



SCIENCE AND ART

*providence and art improvisation
over the net¹.*

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Abstract

From the difficulties to interrelate art and science, and participating in *Personare*², arises a reflexion on “how to touch” everything with everything. Providence of science and the unforeseen in art, touch themselves passing between a self and out of a self interlocking subject and object in the body of knowledge. The tensions *common and the unique, the hackneyed and virginal*, unites science and arts in their intension for the most favorite and what is always for the first time, while synchrony and asynchrony y neural networks representing “the outside” bring the metaphor of tones and noise suggesting a bodily and spatial-temporal existence of the word. This existence is mythically presented in the first human resonance of the word in the Genesis that encourages the consideration of “virginal knowledge”, a pre-lude of maternal-paternal interpersonal corporeality, a providential improvisation in the humor of the network.

Keywords:

net improvisation, interdisciplinary, art and science.

Introduction:

Music and art deals with how to touch³ what is coming. Thus, network improvisation with others, the outcome of a moment, from hearing and seeing mediated by technology, dispose these senses to supply touch that is limited by distance. The core of the ethical-aesthetic problem of improvisation is the *symphoné*, a way to play together. This exercises the virtue of “having tact”, the proper touch of someone else’s pulse, opening through improvisation, what is not foreseen that preludes the eternally new. Improvising music and dance in the network updates that first time of an original corporeality that knows bringing to play what is cause and effect of itself. More than determinations, it in-corporates and shares out atmosphere or humor intending contact between knowledge. It knows because it “has tact” of “a self” parting in an “out of a self” which has resemblance with Aristotle’s idea of transcendental intelligence (Chretien, 199: 150).

“And thought thinks on itself because it shares the object of thought; for it becomes an object of thought in coming into contact with and thinking its object, so that thought and the object of thought are the same”

Objective: Network art improvisation as maternal-paternal embodiment.

What is the purpose of artistic network improvisation, sometimes through feeble computer networks? It is “like an extreme sport” (Fritz, 2014) where artistic coordination is in constant danger of disarticulating, what constitutes the dramatic knot of a game for an audience that might not suspect its fragility as true sense. It is a fragility, that supports an “as if” there is a global maternal-paternal corporeality; a heuristic to approach an “ecosystem of knowledge” that touches each other. Why introduce this human polarity when discussing the interdisciplinary?

Pain and idea run through sciences and arts to cope and produce meaning. Maternity touches a painful but necessary step from an ideal state in the womb to reality where the self and “out of a self” transit. It makes sense of a path to and from the maternal-paternal embodiment, the interpersonal network that touches everything with everything for the first time, like art improvisation.

“The first time” and being unique is relevant for knowledge and touching as it involves a polarity of hackneyed and intact, common and unique (Heidegger, 1981: 61). Also in the “face to face” conversation there is something unrepeatably a “new way of gazing of thought” (2007). Both artistic and scientific creation, (Deleuze, 1987) “the first time” establishes as a fundamental paradigm since it reinforces being unique and vice versa.

Improvising searches as a sort of “thinking, something that produces sense without belonging to the order of sense” (Derrida, 1999: 172) and aims to delve into the significance of the arts as thought with the moral purpose of bringing together idea and pain.

Method: Fin natural kantiano, la mediación del humor y lo materno paternal.

With the concept of natural purpose (Kant, 2006: 351) it is sought to identify *Personare*, as a network-body able to know when “the parts of the thing combine of themselves into the unity of a whole by being reciprocally cause and effect of their form” (...) “but as the ground for the cognition of the systematic unity of the form and the combination of all the manifold contained in the given matter” (2006: 279). In this context Kant uses the term “body” understood as “linkage of efficient causes, while effect through final causes”.

Human maternal-paternal is for Kant a formal purpose (2006: 415): but by no means a determination as “why was it necessary for such a pair to exist? The answer is: in this pair we have what first forms an organizing whole though not an organized whole in a single body.” (2007 l. 5368) Thus, network improvising would be an “as if” “an organizing whole” consisting of a maternal-paternal inter-subjective embodiment conditioned by the existence of a mediation that we will call atmosphere or humor that fulfills a reflexive moral purpose.

