

# Token of Enunciation in Multimedia Performance

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## ABSTRACT

*This paper describes the application of the concept of ‘impersonal enunciation’ – originally conceived by Christian Metz and applied to film – to the context of multimedia performance. The goal is to get an analytic understanding, how a mode-of-address is constructed in a technologically mediated performance situation, which speaks to several senses. This investigation is motivated by the belief that with multimedia performance, the generation of meaning – in the sense of an artistic expression and proposition of a system of order – takes place through the interaction of multiple layers, some of which can be very evasive. One such layer in a multimedia context is the sonic, another one the visual aspect. Traditional approaches to the analysis of multimedia have usually first analyzed these two layers individually and then in relation to each other [1]. The enunciative system could be considered another such layer which has usually received very little attention, in the discussion of multimedia. It could be formulated as the question: what does a multimedia performance express through it’s mere ontological status, without the specificities of a particular composition that it articulates?*

*This paper argues that the system of enunciation, which includes an observation of the entire setup and material condition of a multimedia performance, forms a precondition for the manifestation of an artistic expression. In order to identify so-called ‘token’ of enunciation, four categories of enunciation are proposed: Subject-based, Space-based, Material-based and Reference-based enunciation. These categories help to identify and describe the individual token that together form a network comprising the enunciative system.*

## 1. INTRODUCTION

In this paper I investigate criteria for describing how instances of multimedia performances address its audience<sup>1</sup>, for which I am adopting the concept of ‘impersonal enun-

<sup>1</sup> Audience is here understood as the target (Metz 1991:4) of the so-called enunciative act. To varying degrees, performers are also their own audience, as they critically perceive their actions while executing them. Also, I would argue that artists and composers are already taking on the role of audience during the act of creating their work. In other words, audience is whoever is at the recipient end of the work.

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ciation’ by Christian Metz. By investigating the mode-of-address – a term often used by Christian Metz – of a multimedia performance, the entire setup and material condition of a multimedia performance are regarded as a precondition for the manifestation of an artistic expression. As this precondition “designates the presence at both ‘ends’ of a statement” [2] it defines a relationship between work and audience (referred to in the quote as “the two ‘ends’”). Metz also often speaks of the *source* and the *target* of enunciation when referring to the those ends.

The points of departure of this investigation are firstly the ‘Apparatus Theory’ from the film studies of the 70s, and secondly the aforementioned concept of ‘impersonal enunciation’ by Christian Metz’ as he applied it to film. Both of them will be summarized further below. At the point of ‘arrival’ of the analytic discussion I am referring to Actor-Network Theory, that proved to offer a suitable theoretical framework for this approach. While many analytical approaches strive towards some sort of reduction of information in order to reveal particular aspects that are the focus of the analysis, in this case I am choosing a non-reductionist approach that reveals the complexity of something that is often taken as granted. The result is a larger number of ‘token’ of enunciation and criteria that lead to its formation. I borrowed the term ‘token’ from Bruno Latour [3] and the context of Actor-Network theory, as it offers a suitable perspective to understand the interrelationships of the various aspects that together form the ‘enunciative system’ [4], which can also be considered a network.

Since both, the use of technology, and its relationship to agents and audience is highly malleable with today’s state of technology, I consider their enunciative quality an important aesthetic aspect in the creation as well as the understanding of multimedia performances. The goal of this paper is therefore to facilitate the awareness and discussion of aspects of multimedia performances that entail a specific relationship between source and recipient, which is constructed by its technical manifestation, different human or non-human agents, and the material condition.

## 2. POINTS OF DEPARTURE: TWO CONCEPTS FROM FRENCH FILM THEORY

### 2.1 Apparatus Theory

In the French film discourse of the 1970s so-called ‘apparatus theory’ became an important point of discussion.

Based a.o. on Althusser's concept of the 'Ideological State Apparatus' [5], the cinema was considered to be inherently ideological by subjecting the spectator to a fixed position in a darkened space, with a specific perspectival image in front of it [6]. While this is not the place to discuss 'apparatus theory' in detail, it is important to note that unlike most other film theories, where filmic aspects were primarily investigated in relation to what is taking place on the screen (e.g. perspectives, aspects of montage, uses of motives and narrative content etc.), here film and cinema are considered also as a technical setup and device – an apparatus. While Christian Metz played an important role in these discussions, he resisted the strongly politicized view on this subject, that many of his colleagues adopted, as i.e. Jean-Louis Baudry [7]. Apparatus Theory also had an influence on Feminist Film Theory, which emerged roughly at the same time [8]. The reason why I am referring to this theory, which is today sometimes considered obsolete, is because of its awareness of the often hidden technical fabrication of the cinematic experience, which in itself has the potential of constructing meaning. Therefore, this is also relevant in the context of multimedia performance.

