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Sounds, Memories and Affects: Double Capture in a Relational Artistic Experience[1]

Abstract: This article presents and discusses the *nos{entre}nós* project, which stems from an artistic collaboration between the authors, composer Valéria Bonafé and improviser and saxophonist Rogério Costa. The project is nurtured by the differences between both artists and proposes a particular manner of assemblage (*agencement*) set on privileging a consistent collaborative practice. The philosophical work of Gilles Deleuze, Félix Guattari and Brian Massumi is used to analyze this relational practice, with special attention given to concepts like *zone of indiscernibility*, *disjunctive synthesis* and *double capture*. The article also deals specifically with the creative processes involved in producing the first artistic work of this collaborative project, *Schwarzwälder Kirschtorte*. At stake is the *memory* space appearing as a field of sensible experience, capable of triggering the surging of *affects* and the energies necessary for creative assemblages, and where the *loop* appears as an important strategy of transduction between the poetic field and musical realization.

Keywords: collaborative creative processes; composition; improvisation; double capture; memory; affect; loop.

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[1] This article results from ongoing research since 2017. In an initial stage, a performance-lecture titled "Sonic Nuptials: composition and improvisation in a double capture" was presented in 2017 for the occasion of the DARE International Conference on Deleuze and Artistic Research held at the Orpheus Institute in Ghent. In a second stage, a few initial theoretical aspects were sketched and presented at the XXVIII ANPPOM Congress (National Association for Graduate Research in Music), held in Manaus, 2019.

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Introduction

> "Nuptials are always against nature.
> Nuptials are the opposite of a couple."
> *Gilles Deleuze*

This text focuses on the *nos{entre}nós* project,[2] which is based on the artistic collaboration between the authors, composer Valéria Bonafé and the improviser and saxophonist Rogério Costa. Using concepts of Gilles Deleuze, Félix Guattari and Brian Massumi, the text proposes to reflect on this relational artistic experience while dealing more specifically with the creative process involved in a particular piece, *Schwarzwälder Kirschtorte* (2017), the first work undertaken in the context of this project.

The sound-poetics of *nos{entre}nós* is anchored in our love affair, or rather, in what is not simply in one or the other, but happens *between us*. The artistic works produced as part of this project have as their starting point that we live together: our experiences and memories, our convergences, asymmetries and differences, our expectations and plans. What moves this project, therefore, is our amorous becoming, established between us as a third emerging from within the intermodulation of our lives. In this sense, *nos{entre}nós* composes a sort of biography of our relationship and can be understood as an artistic exercise of cartographing a loving relationship.

> The love relation is not decomposable into two separate people, both of whom are busy each on their own side executing the action of loving. This would make love a collection of two dual relations: that of each individual to love. The feeling of love, rather, is a direct involvement in another's life, in a way that adds a supplement to your life that you can not put your finger on, because it is neither here nor there – or rather, it is always here and there wherever you go. [...] Love is not an interaction between two living beings. It is an intermodulation between two lives. It takes off from what they are, each on their own side, in order to sweep them up toward what they will become together. Love is not 1 + 1 = 2. It is a strange vital mathematics where 1 + 1 = 3. The third is the becoming.[3]

Both the overall poetic aspects of *nos{entre}nós* as well as what is particular in each work produced in this project – the proposal, the format, the sonorities, the

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technical resources etc. – have their origin in that which is lived and experimented together. Our creative process is understood as an assemblage between what comes from outside (the world, the other, events) and what comes from inside (our subjectivities, our bodies, biographies). The works, then, originate from elements apparently foreign to music, which unleash collective processes of invention wherein affects acquire particular relevance.

The first part of this text presents how the *nos{entre}nós* project proposes a particular mode of assembling our individual practices into a consistent collaborative practice. Using concepts such as *disjunctive synthesis* and *zone of indiscernibility* – proposed by Gilles Deleuze and Felix Guattari and rekindled by Brian Massumi – we discuss how the apparent dualities between composition and improvisation are used in this project as triggers for the creation of works placed halfway between these two practices. We will also see that, in *nos{entre}nós*, exclusive oppositions give way to inclusive ones, configuring a space marked by the permutations of these differences. Finally, we show how the concept of *double capture* can be deployed in a reading of this artistic project wherein artists of different reigns together become their own sound-nuptials.

