

19. Is that the show?! Comprovisation and Occupation of Public Spaces at the *TransPosições* Performance

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Abstract: In this article we discuss some concepts and strategies that feed the conception of the *TransPosições* (TransPositions) performance, in which participate three actresses, one actor, and female/male musicians of Orquestra Errante, group dedicated to free musical improvisation and connected to the Research Center in Sonology – NuSom – of the Department of Music at University of São Paulo. The elaboration of the performance script was based on the premise of dialogue, tensions and frictions between the text presented by the actresses/actor and the sonority produced by Orquestra Errante. The *TransPosições* performance allies free improvisation and scenic exploration of voice and space from the dramaturgy freely inspired in the Samuel Beckett's initial trilogy, having as the main reference *The Unnamable*, from which we selected some excerpts that seem to find in the sonority of Orquestra Errante a specially revealing soundscape. In the text uttered by the actresses/actor, we attempted to develop a verbal discourse that question the subject, the space and the word as fundamental element in the mediation between individual and society – inevitable such in terms of adherence as of violence. This discourse is disclosed through the voice and the body of the actresses/actor. The sonority of Orquestra Errante provides an additional semantic layer to the performance – by exposing fissures and possibilities originated from the sound interaction in the space as a whole - which results in a complex texture composed of several interdependent layers with their specific materials. The public-private issue, the target of the artistic intervention, and also the interactive and collaborative creation strategies are some of the points of reflection applied below.

Keywords: Performance, Free Improvisation, *Comprovisation*, Samuel Beckett, *The Unnamable*.

1 Introduction

The *TransPosições* performance discussed in this article was designed as a proposal for the occupation of José Molina square, in São Paulo, an invitation addressed to Orquestra Errante¹ to

¹ Orquestra Errante works as a laboratory for experimentation and reflection on contemporary improvisation. The group consists of female and male musicians from several backgrounds. At each meeting, the participants have the opportunity to develop proposals that dialogue with their re-

take part at Bigorna Festival 2016². Its conception came from the proposed occupation of this particular place, but during the production we understood that it could be performed in other public spaces, especially the marginalized, because it questions the occupation and the (re)signification of marginalized spaces and its composing elements.

The *TransPosições* performance joins together composition – at first would be individual creation in differed time emphasizing premeditation, planning and intentionality – and improvisation – in general, in the collective creation in real time that emphasizes the practice, the game and experimentation (COSTA, 2014). The proposal thus explores the systematic of *comprovisation*: "practices that are halfway between free improvisation and compositional practices aimed at the most complete determination of sonorous events" (ALIEL et al, 2015, p.2).

In order to clarify the creation specificities in each of the performance work instances, we could say that the work process of the actresses/actor³ would be closer to the idea of composition as it implies the elaboration of a textual script, study and selection of gestures and intentions that follow the "scenes"⁴, as well

spective researches on improvisation. Further information about the group and its production can be found on the website of the Research Center in Sonology/ USP:

<http://www2.eca.usp.br/nusom/>

² Link to the official website:

<http://www.festivalbigorna.com/2016/> (last accessed September, 2016).

³ The group consists of the actresses Carmen Estevez, Kelly Caldas and Yonara Dantas, and the actor Victor Pessoa.

⁴ The word "scene" is written between quotation marks because it does not translate the traditional sense of scenes as presented situations that are experienced by the characters. The text was organized in sections or in a junction of ideas developed in the textual script of the actresses/actor. The content of what is said in each session configures itself as "scene" and each one serves as reference to the actresses/actor and female/male musicians in the achievement of the work.

as a study regarding the spatial displacement, considering that the displacement is the reference to the group of female/male musicians during the presentation. Therefore, on one hand, regarding the text, markings and displacement, actresses/actor have almost no room for improvisations - they play within specific delimitations. On the other hand, the female/male musicians work through improvisation, which echoes a graphic map of references - suggesting sessions and dynamics from the "scenes", but open to the sonorous material to be produced. Improvisation originates the sonorous content while the structure is given by the word. The performance explores the *in-between* of composition and improvisation.

