordings were created based on country, city, place, and scene element – in this order. Ex.: "Colombia_Bogota_People_Walking_Pigeons_Plaza de Bolivar".

This process generated this table sheet of the TM archive:

Table 1 - TM archive - catalog of field recordings and compositional processes.

Web 01	Deriva 01	Original Name	Name	Country	City	Format	Equipment	Audio format	Tripod Edit	2 min app version	Color edit (David)	Tripod edit after color	2 minutes edit after color	Picture?	Punto de Corte	Titulo	Date	Fotograma equirectangular y mundo	video sin editar
		R0010178	United States_Austin TX_Zilker Metropolitan Park_Austin TX_Ri	USA	Austin	3840×1920	Rico Thetha	ambisonics (zoom h3)							05:15	"Irin! Irin!"			x
☑		R0010179	United States_Austin TX_Zilker Metropolitan Park_Train	USA	Austin	3840×1920	Rico Thetha	ambisonics (zoom h3)							01:05	"the train"			
			United State_Austin Texas_Mueller lake park_People walking_L	USA	Austin	3840×1921	Rico Thetha	ambisonics (zoom h3)											x
			United State_Austin Texas_Mueller lake park_People walking_p	USA	Austin	3840×1922	Rico Thetha	ambisonics (zoom h3)											x
	☐		Colombia_Bogota_People_Transmilenio_Walking_Parque de lo	COL	Bogota	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☑	☑	☐	☐						
	☑		Colombia_Bogota_People_Walking_Dogs_Chorro de quevedo	COL	Bogota	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☑	☐	☐	☐						
	☑		Colombia_Bogota_People_Walking_Pigeons_Plaza de bolivar	COL	Bogota	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☑	☐	☐	☐					x	
	☐		Colombia_Bogota_People_Walking_Turist_Monserrate	COL	Bogota	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
☑	☐		Colombia_Coconuco_People_cars_Contryside	COL	Coconuco	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐		07:20	"Y mucho mas"		x	
	☑		England_London_People relaxing_talking_Tate	UK	London	3840×1920	Rico Thetha	ambisonics (Rico Thetha		☐	☐	☐	☐					x	
☑	☑		England_London_People_Walking_Talking_Garden of the Buck	UK	London	3840×1920	Rico Thetha	ambisonics (Rico Thetha	☑	☑	☐	☐	☐					x	
☑		R0010188	United states_Texas_MacAllen Stores_Citystreets	USA	McAllen	3840×1920	Rico Thetha	ambisonics (zoom h3)							04:00 a 6:15	"Ez Pawn"		x	
		R0010189	United states_Texas_MacAllen Cementery_CitySoundscapes	USA	McAllen	3840×1920	Rico Thetha	ambisonics (zoom h3)							03:00	"Stop"			x
X	☐		Colombia_Medellin_Tranvia, walkin,Talking_San Antonio.MP4	COL	Medellin	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐		03:20	"a la orden"		x	
☐	☐		Colombia_Medellin_People singing_tambourine_San Joaquin P	COL	Medellin	1920×960	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐		01:24-03:35	"viva"			x
	☐		Colombia, Medellin - multiple musical sources, People talking, P	COL	Medellin	1920×960	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						x
	☐		Colombia, Medellin_Soundwalking_Plaza Botero_2.MP4	COL	Medellin	1920×960	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						x
	☐		Colombia, Medellin_multiple musical sources_People talking_PI	COL	Medellin	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						x
	☑		Colombia_Medellin_People walking, talking_Palacio de la cultur	COL	Medellin	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☑	☐	☐	☐					x	
	☑		Colombia_Medellin_Sales, Music, talking_Palacio nacional.MP4	COL	Medellin	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☑	☑	☐	☐					x	
			United State_Miami_Lincon Road_People_Music	USA	Miami	3840×1925	Rico Thetha	ambisonics (zoom h3)							1:15 a 3:15	"cotton candy"			
			United State_Miami_Bayside Mall_People walking_Music	USA	Miami	3840×1924	Rico Thetha	ambisonics (zoom h3)							2:55 a 4:55	"selfie"			
			United State_Miami_Art gallery_People_Museum	USA	Miami	3840×1923	Rico Thetha	ambisonics (zoom h3)							2:30 a 4:35	"take care"			
☑			United States_NewYork_Music_Peopletalking_water_Bryant Pa	New york	1920×960	Rico Thetha	ambisonics (zoom h3)		☑	☐	☐	☐	☐		02:45	"oh my God"			
	☐		United States_NewYork__people_Walking_Central park_er.MP4	USA	New york	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		United States_NewYork_bicycle_people_Central park_er.MP4	USA	New york	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		United States_NewYork_Music_People talking_Street Fair 166tl	USA	New york	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☑	☐	☐	☐						
	☐		United States_NewYork_Music_People talking_Street Fair 166tl	USA	New york	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		United States_NewYork_park_People talking_Central park_1.MI	USA	New york	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☑		United States_NewYork_park_People talking_Central park_2.MI	USA	New york	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		United States_NewYork_park_Water_Central park.MP4	USA	New york	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		United States_NewYork_Party_people_Central park_er.MP4	USA	New york	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		United States_NewYork_Peple dancing_people_Central park_er	USA	New york	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		United States_NewYork_Tunel_people_Music_Central park_er.M	USA	New york	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☑	☑	☐	☐						
	☐		United States_NewYork_Tunnel_people_Central park_er.MP4	USA	New york	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		United States_NewYork_Walking_people_Central park_er.MP4	USA	New york	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
☑			Brazil_Niteroid_Music_People talking and walking_Night_Praça	BR	Niteroi	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐		01:00:00	"Pastel"			
	☐		Brazil_Rio de Janeiro_Wind_sound of waves_sellers_people ta	BR	Niteroi	1920×960	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐		4:21 a 6:21; o 0:50	"Vinte centavos" ou "Icarai"			
	☐		Brazil_Rio de Janeiro_Wind_sound of waves_sellers_people ta	BR	Niteroi	1920×960	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☑		Brazil_Niteroi_Music_People singing_talking_Campo de São B	BR	Niteroi	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☑	☑	☑	☐						
	☑		Brazil_Niteroi_Music_People singing_talking_Campo de São B	BR	Niteroi	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☑	☑	☑	☐						
	☐		Brazil_Niteroi_Music_People singing_talking_Campo de São B	BR	Niteroi	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☑	☐	☐	☐						
	☐		Brazil_Niteroid_Music_People talking and walking_Praça da Ca	BR	Niteroi	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
☑	☑		England_Plymouth_People playing games_Hoa park_audiocam	UK	Plymouth	3840×1920	Rico Thetha	ambisonics (Rico Thetha	☑	☑	☑	☐	☐						
	☐		England_Plymouth_People playing games_Hoa park_er.MP4	UK	Plymouth	3840×1920	Rico Thetha	ambisonics (Rico Thetha	☑	☑	☑	☐	☐						
	☑		England_Plymouth_People_skates_People Walking _Downtowr	UK	Plymouth	3840×1920	Rico Thetha	ambisonics (Rico Thetha	☑	☑	☐	☐	☐						
	☐		England_Plymouth_People_skates_People Walking _Downtowr	UK	Plymouth	3840×1920	Rico Thetha	ambisonics (Rico Thetha	☑	☑	☐	☐	☐						
☑	☐		Colombia_Popayan_People__Walking_Parque Principal_2_er.M	COL	Popayán	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☑	☐	☐	☐		03:30	"Pomada del alacran"			
	☐		Colombia_Popayan_People__Walking_Parque Principal.MP4	COL	Popayán	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☑	☐	☐	☐						
	☐		Brazil_Rio de Janeiro, Music, People talking, Copacabana Beac	BR	Rio	1920×960	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		Brazil_Rio de Janeiro_People talking and walking_Praia do leblo	BR	Rio	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☑	☐	☐	☐						
☑	☐		Brazil_Rio De Janeiro_Skatebording_ People talking_ Downtow	BR	RJ	1920×960	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐		5:00 a 8:00	"Por isso que eu não gosto de tu, mané"			
	☐		Brazil_Rio de Janeiro_Music_People talking_ Cars _Copacabaı	BR	RJ	1920×960	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		Brazil_Rio de Janeiro_Music_People talking and walking_São C	BR	RJ	1920×960	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		Brazil_Rio de Janeiro_People talking and walking_Praça Maua_	BR	RJ	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		Brazil_Rio de Janeiro_People talking and walking_Praça Maua_	BR	RJ	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☑		Brazil_Rio de Janeiro_People talking and walking_Praça Maua_	BR	RJ	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☑		Brazil_Rio de Janeiro_People talking and walking_Praia da urca	BR	RJ	3840×1920	Rico Thetha	ambisonics (zoom h3)	☑	☑	☑	☐	☐						
☑		R0010177	United States_Rochester__Market_People_buying	USA	Rochester	3840×1920	Rico Thetha	ambisonics (zoom h3)			☑				01:18	"3 for $5"			
☑	☐		Brazil_São Paulo_Downtown sounds_People talking and walkin	BR	São Paulo	1920×960	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐		0:44 a 3:15	"Compro ouro"			
	☐		Brazil_São Paulo_ people walk around_ people talking_Municipa	BR	São Paulo	1920×960	Rico Thetha	ambisonics (zoom h3)	☑	☐	☐	☐	☐						

This table sheet was continuously used to receive, document, and organise information about the following steps of the compositional process. It is fully presented in the Appendix.

This archive was created for internal use. This material cannot be accessed by the general audience, and nowadays forms a private collection of the authors. This archive is intended to be of continuous expansion and will generate future compositions.

3.3.3   The TM VR work

a. Scene selection and spatialization

From the TM archive, there were selected 26 scenes to form *Derive 01*; approximately two from each city where recordings were done. The process was to watch all the materials again and select the cue points for each video/audio track.

We decided on a two-minute excerpt to have a final work with manageable length, in less than one hour. Other aspects were related to a technical decision on the file size of the application, to guarantee a fluid loading time and to fit into the amount of storage of the VR headset.

The selection of the cue points was based on the general narrative frame of this composition: the concept of *minimal stories*. An excerpt of two minutes was selected from the seven minutes of material, where everyday life was happening and where a minimal story was elected at this point by us – the creators.

We were not expecting an extraordinary action, personality, or place, neither a climax nor predominant narrative in the scene. The focus was on the ordinary, on offering to the participant "the whole of the door" to look at the quotidian. Like in the cited works of Warhol, Beuys, Borges, Paik, looking at what is apparently obvious, non-remarkable, but that, contextualized in this work, allows interpretations and abstractions. The extraordinary here relies on the worldwide *quotidiennes* – the transcultural *minimal stories*.

We let the selection be oriented by an expanded meaning of *minimal stories*, so that the subjectivity of the place (De Certeau 1984) and the scene were considered in determining the whole content of the work: a kind of *psychogeography* through the recorded material.

Each scene portrays a universe of interpretations in itself and in the collection of scenes – our version of an atlas of memories in reference to the Atlas Mnemosyne (Warburg 2010) and the Borges' Atlas.

Although we were not aiming for spectacular scenes, we looked for elements that could optimize engagement and interaction with the work. Some kind of event, movement, dynamic action, sometimes a dialogue, sometimes something so small that looks like it is just the observation of a place. We observed that contrasting scenes with elements of movement – in image and audio – could offer an interesting fruition with other scenes of quite no movement. Scenes in which the place is more the protagonist, versus others where there are more visible actions of humans. This strategy was also used in the derives performed by Debord in 1953, described in his book *Two accounts of the Derive* and commented by Jon Erickson as "a gangster-movie chase through the city' for the first Derive, in opposition to the last one: "The second dérive was less eventful and more architecturally conscious." (Erickson 2021, p. 48)

We wanted to create a form to invite the participant to find their own narratives in the scene. A crucial engagement with the work is to make the participant search for the *minimal stories*, to be curious, explorative – to look for it in the 360º environment of the VR, both visually and aurally. An invitation for a virtual derive inside this static-derive.

For this, we planned to work on the orientation of each scene – the frontal content when loading the scene. Scenes recorded in 360º format allow rotation by proper editing software. There is not a main angle, as happens with conventional 2D cameras. Saying that, on presenting a 360º material, there is a *spatialization* that should be planned by the composer: what is presented as front, back, right and left, considering that no shifts or montages are done to the materials.

Spatialization is often used as an audio feature: a mixing technique of distributing sounds in the aural span of a listener. But here I am referring to audio/video spatialization. To spatialize means "to give spatial form to : think of as spatial or in space relations : localize in space". (Merriam-Webster Dictionary n.d.) Although a discussion about it wasn't found in the literature, our practice demonstrated that this is an extremely important characteristic for 360º compositions: how to distribute the content in the 360º span. For the matters of this work, I am referring to audio and image in sync, as they are presented as they were recorded to the realistic effect of the materials.

In this process, we discussed scene by scene what should be the starting angle to the navigation. There was not a standard method of how to choose it, but we created some internal guidelines for this process.

Two main elements guided this selection: 1) aural stimulus; and 2) an elected narrative by us (the composers).

The auditory system seems to be the only 360º sense of the human body. Our vision is limited mostly in our front to a span of 120º ('Vision Span' 2021), while our ears capture signals from all directions. That's why I am posing the aural stimulus as the first element in this compositional decision. The 360º ambisonic sound is fundamental to the performance of this piece. It is what opens the spectrum of the experience to the exploration of the 360º degrees material.

First, there should be aural stimuli outside the frontal area to invite the participant to scan around the scene and then find other elements, moved by the spatialized sounds and their hearing sense. The sound reveals what is not present in the image and calls to be discovered in the surroundings. For example, from a scene in Rio de Janeiro, the scene

opens up having a quiet street in front of the participant. Far in the back, suddenly there is the sound of an ocean wave breaking in the sand. The participant can look behind and find a totally different landscape. The ocean is at their back, and now it becomes the predominant sound of the scene if they are looking at it.

Second, a narrative we elected – an element that we considered as carrying the most *dynamic* content of the scene. It shouldn't also be in the right front of the image, like a given answer to the participant. Example: a woman is walking towards the right area of a scene in Bogotá. The participant may feel attracted to follow her movement and discover what she is going to do there.

By *dynamic,* I am calling what may present an aliveness, like a movement, a predominant sound, a special shape, or a colorful element for example. We noticed that these characteristics tend to absorb more attention in the virtual reality space and trigger an interactive response of movement in the participant.

We know that, among the myriad of information in the 360º scene, the participant can be focusing on anything, not necessarily this narrative we elected. This strategy was one we took and tested to compose the decision about the spatialization of the scene that better fitted the aims of engagement and interaction with this work.

After selecting the material, cue points, and orientation, the recordings were kept in their original content. No process was done to add, transform, montage or subtract any of the elements of the recordings. The material was included in its absolute original content, like Paik did in his historical tape (1965). The only processing done was the basic edits, described in the next section.

b. Basic edits

After choosing the cue points, the material entered a basic post-production phase, which included:

- image correction;

- frequency equalization of audio;

- audio decoding to perform as ambisonics;

- audio/angle alignment;

- video decoding to perform as 360º;

- removal of the tripod from the image;

In order to offer realism to the material and produce the effects of *transportation and transaction*, some basic processes of post-production were performed aiming to 'invisibilise' the mediation. This decision is based on the effect of the *voyeur-spectator* – to give to the user the illusion of presence in that scene happening as a real-moment; and to aim for the verisimilitude of the material - as close as possible to a real and live experience.

For image correction, some basic equalization of colors was needed to minimize distortions from the camera lens. Similarly for audio equalization, some basic frequency correction and a slight compression to normalize the levels in between scenes.

The tripod and recorders were hidden from the image, with the aim to produce the invisibility (as much as possible) of the recording devices in the image.

Then, a sequence of procedures was done converting files from its original recorder sources into a file that could perform properly in the VR headset. Among these, the angle of the audio and the image had to be synced to guarantee that the scene was accurate between what was seen and heard, and that all the movements were accurately responded to – *the 360º ambisonic sound*.

All these decisions were taken in order to provide realism to the composition, so that the participant feels like living the experience of the *minimal stories* in transhumance.

c. Designing the performance

As part of the characteristics of a transmedial composition, elements to compose were captured as a single material in 360º technology. This final piece should be performed in a single artifact in order to have the effect of *transportation* and *transaction* in the composition. All these are the elements that form the transmediality of this process.

It was necessary to convert the recordings into a singular integral piece, encompassing all the single recordings. Saying that, this work was composed as a VR application, to be performed inside a VR headset.

Most previous references and VR works are based on a linear experience of one single work – a documentary VR for example. In a different manner, the TM is a VR experience composed for the VR medium and features, formed by a complex of VR elements. The VR application is the form of this composition, to perform all its attributes. Here are its main characteristics:

- transmediation between image, sound, narrative, and it encompasses multiple short scenes (video/audio tracks);

- an open form, that allows its experience from any point to another; it has a non-defined length, leaving this decision to the participant;

- non-determined narrative, allowed by the 360º sound/image spectrum of the scene.

The VR application was the form chosen to encompass multiple video/audio scenes in one single work. The menus of reproduction (play, pause, move) offer the possibility of change of trajectory to the participant, including the possibility to decide how long to enjoy the work, form, and order of the events. That's why we call the audience interacting with the work a *participant*.

The 360º video and audio inside the VR headset offer a full and spatialized spectrum of experience to the work, facilitating the effects aimed for. It provides a powerful layer of immersion that creates the sense of a realistic spatial and temporal transfer to the place and moment of the scene.

In this application, videos are presented in 360º form as a *skybox* format[66], and audio is presented in a 360º ambisonic form, synced with the video. The participant can sculpt their experience by focusing their attention to any point of the 360º material, and so have a unique narrative. It allows the participant to embody the interaction with the content, in a way that allows them to move and face the part of the scene that they want to focus on. This way, the work is enjoyed with endless content, as the 360º scenes offer a myriad of information to be explored each time.

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[66] Process of 3D Graphics that projects the image on a circle surrounding the user.

The application was developed using the software Unity to be performed in Oculus virtual reality headsets[67] (apk application) and with overhead headphones, for an ideal immersive experience in 360º image and ambisonic sound.

In the article "Unconsciously interactive Films in a cinema environment—a demonstrative case study", Kirke et al. review conscious and unconscious methodologies of interactivity with an audiovisual work and the importance it implies to the immersion of the work.[68]

> The power of both eye-gaze and biosensor approaches is that not only can they maintain peoples' immersion, but they might potentially increase it by reactively manipulating plot, editing or adjusting soundtrack elements in response to the audience dynamically. (Kirke et al. 2018, p.2)

In the TM composition, we chose to work on interactivity from the mechanism of the VR headset, which tracks the movement of the head and creates a response to the 360º ambisonic sound and the 360º image. We chose to work from a conscious decision of the participant, empowered by the gaze to reveal the content of the work. It is by tracking the participant's attention and gaze, translated by the movement of the head, that decisions through the work will be taken, as a deliberate act of interaction and migration.

The videos were recorded with ambisonic audio with first-order spatial resolution. The ambisonic audio decoded to binaural at the time of listening through the Oculus Audio SDK plugins that allow the spatialization of ambisonic audio through the head-related transfer functions (HRTFs) by tracking the participant's head position and orientation. As the

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[67] Oculus headsets are the most accessible and adequate option for this moment and for the characteristics of the composition (price, internal memory, friendly usability).

[68] Kirke's understanding of immersion in this quote relates to the definitions of Berkman and Alan, cited on page 104: a sense or illusion of being in the scene. Chapter two reviews deeply the concept of immersion, offering other references too.

participant moves or rotates their head, they perceive the sound as remaining at a fixed location in the virtual world. The software has an intuitive GUI (Graphic User Interface) that allows the user to easily move between places, play and pause the scenes followed by sound sync.

The menus were positioned within comfortable limits and angulation of human vision, and no extra device or joystick is required for the selections, like many other VR works, aiming for the most natural immersive experience.

The tracking of the movement is also crucial to orient the headset on the image angle and sound position in front of the participant. It shapes the narrative of the experience, by selecting what is the element of attention. Audio and video are aligned with this decision. In the selected area of attention, the participant highlights an area of the 360º ambisonic sound and the portion of the 360º image that carries the content of their interest.

The application has the initial form of an *Atlas* – a world-map from which the participant has autonomy to select the scenes. The menus have the form of maps, taking in consideration that scenes are chosen by their place, as a form of representation of space/time/event. Place is here identified as a country (in the first level) and then city (in the second level), contextualizing to the notion of 'nations' that we share in this historical moment.

Transhumance in a map

The representation of the space is a critical decision, as it is the main menu and visual element that permeates all the steps of the TM experience.