The second part will deal with *Schwarzwälder Kirschtorte*, the first work produced in the context of the *nos{entre}nós* project and which unfolds as a saxophone performance with real time electronic processing. Even while offering a brief explanation of how this piece works (its sound-materials, the way they are organized, how the performer deals with the score, some of the instrumental procedures involved, and so forth), our objective is to extrapolate a technical-musical description, to render a more comprehensive analysis capable of bringing to the fore poetic aspects of this work. Here we have the *memory* space appearing as a field of sensible experience, capable of triggering the surging of *affects* and the energies necessary for creative assemblages, being the use of the *loop* an important strategy of transduction between the poetic field and musical realization.

1. Neither composition nor improvisation:
disjunctive synthesis, zone of indiscernibility and *double capture*

She, composer, accustomed to musical creation in deferred time, to the lived experience of slow processes, extensive, intensive and immersive, spends stretches of time imagining, experimenting and inventing sonorities. Her processes are not exactly solitary, being always modulated by multiple interactions with the outside, but are nevertheless marked by significant inwardness. For her, musical composition is a space inhabited by references, memories, feelings, and her projects are almost always sparked by complex multisensorial images. What lies at the basis of her poetics is a wager on the radial vocation of listening, that is, on the understanding that listening is not merely a phenomenon of cochlearing, clustered on what is understood as

purely sonorous, but a subjective and relational experience that opens itself up to a complex web of connections and affections. Of deferred time, what interests her is the possibility of dribbling the power of Chronos, of being able to displace herself in a double-edged movement, both to and fro, that does and undoes, departs and returns. Besides these spiraled processes of elaboration, her practice is also characterized by a strong presence of writing.

> Some might think that musical composition should be completely free from the affection zone, feelings, references, subjectivities, and every-thing that is conventionally called *extramusical*. From my experience, it is truly complicated, if not impossible, to separate these things. My projects are often initiated by "non-musical" images and it takes a long time until I decide how to spread them in a musical manner. Most of the time, these images are a complex multisensory construction [...]. What sprouts from experience turns into sonority; sonority itself is also con-sidered experience.[4]

He, improviser, accustomed to real time collective creation, thinks of music as action and interactive flux, and exercises improvisation as the striving to be as free as possible from idiomatic conditioning, pre-established plans, being, therefore, unpredictable, to a certain extent, as to the sound result. His creative practice empha-sizes the empirical and experimental process where interaction with the outside is fundamental. Its fuel is his almost playful desire to face the void and build something collectively. His practice as an improviser is not intended to be universal, but rather local and open to contingencies. At stake is the creation of a singular and shared space of public and private experience, which negotiates alterity and subjectivation. In this context, his musical instrument is like an extension of his thought. Writing, when used, is mere pretext for the interactive game. As improviser, he works on the conver-gence between creation and performance.

> In the environment of free improvisation music is always an action. This is because it occurs in a relational space focused on the process and not on the production of musical works [...]. As an empirical relational musical practice, performance is temporal and spatially localized in the *here* and *now*. But this *here* is multidirectional and this *now* is an intense present crossed by the energies of the various past – of the individual performers, of the relationships between them, of the memories of the whole and of its subgroupings – that cross it and compose it, and by the future that it projects. What results is an "impure and relative" music, not absolute, nor universal; a musical practice "drenched" with life, emotion,

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[4] Valéria Bonafé, "The experience of sonority: the dangers of a journey into the unknown," *Interference Journal* 6 (2018): 92.

body and context (personal, cultural, social, etc.); music of listening, seeing and living, in which multiple regimes of listening, not only sonorous, coexist.[5]

Even if an extensive intermediary field exists between composition and improvisation, the main problems which appear while discussing the differences between these two forms of musical creation refer to possible dualities: on the one hand, the deferred time of composition, on the other, the real time of improvisation; on this side, intentionality, control, predictability, on the other, non-intentionality, non-control, unpredictability; here structured form and the notion of a work of art, there the absence of any formal concern added to an emphasis on the notion of process. Such dualities are many times evoked, in their opposition to each other, to define these practices. Composition is what is not improvised; improvisation is what is not composed. One being the negative of the other, one excluding the other.

These oppositions take on different forms in our relational experience. Everyday life allows us to accompany each other's artistic practice, and stablishes a process which not only perceives differences, but induces self-perceiving while faced with the other. Understanding ourselves in each other, we overcome standard stereotypical perspectives, clogged and dualist, which use their exclusive disjunction "composition *or* improvisation" to oppose our individual approaches. As processes of alterity, our individual practices modulate mutually. One allows oneself to be affected by the other. As a result of our relational experience, the "either/or" alternative no longer functions as an indicator of exclusion, but of inclusion, placing differences in contact with each other. We have here a glimpse of the concept of *disjunctive synthesis*, in which the rigidity of a system that operates by means of exclusive oppositions is replaced by the fluidity of a system of inclusive oppositions, allowing for permutations between differences.