## 2.2 Christian Metz' concept of Impersonal Enunciation

In 1991 film theorist Christian Metz released his last book "Impersonal Enunciation, or the place of film". Fundamental to the idea of enunciation is the investigation of a film's mode-of-address, how a film addresses a spectator. In Metz's words, filmic enunciation is "a trace that is concerned with the act of production and not the product [...]. Enunciation is the semiological act by means of which certain parts of a text speak to us of that text as an act." [9] Generally speaking, Metz' film theory was characterized by the attempt to apply concepts from linguistics to film. A fundamental aspect, however, is that Metz considered enunciation as an act that is not bound to a subject but that can also be generated by a certain framing, an object, or a technical setup – hence his book title "Impersonal Enunciation". This is where the idea of 'apparatus theory' shines through and also why his understanding of enunciation is highly interesting in the context of multimedia performance: it takes the entire layout, configuration and material condition of a cinematic film experience into consideration. Although almost none of Metz' so-called "markers" of enunciation I found to be applicable outside the context of film, this paper is a result of a close reading of his book.

## 3. ENUNCIATION AND THE ENUNCIATED

In his discussion of modes of enunciation, Metz only rarely uses analogies. However, he does draw a comparison to the sound of an instrument in order to illustrate the difference between enunciation and the enunciated: "When the oboe comes in, it not only plays its piece; it

makes itself recognizable as an oboe. The musical message splits into two layers, each with a different status." [10]. In Metz' words, the piece played by the oboe is "what is said" whereas the oboe itself, with all its preconditions that exist before the piece itself resounds, belongs to the "act of saying". This bears resemblance to McLuhan's concept of the medium that shapes the precondition of a message and inevitably becomes part of it<sup>2</sup> [11]. For the context of multimedia performance, however, I find it more fruitful to follow Metz' line of thought, because of his meticulous analysis of the various factors that play a role in the shaping of enunciation.

The analogy of the oboe shows nicely the challenge when the idea of enunciation is applied to the context of multimedia performance. While it is plausible to differentiate between an oboe with its sonic characteristics and the piece the oboe plays, it is not as evident what the corresponding specificities of a multimedia setup are, when looking at a particular multimedia performance. Also, it is essential to note that many of the characteristics can not be grasped by the setup alone. Instead, the work has to be performed and only through that process of the realization, certain characteristics become perceivable. Metz repeatedly expressed that he understands "enunciation with an emphasis on the idea of a process" [12].

When investigating multimedia performances it is therefore interesting to differentiate, what aspects of sounds, visuals and the overall performance can be understood as specific to a particular multimedia performance/composition, and what aspects can be considered to be more generic aspects of the setup, although also inseparable from the particular performance. Where is the performing oboe – the enunciation –, and where is the composition<sup>3</sup> for oboe – the enunciated – when we look at multimedia performances?

I will propose a number of criteria that facilitate to get a better understanding of the enunciative qualities of a particular setup.

## 4. CATEGORIES OF ENUNCIATION

The way how multimedia performances are set up, how they relate to the space, whether or not they involve performers and what sort of idiom they establish are just a few of a larger number of criteria that can help to assess the enunciative characteristics of a particular event. I will discuss four categories that seem most pertinent to describe the enunciation of multimedia performance. I refer to them as Subject-based, Reference-based, Material-based and Space-based enunciations. How these categories manifest themselves can not be grasped by following a checklist of parameters. Rather, a new list of rele-

<sup>2</sup> It should be said that for McLuhan this has socially and culturally far reaching consequences. The argument that a medium's characteristics tint any message in a particular way is only a shallow – although often found – reading of this though.

<sup>3</sup> Although I often refer to compositions, this could also be exchanged for other improvisation, generative works, etc.

vant aspects, or 'token', has to be found for each observed work and it has to be observed whether and how they depend on, or influence each other. In my opinion, the four categories offer valuable points of orientation, although some of them will be more and others less important depending on the particular performance.

