

SEA, LAKES AND LAGOONS: POETRY IN THE ART BASED RESEARCH OF A MUSICIAN

DOI
10.11606/issn.2525-3123.
gis.2021.168774

ORCID
<https://orcid.org/0000-0002-8690-8487>

LUIZ RICARDO BASSO BALLESTERO

Universidade de São Paulo, São Paulo, SP, Brazil, 05508-020
ppg.musica@usp.br

SEA, LAKES AND LAGOONS

Prologue

I enter the lake.
Does it define me?
Does it shape me?
It just suffocates me.

I.

Revered are the clear lines of a discipline,
The borders of its territory,
The slices of knowledge it produces
And the people who isolate themselves in it.

Applauded are the research problems,
Predetermined methods,
The routes already covered,
The results already expected...

Praised are the contours of the lake,
The stillness of its crystalline waters,
Beautiful, controllable,
Cold, dead.

Lauded are the verticality,
The references (theoretical only),

Its applications,
The specialties.

Dialogic intermezzo

Did you manage to insulate the research question?

Yes!

Can you seclude yourself from the research?

Yes!?

How to do art and research like that?

(....)

II.

Despised are the fluidity and the instability,

The intermediate zones,

The brackish waters,

Fed by rivers and tides.

Dirty and alive streams

Where knowledge intermingles,

In organic matter.

Organicmatter (all together)!

And not:

I

S

O

L

A

T

E

D

–

O

B

J

E

C

T

–

M

A

T

T

E

R

Surgically treated.

III.

Sealed lakes,
Artificially dammed:
Installed,
Established,
Controlled.

IV.

Semi-open lagoons,
Movable and changing:
What's in between,
What moves,
What is discovered.

Smell of sea,
Breath of freedom,
Maresia.
Audacity.

Misbelief?

V.

Offshore? Hold on!
Ventures and ruptures!
Danger!
Object not
D-E-L-I-M-I-T-E-D.


Choose a bay!
- But the bay is not the sea.

The sea is endless...

Epilogue

If I am something/someone today, it was because I dared not to follow the disciplinary limits of music. I followed instincts and established relationships between knowledge, including affectively.

The intradisciplinary dismemberment of music itself,
In so many isolated lakes, something that bothers and hurts (me).
Lakes formed from the split between theory and practice,
Between the music score and the music performer,
Between the inside and the outside,
Between the subject and the object.



For a place in the sun, subjects and processes are detached from the space.
The lake sculpts the thought, the body and the sensitivity.

As an artist, I want to be able to enter and leave these lakes (anytime).
I am not constructed by disciplines and theories,
Referential authors.

I am not a product restricted by a field.
I am not derivative.

I am interested in the brackish, fickle waters,
Because, through them, I taste the salty taste of an oceanic freedom.

I do not mind:
To follow stipulated processes,
To understand parts of my craft,
To look at mirrors in which I can see myself more clearly,
To expand my cognitive spectra,
To sharpen intellect and instinct.
To be clear and explicit.


However, I always stay:
Situated, contextualized,
Whole, incarnate,
Embodied,
Sensitive,
Procedural
Creative,
Relational.

ABSTRACT

In my investigative process as a musician, researcher and professor, I approach the autoethnography with the intention of listening/seeing/understanding me (a little) better. Perhaps the most important question of research (and of life) that I have is this: how do I perceive the relationship between research and the arts at the Academia? As a result, I wrote a poem manifesto (!?) that opposes certain research conventions in favor of a greater disciplinary and methodological fluidity in the art based research.

KEYWORD

Art based
research;
autoethnography;
poetry; manifest;
disciplinarity.



Luiz Ricardo Basso Balletero is a pianist and an Associate Professor in the Music Department at Escola de Comunicações e Artes at Universidade de São Paulo (Brazil), where he teaches subjects related to vocal, instrumental and staged music performances. He was a Visiting Professor at the University of Colorado-Boulder (USA) and a rehearsal pianist at Houston Grand Opera (USA). He has frequently performed as a pianist and a musical director in musical and staged performances in the field of concert music in Brazil and abroad. His investigation encompasses interdisciplinary issues related to music pedagogy and vocal, instrumental and staged music performance in collaborative contexts. Recently, he has explored the possibilities of radically qualitative research, especially the autoethnography, in his art-based research. E-mail: balletero@usp.br.

Use license. This article is licensed under the Creative Commons CC-BY License. With this license you can share, adapt, create for any purpose as long as you assign the work.

Received: 04/14/2020

Accepted: 06/15/2020