> Whereas the "either/or" claims to mark decisive choices between immutable terms (the alternative: either this or that), the schizophrenic "either… or… or" refers to the system of possible permutations between differences that always amount to the same as they shift and slide about.[6]

At stake we find not only an operation of simple coexistence, but an undoing of frontiers, the configuring of what ends up being a *zone of indiscernibility*. As one of these zones, our project does not intend to affirm identities – of the sort, one composes, the other improvises – but to foster differences through creative processes that shift and slide freely between composition and improvisation. As Brian Massumi makes clear, differences are not erased in a zone of indiscernibility, but activated mutually.

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[5] Rogério Costa, "Orquestra Errante: a musical practice deeply rooted in life," in *Proceedings of Sonologia 2019 – I/O*, ed. Fernando Iazzetta et al (São Paulo: ECA-USP, 2020): 543–44.

[6] Gilles Deleuze and Felix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*, trans. Robert Hurley, Mark Seem, and Helen R. Lane (Minneapolis: University of Minnesota Press, 2000), 12.

An *included third* emerges in this zone, which directly confronts a mode of thinking and acting characterized by the rigid separation in categories.

> The zone of indiscernibility is not a making indifferent. On the contrary, it is where differences come actively together. […] There is one, and the other – and the *included middle* of their mutual influence. The zone of indiscernibility that is the included middle does not observe the sanctity of the separation of categories, nor respect the rigid segregation of arenas of activity.[7]

Our project *nos{entre}nós* situates itself in a zone of indiscernibility where differences are used as fuel for the crafting of works in which compositional ideas elaborated in deferred time encounter ideas arising from a performance of improvisation in real time. This encounter, marked by inclusive oppositions, operates a disjunctive synthesis which point towards the idea of *double capture*. Illustrated by the image of the orchid and the wasp, the double capture articulates an asymmetrical block that unfolds from the differences.

> This is it, the double capture, the wasp AND the orchid: not even something which would be in the one, or something which would be in the other, even if it had to be exchanged, be mingled, but something which is between the two, outside the two, and which flows in another direction. […] Capture is always a double-capture, theft a double theft, and it is that which creates not something mutual, but an asymmetrical block, an a-parallel evolution, nuptials, always 'outside' and 'between'.[8]

In the image of double capture singled out here by Deleuze, the wasp and the orchid are not thought of as points or autonomous parts that establish a provisional and causal relation between them, the sort of which would be in the order of a simple exchange or permutation. The orchid not only steals from the wasp a pollinating agent, neither the wasp only steals from the orchid a partner for copulation. What happens is indeed a double capture, which implies a double deterritorialization: the orchid deterritorializes while forming for itself the image of the wasp; the wasp, in its turn, deterritorializes while allowing itself to be captured by the orchid-wasp. The wasp and the orchid are understood not as points by as lines. Lines which, in fact, are not in the wasp or in the orchid but between both, outside both, composing an asymmetrical block. Double capture is what makes the nuptials between both reigns, of the wasp and the orchid: the becoming-wasp of the orchid and the becoming-orchid of the wasp.

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[7] Brian Massumi, *What Animals Teach Us About Politics* (Durham and London: Duke University Press, 2014), 6.

[8] Gilles Deleuze and Claire Parnet, *Dialogues*, trans. by Hugh Tomlinson and Barbara Habberjam (New York: Columbia University Press, 1987), 7.

In the project *nos{entre}nós*, we embraced the challenge of triggering a process of double deterritorialization allowing us to undertake a shared project of creation between artists of different reigns. This process of double deterritorialization supposes a loosening of our membranes – of our ideas, abilities, preferences, habits, mannerisms – and provokes a necessary displacement in our individual artistic practices. It envelops an environment of research and invention wherein a singular artistic practice – with its creative strategies, instrumental techniques, types of notation, etc. – can be forged collectively. In this process one may perceive just how desire and differences evidenced in the biography of each artist trigger the production of an asymmetrical block between composition and improvisation. Double deterritorialization implies in double theft, in double capture: the composition allows itself to be captured by improvisation, and improvisation by composition. Double capture is, after all, what makes possible the nuptials between the two reigns, of composition and improvisation: the becoming-composition of improvisation and the becoming-improvisation of composition.