“The spontaneity in the play of the cognitive faculties whose harmonious accord contains the ground of this pleasure, makes the concept in question, in its consequences, a suitable mediating link connecting the realm of the concept of nature with that of the concept of freedom, as this accord at the same time promotes the receptivity of the mind for moral feeling.” (2007, l. 1282)

Kant’s brings together music and games as the “free play of the imagination” that encourages social life and health. Clearly states that this play is not intended to “earn or learn” in sense of knowledge but without losing sight of corporeality, “winning and losing”. Like neural networks are unaware of the existence of an “I” but constantly intertwine synchro- and asynchronously to give meaning building consistent behavior with an “outside”. This may be moved to the spontaneous play of mind and contingency.

“The universal laws of understanding, which are equally laws of nature, are, although arising from spontaneity, just as necessary for nature as the laws of motion applicable to matter. Their origin does not presuppose any regard to our cognitive faculties, seeing that is it only by their means that we first

come by any conception of the meaning of the knowledge of things (of nature) and they of necessity apply to nature as objects of our conditions in general.” (2007, l. 1090)

Kant did not get to talk about networks but his idea of “solidification to assume a definite shape or structure (figure or texture) which differs with specific differences on the matter” (2007, l. 3970) as suddenly crystallizing from chaos, has a clear similarity to the configuration of neural networks that give time and space to the word (Kravchenko, 2005). Even if they may grow, computer networks are not bodies because they do not bear purposiveness in themselves as kantian organism. But just as a musical instrument becomes a bodily extension of singing or clapping, cybertechnologies used for distant art improvisation may extend the possibility of an “as if” in terms of planetarian embodiment.

Discussion:

1a. Passings and havings (tensions) of touch: from “I am who I am” to being something of another:

Providence and unexpectedness may be brought in front of each other as overabundance and emptiness (Heidegger, 1994), but its asymmetry is intertwined as seen from an artistic improvisation in its analogy with “face to face” conversation brought by Heidegger (2007) as a new method of thinking.

“The task that presents itself to thought, as we now understand it, is in some way new because it requires a new method and this method can only be achieved in direct face-to-face conversation (von Mensch zu Mensch) and through a long exercise, an exercise that is, to some extent, the gaze of thought. “

This is an exercise of passing from “being what it is” to “being something of another” where providence and improvisation pass freely through an inter-subject that puts both on the same level of obligation (1994: 106) that articulates a mutual dependence. Technology, composition and certain sciences are no longer just steps to protect unpredictability of the flesh but passing forms of joy and pain “to be something of another” participating in what we call an embodiment.

This “pass” refers to the person and *Personare*. The name originated, as known, in the Greco-Roman theater mask having the prefix “per” that means what “passes through”; the voice through the mouth hole projecting on the stage. “What’s passing,” the theatrical pathos, mediates “what precedes” with “what happens” providence and improvisation.

1b. Passings and havings of touch in the networked body.

The first scene of the show is an improvisation with sounds picked up by microphones fixed or passed on the body of the dancers. Airflow is heard passing the respiratory tract, the blood through the circulatory system, passing of swallowed fluids and of microphones over the surface of the skin. All these sounds constitute a resonance of a passage; the touch/play of music that is a way of touching oneself and touch other things.

““To touch”, says Merlau-Ponty, “is to touch oneself”, and Henri Maldiney clarifies: “Touching thing, effectively, we touch ourselves in them, we are touching and touched” The tactile experience of the other is also experience of oneself, otherwise, it would not even be experience of the other, because it would not be me who does it” (Chretien, 1997: 101-103)

On the other hand, the resonance of the body is the projection of a self and an “out of a self” touching (Nancy, 2014: 7):

“To sound is to vibrate in itself or by itself: it is not only, for the sonorous body, to emit a sound, but it is also to stretch out, to carry itself and be resolved into vibrations that both return it to a self and place it outside a self”

This extension of the skin, blood, air and food is subjected, as the word says, to a tension that resonates in the fundamental tone of having (*tenere*), something that interrelates the passages of the body in mutual causes and effects. Sound of air and blood passage react to intentional touch of the skin; tension or muscle tone and mood extension. Through breath passes the intention of speaking and singing. It is the tension of flesh with itself put out of itself through a path. It is the passing of the word “on which mood (*Seelenstimmung*) holds its main action” (Humboldt: 1846:26) and, at the same time, on the heart, on breathing and “how to play”. Blood flow is the pulse that holds a contention, the tone of “having” because, unlike the others, actually contains something circulating that returns. In contrast, the passage of food is intension that attends a possession, a final pass that incorporates and is consumed. The passing of food, deals with an attention, as fundamental tension to preserve life. Hence, the four ways of touch/playing fasten together in a game of tensions, sort of entertainment with air, body, blood and food as mediators playing in *Personare*'s network, a metaphor of corporeality.

