

I came to Can Serrat to focus on my manuscript, THE DAY I QUIT WESTERN ART MUSIC. At the time of my application, and indeed, my arrival, I believed I would split my time between research and writing, that my conception of the manuscript was more or less complete and all I had to do was “fill in the blanks” of content I had not yet written; research not yet done. I brought my violin and looked forward to incorporating practicing as a generative act and I was prepared for a period of hard work that, I hoped, would yield a completed or near-completed manuscript. What I never could have anticipated was the ways in which the community at Can Serrat transformed not only the manuscript, but my practice in general. My work is fundamentally different because of my time at Can Serrat.

Practically, my time at Can Serrat and the work completed on my manuscript was divided into three categories: reading, writing, and making-collaboration.

The first five days were largely spent completing close readings of excerpts from Marx (MARX YOU READ), Said (*Orientalism*), and Foucault (*Discipline & Punish*) alongside scholarly articles on Mozart’s “Alla Turca” music and Turquerie in general. From these readings, I also generated detailed concept maps, language from which was later used in a new section of the manuscript (The “Parables”) I conceived of and developed at Can Serrat.

Following this “reading” phase, I turned to the manuscript itself with the goal of generating new narrative content based on both my research and a daily violin practice in which I relearned relevant sections of Mozart’s Violin Concerto #5 K. 219. I wrote and revised in the morning, practiced in the afternoon, and enjoyed beautiful dinners and conversations with the other residents in the evening. At the conclusion of this period, I had generated an entirely new section of my manuscript. Today, five weeks after the conclusion of my residency, THE DAY I QUIT WESTERN ART MUSIC exists as a completed first draft(!) ready to share with colleagues and, soon, to be submitted to presses.

The ways in which I spent my time during the last ten days of my stay at Can Serrat were unexpected though extraordinarily fruitful to both the manuscript and my future artistic practice. The last ten days were spent in collaboration and conversation with other artists and in a formative “field trip” to Colònia Sedó.

First, Colònia Sedó. I was unsure of what to expect. As I had spent the first part of my residency period reading Marx, it seemed appropriate to visit a 19th century factory colony. We arrived and received a tour; at a certain point, Sophie described Colònia Sedó as a “half living place.” This stuck with me: I considered the reality of a place that exists as both utopic (Antonio Sedó’s vision) and dystopic (the future of capitalist structures). In the days that followed, I continued to think about Sedó. I considered extraction and production and the energetic deployment of water. I considered a man, Antonio Sedó, who created both work and leisure, even spirituality, for his employees, *his people*; I considered ownership and the ways in which capitalism was so integrated into the lives—and most importantly, the motion of bodies—of the people who worked in the factory. I wondered, what did it mean then? What does it mean, now, for their descendants some of whom still make their homes in this “half living place?” I considered the ways in which the factory is like the orchestra, is like the institution of western art music is, itself, like the institution of the west, and I wrote a poem: “The Parable of the Nation State.”

In visiting Colònia Sedó, I was able to access another layer of meaning in my manuscript. Through experiencing the factory, the town, the derelict villa, I realized that THE DAY I QUIT WESTERN ART MUSIC must not only be about art, music, and the west, but also about the capitalist structures integral to each and the ways in which all of these things seek to control our bodies and the body of the earth. In the manuscript, the poem, "The Parable of the Nation State," functions as an allegory to the narrative of the teacher (the excerpt included in this checkpoint). It was also the inspiration for an entire appendix of "Parables," themselves direct records of the research I completed during (and prior to) my residency at Can Serrat. These "Parables" function to theoretically contextualize the events of the narrative and include, "The Parable of the Hyperobject," "The Parable of the Eighteenth-Century Girl," "The Parable of the Seventeenth-Century City," "The Parable of the Nineteenth-Century Artist," "The Parable of the Sixteenth-Century Anatomist," "The Parable of the Living Room," "The Parable of the West," "The Parable of the Nation State," and "The Parable of the Eighteenth-Century Prison."

At Can Serrat, I wrote and I read and I practiced the violin and I was inspired by my surroundings and my manuscript exploded in density and meaning and content. The backdrop to all of this, though, was composed of the relationships I formed with the other residents and the collaborations these relationships inspired.

I learned about the work of the other artists, first, through dinner time conversations and the Presentation Stations. I bonded immediately with two other poets writing in English, Alex Marsh and Ben Simmons. The three of us discussed our work in the studio and during social time. We met for workshop in the final days of my residency and discussed what we had accomplished during our time at Can Serrat. We also made plans to continue the conversation around our work beyond our time at Can Serrat, even considering the creation of a press that would support the interdisciplinary, collaborative spirit we all benefited from at Can Serrat.

In addition to these writing colleagues, I was particularly interested in the work of Javier Zamora. Through attendance at Javier's Presentation Station, I learned that the two of us were working on similar questions—power and its physical inscription on bodies—through different perspectives. The Presentation Station visit led to further conversations about representation, power, the body, and the institutions that would seek to control all three. We also learned, too, that we were both deeply interested in the life of objects and object-oriented ontology. Our conversations eventually led me to create a series of visual poems, two prints (with Javier's kindness and patient instruction), and a text (used in my manuscript) about hyperobjects. The collaboration further revealed that THE DAY I QUIT WESTERN ART MUSIC is as much about power as it is about object-oriented ontology as an antidote to the subject-oriented ontology that would seek to privilege certain bodies, certain selves, above others. The opportunity to make objects, particularly those in a reproducible medium, functioned as an exercise in "applied theory."

The richness of Can Serrat and its community has transformed my practice from the fracture of separate training in music performance, visual art, and poetry to an integrated interdisciplinary ethic. In the next months and year, I look forward not only to a final draft of THE DAY I QUIT WESTERN ART

MUSIC, but also to an expanded practice that incorporates my training as a musician and a visual artist.