#### 4.1 Subject-based enunciation

##### 4.1.1 Subject-based presence

Subjects acting as agents on stage usually have multifaceted effects on an audience. More than any other element, performers can have a strong presence and aura. In performance research, several authors [13][14] argue that it is only through human performers that are acting non-representatively and without the interference of any intermediating technologies that presence as a sense of “here and now” [15] can be created. Further below I will argue that also space and technology can enhance or even generate presence. However, with the focus on performers various sorts of presence can be differentiated, which Simon Emmerson refers to as ‘personal and social presence’ (the person’s status in a value system), ‘psychological presence’ (will, choice and intention) and ‘physical presence’ (action and agency) [16]. Although such categories of presence play an important role as modes of enunciation, this is not the place to discuss them in detail. However, the performer’s posture, whether or not they are facing the audience, and whether or not they are looking at the audience are important token of enunciation. They strongly shape the relationship that is established between performer and audience and influence the degree to which audience members might identify with the performer. According to Emmerson’s categories, these token belong to ‘personal’ but also to ‘psychological presence’. Furthermore it is relevant what sort of interface with what scope of affordances the performers are using, including the transparency or opaqueness of their actions. This belongs to the category of ‘physical’ and ‘psychological presence’, where the relationships between the performer’s physical actions and related results, and their intentions and the corresponding degree of control are established. An additional aspect of the latter is whether or not a sense of virtuosity is evoked through the treatment of the instruments or interfaces.

Many of these token of enunciation can be described by using a method for the analysis of performance-practices of electronic music, that I previously developed [17][18].

##### 4.1.2 Voice

In addition, it makes a qualitative difference whether or not voice is used and – if it is – whether spoken text, singing or another sort vocal treatment is applied. Since the voice is our main means of vocal communication, we react more sensitively to it than to any other sound [19]. The presence of a voice during performance therefore plays a very important role as a token of enunciation. Here it must be further differentiated whether the voice is live, processed or pre-recorded. In all cases it is – most literally – an enunciative act.

##### 4.1.3 Phenomenological co-experience

The actions of performers and other members of the audience offer a template for co-experience. This is related to what Emerson describes as “psychological presence”. Identifications with a performer can take place on various levels. However, apart from such co-experiences, any sorts of enactments of affordances made by others – performers as well as other audience members – add to the entire scope of the subjective experience of an event. If, for example, the performance of a multimedia work allows the audience to sit or to move around during the performance, I would like to look at three different outcomes from the perspective of a presumed audience member that can be differentiated:

- 1) everybody, including the subject, remains seated, despite the possibility of moving around
- 2) the subject remains seated but some of the other audience members move around in the space
- 3) the subject first sits but then also joins other members moving around during the performance

If case 1) takes place, a particular possibility of experiencing the work remains unfulfilled. In the third case, the subject experiences both aspects, the work from a seated position as well as while moving around. How can case 2) be evaluated in relation to the former two? I would argue that the experience for the subject in case 2) is closer to case 3) than to case 1). It could be argued that in case 2) the subject missed the opportunity of walking around in the space and that therefore he or she experienced the equivalent of what was described as case 1), when everybody remained seated. However, I would argue that seeing others enact this aspect of the work makes it possible for the subject to co-experience it without realizing it him or herself. According to phenomenologists, this takes place through embodied knowledge (Edmund Husserl’s *Leib*, or Merleau-Ponty’s *corps vécu*): I know what it feels like to move through a space. Seeing others do this, therefore gives me the opportunity to co-experience it by recalling my knowledge about it [20]. This is obviously not equivalent as doing it oneself, but it is closer in experience to case 3) than case 1) where this aspect of the performance remained unrealized. Therefore, the activities of audience members can also function as a token of enunciation. They are a result of the affordances that were designed as part of a particular performance situation.

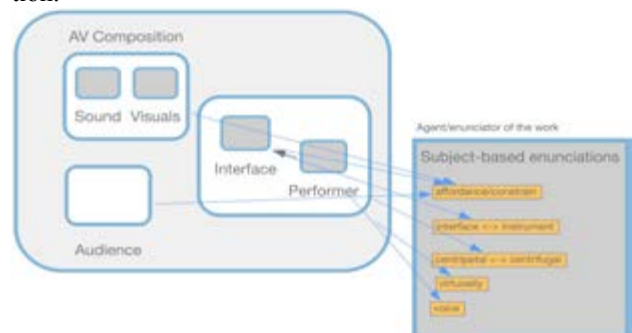


Figure 1. graphic display of token of Subject-based enunciation

## 4.2 Space-based enunciation

### 4.2.1 Spatial Expansion

Especially in electronic music the use of space as a compositional parameter has become almost a standard element. Space as an aspect of enunciation includes many other aspects, though.

First of all, size matters. Whether a setup is confined to a very small area or whether it expands widely into the space fundamentally changes the relationship between performance and audience, or in Metz' words: source and target. In order to describe the expansion of a setup a selection of terms from Denis Smalley's glossary from his paper "Space-form and the acousmatic image" [21] can be helpful. It is important to point out, though, that the physical spatial expansion of a multimedia performance has to be evaluated independently from its use of sonic space. Subsequently the two should be compared. The relationship between the acoustic space and the physical expansion of the setup or the use of projections and lighting characterizes this token of enunciation.

