

Daniel Toca
Transitivity
of
Implication



curated by
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Curator's Introduction

In propositional logic, one of the most prominent rules of inference – because of its ‘wideness’ – is, without a doubt, the *hypothetical syllogism* or the *principle of transitivity of implication*, as it's also called. In it, just as in the events of all microhistories, one thing leads to another; it is a condition of possibility. The formula to represent it is:

$$\begin{aligned} 1. P \supset Q \\ 2. Q \supset R \\ \therefore P \supset R \end{aligned}$$

For those unfamiliar with the symbols of mathematical logic, the formula means «*if P then Q, if Q then R, therefore if P then R*». Nonetheless, as stated above, this figure is open because it doesn't restrict the number of premises: *P* could lead us to *Z* and possibly, wandering across the entire alphabet *n* number of times, if necessary.

For this temporary exhibition at the Museum of Portable Sound's Exposition Space, the third in its history, we present a selection of the work of one artist in which the fulfillment of this formula is as evident as it is hidden: Daniel Toca. His writing process and how he makes the letters go through a transubstantiation process make us conclude that *P* could imply 'infinite'.

Gjentagelsen. On How Love Hides Multitude of Sins (2015) is a text that has marked the before and after in Toca's career, not only because it led to his being awarded an artistic residence in Barcelona and his first solo exhibition there, but also because it made him dedicate his artistic practice to sound once and for all. It is true that only a couple of years back he graduated with a Masters degree in Sound Art, but his sound pieces, instead of suggesting their audience use earphones to experience them, asked us instead to imagine the sound of a song played by 647 pianos distributed along a straight line of 88 kilometers, 279 meters and 34

centimeters in length (*Into my arms*, 2013), and the sound of another one, at 120 dB coming through three ultrasonic speakers (*Lime Tree Arbour*, 2013).

Nevertheless, for his piece *Gjentagelsen* to go through a transubstantiation process in which the group of words, spaces, and punctuation marks became a disc of thirteen tracks, it was fundamental Toca enlist the collaboration of the improviser and composer Carlos Edelmiro (Monterrey, 1987). Edelmiro was responsible for making sure that the text, now deconstructed, could flow through Toca's voice – and also, for creating the sonorities that would accompany it. For now, within these pieces, the stories of Søren Kierkegaard and Regine Olsen, Carlos Gómez, Jorge Luis Borges (and María Kodama, implicitly), La Monte Young, Daniel's grandmother, Itigilov, and the Tasmanian devils, come and go. Yes, they are instants; but they attempt to make themselves eternal, like the lovers' encounter that Toca talks about frequently within the text.

For *Transitivity of Implication*, I've chosen five of the questions that Toca asks about time within the *Gjentagelsen* piece: **El amor cubre la multitud de los pecados** (*Love hides a multitude of sins*, 4:23), **Interludio para Odette** (*Interlude for Odette*, 2:04), **Itigilov** (*Itigilov*, 3:02), **Interludio para La Monte Young** (*Interlude for La Monte Young*, 1:20) and **Taz** (*Taz*, 3:48). Each of them are the premises that conform to this resounding hypothetical syllogism from which we can conclude that from the very instant the lovers meet, their love will hide a multitude of sins (even though it coexists with the instant of death), and will be eternal – like the embrace of the lovers of Valdaró, Kierkegaard's books that were published simultaneously or the walk through Creta's labyrinth. Endless:

$P \supset \infty$

On the other hand, Toca's exhibition *Transitivity of Implication* includes a piece that has been created at its private view listening session. Toca has written a score that I, the curator, and sound artist Viv Corringham will perform together. It will be recorded live and then included as part of the exhibition.

– Cristina Sousa Martínez
London, October 2016

2. Interludio para Odette (2:04)

La mente de un anciano, su memoria senil; el tiempo anula al tiempo, los recuerdos se aúnan, los años se superponen, los rostros desaparecen y los que permanecen se empalman. Cada semana platico con mi abuela, Odette, cada semana la misma historia, cada semana diferente, la muerte de mi abuelo: una vez es una pata de puerco que, al freírse, brinca por la ventana y hasta ahí, nunca lo volví a ver; otra vez, acompañado de su hermano, despidiéndose, a punto de tomar un avión y hasta ahí, nunca lo volví a ver; otra vez, subido en una barca, alejándose, adentrándose en el mar y hasta ahí, nunca lo volví a ver; otra vez en el hospital, recibiendo un baño antes de ser cremado y hasta ahí, nunca lo volví a ver; y hasta ahí, nunca lo volví a ver repite mi abuela cada que cuenta una historia, la misma historia: la separación.