Careri defining *Walkscapes* called attention to how the map and mapping can be an artistic experience. Studies on cartography, sound maps, and atlas reveal that, more than representing a scientific, geographical representation of space, maps carry meaning, decisions and concepts in themselves.

The movement *The antiAtlas of Borders* has a manifesto (Parizot et al. 2014) in which they highlight important reflections on how political the common representation of the world-map is by positioning Europe and North America on the top of the globe and having the Americas in the left side of the image:

> Setting the world in (the right) order through maps is both a social and political process. Maps have always been political objects par excellence, their top-down view establishing a dominating representation of political interactions (Parizot et al. 2014)

This manifesto also comments about the unreality and dynamism of borders, and how the static representation of the map can give a false sensation that land, people and culture are fixed elements, structured and still.

In order to align with the concepts of transhumance, transculture and transmedial composition, we decided for a final rectangular map projection in 3D format informed by the great migration representation, as presented in the next figure. This map is based on current knowledge and information from History and other fields. (National Geographic Society 2013).
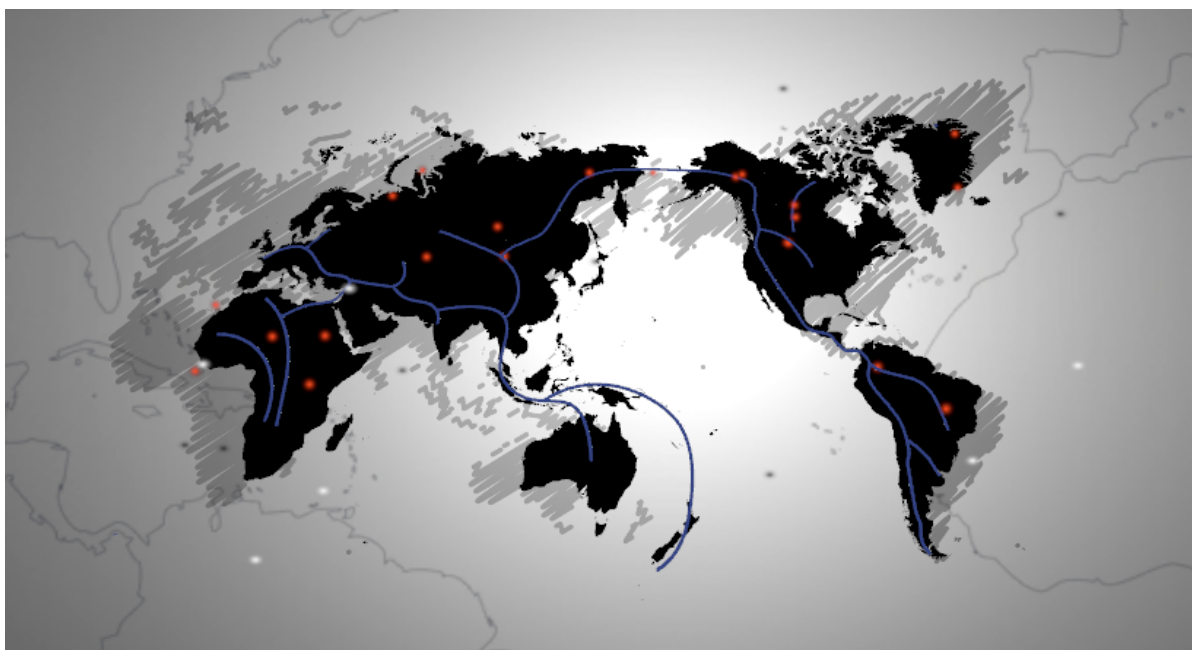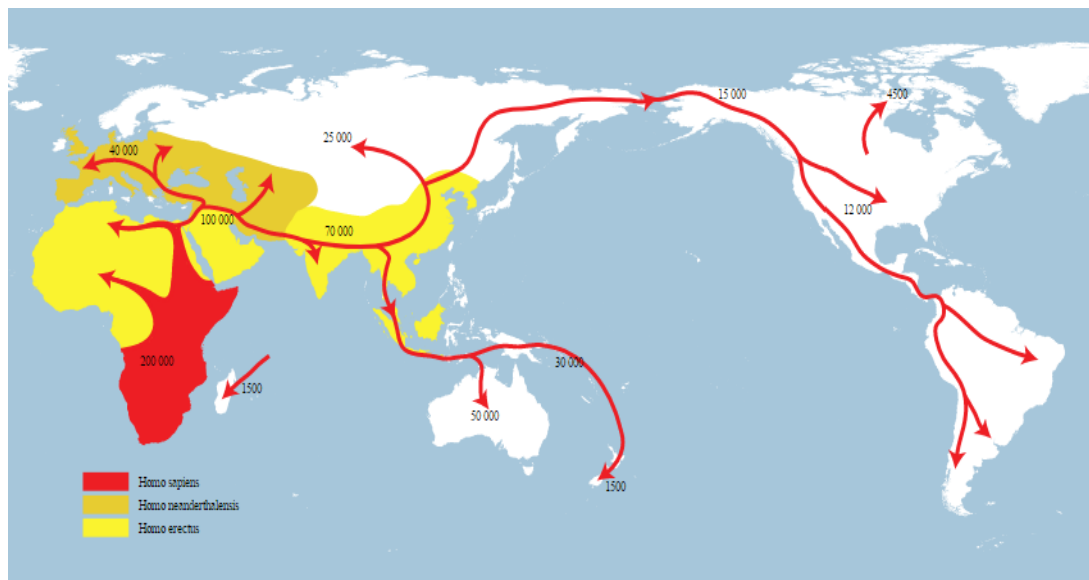
Figure 3-8 - The early great migration map (National Geographic Society 2013) informing the TM map menu.

This world-map represents the surfaces of land as the continents ('Map Projection' 2021). It is oriented by Africa on the left side – as the beginning of the Homo Sapiens walks in the South portion of Africa – and the Americas are on the right side, as the last part of the world colonised by the Homo Sapiens.

With continents without political borders, it shows blue lines that represent the traces of the walks of homo sapiens through thousands of years, in its exploration of the territory. This journey was introduced in the prologue and in the first Chapter, when I contextualised the discoveries of my DNA Ancestry Report with the walks of my ancestors and humanity.

In order to offer dynamism to this static image, dots flash and move all over the black area that represents the continents, to depict in the work the movement of the migrants and walkers – the *transeuntis mundi*. The sonority of this moment reinforces this idea of aliveness of the map and of the migrations, by sounding a short soundtrack created upon processed sounds of the TM archive. The main element was a sound recorded in a subway station, that induces a high frequency sound of something moving, like a train, or one can imagine it is the ocean. It was slowed down and mixed with some synths, to create a subtle, discrete and continuous layer of sound to the map.

This map received another layer of image, with pins and the name of the current countries to be visited in the work – still without delimiting its political borders. This is the first level menu, that leads to subsequent steps that will be discussed in the fourth Chapter, about experiencing the work.

It is important to point out that the names of all the places are written in their current local official language and symbols, as an element of representation of the local culture. No language is privileged in this work. For example, Medellín, Niterói, Brasil, Bogotá, are written with their local languages and symbols.

This is a 360º image, in which the map is seen as a 3D globe in front of the participant, and in the surroundings, there is a dark atmosphere – the cosmos, the unknown, a mysterious part beyond the map, left for the imagination of the participant.

This map aims to embody the concepts cited before and aims to trigger reflections during the experience of the work related to origins, space, identity, time, history. By shifting the current positioning of the map, by not having borders, by the presence of the traces and flashing dots, we aim to immerse the participant into an atmosphere of new reflections of their connections with that virtual reality, and their perception about the actual reality of their lives. Taking into consideration the power of VR as the ultimate 'empathy machine', as stated by Milk and cited in the second Chapter (2015), they may identify their own relation to this map and historical time.

3.3.4 Drawing a derive

The participant has the possibility to come back to the menus and choose new geographies at any time. The complete experience encompasses 13 cities and lasts approximately 50 minutes, if the participant watches fully the 23 scenes of the current version of the application.

The work can be watched numerous times and will never be experienced in the same way. As established in Chapter two, each new experience of the work, from the same or different person, results in a new and unique composition – that's also why I call it a singular performative experience in VR.

3.3.5 Technical Development

The Appendix presents a table sheet with the technical process of developing the TM application and its versions, including the evolution of decisions and technical choices. Major compositional decisions were discussed in this section, and in this table sheet there are the

technical correspondent actions taken in the software to form the composition and ease its performance and usability.

The work was exported as an Oculus application file (TM Derive 01.apk), that is installed in Oculus VR headsets to be performed along with over-ear headphones for maximum immersion. It was designed to be presented as part of an exhibition, and it is not available for download from any VR platform[69].

3.3.6 Mapping the experience

As a composition, I aimed to create a form of notation for this VR work that represents the actual transmedial content and performance, and so foster a representation of elements and understandings of this work. The performance-scores contemplate the actions involved in performing the VR work by the participant. These scores are not presented to guide or direct its use; they were created to orient my compositional process. I created three forms of scoring for this work, explained here:

The first one is inspired by the works of Oliveros. Named *Transeuntis Mundi – Journey Score*, it is a poem about the performativity of the work. It draws a dialogue between a narrator and the participant. Its verses will introduce the fourth Chapter and will punctuate the stages of the performance in a poetical way.

The other two versions of scoring are inspired by Cage's instructional notation, also seen in the work of Oliveros, Schafer, and Neuhaus, for example. More as a guide and set of instructions of how to perform the work, it presents its main elements and the compositional

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[69] One of the reasons that this work is just presented in installations is that its file is bigger than the acceptable file size for VR applications in VR download platforms.

effects of the work (*transaction* and *transportation*). Here are the two versions, one long in eight detailed moments, and the other one in a compact form.

All scores are presented in full in the Appendix.
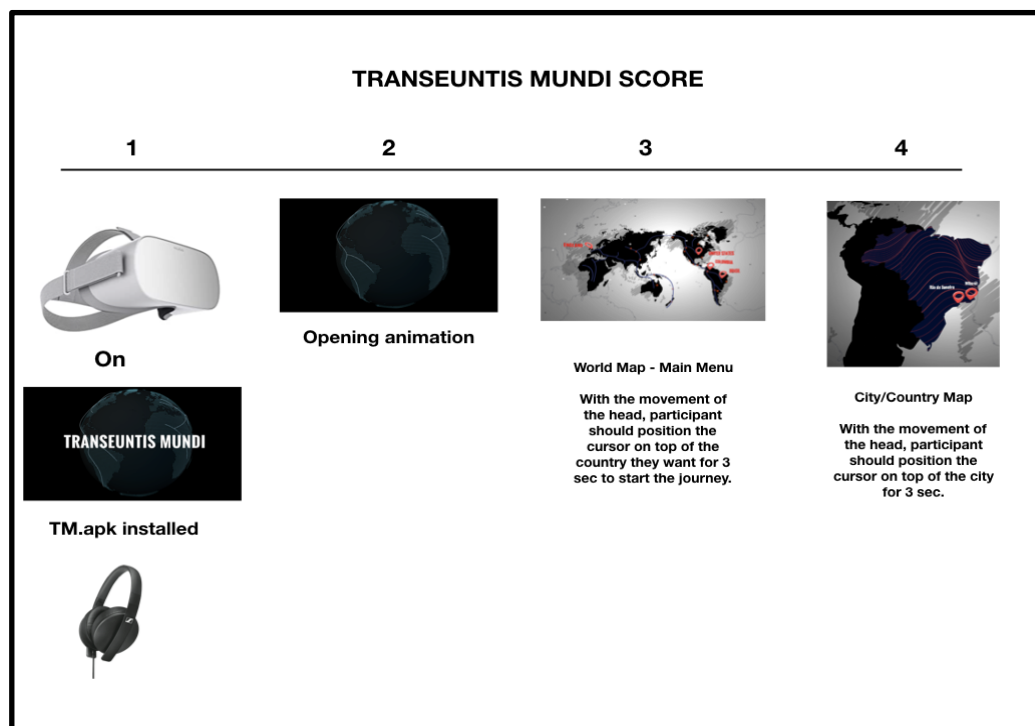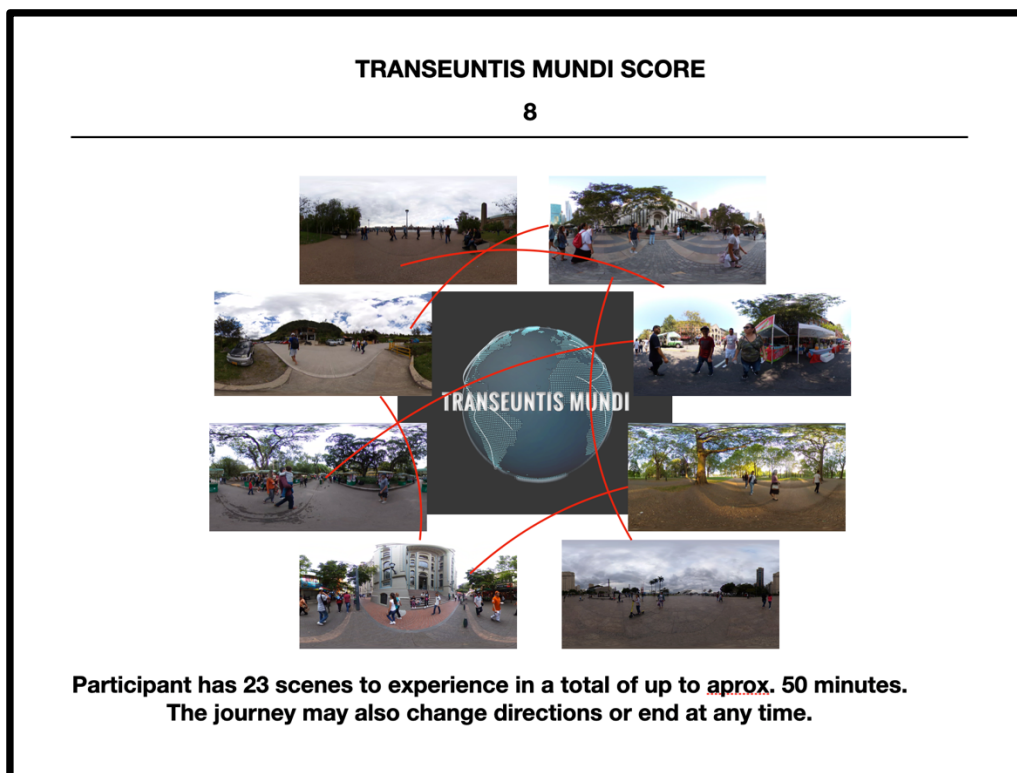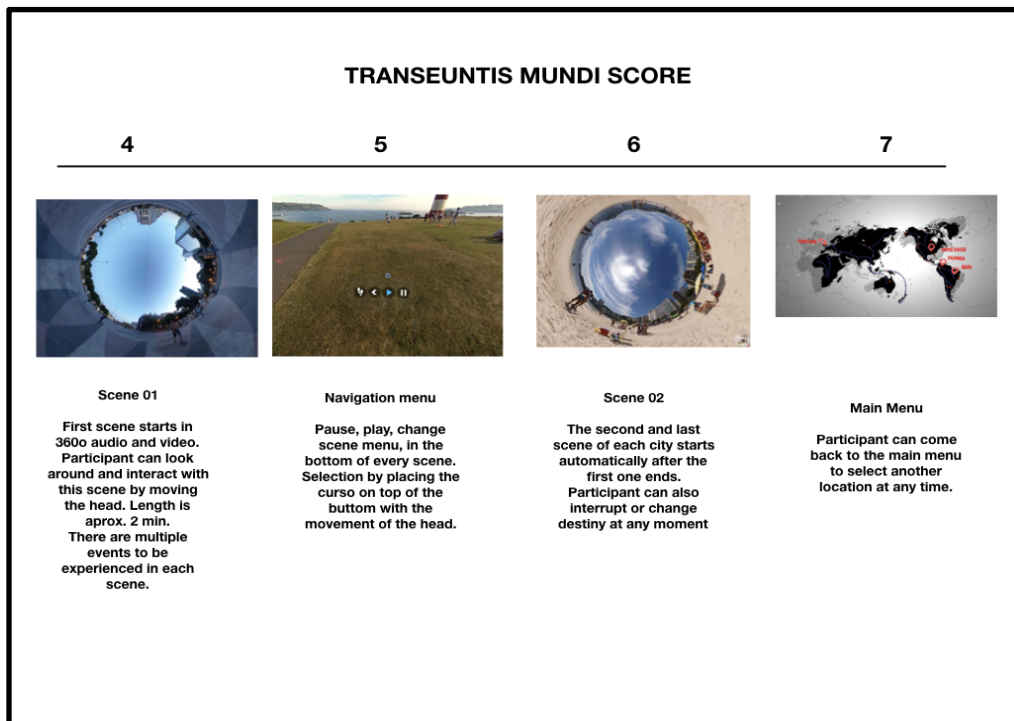
Figure 3-9 – TM Score – format one, in three pages and eight steps.
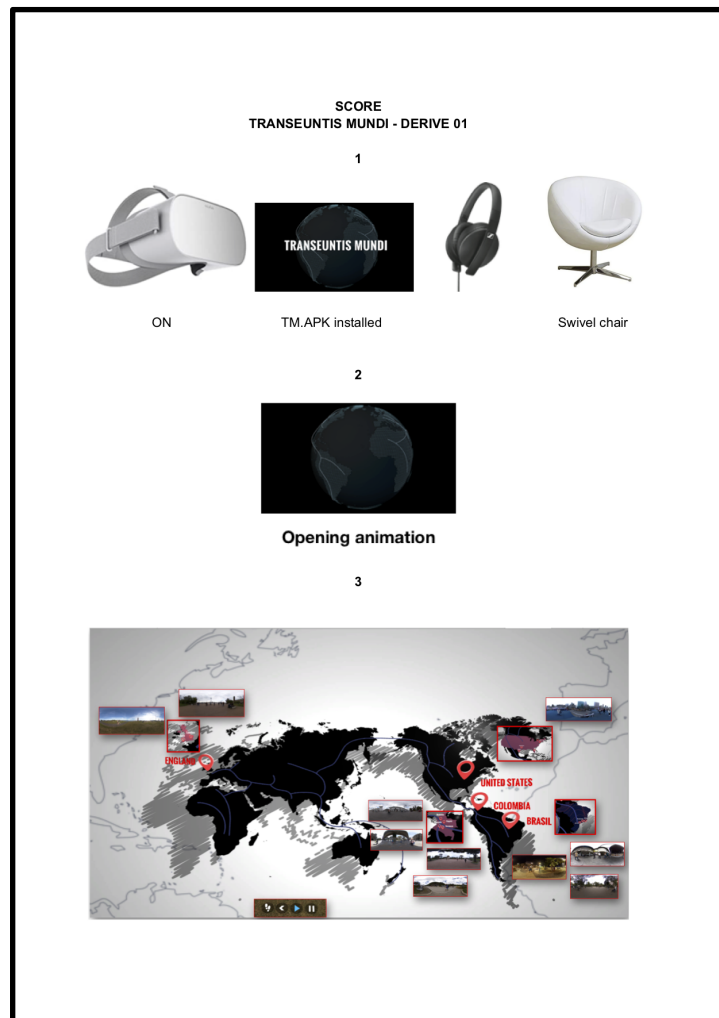
Figure 3-10 - TM Score – format 2 – one page.

In this third Chapter, I presented the artistic practice created for this artistic research investigation. A nomadic practice based on walking as a methodology to compose upon the minimal stories form of narrative, introduced in Chapter two. Based on Walkscapes and Dérive, it unveils the compositional choices and results of this practice by introducing the Transeuntis Mundi – the resulting creation of this practice and research. It presented the in three elements of this creation : 1. The TM Derives – in three levels (global, local, and virtual); 2. The TM archive; and 3. the TM VR work. Each of these stages was contextualized theoretically, artistically, and technically, in order to discuss the process of a transmedial composition

The fourth and final Chapter will present the composition of this investigation and its experience, finally completing the response to the questions of this research.

4 Chapter Four - *Derive 01*, a transmedial composition in Virtual Reality – the Conclusion.

Figure 4-1 - New York, 2019. Image from the TM archive. Personal collection.

"When we dedicate to him [ordinary man] documents which formerly were offered in homage to divinities or to inspirational muses, what do we ask for this oracle merged with the rumor of history that will authorize us to speak or make believable what we say?" (Certeau, Jameson and Lovitt 1980, p. 3)

In the fourth and last Chapter, I present the Transeuntis Mundi Derive 01 VR work in details of its performance and interaction with the participant, guided by two forms of scoring I created to notate it. The text re-presents some compositional elements, now in the context of the performance. I also relate and discuss its elements with the concepts and artistic works presented in previous chapters.