The performance takes place between the sonorous events developed by Orquestra Erante and the interaction of this with the actress/actor. The female/male musicians open the performance and the actresses/actor's lines establish a structure for improvisation and, finally, everyone involved relies on that sonorous lever (consisting of sounds and words) to carry out the proposal.

The word becomes sound and the sound leads to movement. The word and music are not two things, but one - one soundscape that questions the limits of language and exposes the fragile boundary between performers and audience.

Amid the artistic activities planned at the festival, the performance arises with a not well defined beginning, seeking to trigger the break of the traditional linearity of stage performances, of the relation artist-audience, separated by the stage. Precisely for this reason, the *TransPosições* performance takes place in the middle of the square, promoting interaction between audience, the space and artists through spatial exploration by the body and by the sound.

The actresses/actor stand previously on folded cardboard boxes (as carpets, such as used by homeless people - but without trying to represent them directly) and the female/male musicians carry their instruments, without playing (they hold them as they were just waiting and about to put them into their cases). Sounds and

words are uttered in a way that they seem random at first. Gradually a circle begins to be outlined, and the actresses/actor's speech, directed to the center of the square, becomes more and more understandable. The circle formed by actresses/actor and female/male musicians slowly closes itself, inching toward the center of the place, in a movement that attracts and entangles the audience. The "climax" of the performance is reached with all in the center of the space. The circle gradually dissolves and each goes back to their place of "departure". The performance slowly ends, without a final indication, as it started.

The sonorous interaction strategies applied by the *TransPosições* performance derive, from the sound point of view, from the research on permeabilities between clowning and free improvisation⁵. From the scenic point of view, the performance takes advantage of reflections made on the relation between the individual and society in the Samuel Beckett's work, the Irish playwright and man of letters⁶. These two layers dialogue and complement each other throughout the performance and also in the contexture of this article. The form chosen to present them - in order to expose their specificities and also their interrelations, keeping space for the reader (such as the spectator of the performance) to have material to notice and name contact points - is something like a spiraled perspective, in which the course of the performance is revisited several times, and from each passage it is expected that a new look is unveiled, enlarged, and that, at the end, the reader can even apply her/his own intersections.

2 Drawing the space...

Throughout the preparation process of the performance we attempted to work so that the layers (text, sound and space) would interfere in each other. As part of the preparation process

⁵ Originated from the Master's research recorded in the report "O clownprovisadorlivre - um estudo sobre interação e performance na livre improvisação musical" (2016) by Miguel D. Antar.

⁶ Originated from the Doctorate's research recorded in the report "Eu?! Um estudo sobre a concepção de indivíduo na peça *Fim de Partida* de Samuel Beckett" (2015) by Yonara Dantas de Oliveira.

we elaborated reference maps for the actresses/actor and for Orquestra Errante.

In the maps we suggested the spatial displacement of the participants in order to balance the distribution of the group in the space. During the first tests, we indicated to the performers that they should pay attention to this balanced distribution in the space, as if they were on an imaginary platform (which has a central axis and which must have its weight well distributed on the edges not to topple – as a type of seesaw). Therefore, someone's movement compels the movement of the others to ensure the balance of the "platform". This spatial displacement has been extensively explored by the group during the preparation of the performance, on the premise that the movement of the actresses/actor leads the rest of the group throughout the preparation of the performance. The very idea is to explore the feeble balance of the urban fabric and the movements of some which affect, destabilize, and reconfigure the possibilities of others. There is also the idea of temporary leadership in this displacement through the space. The actresses/actor spontaneously alternate that leadership and lead the rest of the group.

produced. It worked only to establish the "mot-tos" to echo during improvisation. In the course of rehearsals, the group internalized the sessions and the "score" was dismissed.

In the graphic map we suggested to the first session of a static and textural sonority, in a low and stable dynamic. This sonority was explored by Orquestra Errante within previous exercises⁷ carried out by the group. It was thus suggested to the group that worked the interaction echoing the exercises "Staying with the problem" and "Meditation" by exploring homogeneous textures in layers. A kind of sonorous "stateness". This first session refers to the beginning of the performance, in which everyone is spread on the edges of the space, and it extends to the nearly arrival at the central circle.