The mind of an old man, his senile memory; time overrides time, memories come together, years overlap, faces disappear and those that remain are spliced. Every week I talk with my grandmother, Odette, every week the same story, every week is different, the death of my grandfather: once he is a leg of pork that, when it's being fried, jumps out the window and till there, I never saw him again; another time, he is with his brother, saying goodbye, about to catch a plane and till there, I never saw him again; another time he is on a boat, going away, going inside the sea and till there, I never saw him again; another time, he is in the hospital, getting a bath before being cremated and till there, I never saw him again; and till there, I never saw him again my grandmother repeats every time she tells a story, the same story: the separation.

3. **Interludio para La Monte Young** (1:21)

En una conversación entre La Monte Young y Richard Kostelanetz, Young dice “Me di cuenta hacia 1956 que realmente estaba más interesado en escuchar los acordes que en escuchar la melodía. En otras palabras, estaba más interesado en lo simultáneo que en lo secuencial”.

In a conversation between La Monte Young and Richard Kostelanetz, Young says, ‘I noticed that in 1956 I really was more interested in listening to chords than in listening to melodies. In other words, I was more interested in simultaneity than in sequence’.

4. **Itigilov** (3:02)

Freeze frame. Bodhisattva, Sokushin-butsum, en 1927, a la edad de 75 años Dashi-Dorzho Itigilov, jerarca del budismo ruso, murió sentado en flor de loto mientras meditaba, su cuerpo fue puesto en una caja de pino y enterrado, 28 años después, en 1955 fue exhumado por los monjes de su congregación quienes descubrieron que Itigilov permanecía en flor de loto, meditando, incorrupto, para no interrumpir su meditación los monjes lo re-enterraron; 18 años después, en 1973, volvieron a abrir la caja e Itigilov permanecía en flor de loto, meditando, incorrupto, una vez más, para no interrumpir su meditación los monjes lo re-enterraron; en 2002, habiendo cumplido 75 años de muerto, mismos años que cumplió de vivo, una vida para meditar sobre una vida, volvieron a abrir la caja e Itigilov permanecía en flor de loto, meditando, incorrupto, fue llevado a Ivolginsky Datsan, un templo budista en el que, hasta el día de hoy Itigilov sigue meditando. Sokushin-butsum, Bodhisattva. Freeze frame.

Freeze frame. Bodhisattva, Sokushin-butsum, in 1927, at the age of 75, Dashi-Dorzho Itigilov, hierarch of Russian Buddhism, died sitting in lotus position while he was meditating, his body was placed in a pine box and buried, 28 years later, in 1955 it was exhumed by the monks of his congregation who discovered that Itigilov remained in lotus position, meditating, uncorrupted, to not interrupt his meditation, the monks re-buried him; 18 years later, in 1973, they opened up the box and Itigilov remained in lotus position, meditating, uncorrupted, once again, to not interrupt his meditation the monks re-buried him; in 2002, 75 years after his death, the same amount of years he lived, a life to meditate about a life, they reopened the box and Itigilov remained in lotus position, meditating, uncorrupted, he was taken to Ivolginsky Datsan, a Buddhist temple in which, until today Itigilov is still meditating. Sokushin-butsum, Bodhisattva. Freeze frame.

5. **Taz** (3:48)

La primera vez que apareció el demonio de Tasmania fue a lado de Bugs Bunny en un corto de 1954 titulado Devil May Hare, en la escena inicial Bugs sale tranquilamente de su madriguera cuando pasa veloz un pájaro, un venado, seguidos por una estampida compuesta por un león, un alce, una tortuga, un oso amarillo, un avestruz, un chango, un chivo, un perro, todos corriendo de izquierda a derecha, escapando del demonio de Tasmania que aparece desde el fondo de la pantalla. A diferencia del resto de los animales, el demonio de Tasmania no se desplaza en línea recta, la línea que dibuja su trayecto es imprecisa, accidentada, debido a que el demonio no corre, gira, gira como derviche, gira como los demonios de polvo que se forman en las llanuras de La Mancha y en el desierto marciano, gira y a cada instante percibe la totalidad, la observa, la asimila, la despedaza, demonio de Tasmania, demonio de Laplace.