2. *Schwarzwälder Kirschtorte*

Schwarzwälder Kirschtorte (2017) was the first piece developed in the context of the *nos{entre}nós* project. It is located halfway between improvisation and composition and unfolds as a saxophone performance with real time electronic processing (approximately nine minutes). The piece unfolds in an environment including an acoustic instrument (the saxophone) and a set of electronic devices (mic, multi-effects pedal, mixer, speakers), with which the performer forms a *hybrid machine*. Some materials and procedures were previously composed, while others take shape during the performance.

Audio 1: *Schwarzwälder Kirschtorte,* for sax and electronics – https://www.valeriabonafe.com/nosentrenos

The creative process of *Schwarzwälder Kirschtorte* had at its starting point a set of shared memories of a residency in Stuttgart, Germany (July 2013 to July 2014). Far from organizing itself in linear fashion, this process – which went from preliminary conversations to the first public performance, passing through sound experimentation, invention of procedures, the writing of the score-guide, rehearsals, recordings – was marked by departures and arrivals, interferences, hesitations and stuttering, characteristic of a shared creative process with few previously established guidelines.

2.1. Photographs: memories and affects

It is necessary to mobilize and group certain energies in order to spark a creative process. In *Schwarzwälder Kirschtorte*, the memory space was apprehended as a sensible field for the emergence of these energies. We worked our memories not as inert images, stuck in the past, but as virtualities that actualize in the present. The act of sharing these memories, the attempt to recall situations lived together, the collective exercise to retell our experiences, concentrated the effort of bringing to the present something potent immobilized and fragmented in the past. What resulted was the activation of a heterogeneous web of memories, a mosaic composed by particles of memories carried by each one of us. This process was guided by an interest to listen to the perspective of the other, allowing for individual memories to modulate themselves in a process of mutual reinvention.

> Memory, of course, is a privileged mode of the past that makes its reentry. [...] Memories are like retrograde event particles: parcels of potential that the brain launches into the actual from the virtual [...]. Memory is somewhat frankensteinian. Or, as a contemporary psychologist says, memory is always a reconstitution. It is perpetual reinvention, without an original.[9]

For *Schwarzwälder Kirschtorte*, memories – initially stored and anchored in the past – were activated from photographs of our personal archive. In a prolonged session going over albums of that period, we chose a set of five photographs using a single criterion, defined between us: simply, those that most affected us. This almost playful proposition aimed, therefore, at working the memory space in close syntony with the field of affects. What interested us in this game between photos, memories and affects was what struck our bodies first, as a sort of shock, in what left for a posterior moment that which may eventually loom as content, as the result of an ordering of forces.

Figure 1: Five photos from the period we lived in Stuttgart. From our personal archive.

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[9] Massumi, "Imediação ilimitada," 61.

In *Schwarzwälder Kirschtorte*, the photos worked, therefore, as a first instance of mediation between memories, affects and the artistic work which would follow this initial creative path. It is worth noting that the very first proposal for such playfulness was not to select photos that affected our individual bodies, that were especially significant for each one of us. Rather, our initial focus was to compose a collection of photographs impacting our relational body.

> We know nothing about a body until we know what it can do, in other words, what its affects are, how they can or cannot enter into composition with other affects, with the affects of another body, either to destroy that body or to be destroyed by it, either to exchange actions and passions with it or to join with it in composing a more powerful body.[10]

The photos triggered conversations that moved freely through impressions, sensations, thoughts. These conversations were a fundamental moment of this shared process of creation, of interaction between different bodies. Understood as a "complex and diversified assemblage, a web of relations or a cartography which is designed collectively on a plane"[11], the conversations worked as a sort of game, operating as potentializing fluxes of our listening and collaborating to support the becoming through the creative process.

> A conversation is a space marked by a particular ethic, that is, by a determined mode of being. Having a conversation implies an interaction, mutual and shared action between different bodies. The interaction is not tied to a simple alternation ordered by finely delimited interventions. Understood as a flux, a conversation is not the simple sum of I and the other, but the *passage* from one to the other. The conversation is in the *between*, in the rift that both repulses and, at the same time, attracts the agents who embody the action.[12]

After selecting the photographs, we decided to focus on only one of them, working precisely on it for *Schwarzwälder Kirschtorte*, which is a typical cake from the Black Forest (it means Black Forest cherry torte), a region we had the opportunity of visiting a few times in the Stuttgart period (hence the title of the piece). From this photo, we passed effectively to the exercise of making sonorous the memory of that cake – its flavors, textures, colors, form – and what it mobilized in us, that is, the affects it evoked.

