

**[UNNAMED MAPS SERIES]: (RE)PRODUCING THE NATION. FOR ANYONE/ANYTHING TO  
PERFORM**

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**Abstract:** [*Unnamed Maps Series*] is a collection of creative *expressions* intended as a source of provocation for further artistic output. The series contains performance suggestions; six maps (A3 size); two fixed media parts (audio provided on CD); digital image files of the maps (on CD); and blank graph paper (A4 size) all wrapped up in brown paper and tied together with string. The series was created as part of my doctoral study at the University of Leeds, which was a practice-led research project exploring music's role in the formation of nation and identity. The following discussion is taken from the exegesis that accompanied my practice (LUCAS, 2012) and outlines some of my creative methods found in this series and the critical framework that shaped it.

**Keywords:** nation; identity; maps; practice-led research.

**[*Unnamed Maps Series*]: (Re)produzindo a nação. Para qualquer pessoa ou qualquer coisa executar**

**Resumo:** [*Unnamed Maps Series*] é uma coleção de *expressões* criativas entendidas como provocadoras de produção artística ulterior. A coleção contém sugestões para a performance: seis mapas (tamanho A3); duas partes gravadas em suporte fixo (áudio em CD); imagens digitais dos mapas (em CD); e papel milimetrado (tamanho A4), tudo empacotado em papel marrom e amarrado com um barbante. A série foi criada como parte dos meus estudos doutorais na Universidade de Leeds, a dizer, um projeto de pesquisa guiada pela prática que explorou o papel da música na formação de nação e identidade. A seguinte discussão é parte da exegese que acompanhou minha prática (LUCAS, 2012), e ilustra alguns dos meus métodos criativos encontrados nessa série, além da reflexão crítica que a norteou.

**Palavras-chave:** nação; identidade; mapas; pesquisa guiada pela prática.

**Caroline Lucas:** Originally Worcester, then Leeds, now Manchester. Composer, fiddler, subversive embroiderer. Interests: Maps, morris dancing and composting. WLTm like minded individuals to share in long walks and cartography. Must have own wheelbarrow.

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The nation as a symbolic and bounded entity, is maintained and reproduced as an expression of power. Music, as a medium of cultural power, is productive of sociality; the organisation (or *disorganisation*) of the sonic capable of producing (or resisting) the intangible bonds of collectivity. My study explored the power of music to symbolise, perform and potently communicate the imagined communion attributed to the experience of nation-ness. It asked specific questions about the practice of composition and its role in the construction and negotiation of national identity, furthermore, examining music's potential as a means of resistance.

The nation, as a hegemonic construct, produces a system of organisation which reproduces the dominant frameworks of power and marks the symbolic boundaries of belonging. My study considered the ways in which the individual is produced in creative imaginings of community, exploring the symbolic struggle for ownership, the power to negotiate and narrate the meaning(s) and boundaries of belonging. My work examines how my artistic sonic practices can be utilised to negotiate the multidimensional hierarchies of gendered, racialised, geographical framings of collectivity.

### **[Unnamed] – Open Borders**

The very concept of the 'nation' is permeated with various and dynamic imaginings of power. Nation as a politically organised space evokes governmental power and sovereignty (or resistance to such power); the nation as a naturalised structure of normality controls and hierarchises forms of behaviour; as a bounded territory the nation regulates access to resources, defining who is included and excluded and, finally, the militarised institution of nation maintains a violent potential for the transgression of borders, as a threatening force of domination within the global space. Music's performative role in the symbolic communication of nation makes it an apparatus of control, reproducing the structures of power.

Attali's (2011) *Noise: The Political Economy of Music* recognises music (sound organised) as a form of power and knowledge, and maps changing approaches to music as a method for theorising the means of production and organisation in society. This recognises the cultural, social and economic specificity of musical production, and predicts a new mode of musical production which rewrites the nature and relations of creative labour. Communication becomes imagined no



longer as a space of exchange, but as a collective endeavour. My study examined the capacity for music to resist the power of the nation, reimagining it as a democratised space for meaning-making, and reframing the relationship between the individual and the collective. The concept of hegemony is explored in my study to examine the ways in which power is constituted and negotiated within culture and the systems of cultural production.