With this chapter, I conclude the presentation and reflections of this research. It is followed by the "Contributions to Knowledge" section, that summarizes the process and findings of this research.[70]

4.1   The Transeuntis Mundi Project

The TM Project proposes to capture the sound and visual memory of peoples, cultures and places to reflect the story of the millennial passersby that have been crossing the world. Through the *minimal stories* narrative, it portrays diversity and mobility, and aims to generate an experience into this archive of human cultural heritage.

Grounded in the concepts of transhumance, transculture, and transmediality, it proposes a practice based on nomadic artistic methodologies, using emerging immersive technology for field recordings. Walkscapes and Dérive inform this practice, addressing in a transmedial composition how mobility through space and time has created the actual transcultural humanity and geographies.

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[70] Excerpt from the Introduction.

In this way, it aims to evoke the power of ancestry, identity and legacy through transmedial art pieces.

Transeuntis Mundi – the subject and the given name

The expression *transeuntis mundi* derives from the ancient language Latin. It personifies the human being who has been historically taking the adventure to discover and explore the world since the beginning of times. In English, it was translated as 'the passersby of the world'.

Choosing a title for this work was part of its compositional process. This given name in Latin was chosen to offer a historical perspective to the title of the composition, and so starting to introduce the participant to the concepts of the work. They engage in an experience that carries a dead language, potentially invoking in them a sense of legacy, of past, of history.

Latin was the language of the expansion of Western Culture – an important symbol of transculture. It is the ancestor of many current languages and words spoken nowadays.

> Italian, French, Portuguese, Spanish, Romanian, Catalan, Romansh, and other Romance languages are direct descendants of Latin. There are also many Latin derivatives in English as well as a few in German, Dutch, Norwegian, Danish, and Swedish. ("What 3 Languages Came from Latin? – TheKnowledgeBurrow.Com" n.d.)

This language transformation happened through history, carried by the migrations performed by humanity. In the case of Latin, with the expansion of the Roman Empire through Europe, Asia and Africa, that later reached other continents with the following migrations, diasporas, and colonisation.

Language is one of the main expressions of the legacy of human beings, portraying culture, beliefs, ways of understanding the world and life. Depicted by the name of the places in the TM map, the voices and textual elements of the scenes of this composition, language is a determinant element of transculture and transhumance to this work.

Choosing a given name as an expression in none of our current languages also creates a sense of universality to the work, not privileging any language, territory or culture in it.

The logo of the work, shown in the next figure, was created as part of a compositional strategy also, carrying the title of the work and graphic elements related to its concepts. It will be further discussed later in this text, when presenting the animation of the opening of the performance.

Figure 4-2 - Logo image of the Transeuntis Mundi Project.

4.2   Derive 01 – an Atlas about transculture

The *Derive 01 Transeuntis Mundi* (TM) virtual reality (VR) work is the first edition of this numbered series named *Derive* by the *Transeuntis Mundi Project*. It is a transmedial art piece – a performative, sensorial and interactive singular piece in virtual reality, using integrated 360º ambisonic sound and video.

An open and non-linear form of Atlas, which its experience transports the visitor into the *minimal stories* of the TM archive. Like in Warburg, referenced in the first Chapter, a cartography of memories of a present time "that "generates a net of relations non-predictable, abstract, multi-layered, possibly fragmented, to evoke analogies, thoughts, contrasts, the imagination of the infinite possibilities of reading, watching, contemplating this work".[71]

In the lineage of avant-garde movements of the 20th century, in dialogue with works as the sensorial installations of Oiticica, the performances of Beuys and Bruguera, the Atlas of Warburg, the anti-films of Warhol, the legacy of Cage, the Fluxus movement, and the Situationist International, this work is performative as its development happens upon interactivity with a participant. The participant is the performer – the *transeuntis mundi* – that decides the narrative and form of the work. This performativity is obtained through the effects of *transportation* and *transaction* in articulation with the transmediality, and I represent this articulation of concepts in the following graphic:

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[71] First Chapter, reference to my own text.
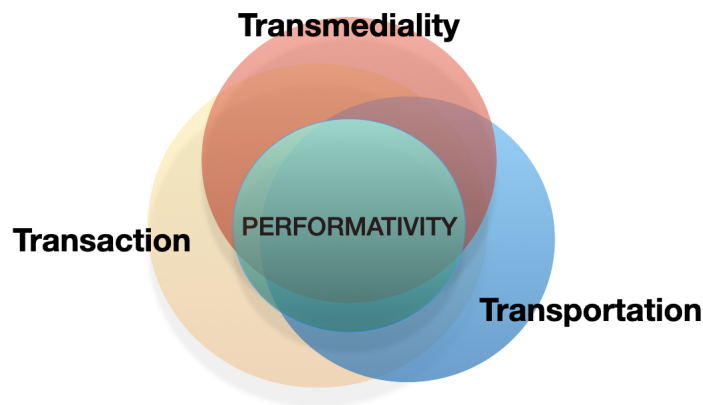
Figure 4-3 - Research representation around the ideas of performativity, transmediality, transaction and transportation.

According to the postulate of Erickson, I pose the TM as a performance in between the situation and the happening, as a contemporary form of present, grounded in *everydayness*:

> For all their differences, both kinds of performance – the situation and the happening – share a common ground in 'everydayness,' and even a common art-historical starting point. Both are concerned with either evading or confronting a commercialized art establishment coupled with an administered culture. Both the *dérive* inspiration from dadaism and surrealism insofar as they attempted to eliminate the distinction between art and life. (Erickson 2021, p. 37)

TM is a performance in its practice too, as a work-in-progress of continuous Derives, in reference to the artistic practice of the Situationist International. Each new exhibition of the work in a new city/country generates more material for the TM Archive and the new editions of the work.

This work is installed in exhibitions at museums, conferences, arts fairs and similar events. The aim of an installed VR experience at an arts event is to ritualize the work, to give it the

status of a singular experience, in a limited space of time, along with a context of artistic contemplation – different from VR works downloadable for home enjoyment, such as videos or games for example. As an installation, it encompasses: a swivel chair, overhead headphones and a VR headset, where the TM application runs.

The installation of TM relates to the installations of Oiticica, in which sensorial experiences of everyday life are brought to the scenarium of a museum and they are examined as an artistic experience. In the same way, the *minimal stories* of *Transeuntis Mundi*, when presented in the context of an installation, reveal a different status and quality "as if by distancing one's condition through the mediation allows a process of seeing/feeling from outside and inside simultaneously, and then conceiving it differently."[72]

> One of the most original artists of the twentieth century, Oiticica (1937—1980) made art that awakens us to our bodies, our senses, our feelings about being in the world: art that challenges us to assume a more active role. Beginning with geometric investigations in painting and drawing, Oiticica soon shifted to sculpture, architectural installations, writing, film, and large-scale environments of an increasingly immersive nature, works that transformed the viewer from a spectator into an active participant. (*Hélio Oiticica: To Organize Delirium*, no date)

Derive 01 is a performative, interactive, immersive, and sensory installation on virtual reality, challenging this medium to respond to a transmedial composition. It is contemplative, meditative, an artistic experience that brought the audience to a delicate and sensitive look at humanity, life and our connections through time and space.

This experience has no predicted script or sequence, trajectory, length or narrative. It depends on the decisions taken by the participant. It is also non-fictional and at the same time non-documental, as it doesn't aim to present, explain or introduce its content. It is a

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[72] Second Chapter, reference to my own text.

fully performative experiential work based on real life recordings, addressing transculture and transhumance through the culture of everyday life. In this sense, this work is inscribed in the lineage of the genre of realism, as explained in Chapter two.

The next sections will describe the experience of the work from the point of view of a participant. It will also include comments, reflections and analyses of the work, including contributions given by previous participants of the exhibitions this work had.[73]

Transeuntis Mundi – Derive 01

Journey Score

you are a transeuntis mundi.
start your journey by acknowledging where you are,
what you listen to, what you see, and who you are.

wear the VR headset.
see the globe? it just opened into this map.
welcome. something looks different.
300.000 years of our walks. transhumance.
passersby. ancestry.

choose when and where you wanna walk to today.

minimal stories.
stalk, listen, live it. transculture.

back to the map, walk again. now, where?

contrasts. diversity. heritage.
do you wanna walk somewhere else?
where is home?

without the VR headset, walk again and so on.

Inspired by "Deep Listening Meditations" (1999) by Pauline Oliveros

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[73] The curriculum of this work can be known in the Appendix.

4.2.1 Installing
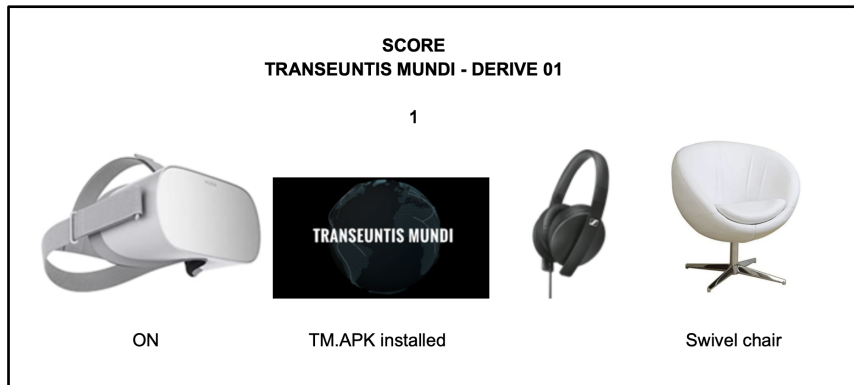
Figure 4-4 – First part of the TM score.

The work is presented as an Oculus application for VR headset, accompanied by overhead headphones for a fully immersive experience for a single person at a time per VR headset.

The work is suitable for participants of all ages. In our exhibitions, we had kids from four years old enjoying it, adults, elders, etc. No familiarity with VR headsets is needed.

The participant is positioned seated in a swivel chair. An assistant helps them wear the VR headset and the overhead headphones. By wearing the VR headset, the participant loses visual content with the actual reality. The overhead headphones aim to isolate from the environmental sound, and so provide a full sensory immersion to the work in sound and image.

The swivel chair allows the participant to rotate and enjoy the 360º spectrum of image and sound. The general height of a sitting person allows the participant to enjoy the work like

they were transported to the scene. This was planned in the FR phase, to set the tripods of the cameras and recorders to this same height.

The application is in its initial point. The journey is about to start.

you are a transeuntis mundi.
start your journey by acknowledging where you are,
what you listen to, what you see, and who you are.

wear the VR headset.

4.2.2 Instructions
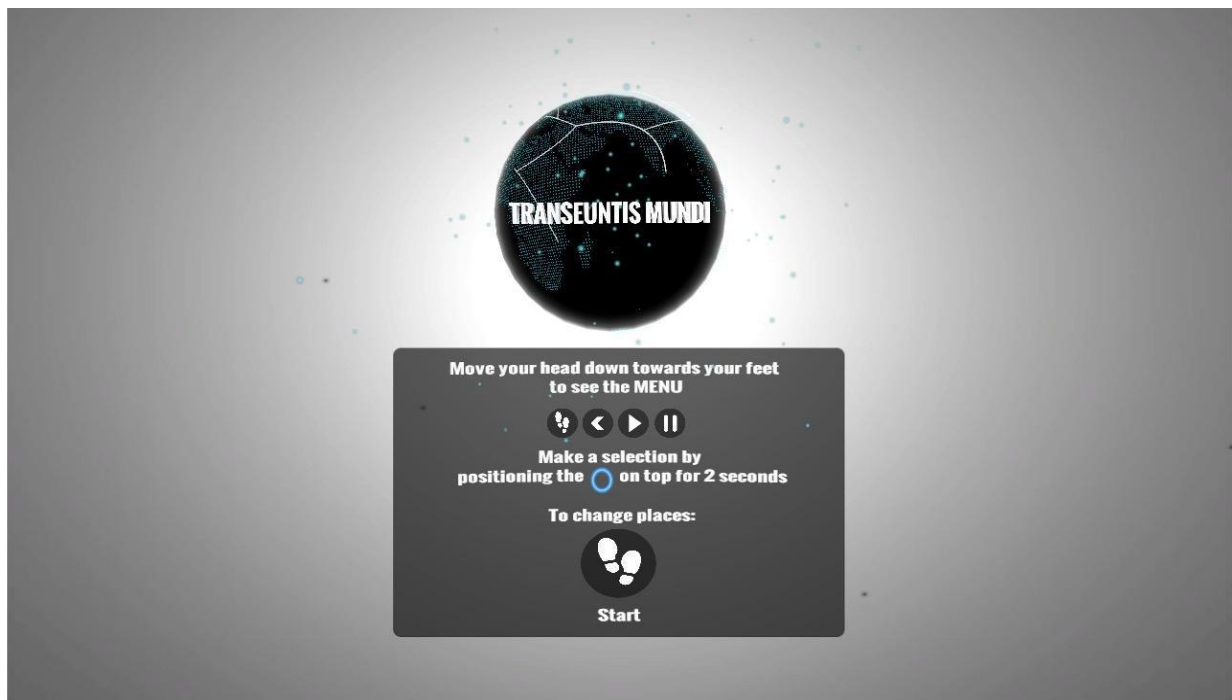
Figure 4-5 – First screen of the TM Application. Operation Menu

The first screen seen by the participant is a brief set of instructions on how to operate the work. It refers to the *transaction* of the work: how to choose scenes, pause, return and change scenes.

The work was designed to be activated by the movement of the head. A standard cursor (blue circle) is in the center of the image, indicating the gaze of the participant at a chosen button. The activation of the button is done by positioning the cursor on top of it for two seconds, and then the corresponding behavior of the application is triggered.

To embody the decisions and empower the gaze inside the VR headset, we chose to trigger the participant's interaction from the movement of their head, and not from a joystick like most VR games and other works. The gaze is the tool for the effects of this composition.

This instruction screen had many previous versions before: methods of selection, shapes of cursor, explanation text, and layout. We found this to be the best version for its purpose of easily communicating the operation of the work, and so it is the current one in use.

This screen is presented till the participant selects the start button. It is the first action of interactivity with the work, that will be expanded to more decisions through the composition.

4.2.3 Overture
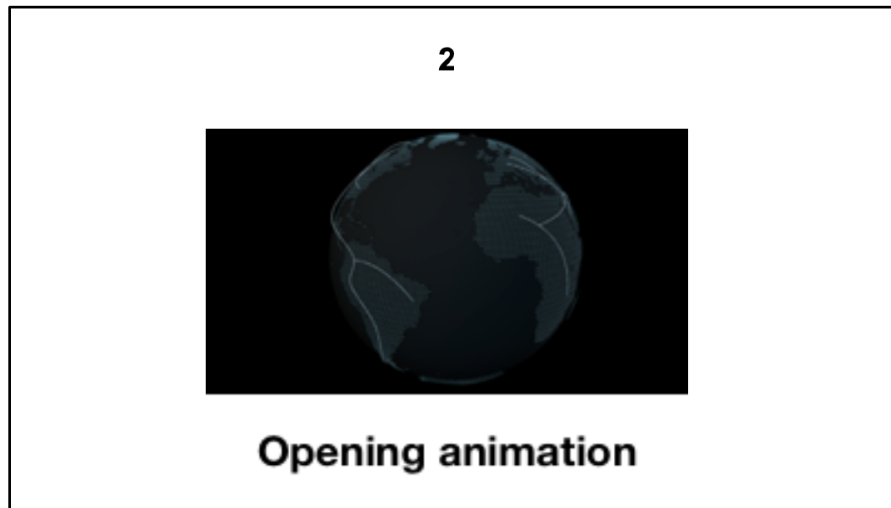
Figure 4-6 - Second part of the TM score.

After the instructions, the work opens up with an animation of the logo of the *Transeuntis Mundi* Project.

From a totally dark environment, blue pixels coming from the outer borders of the image collide in the center. It forms a 3D bitmap globe, easily recognizable as the Earth planet, in which a world-map image, starting by the African continent appears as a collection of dots. A white line surges in the south of the African continent and starts growing and spreading throughout other continents, while the globe is spinning. Africa, Europe, Asia, Oceania, North America, South America. In the end, the title of the project *Transeuntis Mundi* appears and closes up the 360º spin, that starts and finishes by the African continent. This animation lasts 29 seconds.

Figure 4-7 - Introduction of the TM VR work.

This opening is the overture of the work, aiming to start to immerse the participant to the thematic of the millennial global human journey, without explanations. It was intended not to have oral or written elements to explain the work, as done in a documentary style for example. As in the Atlas of Warburg, the work intends to trigger speculations and interpretations deriving from the participant's own abstractions.

The pixels colliding aim to relate to the origin – a far past, the beginning, from nothing to the existence of humans. The continents formed by bitmaps create a counterpoint between this far past and a digital image – a symbolism to technology, to futurism. It is a representation of emerging technology – virtual reality – in dialogue with the past.

The pixel is the smallest recognizable element of an image, the reduction for 'picture cell' (Moshkovitz 1950), present in every digital image. Here I make an analogy to the DNA – a small element that represents a beginning – the subject that triggered this investigation. The material that forms all of us and that we share with this very first human being.

This animation is a poetic representation of our history – humans and their displacements – the focus of this work. It is based on current historical knowledge of the beginnings of humanity. It doesn't aim to include the history of the planet, showcasing the *Pangea* for example. Our focus is on the transhumance of the human being.

The lines crossing the continents refer to the first Homo Sapiens walks around the globe for the past over 300,000 years – from the first walks in Africa until reaching out to the Americas, millennia later (*Homo sapiens* 2021). It aims to evoke the narratives that we walked, we migrated, we combined stories, cultures and genetic heritage, till resulting in the actual participant using the VR device and deciding on where to go and what to observe and listen to.

This animation is accompanied by a soundtrack with mixed sounds from the TM archive formed by voices and synths in spatialized binaural technology, indicating that there are presences to be revealed. It increases the level of mystery in the work. This is the sound-logo of the work, which aims to create a sonic/visual identity to the TM Project. The mixture of sounds of human voices, natural elements and urban noises aims to create a sonic layer to the logo about transculture, movement, passersby and places.

In this overture, the animation happens in 3D format in front of the participant, surrounded by a dark atmosphere. The spatialized soundtrack has sounds from all directions, to offer a sense of other presences and contents happening in parallel, somewhere, to be revealed by the experience.

The participant is observing our planet, giving them the sensation they are outside of it. A witness, from some point of the universe, from the darkness, observing history pass by in a fast-forward time. That aims to geographically distance the participant from this planet for a

moment, and then bring them back in the next stage of the work – in the Atlas; also, to disconnect the participant from this present time, take them far back in history, and then to also bring them back in the next stage. Potentially, the articulation of this overture with the content that will be experienced later provides an expansion of this experience – a connection of meanings, thoughts, the nomadic thought (Deleuze and Guattari 1987). Paraphrasing Alarcon who said, "when we migrate between geographies, our idea of space expands" (2014), I would say "when we migrate between realities, our idea of reality expands".

The sensory experience and the performance of the work has started. The sensory connection of the participant with the work is total, by isolating their ears and eyes to the virtual reality and the immersion in its narratives. The performativity starts with the first decision upon a geography in the next stage, unveiling the form of the composition.

The logo

This animation also has a still form as a picture, presented in the next figure. A 3D logo image created from this animation to communicate the given name of this project and embody its concept. It was presented before, and here I review it:

Figure 4-8 - Logo of TM.

see the globe? it just opened into this map.
welcome. something looks different.
300.000 years of our walks. transhumance.
passersby. ancestry

choose when and where you wanna walk to today."

4.2.4 The Atlas Menu

Figure 4-9 - Main menu of the TM VR work. Menu of first level, based on countries.

After the overture, the participant sees an Atlas – a 3D world-map that is the main menu of the work.

It has a non-political world-map layout discussed in the previous chapter – it starts from Africa on the left side and not the Americas, and it has traces that reflect the homo sapiens migration – the 'early migration' map. (National Geographic Society 2013). This map is based on geographical surfaces but doesn't aim to have a satellite form. We decided for a stylised representation, artistic, almost manual for it, with signs of a human element in it. Continents are drawn in black color, contrasting with the beige color in the background (the ocean areas), where there are also light gray scratches, as if there is a human drawing present in it. Other lines around are part of this imaginary map that draws traces of other paths, invoking more mystery and questions.

These geographies are the axis of this composition, as they feature a chain of decisions and meanings: they are geographical representations of places that, in turn, host the *minimal stories* and all the historical memories and symbolisms, as reviewed by De Certeau about everyday life and places.