Metaphorically, the prospect of staying with the problem reasserts the necessary human condition as social mediation. "Hell is other people", as Sartre would say. An unconditional friction originated from human relations in society demands a decision – to engage in the situation (in Sartrean terms) and to explore the possibilities in the social fabric - from which no one escapes, not even the marginalized.

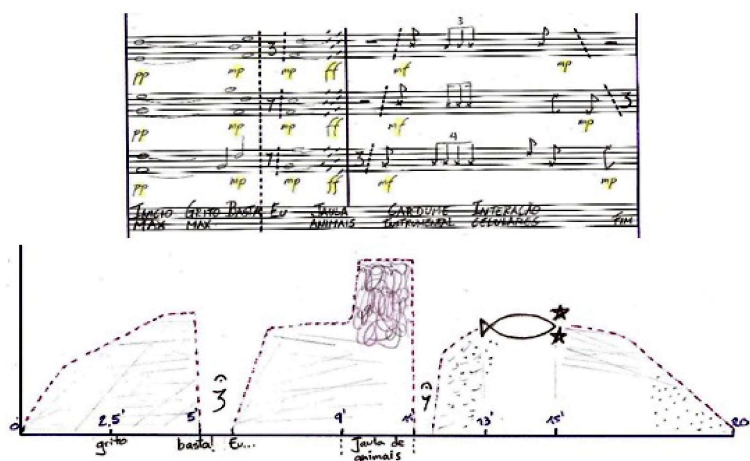


Fig. 1: Graphic map presented to Orquestra Errante throughout the preparation process of the *TransPosições* performance

From the perspective of sonority, we developed a graphic map of reference in search for clearing the sessions and dynamics from the "scenes", however, the map presented to the orchestra is open to the sonorous material to be

The density of sonorous events increases as the actresses/actor approach the center of the square. At a certain moment they shout

ENOUGH! ...

pausing the female/male musicians. The actresses/actor and the female/male musicians being silenced, the sound of the city invades the performance.

After a moment, the actresses/actor begin to walk anew toward the center. Once in the center, the actresses/actor perform the script provided – CAGED BEAST! – scene in which female/male musicians form a circle around the actresses/actor at the center of

⁷ The exercises are part of the research on permeabilities between clowning and free improvisation as fully accounted in the report *O clownprovisadorlivre* (2016).

the square, oppressing them with a dense sonorous saturation.

Following this scene, the actresses/actor move out of the circle, leaving the orchestra in the center to hold a "solo". The idea of temporary leadership is the motto for this sonorous session. Positioned in the center of the square, Orquestra Errante interacts echoing another interaction proposal that was explored earlier, the SCHOOL OF FISH game. The ludic moment explains the impotence of the word and the imminent character of the game in the relationship - in this instance, working with temporary leaders who take turns directing the improvisation.

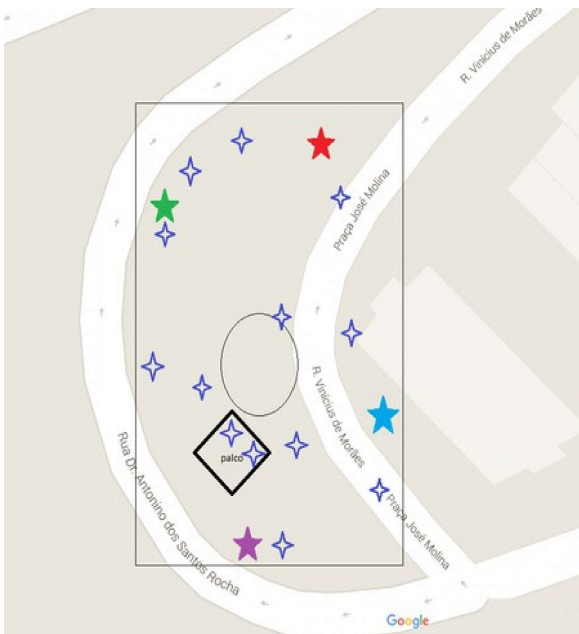


Fig. 2: Moment 1 – Beginning of the performance

The performance continues with the group gradually moving away, towards the periphery of the square. From this moving, and after the SCHOOL OF FISH game, Orquestra Errante explores a sonorous attenuation, with short blasts and attacks. The sounds are interspersed with silences, echoing the motto CLICS. This sonority is explored to the end of the performance, each time adding more and more silences between one sound and another. The performance ends once again with everyone spread out on the square without an abrupt end.