Antonio Gramsci's theorisation of hegemony and resistance had revolutionary intent at its core. Barbero (1993) suggests that Gramsci's most significant contribution was his recognition of the potential for cultural action within an individual subject, moving beyond the idea of social domination as something that is simply imposed from outside, an idea akin to Foucault's (2002) depiction of power as a productive network rather than negative force. This not only draws attention to the way in which hegemony is continually negotiated (reproduced and resisted) as a "lived process", but that this process is limited as it relies not on force, but "on shared meaning and the appropriation of the meaning of life through power, seduction and complicity" (BARBERO, 1993, p. 74). Acknowledging the agency of the individual, the concept of "counter-hegemony" refers to "a process that challenges the normative view that capitalism is the only viable politico-economic arrangement available to humanity" (REED, 2012: 3). This goes further than simply resisting the hegemony of the ruling class, but suggests the potential for marginalised groups to more radically transform the intellectual, moral, political and economic spheres for the cause of human liberation.

Throughout my study, framings of anonymity were explored as a way of attempting to resist the hegemonic authorial control of the composer, democratising by drawing attention to the processes of meaning-making. Modes of anonymity were not intended to suggest that there is no person behind a work, but the act of obscuring, through the masking of the composer, consciously becomes part of the construction of the work. Positioning the composer as one of the material forces in the facilitation of a piece is not intended to negate the initial creative intentions of the composer, but instead recognises their limitations in shaping the individual's experience of a piece. The composer as "facilitator" becomes someone that contributes towards the creation of the conditions for a particular experience, without having the power to define what that experience actually is. The aim of this is to recognise the intrinsic loss of control (and to some degree ownership) involved in the process of transferring ideas from the private realm of the creative mind to

the multiple public sites of creative expression (sketches, scores, performances, etc.). Eco (2008) recognises that the *possibilities* of an open work operate within a *field of relations*, governed by an “organising rule”. He uses this to suggest that whilst a performer is invited to personally intervene, this is not an indiscriminate invitation; as such, he claims the creation “always remains the world intended by the author”, and hence “the work... will still be his own” (2008, p. 172). The position of the “author” is retained through a conception of creative process that is based on the view of the open work as “unfinished”, given to the performer for “completion”. However, I imagine this process as being more “open-ended” and fluid; my creative practice is intended to form continuous movement and transformation, with completeness reliant on the quality of openness and ownership available to whoever participates in engaging with the work.

The [*Unnamed Maps Series*] is an example of this “open” practice within my work. The maps utilise cartographic imagery, text and graphic scoring, and are accompanied by sample-based fixed media parts to serve as part of an improvisatory performance. The piece is designed to privilege the interpretive autonomy of the performer, with the composer taking a radically “hands-off” role beyond the basic presentation of materials. The notes that accompany the maps are characterised as “performance suggestions” rather than directions to encourage inventive engagement with the materials and emphasise the non-directive, open-ended freedom offered to the performer. This has been described by Lauren Redhead, who has performed pieces based on the series a number of times, as a “focussed indeterminacy”, recognising the “extreme freedom” and “extreme complexity” present in the work due the multiplicity of potential outcomes (2012a). Attempting to limit the composer’s influence (and hence control) to the symbolic material and creative context constructed within the maps, suggestions and fixed media part, is further emphasised by the adoption of a pseudonym “The Cartographer”. Not only does this avoid the self-identification of the composer, but it denies the act of composing acknowledging the constructive role the performer plays in interpreting and shaping the piece. Furthermore, the performer is invited to create a title for the piece, which presents authorial control to the performer in the task of naming.