The aliveness of this map is created by: dots of light flashing in animation through the continents, the traces of the trajectories, a soundtrack with urban noises of movements, and the compass fluctuating – all these moving elements refer to the *transeuntis mundi* migrating through the world. The compass with the title *Transeuntis Mundi* reminds us of a navigation, a trip, a journey through this artistic experience. This scene informs the participant that the world is alive, is transforming, is diverse, and there is a discovery to be made in this virtual reality derive.

This map has also an element of a gamified experience by generating a level of curiosity, of suspense, that reminds other experiences in VR that are mostly games. Participants are visually and sonically stimulated to check all the pins and locations available, and through that, to discover all the stories and parts of the work.

The interactivity of the work allows the participant to create their own journey and timing. In total, currently there are approximately 50 minutes of transmedial work in indeterminate sequence, which would never be experienced in the same way, due to the angles how the work is approached, and its dynamism.

4.2.5 The navigation
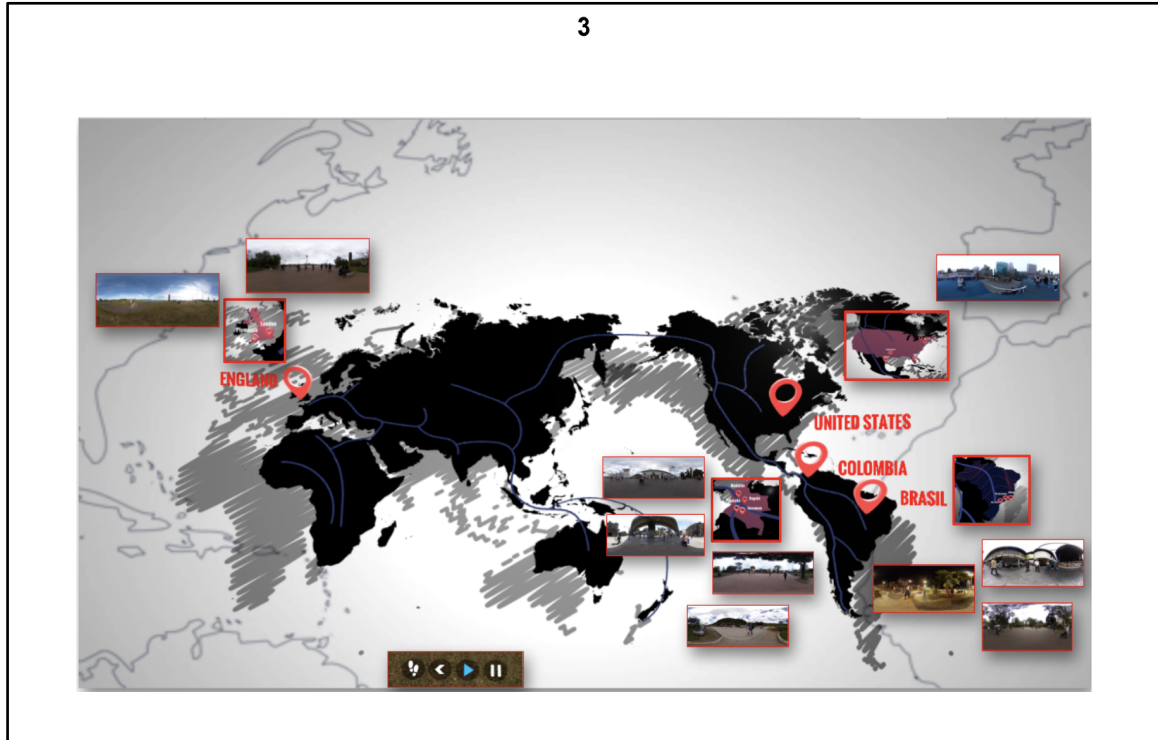
Figure 4-10 - Third and last part of the TM score, representing the scenes to be watched in each country and city (menus of first and second level respectively).[74]

In the first level menu of this version of the work, the participant has four options of destiny: the countries Brazil, Colombia, United States and England. The names of the places are written in its current local official language and symbols, as an element of representation of the local culture – an importance discussed in previous chapters. We aim to evoke reflections in some participants with this graphic representation of text.

After the trigger to start the work, this is the first action to interact with the content of the work. Choosing a geography is the opening of a connection with places and to the element of chance of the performance – the participant is about to watch a *minimal story*, but they don't know what to expect. Also, it is the first action to decide on the form of the work –

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[74] This picture summarises the sub-parts of the work, and it's not available as such in any moment of the work.

where to go is a decision of the participant. These are layers of the effect of *transaction*. What happens next is an element to be revealed that the work offers to the experience.

It is the beginning of the *virtual derive* (as presented in section 3.1.1). The selection triggers a zoom-in towards the country chosen, that opens a new map-menu of second level, showing more details of this geography and the names of cities to be visited inside each country:
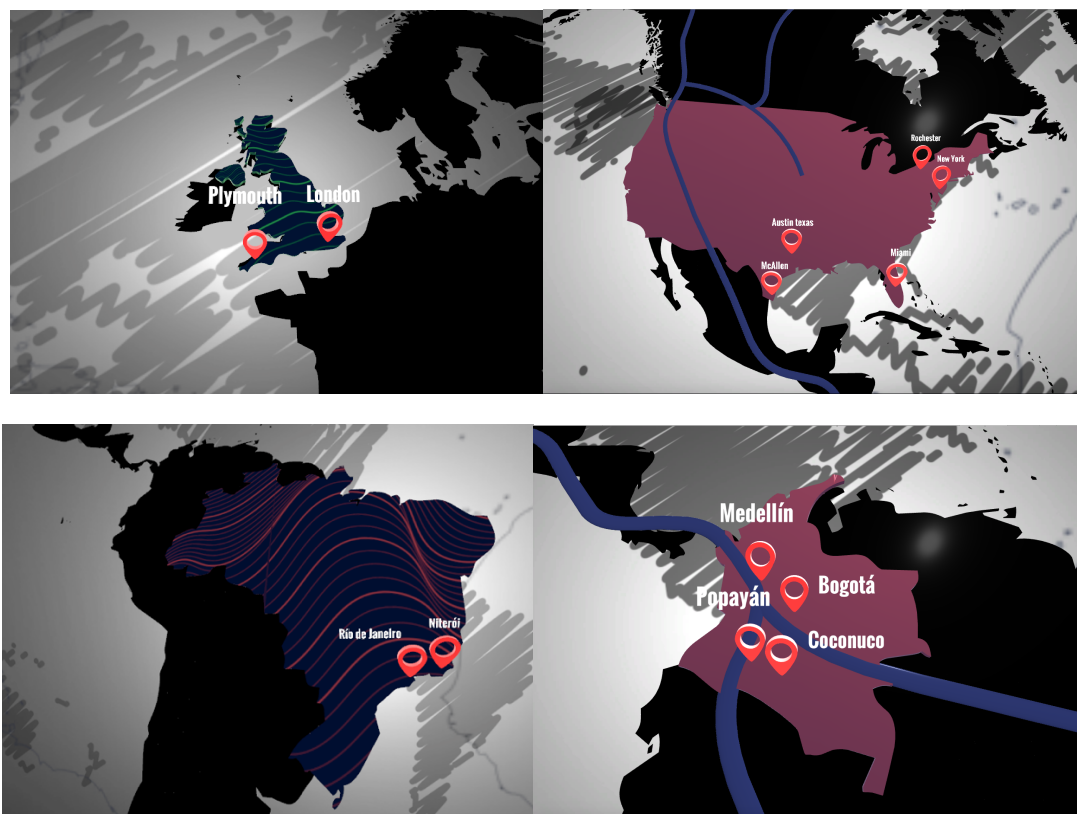
Figure 4-11 - : Internal menu of the TM VR work. Menu of second level, inside each country selection.

In *Derive 01*, if the participant chooses Brazil, they can then choose between Rio de Janeiro or Niterói. If they choose Colombia, they can then choose among Medellín, Bogotá, Coconuco and Popayan; if they choose England, they can then choose between Plymouth

or London; if they choose the United States, they can then choose from New York, Miami, Rochester, Austin and McAllen. They can choose again and again, endlessly.

The zoom-in movement is a strategy to approximate the participant to that area, and then to transport them to the scene. This strategy started in the Intro, when the participant observes the planet with a view from the outside; then they are brought closer, to the plane surface of the planet when seeing the first menu. An approximation that goes from a macro perspective of space to the micro – the *minimal stories*.

The participant then selects again which city they would like to visit. This is a second level of decision. The map disappears and it starts the first scene of the work.

"minimal stories.
stalk, listen, live it. transculture."

4.2.6 The scenes

When selecting a city, a scene opens up in 360º color image and ambisonic sound.

The image covers all the visual spectrum of the participant – front, up, down, back, all sides. The participant has no visual/audible contact with outside reality, only with the virtual reality. This is a powerful characteristic of this medium, not experienced in any other one in this level. The sound is spatialized, giving to the scene an acoustic characteristic of that area. This is the effect of the 3D technology, which offers a very realistic dimension to the work.

Proportion, distance, movement – elements of how we perceive space and time in real life are preserved in the VR experience. The material from field recordings done with 360º cameras and recorders enhanced this experience. The effect of *transportation* aimed for this composition is then obtained by this combination of: 360º field recording materials, the Skybox presentation, and it is all performed in a virtual reality medium.

The participant feels like they are 'transported' to the scene – *present* in that location. Wearing the VR headsets and overhead headphones, they only have sensory contact with that *virtual* reality, and experiment it as the 'real' one, happening in real-time. Many participants asked us if the scenes were actually happening in the other locations, believing it was a live streaming.

The material is highly verisimilar and persuasive to make the participant believe that it is actually happening in that moment. The height and the angle of the camera, the absence of the recorder devices, the clarity of sound and image,[75] among all the details described in the previous chapter make the mediation as transparent (invisible) as possible (reference to Bazin and Velez thoughts), and therefore composed a material that re-creates life in these places.

The idea of the work is to expose the spectator to a various number of realities in this experience for a proper experience of transculture. It may be perceived as the different languages and accents of the voices of people, their costumes, bodies, gestures, as the different architecture and colors of the landscapes, among other aspects reviewed later.

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[75] Although there are already cameras of 8K resolution for 360º recordings, in the beginning of this investigation, the Ricoh Theta V with 4K resolution was the best cost/result option in the market. Recordings with 4K still offer good resolution for a verisimilar result.

Scenes present moments in ordinary places, passersby, small quotidian narratives – the *minimal stories*.

Each scene is formed by numerous simultaneous elements and events in the 360º span. The position of the head of the participant, which reflects where their visual area is, generates a unique experience by bringing to their front space the image and sound of the minimal story happening in that coordinate area. The participant chooses the main narrative of each scene by deciding what to focus on. This is a performative action left to the participant, as part of their role as a performer in *transaction* with this piece.

The 360º span of view and listening feels like a wide space to be explored. The technique of spatialization of the scene, presented in the previous chapter, worked in a way to invite the participant to discover this available area. The participant may feel curious to explore all the elements around. The 360º ambisonic sound is an element that dynamizes the experience, by giving ideas of what is sounding in the surroundings. This way, the ambisonic sound is an important element to move the participant to explore other elements of the scene and decide which narrative to focus on. This is a crucial difference from video works in which the spectator only has the possibility to observe what was cut to be in their visual range.

This is our version of what Debord called *static derive* – a new version to be performed in virtual reality devices. The participant – from the same spot, sitting down – performs a static derive by exploring the 360º span of the scenes.

The 360º span and the possibility to make decisions enhances the livelihood of the work to the participant. The composition facilitates the effects of *transportation* and *transaction*, turning the participant into a performer of the work.

Here a panoramic representation as still-image of 360º video of the work:

Figure 4-12 - Rio de Janeiro, 2019. Image of the TM archive.

back to the map, walk again. now, where?

The first scene chosen by the participant runs for approximately two minutes, then it fades out and automatically runs the second and last scene of that city for another two minutes. Some cities only contain one scene due to technical limitations. Then, the initial world-map menu reappears, to let the participant choose another location.

The participant also has the option to pause, restart or change the scene at any moment sooner, through a menu at the bottom of the screen, shown in the next image. This way, they decide the length and trajectory of their journey. This is one more layer of the effect of *transaction* of this composition.

Figure 4-13 - Operation Menu of the TM work.

4.3 Minimal Stories

EL DESIERTO – A unos trescientos o cuatrocientos metros de la Pirámide me incliné, tomé un puñado de arena, lo dejé caer silenciosamente un poco más lejos y dije en voz baja: Estoy modificando el Sahara. El hecho era mínimo, pero las no ingeniosas palabras eran exactas y pensé que había sido necesaria toda mi vida para que yo pudiera decirlas. La memoria de aquel momento es una de las más significativas de mi estadía en Egipto. (J. L. Borges and Kodama 1984)

[THE DESERT – About three or four hundred meters from the Pyramid I bent down, took a handful of sand, dropped it silently a little further and said in a low voice: I am modifying the Sahara. The fact was minimal, but the non-clever words were accurate and I thought it took my whole life for me to say them. The memory of that moment is one of the most significant of my stay in Egypt.] [Free translation by the author]

Here is an excerpt of the Atlas of Borges/Kodama, in which we find one of his small chronicles of everyday life. Borges expresses with sensitivity and artistry his memory of a moment in his life, contrasting poetically the minimal and the extraordinary.

In Vélez's work (2006), he proposed a minimal story for each photograph of his archive. Small chronicles about ordinary passersby living their everyday life, based on things related by people that recognised the characters in the photographs. Like the chronicles of Borges, the stories are brief, simple, of ordinary events.

Vélez worked from photographs in close-up, with a clear focus on a single person, or sometimes a couple or a family. The narratives of these photographs were very directed to a specific character. Borges worked mostly directed to a certain event also, which he lived himself along with Kodama.

In the TM piece, we work from 360º scenes, with a vast amount of information and simultaneous narratives in themselves. We expect that the participant will nail the narrative of the scenes from their own connection with the piece, desire and interest. One participant can enjoy just the sounds of the work; we also had some participants with visual impairments that enjoyed the work just by listening to it. Another participant can focus on the natural elements of the scenes, and experience the skies and birds, the ocean, trees and plants; or the urban landscapes and observe the industrial elements; or focus on fashion, behaviors, and colors, among other vast fields of interest.

As it is impossible to predict or review one's derive inside the work, I will comment on an experience I had myself. I changed my role from the composer to the participant and did many derives in this work. Each one had different places, durations, and *minimal stories*. Every time was different, and I had new connections with the work.

Referencing the *Atlas* of Borges and Vélez's work, I wrote my own impressions of two scenes of *Derive 01*, revealing the *minimal stories* I personally found in it in one the moments

I experienced the work. From a totally subjective and individual point of view, I wrote about a scene in New York and in Rio de Janeiro, two of my favorite ones:

United States/ New York

Figure 4-14 - New York, 2020. Image from the TM archive. Personal collection.

A street fair – looks like a neighborhood of immigrants. It calls to my attention the architecture of New York; the old town houses like in the movies. People selling and buying, families passing by as well as workers, passersby, trucks; local food can be observed. Also, fashion, ethnicities, people speaking in English and Spanish, with different accents, and there is music in the background as a music show is happening in the back. It's a sunny day. I am not local to this area. I notice a contrast between the old architecture and the modern look

of the vestiary of people. Definitely an urban place, something like a residential area. The boy stares at me. I was noticed looking at them, but they don't seem to care. They are in New York; they might be used to all the cameras in every corner. It's ok to spy a bit more. I am particularly moved by the sound – many voices, different languages – American English and Spanish. A very particular Spanish – a New Yorker Spanish. It's a very noisy street with all the sounds of the street fair, plus some traffic, and the city. The music in the background I believe is Mexican folkloric music. This whole scene is foreign to my reality.

I like to come back to this scene because I enjoy watching this immense universe that New York is. I like to contrast my internal assumptions of what 'the most important city of the world' is (slogan of New York), and this reality of simple people, on an ordinary day, gathering at a street fair. A lady with long straight dark hair, short height, speaking 'Mexican-Spanish' (I know it from my previous background of the language) and buying ice cream from an ice-cream truck (very New Yorker thing) for the kids with her is my main character for this New York reality. In my imagination, these kids are of her and her neighbor, as she took them for a walk on her day off from work; she is babysitting them for her neighbor that went to work.

I watch it again and reflect about it. This strong Latin presence I believe refers to a geographical proximity to this geography, and it reveals an intense migrational movement towards 'the first world'. These streets talk about this phenomena. I feel particularly impressed about the people that carry an ethnical appearance of the Azteca and Maya's people from Mexico, they speak American English, and wear Nike shoes.

Brasil/ Rio de Janeiro

"Por isso que eu não gosto de tu, mané" [That's why I don't like you, bro]

Figure 4-15 - Rio de Janeiro, 2019. Image from the TM archive. Personal collection.

The architecture of the city is a strong presence, and I enjoy admiring it. It's the downtown area by the ocean. The floor is very characteristic and with strong patterns, the sky is immense, and some passersby cross this area mostly in the direction of this Ferry station. I feel the smell of the ocean, although there is no smell in virtual reality! Some skaters practice their sport and get very close to me, and they speak Portuguese. One almost hit me, and I got scared! They are discussing and I can understand what they are saying, disputing the space (Portuguese is my mother language). I can only hear Portuguese here, no other language. A bell rings far away and a train starts departing on the side of the image. A modern train – it is the 'metrô sobre trilhos' [over-track subway]. A small police car crosses the location. Another siren, a nautical one, and a lot of people show up running towards the

station. The ferry is about to leave. It's the end of a sunny day, I can see the sun setting and the lights turning on in the city.

I grew up running to catch this ferry coming back from high school. This place reminds me of my own life history. Everything looks very different now. Looks modern, new buildings around, it's all clean (used to be very dirty) and the ferry itself is a very modern one, and faster! I relate personally to this place and experience. I see my city changing so fast, and people too.

Other layers of interaction with this scene would lead me to observe historical and social aspects of this moment. Portuguese is an inherited language from a colonial Portuguese period, that also impacted the architecture that I see in these surroundings. The accent from Rio is something I observe and it contrasts with the voices from other scenes. The variety of ethnicities, majority of brown/mixed background, also differs a lot from all the other scenes of this work. I ask myself of the inherited elements of this singular moment in Rio.

I named this scene with one of the phrases I heard from the characters. Two boys enjoying the end of the day practicing skating in this wide-open area in downtown Rio.

My personal background is determinant in creating connections and abstractions upon the work. The experience is transforming, real and impressive. The capacity to connect with the symbolism and historicity of places is personal and expandable as the work flows. I enjoy going back and forth to the places, noticing the contrasts and similarities, the relations and correspondences among scenes, and expanding my perception of the richness of the details.

contrasts. diversity. heritage.

do you wanna walk somewhere else?

where is home?

4.4   Traces of transculture

In this artistic work, transculture is lived as a nomadic experience through scenes of *minimal stories* in places of an expanded geography.

Referencing the concept of nomadism from a geographical approach, the participant took contact with the idea of an international content (by the presence of different countries) and that a journey will be performed (there is a map, a compass, traces). This is what I call the expanded geography, as an experience of non-borders, in which a traffic through the State entities of countries and cultures is virtually facilitated. These elements form the context in which the scenes will happen, and that is fundamental to understanding the development of this piece and how it is experienced.

In this point of the work, the participant was immersed into a historical and geographical thematic that potentially opened up internal reflections and abstractions about their own relation with what was experienced – where they are located and where they have been, maybe where their family came from, or where they want to go or heard about in the news.

When choosing a destiny, the participant is transported into a specific space-time moment, that happens with a sensation of present time, where a scene formed by diverse *minimal stories* is happening in this 360º universe. It is a poetical, cultural, historical and geographical immersion that encompasses many elements.

Revisiting the reference offered by Borges in the Introduction to his Atlas...

> María Kodama y yo hemos compartido con alegría y con asombro el hallazgo de sonidos, de idiomas, de crepúsculos, de ciudades, de jardines y de personas, siempre distintas y únicas. Estas páginas querían ser monumentos de esa larga aventura que prosigue. (J. Borges and Kodama 1984)
>
> *[María Kodama and I have shared with joy and amazement the discovery of sounds, languages, twilights, cities, gardens and people, always different and unique. These pages would like to be monuments of that long adventure that continues.] [Free translation by the author]*

... I expanded his poetical strategy and identified traces of transculture found in the recordings. I know this selection is far from complete compared to the infinite possible approaches to the *minimal stories*, whose most powerful meanings and knowledge are symbolic, abstract and individual.