1c. *Passings and havings in the networked body: an elastic atmosphere.*

Lets refer now to touch and its ability to elastically hold opposed collisions, as is relevant to the concept of atmosphere and humor.

Tact of blood is containment in a closed system; is pressings without breaking an elastic arterial network: it is touching of flesh between itself alternating a passage through a vessel network. Being a closed system has some autonomy as that of taste in Kant (2013, l. 2748) in the *modus aestheticus* or style (Manier). Later we will see that this tact is originally formed in elastic play of more than one individual.

Similarly, the passage of air through flesh puts both in mutual sway modulated by a touch that half opens a path in the elastic network of language that may be tensioned until an “out of itself” when “it opens to non verbal arts” (Derrida, 2006:165). It is “thinking dressed with sounds” (Humboldt, 1968: 120) where “the first word resonates, and presupposes the whole language” (1994:166). It is the network of language, the *modus logicus* or method in Kant. An air path mediates amid unveiled flesh that touches an “out of a self” and the hidden flesh groping a “within a self”; what is turned to light, capable of a “providence” and what is shrouded in darkness that preludes the unexpected. The path of air mediates because is modulated and articulated by the speech chiaroscuro of tact inwards the lips that open and close in vowels and consonants; tones flexibly mediated by noises that produces meaning.

Chretien (1997: 113), exalts touch it as the finest human sense and as one that provides the greatest certainty of reality. This makes the touch, that yields to pressure and returns to its original smoothness, something constitutive of experience of an elastic network of intensions and extensions as a play that precedes, the pre-lude of something true like the path of what is swallowed, what disappears, liquefy and doest not return as it is consumed, a consummation of touch (1997: 130). It carries within itself the tension and even pain of whom provides or is provided as food and the pleasure of eating. Linguistic neighborhood between subject and ingest (Harper, 2015) helps relate them. Alike entertainments are subjected to various paths of embodiment, food is subjected to grinding and liquefying in order to ease its rigidity and be incorporated. Subject and food correspond to each other as cause and effect in a careful play of humors in the elastic network of interpersonal corporeality without which it becomes unbearable the horror and maximum touch delight of swallowing. This central relation of subject and food involve the elasticity of passing air, the intersubjective pulse of the passage of blood and smoothness tact of the prelude.

2a. *Touch, the universal mediator.*

We begin to perceive a way of how to touch everything with everything that appears mediated by the play of others. The tension of giving and taking is the tonicity of a sway; tones that occur and turn in others (Derrida, 1999: 167), what we hear is a differential that is mediated and in *Personare* is a technological mediation.

The network artistic improvisation is sharing remotely and synchronously the spontaneity of a way of playing. As improvisation is a sort of groping, doing it through networks arises a mediated distance that interposes with touch. The sway of touch may not be mediated by a technology constituted by mechanical determinations; by the passing of a binary alternance allowing to encode, transmit and decode what is sensitive to eye and ear but not to touch. The binary alternation is an opposition and, as such, appeal to the eye and the ear then this senses work by not having the thing to which they are sensitive (Chretien, 1997: 112). Different is the sense of touch whose sensitivity to pressure and heat is compared to a corporeal medium that has this sense in itself, which gives it character as a mediator that possesses a reference of what causes its affection. That induces Chretien to say it is a “common sense” that invites the whole body to participate of the real because “touch potential, unlike other sensory faculties, is not restricted to a particular part of the body, but covers most of the body, in any case all flesh.” (1997:113)

2b. *Touch and pulse.*

How does vision and hearing “touch” in distant artistic improvisation if tact is absent? That is through rhythm as “the most adherent touching is always groping made of approaches and retreats. If this muscular to and forth does not take place it would be impossible to apprehend the least resistance and relief.” (1997: 109)