The constructed ambiguity of “The Cartographer” is part of a wider strategy to democratise meaning-making within my creative work. The negotiation of the role of author facilitates an avoidance of the historically engendered gendering of the author/composer as masculine.



However, my use of anonymity is not about wishing to negate my gender identity, rather it is about not wanting this aspect of my personhood, or the expectation of implicit femininity, to become imposed on an experience of the work. It is worth noting, however, that this is countered by moments where my gender is used as an explicit political statement within the music, moments where my radical specificity is called upon to frame and illustrate a particular lived experience.

The graphic scoring and open nature of *[Unnamed Maps Series]* offers a great degree of freedom for the performer, and the work is constructed to create a context of controlled ambiguity, in which invention and imaginative interactions can occur. As the performance suggestions for *[Unnamed Maps Series]* suggests, performers are invited to “interpret, present and perform the maps and [fixed media] parts enclosed as [they] see fit.” The pictorial scores – and the absence of direction – transgress the standardised interpretive boundaries of traditional staff-based Western notation, inviting large amounts of freedom in the production of improvised responses. Many discussions surrounding *openness* overstate the polarity of the “closed” nature of traditional notation and the “open” or “unfinished” nature of graphic scoring, which appears to slightly conceal the fundamental interpretive process required by all forms of notation. Yet, it is the recognition of the potential of this intrinsic quality which has shaped the radical nature of graphic scoring and indeterminacy. All of these approaches in some way push the boundaries of control and freedom, pointing towards the infinitesimal potential of an open-ended creative processes, the outcome of which is music defined (yet liberated) by notions of chance, spontaneity, movement and mobility.

The visual design of the maps is intended to liberate the performer, audience and composer from notions of “correctness” in interpretation; there are, in fact, no “right” or “wrong” ways of perceiving these works. Redhead draws on Bruce Andrews’ concept of “nonreferential organisation” in her analysis of the sonic art produced by myself and other artists, suggesting that “in its creation and in the perceptual experience of it ‘[m]eaning is not produced *by* the sign, but by the contexts we bring to [it]’” (REDHEAD, 2012a). The inventive quality of these scores gets reflected back as a necessary condition in their subsequent interpretation. They are designed to invite experimentation and consequently capture the process of invention, the momentary experience of newness.

Redhead has performed *[Unnamed Maps Series]* for organ and fixed media numerous

times and discusses how, in preparing the piece for performance, she would find “different paths” through the score, describing movement through the piece as a “journey”. The inclusion of the fixed media part is described by her as adding complexity to the piece, Redhead states that “although it’s extremely free, it’s all bounded in a way that a performer might not expect from the notational style because of the [fixed media]” (REDHEAD, 2012b).

Redhead describes multiple layers of interaction, suggesting that “the notation doesn’t just interact with the performer in order to be performed, but it also interacts with its wider social context on its own before anyone has engaged with it” (REDHEAD, 2012b). The stylised visual design of the score means that the audience are invited to participate in this communicative process, with the potential for the score to be used within the design of the performance space. The intention is to draw on the significant role that visual content plays in the multi-sensory and physical experience of a performance event; an idea that popular music has recognised and profited from for some time.

The role of the score is reimagined within this series; it is no longer positioned as an instructive document for the realisation of a premeditated outcome, but instead presents a field of *potential* works, as well as being a *complete* work in its own right. *[Unnamed Maps Series]* reconceives the function of the score as an art object – fixed and concrete – and as a stimulus in an ongoing open-ended process of interpretation and meaning-making. As Eco suggests, this “sets in motion a new cycle of relations between the artist and [her] audience, a new mechanics of aesthetic perception, a different status for the artistic product in contemporary society... In short, it installs a new relationship between the *contemplation* and the *utilization* of a work of art.” (2008, p. 174) Transformation is possible even within a single interpretation of the score. Redhead first performed *[Unnamed Maps Series]* at Holy Trinity Church, Hull; the piece was subsequently performed during Leeds’ Light Night festival at Holy Trinity Church, Leeds. Following the live performance in Leeds the church remained open for the rest of the evening, and the recording of the premiere from Hull was played a number of times.