Traces of transculture (in image/sound): architecture; people, costumes, different ethnicities; landscape; human voices; urban; animals; weather; nature sounds; languages and accents; food; cultural behavior; artistic expressions (music, dance, visual art, drawings, etc.); graphic elements (texts and signs); emotions; day/night; among others.

These elements happen as a *symbolic whole* (De Certeau 1984), that collide and merge in and across scenes, as the participant derives through the work. Layers of perception, meaning and abstraction happen as an individual experience with the artistic material, that potentially reverberates and continues in the post-experience and in the return to their reality and continuous derive in life.

The participant is informed about the country and the city, but the exact location of that scene is not revealed in the work. The name of the place, park, street where the scene happens is omitted. This strategy aims for a focus on the *minimal stories* happening in the scene, avoiding to cross with other prior references about that location, like for example: Central Park in New York as a touristic place. If the participant can recognise the place, it becomes part of their own minimal story with it.

The experience is not guided nor scripted and is framed by few operational instructions. The participant is invited to experience the content of each scene by fully contemplating it through observation and listening, as proposed by cited works of Warhol, Oliveros and Shafer, or by spying like a 'voyeur-spectator', as when De Certeau talks about the work of Duchamp 2/15/23 10:01:00 PM

Important to say about an effect that was not totally planned in the compositional process but that was revealed by the work itself, already in our first exhibition; after that, we incorporated it as a compositional strategy. In the effect of realism of the work, some participants interacted with the characters of the scene. Beyond 'voyeurism', spying, watching, some participants were actually greeting, talking, asking, answering things; others felt like physically touched by somebody or something of the image; some felt intimidated when observed by the passerby that was 'staring at them' – like the work of Beuys.

In fact, these were spontaneous interactions that passersby had with the camera in the moment of the recordings and were selected as part of the narratives of the work. They were experienced by some participants as elements of the aliveness of the work, creating a new layer of interactivity with the scene. Moments like this can be seen in the next figure:

Figure 4-16 - Image from the TM archive. Passersby staring at the voyeur-spectator. Personal collection.

The *Derive 01* experience happens in the space in-between the observer (voyeur-spectator) and the observed. Sartre, in *Being and Nothingness* (1943), discusses 'the Look' as an important tool of awareness, presence and recognition of the world and oneself. Looking at the world as a form of absorbing it, making contact, appropriating and becoming that. With this experience, more specifically through the attributes of VR, the world becomes closer, something revealed, embodied, 'touchable'. That's the participant's relation with the world that *Derive 01* represents.

Physically, the voyeur-spectator is kind of a hidden eye, a disembodied presence that is not active in the scene. When the voyeur-spectator is 'noticed' or 'touched' – which is obviously an effect provoked by the work – another level of interaction starts. 'Somebody saw me, talked to me, touched my body; I am part of the scene; and it is happening now' Dolezal analyses Sartre thoughts about the awareness shifting back to oneself, establishing now a different level of connection with the work – 'I recognize my role in it'.

Sartre argues that once we are captured in the Look of another, we suddenly separate ourselves from the activity in which we are engaged and see the activity and ourselves as though through the eyes of the other. Through this ability to 'see' oneself, afforded by being seen by another, we gain knowledge about the self, knowledge which is essentially unavailable through introspection. [...] In this way, the Look gives me a body image or, as Sartre puts it, an 'outside'. I suddenly realise and know that I am vulgar; I am a voyeur; I am spying, and so on. Furthermore, I suddenly know that the other can see all these things about me too. This is what Sartre means when he says that the other 'teaches me who I am.' (Dolezal 2012, p. 18)

This way, it is in the poetic space in between observing and being observed, listening and being heard, in between the virtual and the real, in between geographies and non-borders, in the here and there and the present moment and all the past and future moments that this work invokes the nomadic thought (Deleuze and Guattari 1987). The thought – that is also permeated by the experience, the sensorial of listening and seeing, and in so it recognises and acknowledges what is formed between the scenes, places, people, and times. The force that relies on the *symbolic whole* envisioned by De Certeau, and the transformations it carries. The power that lives in our history, diversity and humanity.

"without the VR headset, walk again and so on."

Contribution to Knowledge

This Ph.D. research investigated how an artistic practice can respond to the millennial global human journey. It resulted in the creation of the *Transeuntis Mundi (TM)* – a nomadic artistic project about the 'passersby of the world'[76] – and the *Derive 01* – a transmedial composition in virtual reality that artistically brings together narratives, sounds, and images of *minimal stories* from a world expanded geography. Also, it resulted in this thesis, which presents and contextualizes these creations across fields, informed and accompanied by reflexive and critical writing.

The importance of this research is found in the critical, historical, social, technological and investigation involved in the process of this artistic practice. Specific significances arise from this investigation and its different aspects. In particular, these main outcomes:

- an artistic practice named *Transeuntis Mundi Project*;

- a transmedial composition in virtual reality – the *Transeuntis Mundi Derive 01*;

In order to produce that, I developed:

- a nomadic methodology for artistic creation – the *TM Derive* and its manual;

- an archive of transcultural material – the *TM Archive*;

This investigation artistically explored the millennial global human journey as a historical socio-cultural phenomenon and articulated it with the concepts of migration, ancestry, and

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[76] Translation of 'transeuntis mundi' from Latin to English.

legacy (Chapter one). It identified the elements of this phenomenon that produced the material for this artistic practice, aiming for a poetical and artistic perspective of the subject. Artists, thinkers, and works have approached these concepts in different medium. In Chapter one, I investigated these works in order to create a body of references to the composition planned in this artistic practice. It was in the lineage of the prefix 'trans-' (section 1.3), through the concepts of *transhumance* & the *nomadic thought* (1.4), *transculture* & *anthropophagy* (1.5), and *transmediality* (1.6)*,* that I stablished the conceptual body to develop this research as a theoretical and practical dialogue that informs a methodology for this artistic practice.

The proposed intersection of these concepts is a contribution to the studies in composition, by offering a philosophical, socio-political, and aesthetic perspective that amplifies understandings, references, and methodologies to compose upon the subjects of migration, ancestry, legacy, and its metaphors. This research relates works in the fields of acoustic ecology, anti-film, videoart, installation, cinema, music, literature, visual art, soundwalks, soundmaps, and documentaries. These references permeate the first, second, and third Chapters of this thesis, building a straight dialogue between practice and theory across fields. Through this open-spectrum references of artistic works, I aim to contribute to the expansion of methodologies and philosophical reflections about art and composition.

The *Transeuntis Mundi Project* (Chapters three and four) results from this investigation. Its methodology and works propose to portray the body of concepts into an artistic practice. It was achieved through four main elements: the *minimal stories* form of narrative (2.2), the creation of the *TM Derive* (3.3.1), the *TM archive* (3.3.2), and the TM VR work *Derive 01* (3.3.3 and Chapter four).

Minimal stories (2.2) are a form of narrative appropriated from works in photography and cinema that features *everyday life* (De Certeau). It was identified as an artistic and narrative approach to the idea of *everyday life,* in the lineage of the *Realism* art movement*.* Realism was chosen as an aesthetic language, that aligns with the studies on anthropophagy and *transculture*, by presenting ordinary people, events, and places as an interest of this artistic composition. *Minimal stories*, as well as *everyday life*, are a contribution to the field of composition, as a proposal of form of narrative that carries the legacies of migration, in an individual and collective perspective, as expressions of a Realist aesthetic.

Informed by the body of concepts of this investigation, the nomadic and walking-based methodology *TM Derive* (3.3.1) was developed based on field-recording techniques, grounded in the proposals of *Walkscapes* and *Dérive* (3.1) according to Careri and the International Situationist, respectively*.* In its particularities, this methodology was framed by the *minimal stories* form of narrative and the use of immersive technology in audio and image (section 3.3) for field recordings. It resulted in the *TM Archive* – an archive of human cultural legacy in 360º image and sound.

The *TM Derive* was performed in four levels, created in this research: global, local and virtual walkscapes (3.1.1) and the static derive (3.3.1). This represents an advance in the thought of Careri, the IS, to previous studies on walking-based methodologies for creation, field recording techniques, and the Acoustic Ecology field*.* It was created a manual to the *TM Derive* that also sums to other manuals, scores, and proposals of soundscape composition, like Olivero's Deep Listening works or Schafer's Soundwalks, for example. In the findings of this research, I identified that the field of Acoustic Ecology have elements in resonance with the movement and aesthetics of Realism (section 3.2).

By creating the *TM Derive*, I deliberately intended to re-root, 'deterritorialise,' and decolonise practices and reflections in art composition, especially in the realm of sound and music[77]. Same I can say by the way I performed this research, consulting a world-spectrum of authors and artists in English, Portuguese, and Spanish, as well as citing thinkers of diverse genders and races, and by applying a neutrality of pronouns to my text. This is my contribution to current discussions on diversity and decolonisation processes, especially in academia and the art world.

From the *TM Derive* and selections of the *TM Archive*, it was created the composition *Transeuntis Mundi Derive 01* (3.3.3) – the VR performative experience, immersive and interactive, open-form, based on geographies, formed by *minimal stories* narratives. It was composed during the years of 2018-2020 and presented in many conferences and exhibitions worldwide since then.

Derive 01 is a VR application formed by an overture, 6 menus in 3 levels, 23 stories from four continents and four countries, in integrated 360º image and spatialized ambisonic sound (Chapter four). The work happens through the interactions of the participant deciding to take a global journey – *a virtual migration*.

In the TM experience, the participant actively engages with the work by deciding its trajectory, narrative and length of journey. It is expected that the participant experiences a virtual worldwide-trip that triggers reflections around mobility and identity.

I called this work a *transmedial composition* (1.6) - a concept that contributes to the studies of art composition and is fully coined in this research and practice. The term 'transmedial"

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[77] As stated before, sound and music are my original academic and artistic background. I now define myself as a transmedia artist.

advances discussions on the definitions of 'transmedia', as well as 'intermedia' and 'transmediality', by incorporating specificities of the techniques on immersion and interactivity. This interactive application, the 360º immersive environment, in a singular artifact (the VR headset which responds to the visitor's decision and gestures), form the artistic experience of this transmedial composition and responds to the questions of this research.

One of the contributions of this investigation was the development of studies and specific techniques of artistic composition with simultaneous 360º audio/image (2.5). Developing these techniques and methodologies allowed an exploration of the theme of transculture in a multi-layered meaningful work, that offered to the narratives a wholistic and performative experience. Transculture happens more vividly in a performative experience of art (2.6), in which eyes and ears are able to capture the nuances of everyday life.

VR is the medium chosen to foster the compositional strategies for this experiential work – a performative work in the form of an application, in which participants are immersed in a 360º environment, that offers multiple narrative elements. The form and narrative are created through the interaction of the participant with the elements of the application, which includes deciding a global migration as well as in what to focus their attention, characters, predominant sounds and frame of the gaze. These decisions produce a singular experience of the work and narrative every time it is performed.

These methodologies and techniques are contributions to the relatively new practice of developing compositions to the medium of virtual reality, in which engagement of the participant is aimed through the effects of immersion and interactivity. The developed techniques produce a verisimilar, performative, and experiential work, in what I defined and

theorized as the effects of *transportation* and *transaction* (2.7). These concepts also boosts discussions to the studies of immersive and interactive composition.

This research approaches and transforms techniques around soundscape composition, oral history, archiving, documentation, video-art, and installations. It expands discussions about form, material, subject, and technique, contextualizing virtual reality to the studies of arts composition and transmediality.

The approximation of virtual reality to the field of arts and to the aesthetic of Realism opens up a new path of discussions in this field. Virtual reality has been mostly used as a tool for games, animations, and commercial demonstrations (2.5). This thesis augments discussions on what features this medium offers for artistic composition across image and sound, as well as which forms of narratives and aesthetics can be explored in it. The articulation of Realism, minimal stories, field-recordings, archiving and designing a VR application form the process of this composition, permeated by findings across techniques of different mediums and fields.

The three forms of scoring created for this composition (3.3.6) – one in a literary form and other two in a graphical/instructional form – represent a contribution that appropriates a practice from the field of music and sound art to the field of VR. Considering this VR work as a composition, creating these three different forms of notation opens up an interesting discussion for future explorations in this research.

This practice embodies the motivations of this research presented in the Prologue and reflects my ideological aims to speak for my ancestors, culture, place, and reality. This is my contribution to the studies of composition in arts, mainly in the field of artistic research and new media art. This research is in the lineage of contemporary studies and transdisciplinary

research, on the articulation between emerging technologies, arts, social sciences, genetics, architecture, and philosophy. I also propose contributions to the related fields of music, sound art, photography, cinema, expanded realities, virtual reality, visual arts, documentary, immersive art, interactive art, and new technology art. It also offers a contribution to decolonizing academic practices and to approach diversity and inclusion.

This research found limitations in its processes with the rising of the C-19 pandemic that interrupted field trips. The composition and conclusions were drawn with the material produced before March/2020. The limited in-person consultation to libraries were compensated by the amazing and vast amount of digital resources available nowadays.

Future scenes for this work are: the expansion of this composition to the *Transeuntis Mundi Derive 02* and more, other compositional outcomes to the Transeuntis Mundi Project, as well as new publications and exhibitions.

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Publications

<u>EXHIBITIONS | INSTALLATIONS</u>

2021

Contemporary Art Museum of Niterói
Grant from the Culture Department of the city of Niterói/Brazil.
Niterói, RJ, Brazil. Remote. September 2021 - http://culturaniteroi.com.br/site/

WAC 2021 International Encounters/ Walk as a Question Conference
Exhibition and paper.
Prespa Area, Greece. Online. July 2021 - http://icowaf.eetf.uowm.gr/

NYCEMF 2021 - New York City Electroacoustic Music Festival
Exhibition and paper.
New York, US. Online. June 2021 - https://nycemf.org/

New Interfaces for Musical Expression (NIME) 2021
Exhibition and paper.
Shanghai, China. Online. June 2021 - http://nime2021.org/

Plymouth Doctoral Conference
Exhibition and paper.
Plymouth, UK. Online. June 2021.

International Image Festival 2021
Exhibition and paper.
Manizales, Colombia. Online. May 2021 -
http://festivaldelaimagen.com/en/invitados-2010/page/244/

Artsy 2021
TM Collection 2021- Curatorship by Luz María Osorio - The Light Gallery/UK
Miami, US. Online. April 2021 - https://www.artsy.net/gene/virtual-and-augmented-reality

StoryBits 2021
Exhibition and paper.
Covilhã, Portugal. Online. April 2021.
http://www.labcom.ubi.pt/storybits/?fbclid=IwAR3zrnHh1_07avEOqJwx878935myJb3uIc7W5A4Xw
uC5jrzJsiDEVlmR0Aw

2020

RealMix Festival 2020 – Latin American Prize
Exhibition.
District Institute of Arts (Idartes) and the Planetarium of Bogotá. Bogotá, Colombia. Online.
November 2020 - https://realmix.gov.co/node/102

The Frameless Labs Symposium 2020
Exhibition and paper.
Rochester Institute of Technology. New York, US. Online. November 2020.
https://www.rit.edu/framelesslabs/symposium

Launch - 'Cultura nas Redes' Program (*Culture in the Nets).*
Commissioned by the Culture Department of the State of Rio de Janeiro (Brazil). September 2020.
 http://cultura.rj.gov.br/cultura-presente-nas-redes/

Music: Not Impossible Project - Concert
'Vibrational Walkscapes' - Debut of commissioned work.
Museum of the Moving Image. New York, US. March 2020.
https://www.notimpossible.com/projects/music-not-impossible

Music and Migration - Ethnomusicology Conference
'Derive 01' Showcase.
Columbia University, Center for Ethnomusicology. New York, US. March 2020.
https://music.columbia.edu/events/music-and-migration-conference

2019

Art Context Miami - Miami Basel
'Derive 01' VR Exhibition. The Light Gallery. Miami, US. December 2019.
https://www.contextartmiami.com/

The Frameless Labs Symposium 2019
'Derive 01' Demo session and paper.
Rochester Institute of Technology. New York, US. November 2019.
http://framelesslabs.rit.edu/symposium-2019/

13th Book and Culture Medellin Festival
'Pasaje: Los Pies en la Tierra' *(Passage: feet on earth)* Debut. 'Derive 01'
Medellin, Colombia. September 2019
https://fiestadellibroylacultura.com/13-fiesta-del-libro-y-la-cultura-medellin/

PRESENTATIONS:

WAC 2021 International Encounters/ Conference Walk as a Questions
Prespa Area, Greece. Online. July 2021.
Talk: 'Deep mapping and cyber walking' - http://icowaf.eetf.uowm.gr/

NYCEMF 2021
New York, US. Online. June 2021.
Paper: 'Web Derive 01 - an online Art VR work by the Transeuntis Mundi Project'
https://nycemf.org/

Plymouth Doctoral Conference
Plymouth, UK. Online. June 2021.
Paper: 'Web Derive 01 - an online Art VR work by the Transeuntis Mundi Project'[78]

International Image Festival 2021
Manizales, Colombia. Online. May 2021.
Paper: 'The Transeuntis Mundi Project: a trans-human experience on VR'.
http://festivaldelaimagen.com/en/invitados-2010/page/244/

StoryBits 2021
Covilhã, Portugal. Online. April 2021.
Talk: 'Web Derive 01 - an online Art VR work by the Transeuntis Mundi Project'
http://www.labcom.ubi.pt/storybits/?fbclid=IwAR3zrnHh1_07avEOqJwx878935myJb3uIc7W5A4Xw
uC5jrzJsiDEVlmR0Aw

Postgraduate Research Showcase 2020

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[78] Web Derive 01 is a work derived from this research and includes its elements.

Talk: 'Transeuntis Mundi Project – from on-site to WebVR exhibitions in 2020'
University of Plymouth. Plymouth, UK. December 2020.

ICCMR Composition Seminar 2020
Presentation: 'Introducing Transeuntis Mundi - A Virtual Reality Work'
University of Plymouth. Plymouth, UK. November 2020.
http://cmr.soc.plymouth.ac.uk/index.php/events/introducing-transeuntis-mundi-a-virtual-reality-work-candida-borges-da-silva/

Conversatorio Internacional de Coincidencias y Divergencias Fotográficas *(International Discussion on Photographic Divergences and Coincidences)*
Talk: 'La realidad virtual como expansión del espacio-tiempo- Proyecto Transeúntes Mundi' (Virtual reality as an expansion of space-time - Transeuntis Mundi Project)
The National Autonomous University of Mexico, University of Guanajuato and Cuautitlán Faculty of Higher Studies. July 2020.

Postgraduate Research Showcase
Presentation: 'The Transeuntis Mundi Project'.
University of Plymouth. Plymouth, UK. March 2020.

Music and Migration Ethnomusicology Conference
Conference: 'The Transeuntis Mundi Project: a creative practice about human global journey'
Columbia University, Center for Ethnomusicology. New York, US. March 2020.
https://music.columbia.edu/events/music-and-migration-conference

Reminiscencias/ Puntadas *(Reminiscences / Stitches)*
Talk: 'Las reminiscencias del transeúnte: imágenes que detonan narrativas.' (The reminiscences of the passerby: images that detonate narratives.)
Antioquia University. Medellin, Colombia. November 2019.

Digital Research of Humanities and Arts Conference
Poster presentation: 'The Transeuntis Mundi Project: an immersion into human cultural heritage'.
London, UK. September 2019 - http://www.drha.uk/

PUBLICATIONS

Borges, Cândida and Mario Vélez, Gabriel (2020) The Transeuntis Mundi project: An Immersion into Human Cultural Heritage. *Conference Proceedings DRHA 2019 Radical Immersions:* ISBN: PB: 9780900822124.

Borges, Cândida and Mario Vélez, Gabriel (2020) Transeuntis Mundi: An Installation about Migration and Human Legacy. *Frameless*: Vol. 2: Iss. 1, Article 13. Available at: https://scholarworks.rit.edu/frameless/vol2/iss1/13

Borges, C., Salazar, G. (2019) *Transeuntis Mundi - an installation about migration and human legacy.* Frameless Symposium & Journal Submission 2019. New York, US. Available at <http://framelesslabs.rit.edu/wordpress/wp-content/uploads/2019/11/TranseuntisMundi.pdf>

Appendix

Appendix A: Creative Practice – The Composition

Installing the VR work

The *Transeuntis Mundi Derive 01* VR work is an .apk file suitable for Oculus Go or Quest VR headsets. Please follow these instructions to install the work:

1. **Setting your Oculus VR Headset to Developer Mode**

Launch **Oculus App** in your phone. Click on **Settings.**
Select your headset. Click on **More Settings** and then on **Developer Mode.**

Turn it **ON** and then reboot your Oculus. When it reboots, it will start in the Developer mode.