Although the structure seems detailed/closed, it contains many moments dependant on the interaction/improvisation between participants. It is a kind of interaction platform where there are composite elements (created with premedita-

tion) and improvised elements (created at present time).

In the following images we briefly present the route. As captions, the colorful and five-pointed stars are equivalent to the position of the actresses/actor and the four-pointed stars outlined in blue correspond to the position of female/male musicians of Orquestra Errante.

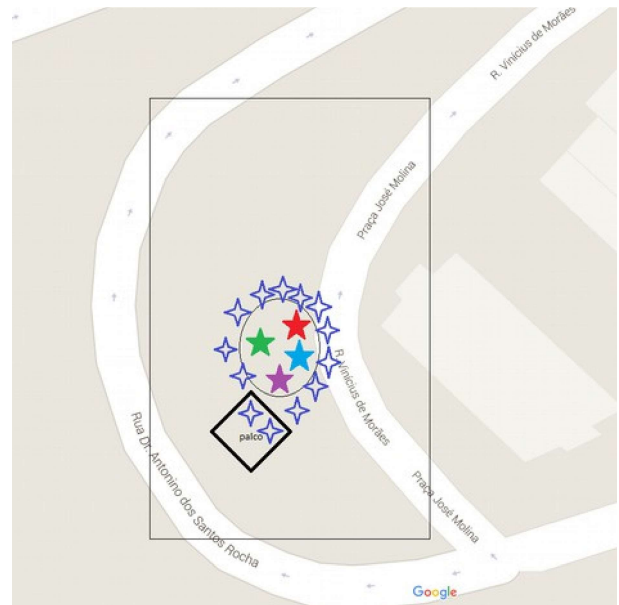


Fig. 3: Moment 2 – Displacement towards the center

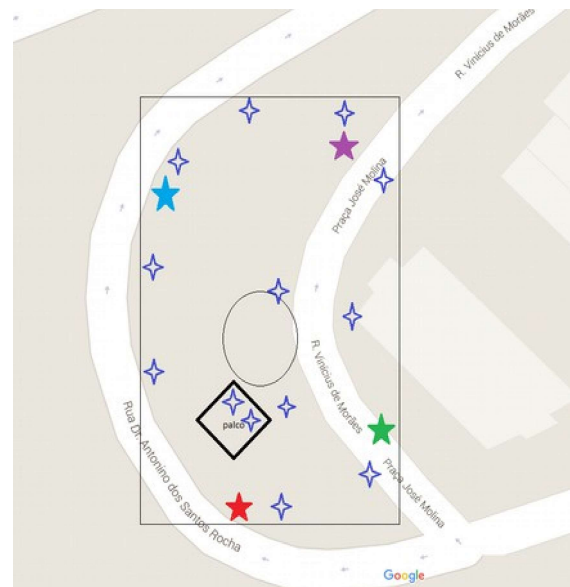


Fig. 4: Moment 3 – central circle

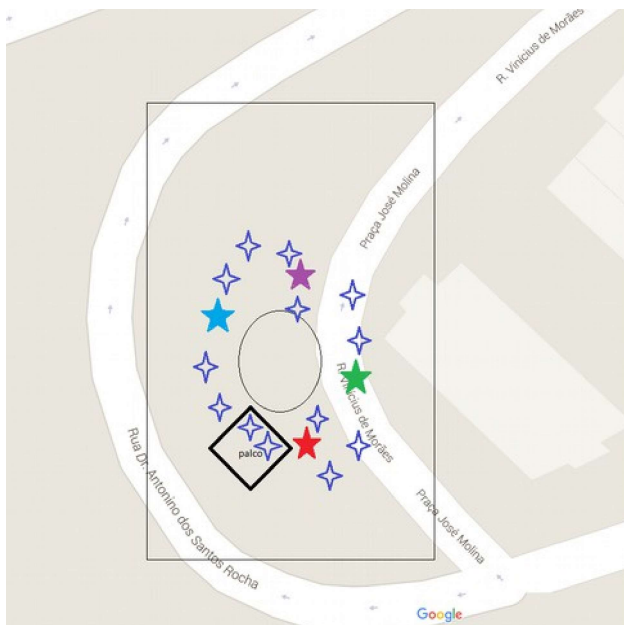


Fig. 5: Moment 4 – the central circle falls apart and everyone begins to move anew towards the periphery

3 Between the center and the periphery...

Many of the characters of Samuel Beckett's work can be defined as "beckettinians vagabonds". A clear example of this condition is observed in the play *Waiting for Godot* - one of Beckett's most famous plays -, more specifically, in the characters Wladimir and Estragon. These are people on the margin. They had already been well off, but cannot be found socially established: the characters of *Waiting for Godot* were withdrawn from the world, put aside (Marfuz, 2013). They are marginalized and do not even resent themselves for that position. They wait for something to happen, but nothing in particular. Lucid and conscious vagabonds who try to make sense of a narrative (and of an existence) that lacks of it. Immobility is a consequence of this gesture and expresses in verbiage a question about the subject, the situation and the narrative.

This premise of Beckett's characters dialogues with the situation of the José Molina square. Its geographical location is noble - located between Paulista Avenue and Consolation Street - acknowledged places in the city of São Paulo, but for lack of attention, social function, and constructions it is marginalized, erased from the landscape of the region. The Bigorna Festival, in

which the performance was presented, aimed to revitalize the place.