Mentioning muscular swing as a condition of touch experience introduces the body into a ripple in the space-temporal the “tactilize” vision and hearing producing corporeality. The same term in German between the sense of touch and *Takt*, pulse, musical measure, reinforces that this is a sway that bring near touch to hearing and because “vision is palpation through the eyes”, visual rhythm also “is inscribed in the order of being that reveals” (1997,120). Thus, touch, invites vision and hearing in the rhythm of tension and repose to an attempt that is not unidirectional but a kind of too and forth between “a self” and a “out of a self” that responds and corresponds to the wave of a continuum more than a division of opposed states. In music and dance touch registers swing as an explicit or evoked contact of a corporeality - of an air column or string- that is broken but remains whole under a fundamental resonance.

To address the continuous and discontinuous, Chretien pays attention to the very possibility of touching. Art improvisation in the net is to reveal

a fragile mediation as “things don’t touch themselves, only to a third one they are at a small distance” and “the interval (...) between things is never deleted, but only forgotten” (1997, 106). Due to mediation of atmospheres, humors and technological environments, bodies approach without losing their plurality and diversity, and also divide remaining one like tones, and singular food such as bread.

2c. *Touch and communion: what is one and shared.*

Sharing what remains one is associated with knowledge and that sense of universal character that gives “that pleasure (that) comes fully from touch” (Chretien, 1997, 130): eating that is breaking. The act of preserving life supported by the tactile pleasure of chewing and swallowing associates with Santana’s (2013) project *Embodied in Varios* as it quotes Oswald de Andrade’s Anthropophagic Manifest to affirm that “the process of collaborative and distributed telematic art, opens new ways to ‘eat us’ one another: another cannibalism is possible. “

This is where improvisation appears not only as emptiness before providence but as a play, the pre-lude. Musically the prelude presents a makeshift nature and is intended to prepare the musical tact, make flexible the touch of the fingers to what is coming. For what comes, as mentioned, is breaking what remains whole, is the play with the air, the atmosphere, the gracious and fluid humors that allows bodies to collide elastically in the mood at the social gathering (Kant, 2007, l. 3668).

“Music, on the contrary, and what provokes laughter are two kinds of play with aesthetic ideas, or even with representations of understanding, by which, all said and done, nothing is thought. By mere force of change they yet are able to afford lively gratification. This furnishes pretty clear evidence that the enlivening effect of both is physical, despite its being excited by ideas of the mind, and that the feeling of health, arising from the movement of viscera answering to that play, makes up that entire gratification of an animated gathering upon the spirit and refinement of which we set such store. Not any estimate of harmony in tones or flashes of wit, which, with its beauty, serves only as a necessary vehicle, but rather the stimulated vital functions of the body, the affect stirring the viscera and the diaphragm, and, in a word, the feeling of health...”

“Pleasant arts” (BGSE, l. 2738) that have no other purpose than to enjoy like music “serving at the table.” (BGSE, l. 2742) are associated to a banquet where touch is a prelude to the play of the “so call non-anthropophagite cultures” (Derrida, 2005: 22) which “practice symbolic cannibalism and from the same build the most elevated of their socius, even the sublimity of their morals, their policy and their right over this cannibalism “. “Having to eat well does not mean first take and

understand in itself [NB: the “nothing is thought “ in Kant], but to learn and feed, learn-to-give-to-eat-the-other. We never eat entirely alone, here is the rule of having to eat well.”

The look through Derrida at De Andrade’s Manifesto helps link this communion with the prelude of touch; the “come” of music (Derrida, 1999: 167), “the law of infinite hospitality” (2005: 22). Add the “come” of a final banquet; touch and pulse of eating and being eaten in the network containing the noise of the crowd and tone of the chorus: *turba virginum invitat: mane nobiscum in aeternum*; (Liber Usualis, 1746) “the noise of great waters or the roar of a great thunder:” (...) “as of harpers played their harps” (Book of Revelation 14:2), the “banter and laughter in a tone of delight” and music in the table as “nice rumor” in the words of Kant (2006: 248). The prelude invites to prepare touch to share the uniqueness of tones in the rhythm of noises.

The whole, as condition of sharing, relate art and science as its scope of knowing and eating breaks up in providence of enjoying food and avoiding pain and, on the other hand, the unexpected of joy and pain of communion, gathering again in a primordial beat.