2. **Download the TMDerive01.apk file to your computer**

   Available from this link: www.phdcb.wordpress.com/composition

3. **Installing the *adbLink app* on your computer[79]**

Visit the adbLink Download page (http://www.jocala.com) and download the file that suits your operating system. Install it.

4. **Using the adbLink app to sideload into the Oculus**

Turn on your Oculus and connect it to your computer via the USB-C charging cable. Put on your Oculus and check if there is a message that says **"Allow USB Debugging?"** Select **"Always allow from this computer"** and then **OK.** Remove the headset.

Launch adbLink on your computer

Open the adbLink app while your Oculus is connected to your computer. AdbLink will automatically connect to your Oculus when you launch it. Click the **Install APK** button to sideload the **TMDerive01** file into your Oculus.

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[79] You can use other apps to sideload the files into the VR headsets. This one is recommended because it works for PC and Mac computers.
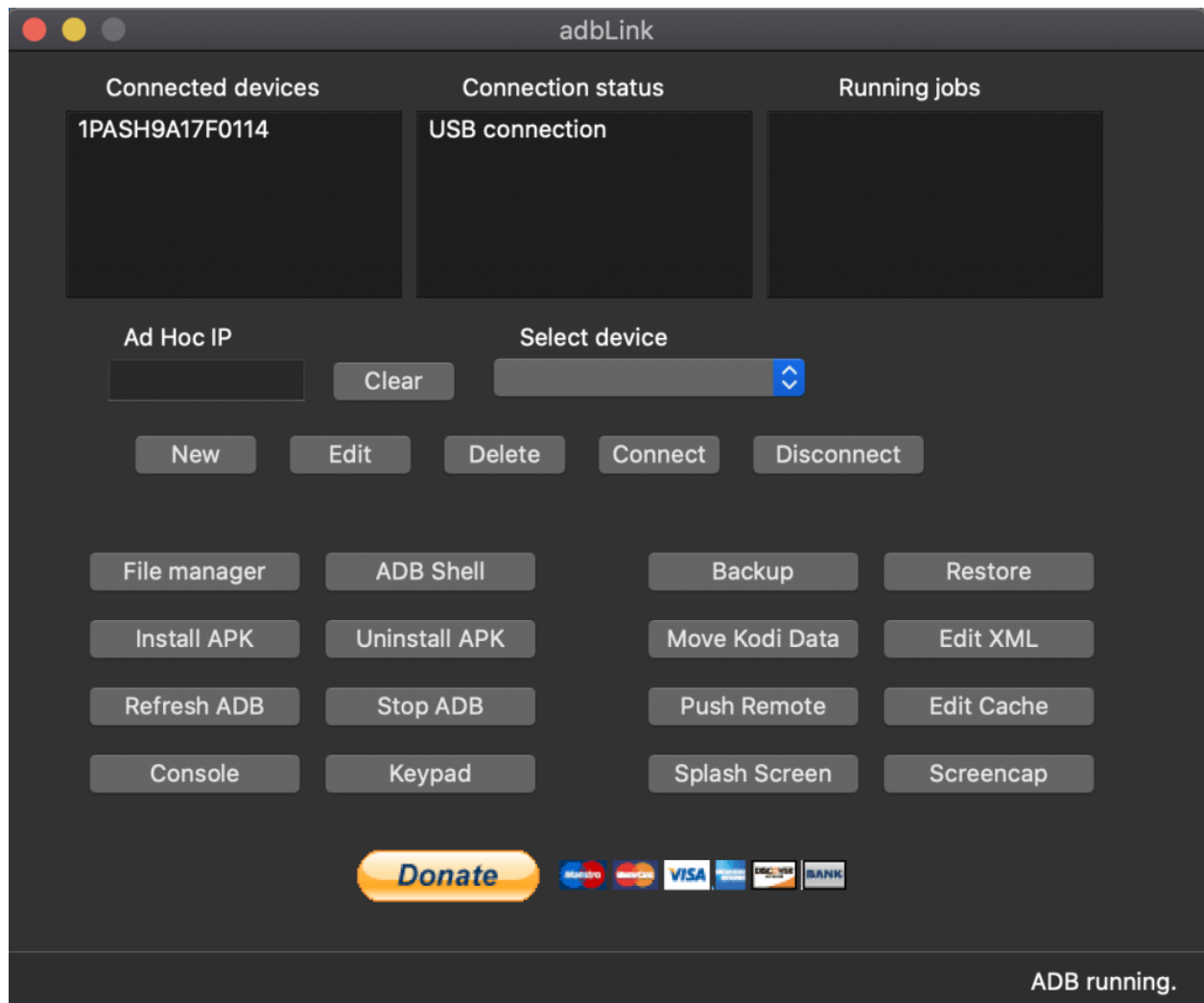
5. Running the TM work in your headset

1. Put on your Oculus and over-head headphones (recommended)
2. **Tab the Apps Button** or **Libary button** (older software versions) in the Main Menu
3. **Tab Unknown Sources**
4. **Select the TM Derive01 app** and start it.
5. Follow the instructions of navigation on the screen.

After experiencing it - How to uninstall the file from your Oculus

1. **Open the adblink app** on your computer
2. **Connect your Oculus Go** to your computer with a USB cable
3. Click the **"uninstall"** button
4. From the app list, **click the TMDerive01.apk file** to uninstall it.

Appendix B: Historicity of the maps of concepts

These figures were created and collected during the four years of this research. They reflect

the evolution of concepts and representations I created for this thesis.

TRANSHUMANCE

Anthropophagy

TRANSNATIONALISM

TRANSMEDIA

TRANSHUMANCE

TRANSEUNTIS
MUNDI

TRANSMEDIA

TRANSCULTURALISM

TRANSHUMANCE

TRANSMEDIALITY

TRANSCULTURE

TRANSHUMANCE

Derive

TRANSMEDIALITY

Transportation
Transaction
Trans-reality

Minimal
Stories

TRANSCULTURE

Anthropophagy

DNArchive
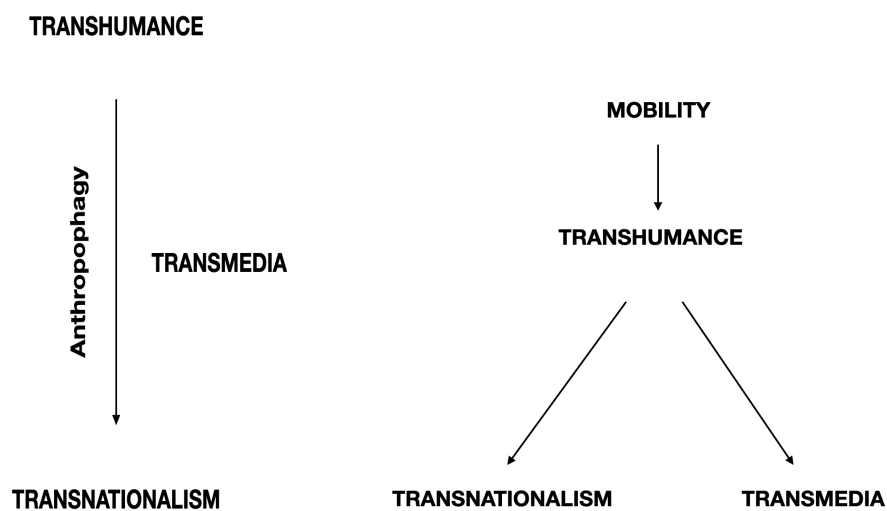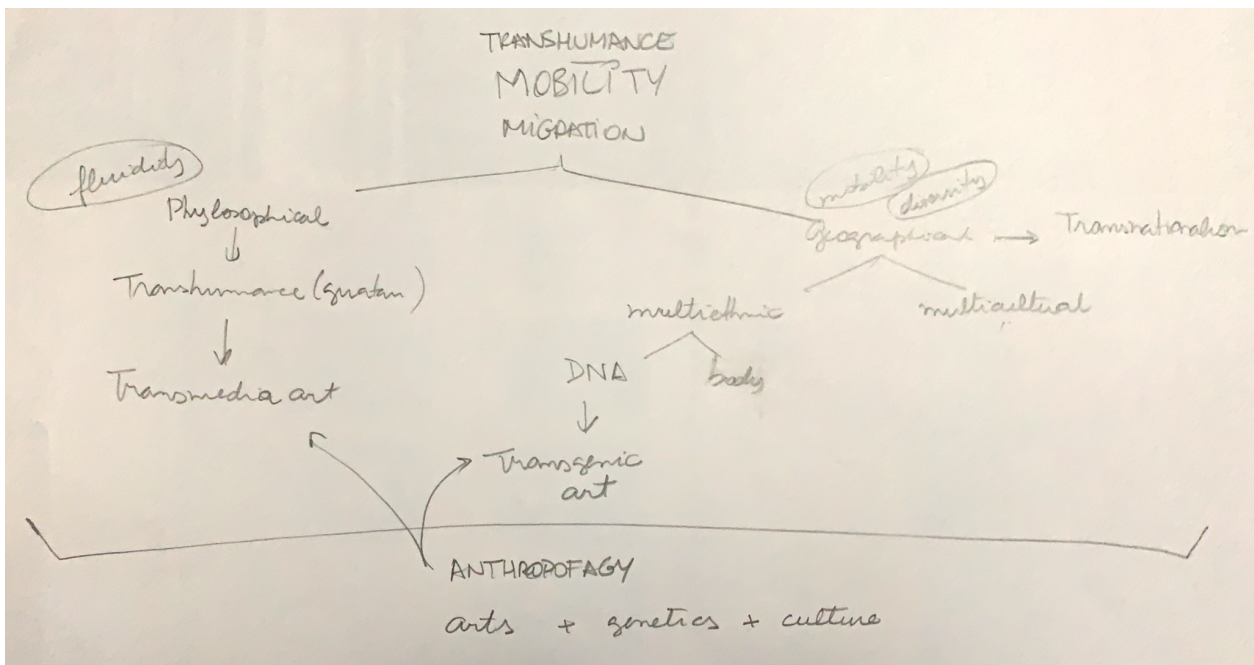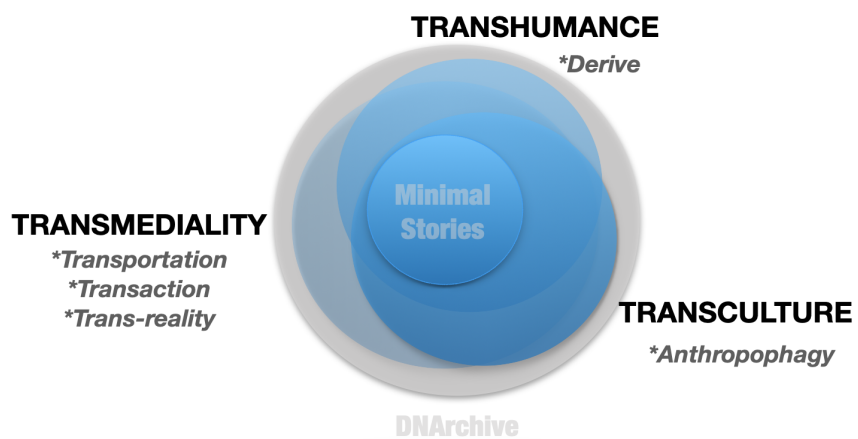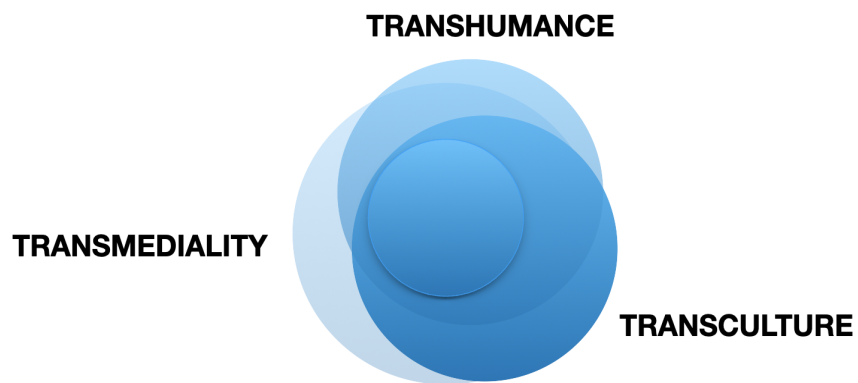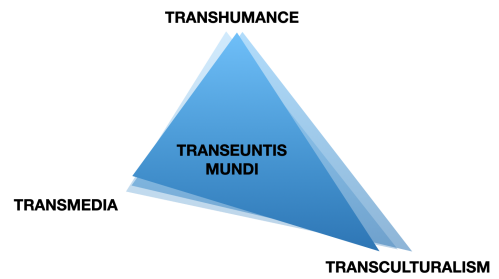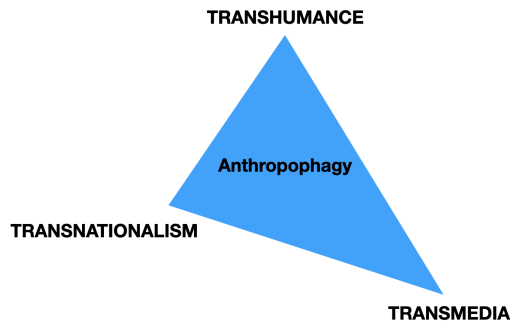
Appendix C: Field Recording Documentation

This list is the documentation of the field recording sessions performed during this PhD course (2018-2020).

Date: 21/12/2018 Country: Colombia City: Medellín
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Colombia_Medellin_multiple musical sources_People talking_Plaza Botero
In the middle of the December holiday season, we recorded in a city square, where a group of local artists was making performances of dance and music. We did some 360-degrees, ambisonic and stereo recordings of people walking, talking, and watching the performances.

Date: 21/12/2018 Country: Colombia City: Medellín
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Colombia_Medellin_People singing_tambourine_San Joaquin Park
Same day by the night, we recorded a typical Christmas procession happening in a park in Medellín.

Date: 22/12/2018 Country: Colombia City: Medellín
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Colombia, Medellin - multiple musical sources, People talking, Plaza Botero_2

Date: 22/12/2018 Country: Colombia City: Medellín
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Colombia, Medellin_Soundwalking_Plaza Botero_2

Date: 06/01/2019 Country: Brasil City: Niteroi
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Brazil_Niteroi_Wind_ sound of waves_ sellers_people talking_Beach in Niteroi_part 2
Sunday, Jan 6th, a popular beach in Niterói, Rio de Janeiro. This is the city where I was born. (Cândida)

Date: 07/01/2019 Country: Brasil City: Rio
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Brazil_Rio de Janeiro, Music, People talking, Copacabana Beach

Date: 09/01/2019 Country: Brasil City: São Paulo
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Brazil_São Paulo_Downtown sounds_People talking and walking_Downtown São Paulo
In São Paulo, a street where African immigrants sell African objects while local people walk around.

Date: 10/01/2019 Country: Brasil City: São Paulo
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Brazil_São Paulo_ people walk around_ people talking_Municipal Market
The municipal market – for fruits and general things – a typical São Paulo place for the local people.

Date: 10/02/2019 Country: USA City: New York
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United States_NewYork_Music_Peopletalking_water_Bryant Park

Date: 22/05/2019 Country: UK City: Plymouth
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: England_Plymouth_People playing games_Hoa park

Date: 22/05/2019 Country: UK City: Plymouth
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod

Description: England_Plymouth_People_skates_People Walking _Downtown Square

Date: 23/05/2019   Country: UK   City: London
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: England_London_People_Walking_Talking_Garden of the Buckingham Palace

Date: 24/05/2019   Country: UK   City: London
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: England_London_People relaxing_talking_Tate

Date: 12/06/2019   Country: Colombia   City: Bogota
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Colombia_Bogota_People_Transmilenio_Walking_Parque de los periodistas

Date: 12/06/2019   Country: Colombia   City: Bogota
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Colombia_Bogota_People_Walking_Dogs_Chorro de quevedo

Date: 13/06/2019   Country: Colombia   City: Bogota
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Colombia_Bogota_People_Walking_Pigeons_Plaza de bolivar

Date: 13/06/2019   Country: Colombia   City: Bogota
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Colombia_Bogota_People_Walking_Turist_Monserrate

Date: 27/06/2019   Country: Colombia   City: Medellín
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Colombia_Medellin_People walking, talking_Palacio de la cultura

Date: 27/06/2019   Country: Colombia   City: Medellín
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Colombia_Medellin_Sales, Music, talking_Palacio nacional

Date: 27/06/2019   Country: Colombia   City: Medellín
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Colombia_Medellin_Tranvia, walking,Talking_San Antonio

Date: 19/07/2019   Country: Colombia   City: Popayán
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Colombia_Popayan_People__Walking_Parque Principal_2

Date: 19/07/2019   Country: Colombia   City: Popayán
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Colombia_Popayan_People__Walking_Parque Principal

Date: 21/07/2019   Country: Colombia   City: Coconuco
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Colombia_Coconuco_People_cars_Contryside

Date: 04/08/2019   Country: USA   City: New York
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United States_NewYork_Music_People talking_Street Fair 166th Street East Harlem_1

Date: 04/08/2019   Country: USA   City: New York
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United States_NewYork_Music_People talking_Street Fair 166th Street East Harlem_2

Date: 04/08/2019   Country: USA   City: New York
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United States_NewYork_park_People talking_Central park_1

Date: 04/08/2019   Country: USA   City: New York
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United States_NewYork_park_People talking_Central park_2

Date: 04/08/2019   Country: USA   City: New York
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United States_NewYork_park_Water_Central park

Date: 11/08/2019   Country: USA   City: New York
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United States_NewYork__people_Walking_Central park

Date: 11/08/2019   Country: USA   City: New York
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United States_NewYork_bicycle_people_Central park

Date: 11/08/2019   Country: USA   City: New York
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United States_NewYork_Party_people_Central park

Date: 11/08/2019   Country: USA   City: New York
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United States_NewYork_Peple dancing_people_Central park

Date: 11/08/2019   Country: USA   City: New York
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United States_NewYork_Tunel_people_Music_Central park

Date: 11/08/2019   Country: USA   City: New York
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United States_NewYork_Tunnel_people_Central park

Date: 11/08/2019   Country: USA   City: New York
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United States_NewYork_Walking_people_Central park

Date: 23/11/2019   Country: USA   City: Rochester
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United States_Rochester__Market_People_buying

Date: 30/11/2019   Country: USA   City: Austin
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United States_Austin TX_Zilker Metropolitan Park_Austin TX_River

Date: 30/11/2019   Country: USA   City: Austin
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United States_Austin TX_Zilker Metropolitan Park_Train

Date: 01/12/2019   Country: USA   City: Austin
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United State_Austin Texas_Mueller lake park_People walking_Lake

Date: 01/12/2019   Country: USA   City: Austin
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United State_Austin Texas_Mueller lake park_People walking_parksounds

Date: 08/12/2019   Country: USA   City: Miami
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United State_Miami_Art gallery_People_Museum

Date: 09/12/2019   Country: USA   City: Miami
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod

Description: United State_Miami_Bayside Mall_People walking_Music

Date: 09/12/2019   Country: USA   City: Miami
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United State_Miami_Lincon Road_People_Music

Date: 23/03/2020   Country: USA   City: McAllen
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United states_Texas_MacAllen Cementery_CitySoundscapes

Date: 23/03/2020   Country: USA   City: McAllen
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: United states_Texas_MacAllen Stores_Citystreets

Date: 06/01/2019   Country: Brasil   City: Niteroi
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Brazil_Niteroi_Wind_ sound of waves_ sellers_people talking_Beach in Niteroi_part 1

Date: 07/01/2019   Country: Brasil   City: Rio de Janeiro
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Brazil_Rio de Janeiro_Music_ People talking_ Cars_ Copacabana Beach

Date: 07/01/2019   Country: Brasil   City: Rio de Janeiro
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Brazil_Rio De Janeiro_Skatebording_ People talking_ Downtown
Downtown Rio, at the end of a weekday, at Praça XV, a main square in front of the Ferry transportation that connects Rio de Janeiro and Niterói. Workers coming back home.