Repetition does not present straightforward reproduction and continuity, but rather develops Eco’s suggestion that “the poetics of the open work... posits the work of art stripped of necessary and foreseeable conclusions, works in which the performer’s freedom functions as part



of... *discontinuity*” (2008, p. 171). Despite Eco’s concern here being with the freedom of performers, the transformative power of different spaces and translation across different forms of media highlights the mobility of perception. Redhead’s repetition and reimagining of this work in various settings draws attention to the productive “discontinuity” of open-endedness and its ability to create a space for multiplicitous forms of *newness*.

Ambiguity is a key quality in the creation of graphic scores and “open” works, and plays a significant part in understanding how this approach enables the production of music which resists the hegemonic power of the nation as produced through music. The ambiguous nature of *openness* in these works is not about a lack of definition or precision (which may be implied by the term “indeterminacy”), rather it is about the establishment of a situation in which a range of outcomes are made possible. It establishes a context in which new relations, processes, sounds and meaning can be envisaged. The role of the composer becomes one that involves the creation of a context in which invention, indeterminacy and active engagement are encouraged. This practice reshapes the frameworks by which one can understand artistic production, resisting the standardised conventions of Western notation and the associated hierarchical systems of organisation. Meaning and participation is democratised, making artistic production and reception a collaborative process. It also rejects the inherited and naturalised system of the semiotics of music, and shifts *meaning* from being a totalising discourse to one of plurality. As Eco notes, the open work “refuses to be hemmed in by any normative conception of the world. It shares in a general urge toward discovery and constantly renewed contact with reality” (2008, p. 170), meaning is created in experiencing the “*now* of it!” (BROWN, 2008, p. 194). Ambiguity and the ‘open’ work attempt to democratise the dialogue between ‘the realities lived, and the systematizing structures that [are brought] to bear on these realities’ (CREHAN, 2009, p. 42), making space for a diversity of world views.

### **Maps – Imagined Cartography**

The nation exists as both the material “reality” of a territorially located place and the bounded limits of symbolic space. Foucault’s theorisation of the technologies of power recognises that space is fundamental to community and the exercise of power (2002, p. 361) and, further, that the experience of space is governed by the construction of opposing spaces, such as the separa-

tion of private and public space, leisure and work space (2000, p. 177). Cohen (1995) and Stokes (1997) identify the relationship between music and place as a fluid social practice, which makes meaning(s) through the production of boundaries capable of transforming space. The symbolic boundaries of the nation construct a narrative of exclusion, defining who has access to resources of belonging and identity, often asserted with reference to what is considered other to or outside of the boundaries. This process of differentiation is encoded in cultural practices which maintain and reproduce (or resist) the dominant narratives of nation, enacting the hegemonic moral code which produces the national collective as gendered and racialised subjects.

Said's (2003) concept of "imaginative geography" suggests the ways in which discourses produce knowledge of place and shape geographical perceptions.<sup>1</sup> The idea is Foucauldian in its assertion of knowledge as power; that is to say, the controlling power that processes of classification and ordering have in constructing perceptions of the world. Whilst the focus of Said's study is the ideological construction of the "oriental" East by Western authors, the text more generally offers a critical examination of the ways in which geographic imaginings produce spaces positioned as both outside (or Other) and inside, a process which is crucially rooted in the maintenance of the power to (re)produce.