From the provocation arose by the festival, the performance was developed in order to open a sort of parenthesis: an intervention that modifies the place where it happens, by offering it other possibilities and by filling it out with other senses. Although set in the program, it appears as a kind of *happening*, emerging among the presentations on stage. It takes place amid the audience, in the middle of the square (rather than on stage), establishing the relations of unfamiliarity, surprise and entanglement between audience and performers – it gently begins, it is established and dissolved as started - beginning and ending with no specific marking.

Refusing references to the most popular sections of the novel, namely, the beginning "Where now? Who now? When now?" (BECKETT, 1996⁸) and the end "You must go on. I can't go on. I'll go on" (BECKETT, 1996), the *Trans-Posições* performance starts...

MEDITATION!

... with a speech questioning (and naming) the subject himself:

I. Of whom I know nothing. I know my eyes are open, because of the tears that pour from them unceasingly. I know I am seated, my hands on my knees, because of the pressure against my rump, against the soles of my feet, against the palms of my hands, against my knees. Against my palms the pressure is of my knees, against my knees of my palms. But what is it that presses against my rump, against the soles of my feet? I don't know. My spine is not supported. I mention these details to make sure I am not lying on my back, my legs raised and bent, my eyes closed. It is well to establish the position of the body from the outset, before passing on to more important matters (BECKETT, 1996).

By finding their body and themselves in the space of the square, the actresses/actor begin to name the wideness of the place, the lights and the noise in the distance. After outlining

⁸ Kindle version. Without number of the page.

yourself, the next step is to outline the things that also determine you - the not me, the other. It happens to be, therefore, as an invitation to the audience to share with the actresses/actor a regard of the space. "The place is no doubt vast. Dim intermittent lights suggest a kind of distance. (...) That I am not stone deaf is shown by the sounds that reach me" (BECKETT, 1996).

SHOOUT! ... Silence ...

The sounds of the city invade the performance the moments the actresses/actor and female/male musicians silence. The soundscape is the reference, the recognized home, but it is not sufficiently known - there is something strange in that landscape: "There are sounds here, from time to time, let that suffice. This cry to begin with, since it was the first. And others, rather different. I am getting to know them. I do not know them all" (BECKETT, 1996).