Date: 12/01/2019   Country: Brasil   City: Rio de Janeiro
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Brazil_Rio de Janeiro_Music_People talking and walking_São Cristovão Fair

Date: 19/08/2019   Country: Brasil   City: Niteroi
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Brazil_Niteroi_Music_People talking and walking_Night_Praça da Cantareira

Date: 19/08/2019   Country: Brasil   City: Niteroi
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Brazil_Niteroi_Music_People talking and walking_Praça da Cantareira

Date: 21/08/2019   Country: Brasil   City: Rio de Janeiro
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Brazil_Rio de Janeiro_People talking and walking_Praia da urca_er

Date: 24/08/2019   Country: Brasil   City: Rio de Janeiro
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Brazil_Rio de Janeiro_People talking and walking_Praça Maua_ museu do amanha_01

Date: 24/08/2019   Country: Brasil   City: Rio de Janeiro
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Brazil_Rio de Janeiro_People talking and walking_Praça Maua_ museu do amanha_02

Date: 24/08/2019   Country: Brasil   City: Rio de Janeiro
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Brazil_Rio de Janeiro_People talking and walking_Praça Maua_ museu do amanha_03

Date: 24/08/2019   Country: Brasil   City: Rio de Janeiro
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Brazil_Rio de Janeiro_People talking and walking_Praia do leblon_er

Date: 25/08/2019   Country: Brasil   City: Rio de Janeiro
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod

Description: Brazil_Niteroi_Music_ People singing_ talking_Campo de São Bento_01

Date: 25/08/2019   Country: Brasil   City: Niteroi
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Brazil_Niteroi_Music_ People singing_ talking_Campo de São Bento_02

Date: 25/08/2019   Country: Brasil   City: Niteroi
Equipment: Ricoh Theta V (audio/video camera); Zoom H3; TM Tripod
Description: Brazil_Niteroi_Music_ People singing_ talking_Campo de São Bento_03.MP4

Appendix D – TM Manual of Field Recordings

This manual was created to plan and standardize the field-recording procedures of the *TM Derive*. It is an internal document of the research used to document our technical findings, decisions, processes to record in our field-recording trips and archiving it.

1. Content of recordings

The content of the recordings will be in a transmedial format and should be recorded as video and sound simultaneously, and in 360° technology.

Places and Recordings of Interest of the TM Archive

- Public places of passersby (city centers, squares, streets, etc.) – with a focus on the people who pass by and the sounds of the cities. Pay attention to your safety and to the equipment: if in unsafe areas, we suggest you record in spaces such as municipal markets or places that have some security, but that are still public. Please keep in mind not to be too close to cars or noisy objects that can damage the audio recording.

- Cultural expressions – music, plastic arts, street artists, gastronomy, fashion, etc. – everything that represents transculture. Be attentive that we are not looking for nature sounds exclusively, neither music.

- Conversations – recording of spontaneous conversations that happen in one of these spaces. We also seek documentation of languages and accents.

All the captures have to take place in public spaces. They can be open or closed (shopping centers, churches, theaters, etc.). We don't recommend private places or meetings with guests – or any place that requires permission to record. Public places are locations that people enter without needing permission.

Position of Recording Devices

Camera – Ricoh Theta V: The cameras should always be at the height of your eyes, ideally on a tripod (maximum height of the 1.40m tripod). The recording length should be an average of seven minutes. Please check for good lighting conditions, not to be too dark or against the light. The recording must be in 360-degrees; videos must be of 4k resolution, from the Ricoh Theta V Camera

Sound – Zoom H3: Placed right under the camera. Recordings are of the same length as the Ricoh camera recordings, starting and finishing with a palm clap. The captures must occur at static points

Please remember to prepare your equipment beforehand in terms of battery, memory, and configuration for the highest possible quality (more details later in this text).

Journal and Records

Please take a picture of yourself, the place, and a video referencing the place of recording, point day, time, place, crew, devices, and a brief description of the scene, moment, and rationale. Record this data in a Word file and add it to your material submission folder (see instructions later in this document of how to send us the files).

2. Technical requirements, equipment, and instructions for audio recordings

First Listen

The unique sounds and images of the places represent social, cultural, and natural phenomena typical of an area. The sound identities constitute a broad spectrum of characteristics of places, each sound landscape with its own seal and composition. Every town, landscape, city, forest, etc., has its own sonority that is transformed at every moment, providing endless information. To capture this well, it is necessary to observe the space and listen to the development of those sound/image events and how they are transported through light and space before starting recording.

Standard recording settings for the TM Methodology

Recording settings standard for the TM Project	
Format (Ambisonics)	Ambix
Sample rate	48000 Hz
bit depth	24 bits
Numbers of Channels or technics	Ambisonics.

ZOOM H3-VR Setup

· Monitoring: Binaural or stereo (default) / The binaural will use more battery (Menu-input/output-)

· Mic position: If the microphone is going to be in a fixed position, it can be left in automatic mode. If it is for an interview or movement shot, it should be left upright.

Rec settings (menu - rec settings)

Leave it as the default set up:

MIC POSITION: auto (menu - mic position - play - auto)

- Rec mode: ambiX - through this format we can export the recordings to stereo, binaural, 5.1, or choose any of the lobes of the microphones to enhance specific sounds, for example in an interview. (menu - rec settings)

- Rec format: 48K (sample rate) / 24bit (default setup)
- Rec file name: auto (date)
- Sound marker: off
- Mic Gain: see section above Preamps setup (Gain level - 0-100 - ideal between 12-24 in the graphic)

Preamps setup (Gain level)

Preamp setups vary with the source you are recording and the sound field around you. The goal is to get a healthy incoming signal without clipping it. So, you have to take a reference level and read the acoustic environment to avoid sound transients or high amplitudes that distort the audio. These problems can be avoided with proper level settings that capture the 'peak' or loudest sound you'll be recording. Keep an open mind to change it because, in the world of location recording, you will be forced to adapt. Develop a solid understanding of how to record a clean audio signal.

Note: high levels of gain will raise floor noise.

Recording

- Wind protection

The windshield is a cover for a microphone or a portable digital recorder, especially designed to mitigate frequencies associated with the wind. It could be said that it is the most important accessory for making field recordings.

Rycote Windshield

Rycote Windshield and shock-Mounting system

- Microphone mount

With handheld recorders, audio is sometimes obscured by the sound engineer's own movements. The noise produced by the vibrations can be dampened by using a suspension mount that decouples the recorder from its base to minimize the number of vibrations that are transmitted. To avoid this, use a microphone mount (pistol grip, boom pole, or stand).

• Basic Kit for Field Recordings TM:

· A microphone or handheld recorder - Zoom H3
· A microphone mount (pistol grip, boom pole, or stand).
· Wind protection.
· A video camera - RICOH THETA V - *Charge it the night before!!!!*
· Data storage (Flashcard, etc.).
· Batteries.
· Battery charger.
· A kit bag.
· Headphones.
· Notes: place, day, time, list of equipment, and people. Brief description of the scene (place and moment).
· Your phone for registering the making of the process. Selfies, pictures of the place.
· Theta: HD, adaptor, cable.

3. Transfer and storage of information

HOW TO TRANSFER THE INFORMATION TO THE COMPUTER

Most recorders have SD or micro-SD cards that can be connected to the computer by a native slot or by a USB to SD adapter for download. Also, a USB cable between the recorder and computer can be used to transfer the data. Please re-review which files are suitable for the project. Trash files should be deleted before transferring.

Metadata and Storage

Name the file with 1. City, Country; 2. Brief description of the place; 3. Three or four sound descriptors. Example: Human, Vocal, Whispering, Male

Sounds classification according to referential aspects (R. Murray Schafer sound Classification taken from "The Soundscape: Our Sonic Environment and the Tuning of the World" 1977)

1.Natural sounds: water, air, earth, fire, birds, animals, insects, fish and sea creatures, seasons, Nature soundscapes.
2. Human sounds: voice, body, clothing.
3. Sounds and society: general descriptions of rural soundscapes, town, soundscapes, city soundscapes, maritime soundscapes, domestic soundscapes, trades, professions and livelihoods, factories and offices, entertainments, music, ceremonies and festivals, parks and gardens, religious festivals.

4. Mechanical sounds: machines (general descriptions), industrial and factory equipment (general descriptions), transportation machines (general descriptions), warfare machines (general descriptions), rains and trolleys, internal combustion engines, aircraft, construction and demolition equipment, mechanical tools, ventilators and air-conditioners, instruments of war and destruction, farm machinery.

5. Quiet and silence:

6. Sounds as indicators: bells and gongs, horns and whistles, sounds of time, telephones, (other) warning systems, (other) signals of pleasure, indicators of future occurrences.

Metadata is the relevant information about the recording, this information is usually text. The following convention was established for the organization of the information of the field recordings:

· Time
· Date
· Location
· Description (sound source)
· category:
· designer (who did it)
· Microphone/recorder

How to Add the Metadata Information

Please add a text file in the same folder (.txt format) labeled with the name of the audio file. This file must contain the convention established above. To create '.txt' use TEXTEDIT on Mac or WordPad on PC computers.

4. Audio and video edits

Software for editing audio:

· Protools
· Ableton live
· Logic
· Nuendo
· Audacity (free)
· Any D or sound editing software

For Ambisonic recordings

· Protools
· Cubase
· Audacity
· FMOD studio
· Facebook 360° studio
· Native software of the microphone (For post processing)

Software for editing video:

- Adobe Premiere Pro CC
- Final Cut Pro X
- Videopad (free)

For editing 360º video:

- Adobe Premiere Pro CC
- VeeR Editor (Android & iOS)
- Theta+

5. Reading and listening references

https://www.creativefieldrecording.com/recommended-resources/
http://www.soundandmusic.org/resources/artists-toolkit/how-tos/fieldrecording
http://designingsound.org/2010/10/22/aaron-marks-special-a-practical-guide-to-field-recording-part-1/
http://designingsound.org/2010/10/26/aaron-marks-special-a-practical-guide-to-field-recording-part-2/
https://www.vermontfolklifecenter.org/field-recording-equipment-guide/
https://www.creativefieldrecording.com/2018/01/10/beginners-questions-start-with-cheap-gear-or-wait-for-pro-kit/
https://static1.squarespace.com/static/545aad98e4b0f1f9150ad5c3/t/545adc2ee4b0028b03c47574/1415240750107/In+the+Field.pdf (Steven Feld)

Appendix E - TM Archive Table Sheet

This table, presented in the third Chapter, was used as a timeline of the compositional stages of the TM material, useful to organise the workflow of this process.

Web 01	Deriva 01	Original Name	Name	Country	City	Format	Equipment	Audio format	Tripod Edit	2 min app version	Color edit (David)	Tripod edit after color	2 minutes edit after color	Picture?	Punto de Corte	Titulo	Date	Fotograma equirectangular y mundo	video sin editar
		R0010178	United States_Austin TX_Zilker Metropolitan Park_Austin TX_R	USA	Austin	3840×1920	Rico Theth	ambisonics (zoom h3)							05:15	"Irin! Irin!"			x
☑		R0010179	United States_Austin TX_Zilker Metropolitan Park_Train	USA	Austin	3840×1920	Rico Theth	ambisonics (zoom h3)							01:05	"the train"		x	
			United State_Austin Texas_Mueller lake park_People walking_L	USA	Austin	3840×1921	Rico Theth	ambisonics (zoom h3)										x	
			United State_Austin Texas_Mueller lake park_People walking_p	USA	Austin	3840×1922	Rico Theth	ambisonics (zoom h3)										x	
	☐		Colombia_Bogota_People_Transmilenio_Walking_Parque de lo	COL	Bogota	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☑	☑	☐	☐						
	☑		Colombia_Bogota_People_Walking_Dogs_Chorro de quevedo	COL	Bogota	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☑	☑	☐	☐						
	☑		Colombia_Bogota_People_Walking_Pigeons_Plaza de bolivar	COL	Bogota	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐					x	
	☐		Colombia_Bogota_People_Walking_Turist_Monserrate	COL	Bogota	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
☑	☑		Colombia_Coconuco_People_cars_Contryside	COL	Coconuco	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐		07:20	"Y mucho mas"		x	
	☑		England_London_People relaxing_talking_Tate	UK	London	3840×1920	Rico Theth	ambisonics (Rico Theth	☑	☐	☐	☐	☐					x	
☑	☑		England_London_People_Walking_Talking_Garden of the Buck	UK	London	3840×1920	Rico Theth	ambisonics (Rico Theth	☑	☑	☐	☐	☐					x	
☑		R0010188	United states_Texas_MacAllen_Stores_Citystreets	USA	McAllen	3840×1920	Rico Theth	ambisonics (zoom h3)							04:00 a 6:15	"Ez Pawn"		x	
		R0010189	United states_Texas_MacAllen_Cementery_CitySoundscapes	USA	McAllen	3840×1920	Rico Theth	ambisonics (zoom h3)							03:00	"Stop"			x
X	☐		Colombia_Medellin_Tranvia, walkin, Talking_San Antonio.MP4	COL	Medellin	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐		03:20	"a la orden"		x	
☐	☐		Colombia_Medellín_People singing_tambourine_San Joaquin P	COL	Medellin	1920×960	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐		01:24-03:35	"viva"			x
	☐		Colombia_Medellin - multiple musical sources, People talking, P	COL	Medellin	1920×960	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						x
	☐		Colombia_Medellin_Soundwalking_Plaza Botero_2.MP4	COL	Medellin	1920×960	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						x
	☐		Colombia_Medellin_multiple musical sources_People talking_Pl	COL	Medellin	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						x
	☑		Colombia_Medellin_People walking, talking_Palacio de la cultur	COL	Medellin	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☑	☐	☐	☐					x	
	☑		Colombia_Medellin_Sales, Music, talking_Palacio nacional.MP4	COL	Medellin	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☑	☑	☐	☐					x	
			United State_Miami_Lincon Road_People_Music	USA	Miami	3840×1925	Rico Theth	ambisonics (zoom h3)							1:15 a 3:15	"cotton candy"			
☑			United State_Miami_Bayside Mall_People walking_Music	USA	Miami	3840×1924	Rico Theth	ambisonics (zoom h3)							2:55 a 4:55	"selfie"			
			United State_Miami_Art gallery_People_Museum	USA	Miami	3840×1923	Rico Theth	ambisonics (zoom h3)							2:30 a 4:35	"take care"			
☑	☐		United States_NewYork_Music_Peopletalking_water_Bryant Pa	USA	New york	1920×960	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐		02:45	"oh my God"			
	☐		United States_NewYork__people_Walking_Central park_er.MP4	USA	New york	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		United States_NewYork_bicycle_people_Central park_er.MP4	USA	New york	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☑	☐	☐	☐						
	☐		United States_NewYork_Music_People talking_Street Fair 166th	USA	New york	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☑	☐	☐	☐						
	☐		United States_NewYork_Music_People talking_Street Fair 166th	USA	New york	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		United States_NewYork_park_People talking_Central park_1.M	USA	New york	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☑		United States_NewYork_park_People talking_Central park_2.M	USA	New york	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		United States_NewYork_park_Water_Central park.MP4	USA	New york	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		United States_NewYork_Party_people_Central park_er.MP4	USA	New york	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		United States_NewYork_Peple dancing_people_Central park_er	USA	New york	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		United States_NewYork_Tunel_people_Music_Central park_er.M	USA	New york	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☑	☑	☐	☐						
	☐		United States_NewYork_Tunnel_people_Central park_er.MP4	USA	New york	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☑	☑	☐	☐						
	☐		United States_NewYork_Walking_people_Central park_er.MP4	USA	New york	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
☑	☐		Brazil_Niteroid_Music_People talking and walking_Night_Praça	BR	Niteroi	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐		01:00.00	"Pastel"			
	☐		Brazil_Rio de Janeiro_Wind_sound of waves_sellers_people ta	BR	Niteroi	1920×960	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐		4:21 a 6:21; o 0:50	"Vinte centavos" ou "Icarai"			
	☐		Brazil_Rio de Janeiro_Wind_sound of waves_sellers_people ta	BR	Niteroi	1920×960	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☑		Brazil_Niteroi_Music_People singing_talking_Campo de São B	BR	Niteroi	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☑	☑	☐	☐						
	☑		Brazil_Niteroi_Music_People singing_talking_Campo de São B	BR	Niteroi	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☑	☑	☑	☐						
	☐		Brazil_Niteroi_Music_People singing_talking_Campo de São B	BR	Niteroi	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		Brazil_Niteroid_Music_People talking and walking_Praça da Ca	BR	Niteroi	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
☑	☑		England_Plymouth_People playing games_Hoa park_audiocam	UK	Plymouth	3840×1920	Rico Theth	ambisonics (Rico Theth	☑	☑	☐	☐	☐						
	☐		England_Plymouth_People playing games_Hoa park_er.MP4	UK	Plymouth	3840×1920	Rico Theth	ambisonics (Rico Theth	☑	☑	☑	☐	☐						
	☐		England_Plymouth_People_skates_People Walking _Downtowr	UK	Plymouth	3840×1920	Rico Theth	ambisonics (Rico Theth	☑	☑	☐	☐	☐						
	☐		England_Plymouth_People_skates_People Walking _Downtowr	UK	Plymouth	3840×1920	Rico Theth	ambisonics (Rico Theth	☑	☐	☐	☐	☐						
☑	☐		Colombia_Popayan_People__Walking_Parque Principal_2_er.M	COL	Popayán	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☑	☐	☐	☐		03:30	"Pomada del alacran"			
	☐		Colombia_Popayan_People__Walking_Parque Principal.MP4	COL	Popayán	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		Brazil_Rio de Janeiro_Music_People talking_Copacabana Beac	BR	Rio	1920×960	Rico Theth	ambisonics (zoom h3)	☑	☑	☐	☐	☐						
	☐		Brazil_Rio de Janeiro_People talking and walking_Praia do lebl	BR	Rio	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☑	☐	☐	☐						
☑	☐		Brazil_Rio De Janeiro_Skatebording_ People talking_Downtow	BR	RJ	1920×960	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐		5:00 a 8:00	"Por isso que eu não gosto de tu, mané"			
	☐		Brazil_Rio de Janeiro_Music_People talking_ Cars_ Copacaba	BR	RJ	1920×960	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		Brazil_Rio de Janeiro_Music_People talking and walking_São C	BR	RJ	1920×960	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		Brazil_Rio de Janeiro_People talking and walking_Praça Maua_	BR	RJ	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☐		Brazil_Rio de Janeiro_People talking and walking_Praça Maua_	BR	RJ	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☑		Brazil_Rio de Janeiro_People talking and walking_Praça Maua_	BR	RJ	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						
	☑		Brazil_Rio de Janeiro_People talking and walking_Praia da urca	BR	RJ	3840×1920	Rico Theth	ambisonics (zoom h3)	☑	☑	☑	☐	☐						
☑		R0010177	United States_Rochester__Market_People_buying	USA	Rochester	3840×1920	Rico Theth	ambisonics (zoom h3)			☑				01:18	"3 for $5"			
☑	☐		Brazil_São Paulo_Downtown sounds_People talking and walkin	BR	São Paulo	1920×960	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐		0:44 a 3:15	"Compro ouro"			
	☐		Brazil_São Paulo_ people walk around_ people talking_Municipa	BR	São Paulo	1920×960	Rico Theth	ambisonics (zoom h3)	☑	☐	☐	☐	☐						

Appendix F - Technical Development of the TM application for VR

This table was used to document the changes implemented across versions of the TM application.