3. Maternal principle, passings and havings: “self” and “out of a self”.

Support a continuity between physiology and psychology in the heartbeat may seem obsolete (Sloterdijk, 2014). Nevertheless, links between musical pulse and mood suggested in Western written music since the eighteenth century and memory of pulsation during intrauterine life (Lacoue-Labarthe, 1969: 206) are proofs that the emotional pathos and blood path, are subjected not only to a “self”, but a to primal symphoné with a woman; with the heart of a mother.

“The psychological data from the period preceding birth, in which the infant discovers nothing from his own impressions but the regular rhythm of the mother’s heart and his own, illuminate the means used by nature to inculcate in man a musical feeling...It is understandable that the child’s equilibrium in the mother’s body comes into play when rhythm and measure appear. A much further-teaching consideration is connected to the statement that the musical has its origin before birth: the musical is an indestructible inheritance of human being. It inhabits every human being since Adam and Eve because —and this is the core of my proposition— music might make use of noise, but is just as often mute. It can be heard but it can also be seen. It is essentially rhythm and measure and as such is deeply anchored in the human being.”

At the opening of *Personare*, and also at the origin of the person's physiological existence, there is a symphoné with the woman's heart; the beginning of "a self" and "out of a self"; the rhythmic mother-child knot that secretly preludes tones and prosody of a face to face dialogue awaiting to come to light. There is a rhythmic improvisation before birth in which there is no intention but only contention in its deepest sense, that is, having something with someone, a pulsatile division of intersubjective time whose origin is shared (*compartido*).

Striking is Lacoue-Labarthe's emphasis in "noise" in the mother-child rhythmic knot. Indeed, in this improvisation —which is a self contained and shared duet— tone and noise are like one. The brief audible pulses that sets the beat are actually individual noises. However, its regular repetition makes them a kind of inaudible, but present, infra-bass oscillation (Stockhausen, 1957) that produces from such, a percussive scheme, of two hearts, a kind of synthesis of tone and noise; a containment of something shared which is always colliding with each other. Providence and improvidence are also one, as the pulsion of different circulatory systems always returns on itself as rhythmic *ostinati*, feeding without eating, consuming nor suffering. The unexpected is always provided with touch that is only audible as in music, but has no touch because it is self-contained without threat (Chretien, 1997,118). It is an ideal state whose recovery gravitates determinedly in the development of all human (Ferenczi, 1989).

Giving birth is to open the self contained as it "resonates the sound of a share-out (with a self and with others): perhaps the cry in the newborn child, perhaps an even earlier resonance in the womb and the womb of a mother" (Nancy, 2014, 39). Is the cry of the passage of "the inside" to "the outside" where orality comes into focus to "acquire of tact" of a new passing. The rhythm of blood circulatory networks is now distant and is mediated by the maternal nutritive breast introduced into the rhythmic play of the swallowing infant. The feel of the pulse has become oral tact, where "the rhythm of sucking remains permanently fixed as an ingredient of each subsequent erotic activity" (Ferenczi, 1989 l. 333), but not only as causality but also as content in the rhythm of oral language that breaks out giving name to the woman who contains everything, the first "face to face" passing of "I am who I am" to "be something of others" who are named and eaten.

4a. *Maternal-paternal principle: having tact.*

This pass transits the maternal-filial to the spousal, maternal-paternal and social relations. Amid tears and joy, "tact" is educated in favor of "eating and let be eaten"; of how hearts, food and word enter in the special-temporal realm by means of touch.

“In music, it is a matter of course that questions of “tact” are treated from the standpoint of time. For Takt means time as counted and consolidated in units. The transference of this metrical term from music to social life shows that here, too, temporal factors come into play. And here, moreover, sexual life may claim to have typical significance. The society of two may be taken to represent society in general. The temporal factor, as seen in the seasonable beginning and ending of sexual prelude and in the final ecstasy, is decisive in character. A poet has spoken of the ideal of love as “two hearts in one beat”. Even those who are accustomed to regard sexual attraction as a matter of instinct, in accordance to its dominant element, cannot escape the conviction that happy love is largely dependent upon the temporal concordance of the individual rhythm of two human beings” (Lacoue-Labarthe, 1969: 198).