The idea of "imaginative geography" suggests that the discourses of scholarship, literature and other forms of cultural production shape geographical perception, through the application of the "disciplinary order" (which is shaped by the norms) of the author (2003, pp. 66-68). These modes of classification are described as containing a "measure of the purely arbitrary", as well as values which "probably show the same measure of arbitrariness", yet are productive of meaning and objectively validate the perceptions (2003, p. 54). Furthermore, Said applies the notion of arbitrariness to describe the practice of boundary maintenance and differentiation, in which the delineation of the familiar (as "ours") and the unfamiliar (as "beyond" and "theirs") does not require the acknowledgement from those positioned as "outside", instead existing for the benefit of those positioned as "inside" (2003, p. 54).

Said's separation of the "objective" and "poetic" qualities of space draws attention to the

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1. "Geography" here is to be taken in its widest sense to mean, not only the environmental territory of a bounded space, but also the inhabitants, societal structures and cultural forms of place.



power of the “imaginative”, not as a negation of reality, but the constitution of different forms of reality. Furthermore, the “imagined geography” of Orientalism is labelled by Said as a form of “radical realism”, highlighting the production of a knowledge which fixes and makes concrete the “dramatic boundaries” of place (2003, pp. 72-73). The concept of “imagined geography” draws attention to the power of discourses of “place” to legitimate and sustain power structures, based on notions of knowledge made *factual* through repeated narrativisation. These inventive processes construct and mediate *space*, as well as enabling an embodiment of *place* (cf. CERTEAU, 1984).

Cartography is a significant practice contributing towards the construction of the *imagined geography* of place. Mapping’s traditional position as a technical and scientific discipline, permeates forms of spatio-environmental knowledge with the power of claims to “truth”. The practice of recording the spatial qualities of place through the visual depiction of concrete reality is complicit in the (re)production of power structures, raising issues of surveillance and representation. Whilst mapping can be located as an apparatus of control for the state, Crampton and Krygier (2006) identify mapping historically as a site of contestation and, hence, recognise its potential for resistance to dominant forms of knowledge, the bounded *disciplining* of academia and the restriction of cartography as the practice of experts. The field of critical cartography, as “imaginative mapping practice” combined with theoretical critique, positions itself as “political” through its linking of geographic knowledge and relations of power (CRAMPTON; KRYGIER, 2006). The rise of critical cartography has challenged the relationship between maps and reality by suggesting that “maps *make* reality as much as they represent it”; as such maps are productive, actively constructing knowledge and exercising of power (CRAMPTON; KRYGIER, 2006, p. 15).

The potential for maps to resist power structures has led to the appropriation of mapping for subversive artistic activity. Mapping, as a pictorial exploration of the spatial qualities of place, functions in a similar way to musical notation, in that its application involves the perception, translation and interpretation of graphic images. Furthermore, a democratisation of cartographic practices and the active capacity for maps to *reimagine* has influenced the construction of a number of the works in this study which draw on critical cartographic practices to explore the relationship between music and nation. The appropriation of the graphics of mapping not only reconsiders the visual construction of the boundaries of place, but examines the way in which experiences of space

and the construction of place become encoded in sound.

The appropriation of mapping as a form of graphic notation has been influenced by “psycho geography”, most famously linked with the Situationist critique of consumer capitalism as explored in Debord’s *Society of the Spectacle*, but more generally applied to a broad range of radical practices which seek to explore the affective experience of place. In contesting received depictions of place, psycho geography negates mapping as “accurate” representation, instead fragmenting existing maps to construct the *potential* for new experiences of place, rather than delineating the boundaries of that experience. The inherent ambiguity of these representations disrupts the authorised “reality” of dominant images of place and, once appropriated, presents the possibility for uncovering the new and the unseen. Not only does this draw attention to the extent to which one’s comprehension of place is mediated by the hegemonic narratives but, additionally, psycho geography attempts to highlight the creative potential of geographical spaces, overcoming “the process of ‘banalisation’ by which the everyday experience of our surroundings becomes one of drab monotony” (COVERLEY, 2006, p. 13).