TM SOFTWARE DEVELOPMENT

UPDATE NUMBER	SOFTWARE REQUIREMENT	DESCRIPTION OF IMPLENTATION	COMPLETE REQUIREMENT PORCENTAGE
		TRANSEUNTIS MUNDI VR	
1.0.0	The software must be in virtual reality platform, based with three-dimensional interactive content	The software will be developed for the virtual reality OCULUS GO headset at the Unity development platform	100%
1.0.1	The software must play a videos 360° in Equirectangular mono 4k format	For this requirement, we use the technique of put the video in the Unity sky. The key is to target the Video Player to a Render Texture of the same dimensions as the video. Then, connect that texture to a material set to use the new Skybox/PanoramicBeta Shader and use that as the Scene Skybox Material.	100%
1.0.2	The software must play a first order ambisonics audio file in sync with video, with extension (.ambix) in configuration WXYZ.	For ambisonics audio, it was used the plugin Oculus Spatializer that supports playing AmbiX format ambisonic audio. Oculus Spatializer supports ambisonic audio, letting attach 4-channel AmbiX format audio clips to game objects. The ambisonics audio decoded to binaural at the time of listening through the Oculus Audio SDK plugins that allows to spatialize ambisonics audio through the head-related transfer functions (HRTFs) by tracking the listener's head position and orientation. As the listener moves or rotates their head, they perceive the sound as remaining at a fixed location in the virtual world.	100%
1.0.3	The software must have the interactive process with the user in order to send and receive the information necessary to perform content.	In order to have the interaction of the user, it was used the gaze pointer-based interface for input method. It consists in a gaze pointer to select content.	100%
1.0.4	The software must have a user interface based on a world map to choose the places.	a 3d map was created from a 2d image. each of the countries used in the recordings were separated and placed in an environment with a selection button with the coordinates of each country. This was also done for each of the cities. When selecting any country, an animation is launched by zooming to each of the countries. each place is in diferent scene of the software	100%
1.0.5	The software must have a user interface to navigate between places, play and pause the videos	To navigate between different places in each country, pause, play the video and return to the map, buttons were designed and programmed at the bottom of the screen	100%
1.0.6	The software must have loading moments where it is indicated that the scenarios are loading	For the loading moments between each scene, a light scene was designed that will be active while showing the loading progress of each scene	100%
1.0.7	The software must have intro scene with the instructions of how to use the GUI and show random images of the places in 360°	The instructions at the beginning show the user how to use the gaze pointer system, where they are located and what each of the buttons are used for. In this introductory scene, a code was made to shows random 360° photographs of the spaces of the videos with a cartoon filter, in this way each user will experience different images	100%
1.0.8	The software need to be larger than 2.5 GB	using apk file extension	100%
1.1.0	The software must have a gaze pointer method for selection and improve 3D sound by not scaling the source in Oculus plugins	It solves the problem of gaze pointer deep movement	100%
1.1.1	Minor adjustments	Adding migration lines to the map, change icon and instruction in main menu	100%
1.1.2	Minor adjustments	Translate loading screen, TM world in loading menu, to solve menu in videos disable, and change blue icon in screen, decrease gaze pointer time	100%
1.1.3	Minor adjustments	Rio ortography, return to main menu when videos finish	100%
2.0.0	Minor adjustments	Light and chromatic aberration correction in videos, change initial background, lines in spherical map correction, decrease velocity in zoom	100%

Appendix G - Mapping the experience: scores

• English

Transeuntis Mundi - Derive 01
Journey Score

you are a transeuntis mundi.
start your journey by acknowledging where you are,
what you listen to, what you see, and who you are.

wear the VR headset.
see the globe? it just opened into this map.
welcome. something looks different.
300.000 years of our walks. transhumance.
passersby. ancestry.

choose when and where you wanna walk to today.

minimal stories.
stalk, listen, live it. transculture.

back to the map, walk again. now, where?

contrasts. diversity. heritage.
do you wanna walk somewhere else?
where is home?

without the VR headset, walk again and so on.

Inspired on "Deep Listening Meditations" (1999) by Pauline Oliveros

• Portuguese

Transeuntis Mundi – Derive 01
Partitura de viagem

você é um transeuntis mundi.
comece sua jornada reconhecendo onde você está,
o que ouve, o que vê e quem você é.

vista o aparelho de RV.
vê o globo? acabou de se abrir neste mapa.
bem-vindx! perceba que algo está diferente.

300.000 anos de nossas caminhadas. transhumância
transeuntes. ancestralidade.

escolha quando e para onde você quer ir hoje.

histórias mínimas.
espreite, ouça, viva. transculture.

de volta ao mapa, caminhe novamente. agora pra onde?

contrastes. diversidade. herança.
quer caminhar pra outro lugar?
onde é casa?

retire o aparelho de RV, siga caminhando.

Inspirado em "Deep Listening Meditations" (1999) de Pauline Oliveros

• Spanish

Transeuntis Mundi – Derive 01
Partitura de viaje

eres un transeuntis mundi.
comienza tu viaje reconociendo dónde te encuentras,
qué escuchas, qué ves y quién eres.

póngase el casco de RV.
¿ves el mundo? acaba de abrirse en este mapa.
bienvenidx! algo parece diferente.
300.000 años de nuestras caminatas. transhumancia
transeuntes. ancestralidad.

elige dónde y cuándo quieres caminar hoy.

historias mínimas.
acecha, escucha, vívelas. transcultura.

volver al mapa, caminar de nuevo. ¿ahora, dónde?

contrastes. diversidad. herencia.
¿quiéres caminar a otro lado?
¿dónde es el hogar?

quítate el casco de RV, sigue caminando.

Inspirado en "Deep Listening Meditations" (1999) de Pauline Oliveros

Appendix H - VR Score Proposal 1

TRANSEUNTIS MUNDI SCORE

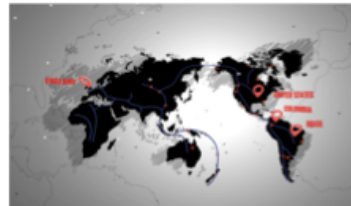| 1	2	3	4

On

TM.apk installed

Opening animation

World Map - Main Menu

With the movement of the head, participant should position the cursor on top of the country they want for 3 sec to start the journey.

City/Country Map

With the movement of the head, participant should position the cursor on top of the city for 3 sec.

TRANSEUNTIS MUNDI SCORE

| 4 | 5 | 6 | 7 |

Scene 01

First scene starts in 360o audio and video. Participant can look around and interact with this scene by moving the head. Length is aprox. 2 min. There are multiple events to be experienced in each scene.
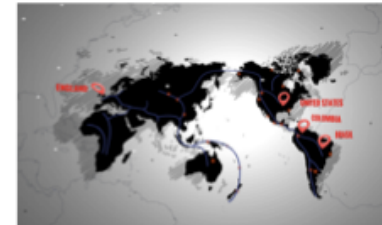
Navigation menu

Pause, play, change scene menu, in the bottom of every scene. Selection by placing the curso on top of the buttom with the movement of the head.

Scene 02

The second and last scene of each city starts automatically after the first one ends. Participant can also interrupt or change destiny at any moment

Main Menu

Participant can come back to the main menu to select another location at any time.

TRANSEUNTIS MUNDI SCORE

8

**Participant has 23 scenes to experience in a total of up to aprox. 50 minutes.
The journey may also change directions or end at any time.**

Appendix I - VR score proposal 2

Appendix J - Anthropophagite Manifesto

MANIFESTO ANTROPOFÁGICO
(translation to English in the end of this section)

Só a antropofagia nos une. Socialmente. Economicamente. Filosoficamente.
Única lei do mundo. Expressão mascarada de todos os individualismos, de todos os coletivismos. De todas as religiões. De todos os tratados de paz.
Tupi, or not tupi that is the question.
Contra todas as catequeses. E contra a mãe dos Gracos.
Só me interessa o que não é meu. Lei do homem. Lei do antropófago.
Estamos fatigados de todos os maridos católicos suspeitosos postos em drama. Freud acabou com o enigma mulher e com outros sustos da psicologia impressa.
O que atropelava a verdade era a roupa, o impermeável entre o mundo interior e o mundo exterior. A reação contra o homem vestido. O cinema americano informará.
Filhos do sol, mãe dos viventes. Encontrados e amados ferozmente, com toda a hipocrisia da saudade, pelos imigrados, pelos traficados e pelos touristes. No país da cobra grande.
Foi porque nunca tivemos gramáticas, nem coleções de velhos vegetais. E nunca soubemos o que era urbano, suburbano, fronteiriço e continental. Preguiçosos no mapa-múndi do Brasil.
Uma consciência participante, uma rítmica religiosa.
Contra todos os importadores de consciência enlatada. A existência palpável da vida. E a mentalidade pré-lógica para o Sr. Lévy-Bruhl estudar.
Queremos a Revolução Caraíba. Maior que a revolução Francesa. A unificação de todas as revoltas eficazes na direção do homem. Sem nós a Europa não teria sequer a sua pobre declaração dos direitos do homem.
A idade de ouro anunciada pela América. A idade de ouro. E todas as girls.
Filiação. O contato com o Brasil Caraíba. Où Villegaignon print terre. Montaigne. O homem natural. Rousseau. Da Revolução Francesa ao Romantismo, à Revolução Bolchevista, à Revolução Surrealista e ao bárbaro tecnizado de Keyserling. Caminhamos.
Nunca fomos catequizados. Vivemos através de um direito sonâmbulo. Fizemos Cristo nascer na Bahia. Ou em Belém do Pará.
Mas nunca admitimos o nascimento da lógica entre nós.
Contra o Padre Vieira. Autor do nosso primeiro empréstimo, para ganhar comissão. O rei-analfabeto dissera-lhe: ponha isso no papel mas sem muita lábia. Fez-se o empréstimo. Gravou-se o açúcar brasileiro. Vieira deixou o dinheiro em Portugal e nos trouxe a lábia.
O espírito recusa-se a conceber o espírito sem o corpo. O antropomorfismo. Necessidade da vacina antropofágica. Para o equilíbrio contra as religiões de meridiano. E as inquisições exteriores.
Só podemos atender ao mundo orecular.
Tínhamos a justiça codificação da vingança. A ciência codificação da Magia. Antropofagia. A transformação permanente do Tabu em totem.
Contra o mundo reversível e as idéias objetivadas. Cadaverizadas. O stop do pensamento que é dinâmico. O indivíduo vitima do sistema. Fonte das injustiças clássicas. Das injustiças românticas. E o esquecimento das conquistas interiores.
Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros.
O instinto Caraíba.
Morte e vida das hipóteses. Da equação eu parte do Cosmos ao axioma Cosmos parte do eu. Subsistência. Conhecimento. Antropofagia.

Contra as elites vegetais. Em comunicação com o solo.

Nunca fomos catequizados. Fizemos foi Carnaval. O índio vestido de senador do Império. Fingindo de Pitt. Ou figurando nas óperas de Alencar cheio de bons sentimentos portugueses.

Já tínhamos o comunismo. Já tínhamos a língua surrealista. A idade de ouro.

Catiti Catiti

Imara Notiá

Notiá Imara

Ipeju.A magia e a vida. Tínhamos a relação e a distribuição dos bens físicos, dos bens morais, dos bens dignários. E sabíamos transpor o mistério e a morte com o auxílio de algumas formas gramaticais.

Perguntei a um homem o que era o Direito. Ele me respondeu que era a garantia do exercício da possibilidade. Esse homem chamava-se Galli Mathias. Comi-o.

Só não há determinismo onde há mistério. Mas que temos nós com isso?

Contra as histórias do homem que começam no Cabo Finisterra. O mundo não datado. Não rubricado. Sem Napoleão. Sem César.

A fixação do progresso por meio de catálogos e aparelhos de televisão. Só a maquinaria. E os transfusores de sangue.

Contra as sublimações antagônicas. Trazidas nas caravelas.

Contra a verdade dos povos missionários, definida pela sagacidade de um antropófago, o Visconde de Cairu: – É mentira muitas vezes repetida.

Mas não foram cruzados que vieram. Foram fugitivos de uma civilização que estamos comendo, porque somos fortes e vingativos como o Jabuti.

Se Deus é a consciência do Universo Incriado, Guaraci é a mãe dos viventes. Jaci é a mãe dos vegetais.

Não tivemos especulação. Mas tínhamos adivinhação. Tínhamos Política que é a ciência da distribuição. E um sistema social-planetário.

As migrações. A fuga dos estados tediosos. Contra as escleroses urbanas. Contra os Conservatórios e o tédio especulativo.

De William James e Voronoff. A transfiguração do Tabu em totem. Antropofagia.

O pater famílias e a criação da Moral da Cegonha: Ignorância real das coisas + fala de imaginação + sentimento de autoridade ante a prole curiosa.

É preciso partir de um profundo ateísmo para se chegar à idéia de Deus. Mas a caraíba não precisava. Porque tinha Guaraci.

O objetivo criado reage com os Anjos da Queda. Depois Moisés divaga. Que temos nós com isso?

Antes dos portugueses descobrirem o Brasil, o Brasil tinha descoberto a felicidade.

Contra o índio de tocheiro. O índio filho de Maria, afilhado de Catarina de Médicis e genro de D. Antônio de Mariz.

A alegria é a prova dos nove.

No matriarcado de Pindorama.

Contra a Memória fonte do costume. A experiência pessoal renovada.

Somos concretistas. As idéias tomam conta, reagem, queimam gente nas praças públicas. Suprimamos as idéias e as outras paralisias. Pelos roteiros. Acreditar nos sinais, acreditar nos instrumentos e nas estrelas.

Contra Goethe, a mãe dos Gracos, e a Corte de D. João VI.

A alegria é a prova dos nove.

A luta entre o que se chamaria Incriado e a Criatura – ilustrada pela contradição permanente do homem e o seu Tabu. O amor cotidiano e o modus vivendi capitalista. Antropofagia. Absorção do inimigo sacro. Para transformá-lo em totem. A humana aventura. A terrena finalidade. Porém, só as puras elites conseguiram realizar a antropofagia carnal, que traz em si o mais alto sentido da vida e evita todos os males identificados por Freud, males

catequistas. O que se dá não é uma sublimação do instinto sexual. É a escala termométrica do instinto antropofágico. De carnal, ele se torna eletivo e cria a amizade. Afetivo, o amor. Especulativo, a ciência. Desvia-se e transfere-se. Chegamos ao aviltamento. A baixa antropofagia aglomerada nos pecados de catecismo – a inveja, a usura, a calúnia, o assassinato. Peste dos chamados povos cultos e cristianizados, é contra ela que estamos agindo. Antropófagos.

Contra Anchieta cantando as onze mil virgens do céu, na terra de Iracema, – o patriarca João Ramalho fundador de São Paulo.

A nossa independência ainda não foi proclamada. Frape típica de D. João VI: – Meu filho, põe essa coroa na tua cabeça, antes que algum aventureiro o faça! Expulsamos a dinastia. É preciso expulsar o espírito bragantino, as ordenações e o rapé de Maria da Fonte.

Contra a realidade social, vestida e opressora, cadastrada por Freud – a realidade sem complexos, sem loucura, sem prostituições e sem penitenciárias do matriarcado de Pindorama.

OSWALD DE ANDRADE

Em Piratininga
  Ano 374 da Deglutição do Bispo Sardinha.
    (Revista de Antropofagia, Ano 1, Nº 1, maio de 1928)

• Anthropophagite Manifesto (translation to English)

Only anthropophagy unites us. Socially. Economically. Philosophically.

The world's only law. The masked expression of all individualisms, of all collectivisms. Of all religions. Of all peace treaties.

Tupy, or not tupy that is the question.

Against all catechisms. And against the mother of the Gracchi.

The only things that interest me are those that are not mine. Law of man. Law of the anthropophagite.

We are tired of all the suspicious catholic husbands put in drama. Freud put an end to the woman enigma and to other frights of printed psychology.

What hindered truth was clothing, the impermeable element between the interior world and the exterior world. The reaction against the dressed man. American movies will inform.

Sons of the sun, mother of the living. Found and loved ferociously, with all the hypocrisy of nostalgia, by the immigrants, by the slaves and by the touristes. In the country of the big snake.

It was because we never had grammars, nor collections of old plants. And we never knew what was urban, suburban, boundary and continental. Lazy men on the world map of Brazil. A participating consciousness, a religious rhythm.

Against all importers of canned consciousness. The palpable existence of life. And the pre-logical mentality for Mr. Levi Bruhl to study.

We want the Carahiba revolution. Bigger than the French Revolutio n. The unification of all efficacious rebellions in the direction of man. Without us Europe would not even have its poor declaration of the rights of man. The golden age proclaimed by America. The golden age. And all the girls.

Descent. The contact with Carahiban Brazil. Oú Villegaignon print terre. Montaigne. The natural man. Rousseau. From the French Revolution to Romanticism, to the Bolshevik Revolution, to the surrealist Revolution and Keyserling's technicized barbarian. We walk.

We were never catechized. We live through a somnambular law. We made Christ be born in Bahia. Or in Belém do Pará. But we never admitted the birth of logic among us. Against Father Vieira. Author of our first loan, to gain his commission. The illiterate king had told him: put this in paper but don't be too wordy. The loan was made. Brazilian sugar was recorded. Vieira left the money in Portugal and brought us wordiness.

The spirit refuses to conceive the spirit without body. Anthropomorphism. The need for an anthropophagical vaccine. For the equilibrium against the religions of the meridian. And foreign inquisitions.

We can only attend to the oracular world.

We had justice codification of vengeance. And science codification of Magic. Anthropophagy. The permanent transformation of Taboo into totem.

Against the reversible world and objectivized ideas. Cadaverized. The stop of thought which is dynamic. The individual victim of the system. The source of classical injustices. Of the romantic injustices. And the forgetting of interior conquests.

Routes. Routes. Routes. Routes. Routes. Routes. Routes.

The Carahiban instinct.

Life and death of hypotheses. From the equation I part of the Kosmos to the axiom Kosmos part of I. Subsistence. Knowledge. Anthropophagy.

Against plant elites. In communication with the soil.

We were never catechized. What we really did was Carnival. The Indian dressed as a Senator of the Empire. Pretending to be Pitt. Or featuring in Alencar's operas full of good Portuguese feelings.

We already had communism. We already had the surrealist language. The golden age.

Catiti Catiti

Imara Notiá

Notiá Imara

Ipejú.

Magic and life. We had the relation and the distribution of physical goods, of moral goods, and the goods of dignity. And we knew how to transpose mystery and death with the aid of some grammatical forms. I asked a man what Law was. He replied it was the guarantee of the exercise of possibility. That man was called Galli Matias. I ate him.

Determinism is only absent where there is mystery. But what do we have to do with this?

Against the stories of man, which begin at Cape Finisterra. The undated world. Unsigned. Without Napoleon. Without Caesar.

The fixation of progress through catalogues and television sets. Only machinery. And the blood transfusors.

Against the antagonical sublimations. Brought in caravels.

Against the truth of missionary peoples, defined by the sagacity of an anthropophagite, the Viscount of Cairu:-It is the often repeated lie.

But they who came were not crusaders. They were fugitives from a civilization that we are eating, because we are strong and vengeful as a Jabuti.

If God is the consciousness of the Uncreated Universe, Guaraci is the mother of the living. Jaci is the mother of plants.

We did not have speculation. But we had the power of guessing. We had Politics which is the science of distribution. And a planetary-social system.

The migrations. The escape from tedious states. Against urban sclerosis. Against Conservatories, and tedious speculation.

From William James to Voronoff. The transfiguration of Taboo in totem. Anthropophagy.

The pater families and the creation of the Moral of the Stork: Real ignorance of things + lack of imagination + sentiment of authority before the pro-curious (sic).

It is necessary to depart from a profound atheism to arrive at the idea of God. But the Carahiba did not need. Because he had Guaraci.

The created objective reacts as the Fallen Angels. After Moses wanders. What have we got to do with this?

Before the Portuguese discovered Brazil, Brazil had discovered happiness.

Against the Indian with the torch. The Indian son of Mary, godson of Catherine de Médici and son-in-law of Don Antônio de Mariz.

Happiness is the proof of the pudding.

In the matriarchy of Pindorama.

Against the Memory source of custom. Personal experience renewed.

We are concretists. Ideas take hold, react, burn people in public squares. Let us suppress ideas and other paralyses. Through the routes. To believe in signs, to believe in the instruments and the stars.

Against Goethe, the mother of the Gracchi, and the Court of Don João VI.

Happiness is the proof of the pudding.

The struggle between what one would call the Uncreated and the Creature illustrated by the permanent contradiction between man and his Taboo. The quotidian love and the capitalist modus vivendi. Anthropophagy. Absorption of the sacred enemy. To transform him into totem. The human adventure. The mundane finality. However, only the pure elites managed to realize carnal anthropophagy, which brings the highest sense of life, and avoids all the evils identified by Freud, catechist evils. What happens is not a sublimation of the sexual instinct. It is the thermometric scale of the

anthropophagic instinct. From carnal, it becomes elective and creates friendship. Affectionate, love. Speculative, science. It deviates and transfers itself. We reach vilification. Low anthropophagy agglomerated in the sins of catechism-envy, usury, calumny, assassination. Plague of the so-called cultured and christianized peoples, it is against it that we are acting. Anthropophagi.

Against Anchieta singing the eleven thousand virgins of the sky, in the land of Iracema- the patriarch João Ramalho founder of São Paulo.

Our independence has not yet been proclaimed. Typical phrase of Don João VI:-My son, put this crown on your head, before some adventurer does! We expelled the dynasty. It is necessary to expel the spirit of Bragança, the law and the snuff of Maria da Fonte.

Against social reality, dressed and oppressive, registered by Freud-reality without complexes, without madness, without prostitutions and without the prisons of the matriarchy of Pindorama.

Oswald de Andrade
In Piratininga

Year 374 of the swallowing of the Bishop Sardinha.

Andrade, Oswald de. 'Anthropophagite Manifesto' Trans. Chris Whitehouse. The Oxford Book of Latin American Essays. Ed. Ilan Stavans. New York: Oxford UP, 1997.