The soul is a “rhythmic knot” (1969: 202) that holds the emotions and tact within the body. It subjects a basic node of the social network that touches everything with everything in a maternal-paternal corporeality which, throughout the life of human beings, made of man and woman, holds the outcome of a communion that may originate civic life becoming the most public act. In its most profound mode of having tact, the play of touch freely opens to “a third one”. Here’s how maternal-paternal duality opens itself to life forming a core network node capable of binding with others.

Also knowledge, being human, may be understood from a bodily principle that synthesizes the universe. “Just as society of two may be taken by society in general”, the body of knowledge extends as a continuous which makes intelligible a physical-chemical-biological materiality capable of holding and transmitting life, passing through a bodily extension of technique that dominates and preserves, yielding finally to the social and individual life which organizes itself, communicates and is recognized as unique and diverse. The latter, which from poetics is a synchronicity of tones that remain one although parceled out, science presents it as a construction of written “points of view” that distinguish asynchronously parts that arts reflect together as experience. Orality, the improvisation with words of noise and tones, consonants and vowels bring both things together.

4b. *Maternal paternal in the Genesis: the first human word.*

In the first scene of *Personare*, the touch of skin, breathing and pulse is heard as noise; as sounds of nature. It evokes something ancestral as the mother earth; what Kant (2013, l. 5552) called the most sublime, the inscription at the entrance of the temple of Isis: “I am all that is, all that was and all that will be, and my veil has not raised any mortal” There is still the inexorable providence - without relation (nexo)- of the temple goddess. That remembers the silence of the human in the biblical

Genesis; the story where creatures are presented to man to be named and find company. It is the silent of science and technology, but in them alone “man did not find a helper suited to” (Génesis 2:18).

In the two following scenes of *Personare*, dance opens to the voice of instruments. Musical tones appear along the per-son; the air path that sustains the tension of tact which holds and releases. The Genesis recalls the first human saying “this at last is bone of my bones and flesh of my flesh (...) she shall be called woman because from the man was taken” (Génesis 2:23) as a manifestation of maternal-paternal corporeality. It is a touch mediated by voices; a play of rhythmic noises of bones and tones of flesh; a touch that sustains the symphoné, “this one, at last”, that touches the depths of a self; “bone of my bones and flesh of my flesh” and also frees as “was taken” an “out of a self”, communion with others. His very name is not a unilateral determination on an object in view, but the radical passing of a third one between the gaping flesh (Gen 15:17), found and lost in the sound that liberates a self and an “out of a self”.

4c. *Maternal–paternal: God’s improvisation.*

The Genesis goes beyond the fact whether that was indeed the first human word, but rather that which deserved to be remembered as inaugural of something, transmitted orally and written many centuries later. Its passing through generations rememorates finding the real: “this one, at last”, in the Aramaic voice *issa*, woman, derived from *iss*, man. It enters into time and space, the sound of the name of the long sought; “adequate help” linguistically adherent to the term man —as in some languages— but in the same expressive bow underlines the nature of a possession mediated by a third since “it was taken”. Adam does not denominate an accessory creature attached to *iss*, on the contrary, he names an intervention of a third one that takes and gives. Take is linked to the Germanic root *tak* which again leads to *tact*, the pulse in the partition of musical time. This name testifies the emotions of taking and parting time and space in the pulse of speech as it unfolds into something interpersonal that is shared. It is a name of tones and noises, that feature a take and give of a complementarity shared in a network where “an outside” pulses “an inside” that contain each other. “The outside”, “bone of my bones” that are distinguished, and structure the causal mechanism; supports and serves as tool of objectivity, is content and contains the improvised corporeality of “the inside”, a unique subjectivity, “flesh of my flesh” that feeds a “face to face” talk where “I am what I am” not only transits to “being something of another” but also the favorite, being all to others. This name announces a synthesis in the body of the rivalry between the manifold of science and the unique and inseparable in the arts. It is the resonance of an experience that supasses the former of knowing as it culminates in naming “this one, at last, is”, a rival tension that puts the existing under custody of the human but not as property but as receiving and giving always for the first time.