The sound of the square acts as a representative of the city, of the power struggle, of oppression: cars, horns, wind, and people's dialogues. The actresses'/ actor's presence echoes the situation of the body facing the city. The entanglement of the body by the social power struggle - expressed in the soundscape of the square - gives a metaphoric meaning to the scene when the actresses/actor are placed right in the center of the square with the female/male musicians around (4 actors against 13 musicians). This is brought out by the increase in sonorous energy that the group of female/male musicians exerts on the speech of the actresses/actor. In this passage, the female/male musicians explore

SATURATION NOISE

towards the actors. In the center, the actors move slowly (looking now this way, now that, as if seeking an exit) and, in contrast to the controlled body movement, shout in continuous repetition: "Like a caged beast born of caged beasts born of caged beasts born of caged beasts born (...) in a cage and dead in a cage, born and then dead, born in a cage and then dead in a cage" (BECKETT, 1996). But entangled and suffocated by the sound of the orchestra, they cannot be heard.

Saturation is interrupted by the repetition of the phrase uttered in unison:

DEAD, born and then dead

followed by the cycle of disruption gesture with the departure of the actresses/ actor from the center. They bring an end to saturation by saying with visible weariness:

"IN A WORD LIKE A BEAST, LIKE SUCH A BEAST" (BECKETT, 1996).

Man is an animal that seeks, feels, listens, hears - and particularly - that questions:

And that I seek, like such a beast, with my little strength: such a beast, with nothing of its species left but fear and fury. No, the fury is past. Nothing but fear. Nothing of all its due but fear centupled. Fear of its shadow? No: blind from birth. Of sound then? If you like, we'll have that - one must have something, it's a pity, but there it is. Fear of sound, fear of sounds: the sounds of beasts, the sounds of men, sounds in the daytime and sounds at night. That's enough. Fear of sounds, all sounds. More or less. More or less fear. (BECKETT, 1996)

Trying to find and name the feelings that pierce him, the man concludes that everything goes through and back to him and in him it silences. With this sentence it is established the actors' silence, which gives space for the game among the musicians. When the word is not enough to name the situation, music and game take over the scene, establishing the playfulness and the possibility of metaphor, of abstraction - beyond reason and speech.

SCHOOL OF FISH

When the word is taken up by the actors, it is made explicit the performance character of a show. The act of regarding itself, the space, the sound, the noise, returns to the audience; as if the performance gave back the regard to whom gazes it:

Who you? Oh, I suppose the audience. Well well, so there's an audience - it's a public show! You buy your seat and you wait. Perhaps it's free, a free show. You take your seat and you

wait for it to begin. Or perhaps it's compulsory, a compulsory show: you wait for the compulsory show to begin. It takes time. You hear a voice, perhaps it's a recitation. That's the show, someone reciting: selected passages, old favourites - a poetry matinee. (...) That's the show. You can't leave, you're afraid to leave, it might be worse elsewhere. You make the best of it, you try and be reasonable: you came too early (here we'd need Latin), it's only beginning. It hasn't begun! He's only prelude, clearing his throat, alone in his dressing-room. He'll appear any moment, he'll begin any moment. Or it's the stagemanager, giving his instructions, his last recommendations, before the curtain rises. That's the show: waiting for the show, to the sound of a murmur (BECKETT, 1996).

It is also noteworthy from this excerpt the irony related to the free or compulsory show. If carried out in a square, it's free. But if it occupies a public space, it also becomes compulsory for those in the place - regardless of interest in attending the performance.

CLICS!

Finally, and as in many Beckett's plays in which a speech that seems strange to the scene at a given time ends up meeting and coinciding with it, there is the reference to the recitative character of the performance. The selected, tested, certain, and uttered excerpts by actresses/actor summarize and restate the intervention as a show - it is not a question of creating illusion, but opening a sort of parenthesis in the everydayness of the place. By naming (and by outlining) itself, the space, the noise, the power struggle, it is also named the work itself as such and the intervention is dissolved. The last thing to be named in the performance is itself as an artistic intervention - and the fact of finding itself, as if in a spell, dissolves it. But that does not happen abruptly, as in a fairy tale. The same way it started, the performance ends and the audience, which at first did not know that something was beginning, now is unsure if there is something about to happen. The first actor who, anxious, gets up and takes his cardboard makes clear that the performance is over.