The [*Unnamed Maps Series*] utilises cartographic practices to construct musical maps which avoid linear structuring and temporal frameworks, combining the active nature of maps and graphic notation to resist and contest dominant power structures and reimagine place. This relies to an extent on the recognition of familiarity, which is created through the appropriation of iconic shapes and images, such as the environmental and political boundaries depicted by the outline of the land mass of Great Britain and the framework of coastal stations used in the shipping forecast, as well as the territory of England. The inclusion of three maps within the series explores the hierarchy of place-based identifications, mapping the symbolic boundaries of the transnational, the national and the local. Map 3’s transparency and the openness of the work as a whole is intended to examine the contradictory, intertextual and contingent nature of identity, as well as the fluidity with which individuals negotiate multiple aspects of identity. The suggestion in the performance notes that performers may wish to make their own map encourages the individualised experience of place, continuing to democratise cartography and adding further variables to the complexity of identification and symbolic boundary maintenance as explored within this work.

The use of visual quotation and sonic sampling brings a new dynamic into debates concer-



ning the nature of musical “objects” (sonic, material, conceptual) as “open” or “closed”. It draws attention to the fallacy of the recording as a “finished” product, placing all musical materials into a continuous state of flux - from initial conception; to written notation; recorded interpretation; re-mixed samples, to the act of perception. A sample ruptures the sonic from its source enacting discontinuity, however, traces of the original remain within this, yet its new context transforms it into something “other”. Sampling can then be imagined as a counter-hegemonic practice due to its capacity to appropriate. Gramsci uses the concept of “appropriation” to suggest the way in which hegemony can be resisted by adopting and reimagining the dominant culture, whereas Bourdieu’s use suggests the necessary possession of forms of capital in order to materially or perceptually access (and ultimately possess) the codes of a cultural work.

The ability to resist the hegemonic in this way then relies on a certain level of cultural capital (separate from “institutionalized” knowledge forms) and as such, subversive cultural practices are partly an expression of cultural power, reproducing the status of the creative agent. The conversion of pre-existing sounds *re-articulated* within a new context makes sampling and quotation, more generally, a key method for sonic subversion. Subversive cultural methods such as détournement, culture jamming and bricolage, all construct critique by reclaiming existing practices, through which it reveals the original in a new light, disrupting the mainstream.

Throughout the music in my study the potential for familiarity and the application of quotation is intended to play a role in creating moments of recognition and expectation in the performers and the audience. Redhead describes the visual quotation of the *[Unnamed Maps Series]* scores as “so striking the piece is very memorable just for the score itself”, similarly the use of a sample of BBC Radio 4’s iconic *Shipping Forecast* in [fixed media] Part 1 is described by Redhead as contributing to making the piece “immediately memorable” (2012b). In recognising the familiar the observer is drawn into the work, yet upon further inspection something unfamiliar is revealed. Familiar elements are made unfamiliar, yet traces of the experience of recognition remain. In the most general sense, the openness of graphic scoring leaves space for the idiosyncrasies of the instruments, described by Attali as the “sound field” and “field of knowledge” implied by an instrument (2011: 133), and the tradition or “existential credentials” (Eco, 2008: 169) of the performer, providing quotations from the instrument and performer’s personal history.

### Series – (Re)producing the Nation

Place-based identifications, such as the politico-territorial identity of nation, contribute to a complex web of collective identifications such as class, race, sexuality and gender. The symbiotic relationships between these constructions exist within a framework of power, constructing discourses which serve to privilege and maintain the status quo of dominance, excluding those who do not fit within its boundaries. Moreover, Lucas (2013) suggests that “[r]ather than acting as an ongoing attempt at unity, the discourses of the nation could be more potently viewed as a set of exclusionary practices reliant on differentiation against an evolving benchmark of alterity.” These exclusionary practices appear, on the surface, to be most harmful at the extreme ends of the political spectrum, however, the explicit nature of these constructions makes them more visible for critique. A more pervasive danger can be uncovered in the subtle power of the implicit assumptions found within the discourses of nation, unmarked these are made invisible through claims of naturality.