It is the name of a big step, a passion, a rhythmical pulsion that is not only the Dionysian excess nor the contemplation of Nietzsche's "higher virgin" (DFW, l. 62). Is passion in the pulse of these words knotting elastically the corporeal paradox of human nature whose lights and shadows, gain and loose are nuanced by an atmosphere and humor. Kant (2013, l. 2976) associates paradox to humor and here is humor and freshness in an improvised game won. Indeed, there is a sort of Nietzschean (ASZ, 960) claim not yet satisfied whenever the Providence initially shows our silent forefather "the outside", what is already planned, as only scope in the search for "a helper suited to". This first exclamation is, in a sense, a playful laughter because it is "as if" humanity had emerged victorious from a rivalry with God himself who ends up improvising a resemblance (Gen. 1:27) as interpersonal embodiment. In this humor, provident God improvises to be like human and the unforeseen of flesh provides to be like God in a humorous friction of opposites where one plays as custodian of the other in the other taken from himself establishing a sort of consanguinity of everyday experience and the noumenal, pain and ideal.

The rivalry is immersed in the liquidity of an atmosphere in which envy elastically collides; something permanently is owned and taken to feed others, and wrath is lightly carried in fragility. For sciences are strong as providence and method against hunger and death, unexpectedly falling, as art has style and tact to endure pain.

"This one, at last, ... as is was taken" is an exultant and painful oscillation of art improvisation that participates with science in the same providence of fluctuations to which the realm of the sensible is subjected. This is the fragility of a providence, which falters, so unable to impose that resembles a God whose only representation allowed is an ignominious death and homelessness of birth. The providence of science and technology in their mechanical instrumental strength take part, in turn, in the charming fragility of improvisation "as if" they sang their logical causalities vibrating in the passage of air, the tact of the arched portal of flesh blossoming in the inaugural human speech.

Conclusions:

Artistic network improvisation extends a swung passing that liquefies form into an atmosphere that touches everything with everything in the metaphor of planetarian globality. Its permanent singularity is born of an interpersonal corporeality that knows the providence of will and the unforeseen of reality taking, breaking and turning into humor in a same pulse. Freedom of improvisation does not suspend the limits of "how to play", but plays in space and time of a maternal and paternal corporeality in the word that, been subtracted of touch, make use of rhythm technologically mediating distance between "point of view" and "moment of listening" trusting that providence and improvisation, science and art turn into one always for the first time.

Notas

- 1 PhD thesis project on Philosophy and Aesthetic, Universidad de Chile. Original in Spanish.
- 2 Santana, Ivani: *Personare*, version 2014 of *Embodied in Varios*, 09.28.2014 online improvisation of dance, music and video, Universidade Federal da Salvador da Bahía, Brasil; Universidad de Chile and Universidade da Lisboa, Portugal. <http://dicrea.uchile.cl/obras/personare-2013/> ; <http://personare-evd58.tumblr.com/> .
- 3 The translation into English looses the sense of “touch” as to play an instrument which in Spanish bears the same word.

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About the author

Rolando Cori, born in 1954 in Santiago, Chile. Studied classical guitar at the Universidad Católica de Chile and graduated in composition at the Universidad de Chile. Supported by DAAD and KAAD scholarships finished post-graduate studies in composition at the Musikhochschule Freiburg, Germany with Klaus Huber and Mesias Maiguashka. Since 1984 professor for composition and electronic music at the Universidad de Chile. Religious music performed in Europe and America. From 2001 to 2007, chairman of the Chilean Section of the ISCM. Has held administrative positions at the Art School and been member of the University Senate (2012-2014). 2008 co-founded with public support the electronic music improvisation ensemble Tierra de Larry www.tierradelarry.cl with interest in simultaneous network performances. At the present writes a PhD dissertation on net improvisation supported by CONICYT.

Major performed works:

- "Cuatro momentos orquestales", for orchestra. Performed in Santiago, 1983
- "Peldaños al Padre", for soprano, choir, narrators and orchestra. Performed in Vallendar, Germany, 1985.
- "Redemptoris Mater", para soprano, narrators y and folklore group. Performed in Kavelaer, Germany, Rimini, Italy and Viña del Mar, Chile; 1987.
- "Misa Murucuyá" for 5 centuries of the Evangelization in Latin America, for choir, soprano and instrumental group. Performed in Santiago, 1992.
- "La ciudad hermosa" song cycle for mezzo, guitar, electronic sound and multimedia. DVD SVR Producciones. 2007.