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[10] Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. by Brian Massumi (Minneapolis: University of Minnesota Press, 2005), 257.

[11] Rogério Costa, *Música Errante: o jogo da improvisação livre* (São Paulo: Ed. Perspectiva, 2016), 29.

[12] Lílian Campesato and Valéria Bonafé, "La conversación como método para la emergencia de la escucha de sí," *El oído pensante* 7, 1 (2019): 53.

Figure 2: Schwarzwälder Kirschtorte, typical cake from the Black Forest region, Germany. From our personal archive.

In *Schwarzwälder Kirschtorte*, the web of memories and affects triggered by a photograph and activated by our conversations is transformed into sound, taking on the form of music. This process of conversion of memories into music has at its basis an expanded notion of *solfège*[13], understood here as an operation of transduction[14] of diverse images (sonorous, visual, tactile, gestural, structural, philosophical) into sonorities.[15] Throughout our creative process, this transductive operation made it possible for us to experiment various readings of the photograph in question, as

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[13] In the context of Western classical music, the word *solfège* has, traditionally, a limited definition related to the reading of scores. Here we propose an amplified definition of the term.

[14] Our reference here is the concept of transduction as it appears in *A Thousand Plateaus*: "Every milieu is coded; a code being defined by periodic repetition; but each code is in a perpetual state of transcoding or transduction. Transcoding or transduction is the manner in which one milieu serves as the basis for another, or conversely is established atop another milieu, dissipates in it or is constituted in it" (Deleuze and Guattari, *A Thousand Plateaus*, 313).

[15] In the scope of this article, the notion of sonority may be grasped "not as a concept circumscribed in analysis and composition theories that take sound as a thing and handle it from its parameterization, but rather as an idea of a more dynamic and holistic nature. Thus, sonority is repositioned from listening: not a reduced one, but an enlarged listening; not purely cochlear, nor tympanic, but sensitive, affective and imaginative" (Valéria Bonafé, *The experience of sonority*, 85).

we looked to unfold different aspects – emotional, structural, mimetic, metaphorical, gestural – into sound. Solfège, in *Schwarzwälder Kirschtorte*, is understood, then, as a powerful exercise of actualizing a web of memories and affects we weaved together, **rendering sonorous** that which before was not necessarily sonorous.

But why did we decide to work specifically with the image of the cake? Looking back today on the process we paved together, a few points seem important to us in the choice of this photo: in the first place, a sensation of lightness and good humor, which the picture provoked in us; secondly, a direct association with taste, which is not a sense usually explored in music; and finally the silence, the total absence of movement, rhythm, flow or anything that would take us more directly to the sonic dimension.

We took this picture on a trip through the Black Forest area, when we had the opportunity to taste the cake in a pastry shop on the road. Contrary to other photos initially selected, some of which of a rather dramatic affective nature, this photo connected us to a sensation of detachment, enjoyment and pleasure. During the period we lived in Germany, the simple mention of the cake – a shared culinary desire – triggered conversations and a playfulness with regard to our eating habits, or rather in this case, our gluttony.

While revisiting the photo albums from that period, we could understand just how much this simple and unpretentious photo impacted our bodies directly. It transported us to primary sensations associated to the act of eating the cake, sensing its aroma and the different textures and flavors of its many layers. The effect on the body was immediate: the photo would make us smile and salivate. And if, on the one hand, it appealed to almost all our senses (taste, smell and vision), on the other, it did not seem to summon our listening. Among all the five photos initially selected, this one, after all, was the most silent of all. How, then, would we transform a cake into music?

2.2 Sound Culinary: loop and difference

Schwarzwälder Kirschtorte shares with the homonymous cake the idea of a layered structure. In the piece, each of the sonorous layers presents particular characteristics and relates directly to the different components of the cake in question: the solid and dense sonority of the dough that structures and makes up the cake; the tender and fresh sonority of the large macerated cherries characteristic of the filling; the thick and smooth sonority of the whip cream that spreads and amalgamates all parts; the strident and penetrating sonority of the sugary and alcoholic syrup prepared with the typical *Kirschwasser*, and which gives it a peculiar taste; and the light and delicate sonority of the chocolate shavings that cover and decorate all sides of the cake's surface.

Figure 3: *Schwarzwälder Kirschtorte's score.* Inside the rectangular areas are the graphical symbols of the sonorous materials associated to each component of the cake.