The gendering of the nation is masked by connotations of the naturality (and antiquity) of the dominant world view and moral values, as enacted through the mythic rituals of ceremony and national *tradition*. It is through these *grand* narratives that the nation produces and appears to fix the differentiated boundaries of gender normativity, defining gender roles and maintaining the nation as a patriarchal dominion. However, the fluid nature of identification means that the boundaries undergo a constant process of negotiation and (re)formation.

Yuval-Davis suggests that gender and nation need to be understood in terms of relation rather than difference, she counters the hegemonic theories of nationalism, which privilege the role of “bureaucracy and the intelligentsia”, by drawing attention to women’s role in reproducing nations, “biologically, culturally and symbolically” (1997, p. 2). Mayer states that the relationship between nation, gender and sexuality is concerned with the codification of morality, which enables men a position of superiority over women and “Others”, mobilising “men (and sometimes women) to become its sole protectors and women its biological and symbolic reproducers” (2000, p. 6). As such, she suggests that “the nation’s great narratives and its sense of self are ‘intimately connected to patriarchal hierarchies and norms’” (2000, p. 6).

The positioning of women as reproducers of the nation relates to both biological and sym-



bolic concerns. Yuval-Davis suggests that the assertion of *woman-as-mother* burdens women with the role of symbolically representing the collective's identity and "honour", whilst they often face exclusion from the collective body politic and are positioned as object rather than subject (1997, pp. 45, 47). Despite the nation being constructed as a male project, women often have agency in constructing and maintaining (as well as resisting) the boundaries of "acceptable" femininity, which symbolically and culturally reproduces (and negotiates) the nation and national cultural traditions through notions of sexual morality, appropriate behaviour and normative constructions of familial arrangements. Mayer recognises that, despite the prescribed identities of the gendered nation (women as reproducers, men as defenders) being challenged and contested, rarely does the ambivalence of identity make its way into the rhetoric of nations (2000, p. 10). A recognition of women's agency, however, acknowledges the fluidity of gender relations and the possibility for resistance to the hierarchies of power encoded within the nation, which presents the potential for reimagining the position of women as constructors, rather than reproducers, of nation.

The process of reproduction is essential to an understanding of sound technologies and their creative use in electronic musics and, as Roger's (2010) suggests, the privileging of music as a domain of masculinity. Her account of *Pink Noises* attempts to uncover the multiplicitous nature of reproductive sounds, challenging the "patrilineal lines of descent" and the totalising male claims to creation which characterise dominant discourses of electronic music and music-making more generally (2010, p. 15). The basis for this reimagining of narratives of electronic music practices is founded on the recognition that "reproductive sounds are variously *produced*...; *reproduced* in multiple reflections...; *reproducible* within spaces of memory... and *productive*, by generating multiple meanings in various contexts" (ROGERS, 2010, p. 15). The process of reproduction has been a critical consideration in the exploration of sound practices in this study, informing both the use of technologies, and more generally relational interactions between performers, the sonic, the visual, the composer and the audience. Key to the development of this practice has been the concept of "do-it-yourself", which has been a significant strategy employed within music and art cultures attempting to resist and counter the hegemonic power structures of the "mainstream" and capitalism, gaining independence from the mass mediation of cultural production. This rejection of the authorised institution's control of creative goods and labour appropriates the power to create

and disseminate for the *everyday* individual rather than the “expert” or “elite”, which democratises the opportunity for creation and reimagines the aesthetic of the artistic object.

Every-day practices are used by de Certeau to conceive of new ways for researching the creative workings of culture, suggesting that:

if everyday practices, “ways of operating”..., no longer appear as merely the obscure background of social activity, and if a body of theoretical questions, methods, categories, and perspectives, by penetrating this obscurity, make it possible to articulate them. (1984, p. xi)

These ideas resonate with the Gramscian concept of resisting hegemony through a critical engagement (i.e. appropriation and reimagining) with existing practices. Reimagining creativity within everyday practices democratises invention and, to an extent, liberates it from the standardisation of institutional control.