What am I saying? That I seek. What do I seek now? What it is, it must be that, it can only be

that: what it is, what it can be. What can be? What I seek - no, what I hear, now it comes back to me, all back to me. They say I seek what it is I hear, I hear them, now it comes back to me: what it can possibly be, and where it can possibly come from, since all is silent here, and the walls thick (BECKETT, 1996).



FIG. 6: *TransPosições* Performance at Bigorna Festival 2016

4 Sounding the space...

The work of Orquestra Errante focuses on exploring the possibilities of contemporary improvisation. At each meeting the group develops various sonorous interaction proposals and reflects on the processes triggered by them. "The creative collective and experimental practice of Orquestra Errante is based on overcoming the traditional musical language and on the idea that any sound can be used in a creative musical performance" (COSTA, 2013, p.279). We considered the structure of *TransPosições* performance in this perspective of sonorous creation. We made sure that the female/male musicians had freedom of action; however, as this is a proposal based on the relationship between the parties, we suggested "mottos" and "markings" as interaction tools to "synchronize" actresses/actor and female/male musicians. The planned route is a *comprovisation* and the resulting sonority embraces the sounds of Orquestra Errante, the words uttered by actresses/actor and the sounds of the audience and the city, the place where it takes place.

In general, in free improvisation the sonorous content is multiple and unrepeatable. As musical practice, it is applied in the relationship among female/male musicians and based on "the as-

sumption that everything is impermanent and that the forms are provisional aspects of assemblages enabled by unforeseen and rhizomatic⁹ connections" (COSTA, 2007, p.143). Thus, in order to promote a fluent execution of the performance "scenes", we apply reference markings between actresses/actor and female/male musicians.

MEDITATION!

In the course of the part, while the actresses/actor gradually go towards the center of the square, the Orquestra Errante explores the mottos "Staying with the problem" and "Meditation", just by performing a couple of breaks during execution at certain moments according to the planned dramaturgy.

These mottos were explored by Orquestra Errante in improvisational exercises that work the insistence on the same sonorous material, proposing to explore the sonorous interaction from a minimum movement by remaining in it, modifying it. The resulting sound seems to be static and continuous. The exercise helped the group to control anxiety in the formulation of new ideas in free improvisation sessions and contributed to the performers' individual training in an effort to explore sonorous capabilities of the instrument by the support of a particular task. For *TransPosições* performance, we applied this exercise as a reference. Thus, during all the way towards the center, lasting about 10 minutes, the group produced a sonorous texture in continuous transformation despite its apparent stateness.

As the group approaches the center of the square, the density of sonorous events increases, affecting the intelligibility of the speech uttered by the actresses/actor. The women's/men's silence triggered by the noise of the city is, at least in the performance, inter-

rupted by the imperative that the actresses/actor utter in unison:

ENOUGH!

After the pause, it is brought up again the sonorous interaction over the sonorous idea; the motto "Staying with the problem" is to work with well-defined and consistent materials, insist on these materials, by trying to explore all their sonorous potential. In this session the sonorous intensity is greater than the previous one, thereby creating a complex texture composed of several interdependent layers with their specific materials. We should gradually add each layer, considering not only that each of female/male musicians can be always heard, but also and especially that the actresses/actor are heard even within the complex sonorous texture. After ENOUGH!, the group is silent. The sounds of the city intervene and occupy the space. Before long, the sonorous MEDITATION is back. Female/male musicians come near the center of the square, where the actresses/actor are about to be.

The movement of Orquestra Errante is according to the movement of the actresses/actor, not vice versa. The idea here is that, as the actresses/actor were "pulling" Orquestra Errante to the center of the square, the group would also "entangle" the audience, making them all come to the center of the square. At Bigorna Festival, the group managed to entangle and move part of the audience, while another part chose to "attend" the performance at a distance: as a metaphor of the usual distance kept in relation to marginalized elements.

In the center, the actresses/actor recognize being inside a CAGED BEASTS where oppressed and oppressors take turns in the circularity of opposition. They are surrounded by female/male musicians exploring SATURATION NOISE. Loud and noisy sounds are amassed resulting in an oppressive bloc against "the animals". Actresses and actor are supported by each other on the back, trapped in the center. Sonorous energy increases until the actor leaves the center and exclaims as if in a moment of realization of reality: BORN AND THEN DEAD, in this animal cage.