Having the *loop* as a key feature – which is itself an operation essentially based on the idea of memory – *Schwarzwälder Kirschtorte* gradually and cumulatively constructs a texture in layers. The way the piece works is quite simple.[16] The performer starts playing the first sound layer, improvising on materials singled out in the score (see the score's first line, "*shavings*"). What is heard is the material produced by only one saxophone playing, with the performer using the electronic processing of the multi-effects pedal (this first layer has an exaggerated reverb effect). Towards the end of this first layer, the performer records a short sound sample ("*recording loop 1, approximately 30 seconds*") of what is being played. To perform this recording, a pedal is used which has, besides various processing effects, the loop function. Once the performer concludes the recording, the sound sample just recorded is immediately set off in loop by the pedal (observe the dashed lines of the score which indicate the loops in execution). Then, the performer begins to play the second sound layer (see the second line of the score, "*dough*"). What is heard now are not one but two saxophones: one from the recording (the recorded sample being played in loop) and the other which is the saxophone being played live in the second layer (with a new electronic processing known as harmonizer). This process repeats itself until all the layers are played (each one with its respective electronic effects, recorded and set off in loop). After the abrupt filtering of all the layers (everything that comes after the rectangular box identified as "*Kirschwasser*"), the piece moves to a slightly less saturated finale.

During the construction of each layer, it is up to the performer to deal in real time with the samples he himself previously sets off in loop. Besides creating his own interventions with a relative degree of freedom from the materials and previously specified procedures, the performer is the one who sustains the becoming between the already registered samples and what is produced in real time. The performer brings to the present that which apparently was immobilized and fragmented in the past (in the loop itself). He listens to what comes from the past, allows himself to be affected by it and reacts, actualizing memories in the moment of action. Thereby, sound memories that accumulate and progressively consolidate no longer configure immobilized points in the past, but appear now as lines that act in the flux of the performance, driving the present towards the future.

In a synthetic way, what *Schwarzwälder Kirschtorte* puts into play is a cumulative and gradual superposition of loops of different durations, giving way to a block of non-synchronized loops. This strategy helps mask the seams in each loop, putting into question the very perception of repetition. In truth, even if each sample is looping on itself, the block of loops is never repeated, it is always different. The loop is worked here as a repetition which produces difference. Difference is produced, then, in the folds of the repeating.

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[16] Even for those who are not familiar with reading music scores, we suggest following this paragraph with the aid of Figure 3. Being a sort of action guide for the performer, the score is not very codified in comparison with traditional musical notation and can, therefore, be understood also by non-musicians.

Final considerations

We presented here *nos{entre}nós*, a collaborative artistic project which proposes a sort of sound cartography of our loving relationship. It is a work in progress and should, throughout the years, spawn a series of different artistic works. In the initial session of the article, we set out to reflect on our project based on philosophical formulations found in the works of Gilles Deleuze, Felix Guattari and Brian Massumi, in particular the concepts of *disjunctive synthesis*, *zone of indiscernibility* and *double capture*. These concepts allow for ways to analyze our creative processes, mainly with regard to the invention of a space for sharing of our individual practices, towards a common artistic project, which is halfway between composition and improvisation.

We dealt here more specifically with the creative process of *Schwarzwälder Kirschtorte*, our first artistic work undertaken in the context of the project *nos{entre} nós*. While analyzing this work, we considered in particular the part played by *memory* and by the field of *affects* in the unfolding of this creative process. *Conversation* appeared as a strategy to actualize virtualities, opening way to the activation of a sensible field conducive to creation through the sharing of our memories. The conversations worked, therefore, as a way of mediating memories – sparked by how a few photographs affected us – and the music which would arise at the end of the process.

The photo of a *Schwarzwälder Kirschtorte*, a famous German cake, worked as a point of convergence between us, invoking memories of the past and forming a web of memories and affects that energized the present, collaborating towards an environment of interaction and binding. A fundamental ingredient which allowed for this collaborative creative process was the *solfège*, thought as an operation of transduction which puts in movement the imagination and allows our memories and affects to become sonorous. In this context, the *loop* appeared as a powerful strategy to assemble differences that are produced in the folds of repetition itself.

To finish we would like to emphasize the creative potency of our project, which extracts great part of its energies from the asymmetry between both artists involved. It is precisely the friction, the conflicts and differences of potential making up the atmosphere we work in that introduce fertile instabilities, create movement and intensify shared creative processes, generating a permanent effervescence. We think our project as an environment which, when properly prepared and nourished, fosters the virtualities capable of producing the very conditions of a consistent becoming.

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