The subversive practice of radical embroidery (along with other crafts such as knitting and crochet) has, since the suffragettes and later feminist art movements, appropriated and reimagined craft practices which have been historically marked as “feminine”. This gendered activity has been associated with both the division of labour and the restrictive control of feminine leisure pursuits. Needlework as “appropriate” leisure activity has been historically constructed as feminine (and hence marginal) through its limited location in the private sphere of the home, it connotes a silenced, still space of restricted physicality and the pursuit of innocuous *beauty* delineated as “craft” rather than artistic production. The use of embroidery within the scores draws on this subversive appropriation of *feminine* practices to critique the gendered control of modes of cultural production, as well as a reimagining of the media through which musical scores can be constructed.<sup>2</sup> The process of sewing through paper and card, as opposed to the malleability of woven textile, effects a physical experience of the material reality of the action in its enactment of resistance.

The “handmade” process involved in *do-it-yourself* practices has particular implications for concepts of reproduction and repetition. The concept of reproduction is key to a discussion of graphic scoring versus ideas about the interpretation of conventional Western notation. Whilst the

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2. The use of embroidery in my practice also ties in to the notion that the gendered culture of the nation is reproduced within the familial setting, as my sewing technique was a skill passed on matrilineally from my maternal grandmother and mother, whilst at the same time my brothers learnt military model making from our paternal grandfather and father. This idea sits with Bourdieu’s depiction of cultural capital as being, in part, acquired within the familial setting. Further, its acquisition as gendered knowledge suggests the way in which cultural capital organises the social in hierarchical gender relations, legitimising inequality.



aim of traditional notation may be the accurate replication of similar sounds and effects, repetition of the sonic is rejected by the indeterminacy of graphic scores. This resistance is embodied in the specific mode of production employed in creating the maps for the *[Unnamed Maps Series]*, where the accuracy of reproduction is negotiated in the handmade quality of the scores, as much as in the realisation and performance of that work. All copies of the maps are handcrafted, rather than being digitally copied, recognising that “accurate” mechanical reproductions of the scores would, in fact, transform the material qualities of the works reducing it to the condition of ink and paper. The handmade production also, therefore, involves the notion of difference as a central quality in the work creating the context for variance, which challenges the authority of the notion of the singular “original” work, acknowledging that each copy possesses the quality of originality.

## Conclusion

The nation, as a symbolic and bounded entity, maintains and reproduces dominant forms of knowledge through expressions of cultural power such as music. The nation as a hegemonic construct produces a system of organisation which maintains the position of the elite, defining the symbolic boundaries of belonging and exclusion through discourse and practice.

A recognition of meaning-making as a fundamentally individualised process acknowledges the potential for a space of production that can resist and reimagine the authorised narratives of nation, privileging the individual within the collective. Furthermore, this suggests that individual processes of meaning-making are a necessary condition for the experience of collectivity.

The graphic scoring presented in *[Unnamed Maps Series]* explores the potential for communication to become a collective enterprise, appropriating existing modes of working and critically reimagining the relationships between participants and materials. Additionally, the concept of the *open* work transgresses the limit of the work imagined as a fixed object, it becomes instead a means of invention. Invention is positioned in my work as the essential process involved in production, reception, interpretation and reproduction, creating the potential for multiplicitous forms of newness. Ambiguity and the assertion of interpretive ambivalence creates an open space in which meaning becomes democratised and the very process of individualised meaning-making is privileged.

As such, the [*Unnamed Maps Series*], as a social practice, presents a process of resisting the hegemonic organisation of location and identification within the multidimensional space of nation, utilising the indeterminate *glitch* of individuality to disrupt the unity of the authorised “we”.

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