The Tasmanian Devil appeared for the first time next to Bugs Bunny in a short film from 1954 entitled Devil May Hare, in the opening scene Bugs tranquilly leaves its hole when a bird, a deer, followed by a stampede composed by a lion, an elk, a turtle, a yellow bear, an ostrich, a monkey, a goat, a dog pass fast, all running from left to right, escaping from the Tasmanian devil whom appears from the bottom of the screen. Unlike other animals, the Tasmanian Devil does not move in a straight line, the line that draws its path is imprecise, rugged, because the devil does not run, spins, spins as dervish, spins like dust devils that are formed in the plains of La Mancha and the Martian desert, spins and every moment he perceives it all, he sees it all, he assimilates it all, he tears it all, he shreds it all, Tasmanian demon, demon of Laplace.

Durante todo el episodio Taz persigue a Bugs, y aunque Bugs por momentos lo entrapa, lo engaña dándole de comer animales falsos, el demonio de Tasmania continúa girando, girando el cuadrado se vuelve círculo, girando, girando como derviche. La única manera en que Bugs consigue detener a Taz es presentándole a una demonio de Tasmania, ella llega girando, y cuando se encuentran, ella deja de girar y deja de girar él, Freeze frame, de ellos se sujeta el hilo que soporta el peso que permite el péndulo del péndulo de Foucault, único punto inmóvil en el universo en el que el amor cubrió multitud de pecados.

Throughout the episode Taz chases Bugs, and although sometimes Bugs ensnares Taz, tricks him by feeding him with false animals, the Tasmanian devil keeps on spinning, spinning the square becomes circle, spinning, spinning like a dervish. The only way Bugs stops Taz is introducing a female Tasmanian devil to him, she comes spinning, and when they meet, she stops spinning and he stops spinning too, Freeze frame, from them is held the thread that supports the weight that allows the swing of Foucault's pendulum, unique static point in the universe where love did hide a multitude of sins.

6. **Catalogue d'oiseaux**

Remember the song of the last bird
you saw.

The song starts.
The bird is singing.
The song is happening.

The song ceases.
There is silence.
No more singing.
No more song.

What bird was it?
Where was that bird?
Where is that song?

This final piece is a text score written by
Daniel Toca exclusively for this exhibition.

The score will be read aloud tonight by
exhibition curator Cristina Sousa Martínez
and performed by Viv Corringham.

This performance will be recorded and
afterwards added to the exhibition.

About the artist

Daniel Toca (Mexico City, 1979) is an artist who works with the relationships he finds between music and contemporary art; that is, he investigates, deconstructs songs, his own stories and others', and writes. A lot. Then, he transforms these words into something else: drawings, photographs, instructions, or possibilities.

Toca has earned a BA in Visual Arts at the Escuela Nacional de Pintura, Escultura y Grabado 'La Esmeralda' (Mexico) and an MA in Sound Art from the Universitat de Barcelona (Spain). His work has been exhibited in Spain, Mozambique, France, Mexico, Lithuania and Germany. So far, he's been a beneficiary of the Baden-Württemberg Stipendium für Studierende (Baden Gutemberg Eshtipendium for Eshtudieguende), Jóvenes Creadores and FONCA-CONACYT programs, and is currently a professor at the Centro Nacional de las Artes and the Universidad Autónoma del Estado de México in Mexico.

About the curator

Cristina Sousa Martínez (Xalapa, 1988) is a curator who likes to experiment with sound and video. Her main areas of interest are the concepts of 'infinite', 'tears' in mediums (time/space) and everything related to language. She holds a Bachelor of Philosophy from the Universidad Veracruzana (Mexico), an MA in Comparative Studies in Literature, Art and Thinking from the Universitat Pompeu Fabra (Spain) and an MA in Sound Art from the Universitat de Barcelona (Spain).

So far, her curatorial experiences had taken place within her own personal artworks such as *ocho acostado* (Barcelona, 2012) and *World Minute: A Time Zones' Soundscape Project* (Xalapa, 2014). But it wasn't until she came to the UK that she has been given the chance to present her first curatorial project, *Transitivity of Implication* (2016), in which she analyses the first sound works by Daniel Toca. Currently, she is working as the Curatorial Assistant for The Museum of Portable Sound, and on her very first documentary about a Hindu festival for the goddess Lakshmi.



Transitivity of Implication

Curator

Cristina Sousa Martínez

for The Museum of Portable Sound

Front cover photograph

Daniel Toca, *'El Amor ha de Cubrir la Multitud de los Pecados'* (*'Love will Cover a Multitude of Sins'*) (2015) technic acrylic on paper, 40 x 32cm.

Photograph courtesy Daniel Toca.

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