⁹ In free improvisation sound stimuli are many and the connections that are established by sound among participants are manifold. The researcher Rogério Costa (2003) indicates that the rhizomatic model of thinking, as formulated by Deleuze and Guattari, is very close to forms of connection in free improvisation. "Unlike trees or their roots, the rhizome connects any point to any other point, and each of its traits are not necessarily linked to traits of the same nature; it brings into play very different regimes of signs, and even nonsign states" (Deleuze and Guattari apud COSTA, 2003, p. 73).

Once actresses have repeated the actor's speech, Orquestra Errante is suddenly silent. Actresses/actor leave the center and the orchestra remains, establishing a new central perimeter in the square and performing the game SCHOOL OF FISH. This game works leadership alternation during a free improvisation session.

In the exercise "The school of fish and the clowns" we work integration of different strengths (sonorous characters) through the group interaction. In it, a school of "fish" "assembles" around a temporary "fish leader", who suggests a pulse and direction to the group, which ends up being scattered by a couple of clowns.

For *TransPosições* performance, we applied that exercise experience, but without the clowns' intervention. Here the emphasis is on building a "schooling" sonority that will be explored by the group for a few minutes. The idea is related to the social interaction that involves the various situations in which we must alternate leadership to appease violence. A kind of metaphor for the need for collaborative creation and for social relations in general.

The dispersion of the school of fish was linked to the manifestation of one of the members of the orchestra – the bassist - who, being tall, becomes a "marking" easily recognized by the rest of the group. Thus, as the bassist begins to retreat, getting away from the circle, the SCHOOL OF FISH begins to disperse. At this point the actresses/actor retake the speech and continue with the provided script. Gradually they turn away and walk towards the periphery of the square, each to a corner, and Orquestra Errante does the same.

As soon as the group goes away from the center, short and sparse sounds echo in the place. CLICS arise, and they seem to seek an answer. A call that echoes at a distance. But silence is greater and greater. Gradually the gap between an "attempt" and another is greater. The situation dissolves and the square ends up being vacated by the group.

That's the show: waiting alone, in the restless air, for it to begin, for something to begin, for there to be something else but you. For the power to rise, the courage to leave. You try and be reasonable: perhaps you are blind, probably deaf. The show is over, all is over? (BECKETT, 1996).

Final considerations

The *TransPosições* performance was developed with the character (or goal) to open a kind of parenthesis: an intervention that modifies the place where it happens, by offering it other possibilities, and fills it out with other senses and/or makes its own issues explicit.

The performance exposes the situation of the square and its inhabitants. It could be taken as a metaphor for the occupation of public places. It is intended that these interventions will be able to offer new possibilities of occupation of before marginalized. Nevertheless, what the performance could effectively guarantee is the accomplishment of small attempts of occupation and reframing. They could change the perspective of those who have taken part in the intervention as participant or audience. Other initiatives must exist and take place consecutively to ensure that revitalization really happens.

The *TransPosição* performance seeks ways to occupy public spaces while questioning the relationship between art and reality. It could be understood as a Temporary Autonomous Zone (TAZ), in so far as free musical improvisation and textual content, that discuss the violent people marginalization in society, make the performance an exercise of artistic resistance. As Rogério Costa (2007, p.149) points out, "a guerilla operation that liberates an area (of land, time, and imagination)".

The proposed structure for the development of the performance embraces possibilities of previous organization and also succession of temporary states of musical improvisation. Sonically, improvisation enables collaborative sonorous creation, questioning and reconfiguring worn and hierarchical forms of music mak-

ing. In turn, Samuel Beckett's work, known for its minimalism and accurate architecture, was revisited and presented in its potency as a reflection of reality, the conditions and fundamental questions of human existence. The whole structure developed in that *comprovisation* exercise makes both perspectives explicit, executing in the interaction between the parties and their agents, an artistic expression that subverts expectations and finds its organ-ity in the experience with audience.

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