Here are a few of Smalley's terms that are suitable for describing the physical expansion of multimedia performance, sorted from narrowly confined to large space:

- Egocentric space: The personal space (within arm's reach) surrounding the listener.
- Agential space: A space articulated by human (inter)action with objects, surfaces, substances, and built structures, etc.
- Ensemble space: The collective space within which gestural spaces are nested.
- Nested space: The embracing of one space within an other.
- Prospective space: The frontal image, which extends laterally to create panoramic space.
- Immersive space: The filling of spectral and perspectival space in circumspace so that the listener feels immersed in the image.

Acoustically, space can also expand beyond the physical limitations of the space by using delays, reverbs or (real or synthetically fabricated) field recordings that create the illusion of an entirely different sonic and spatial environment. A visual equivalent could be the use of large or even panoramic projection screens, or – more subtly – by using lighting in such a way that the illusion of contractions or expansions of space are evoked.

Furthermore the experience of spacial aspects by the audience is strongly shaped by the way they are seated vis-a-vis a multimedia setup, e.g. whether they are all facing the same direction and whether they can move around.

### 4.2.2 Spatial presence

As mentioned in 4.1.1 presence, as the manifestation of a strong sense of "here and now" during a performance, is usually ascribed to special abilities of human agents. I would like to argue that working with space can also create a particular sort of presence. A simple stereo sound system attempts to simulate a sonic space that can be experienced in the sweet spot between the speakers. This illusion of acoustic space works the best if the interference of room acoustics is kept to a minimum. A cinematic

space tries to achieve the same in the visual domain. Here all visual distractions are removed and the projection screen fills as much as possible of the field of vision in order to make the spectator experience the displayed images as realistically as possible. Both of these can be described as illusionistic designs, in the sense that they try to suppress the present spacial characteristics and artificially establish their own.

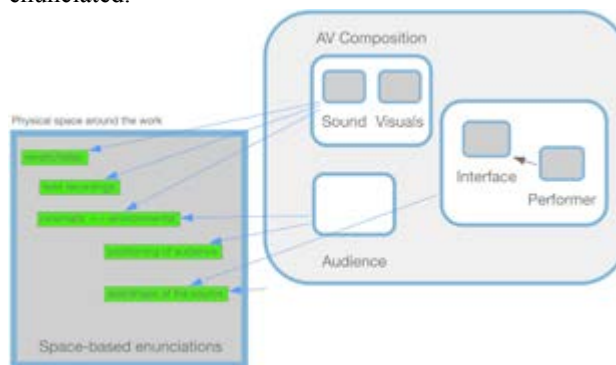
A contrary approach would be to consciously emphasize the space of a performance. This can take place in very different ways, e.g. by using location-specific speaker placements (as often practiced in the Acousmonium performance tradition), or by provoking space specific acoustic reflections.<sup>4</sup> On a visual level, the same can be achieved for example by using lighting that expands into the space or projections that emphasize space specific characteristic, e.g. by projecting against uneven walls rather than screens.

A spatial presence is often achieved by dispersing the attention to more than just a single source. For example, a single projection screen in a space tends to create a quasi-cinematic focus, where a lot of attention can be absorbed.<sup>5</sup> Using two screens already creates a stronger spatial experience, where attention is now not only divided between the two projection sources, but where also the space where the screens are placed becomes part of the experience. Similar decentralizing effects can be achieved by using single projections in combination with dynamic lighting that expands into the space.

When working creatively with space, space itself can generate presence, in the sense that it makes the audience aware of the location they are situated in at this particular moment: "here and now".

## 4.3 Material-based enunciations

This category searches for a distinction between the aforementioned "oboe" and the "piece" played on it. In the context of multimedia performance, the dividing line between the two is at best vague. Here I try to describe aspects of a work's material condition that can be regarded as belonging to the enunciative act rather than to the enunciated.



**Figure 2.** Graphic display of token of Space-based enunciation

<sup>4</sup> As e.g. realized with the IKO sound system, developed by IEM in Graz <http://iko.sonible.com/> [accessed 02/15/2017]

<sup>5</sup> A common problem in audiovisual performances is that the audience often focusses much more on what is displayed on a single projection screen than on what is taking place on the stage.

### 4.3.1 Loudness and intensity

Especially when using technology, levels of intensity can be set almost arbitrarily. Choosing a certain loudness for sound or intensities for lighting and video projection affects the experience for the audience. Therefore both have to be regarded as parts of the enunciative act while the performed work remains largely unaffected.

Depending on the loudness, the sonic part of a performance can become a haptic experience in addition to an auditive one, when the vibrations are strong enough that they can be sensed by skin and bones. Extreme intensities when using sound or visuals, can entail a particular irritation of the senses when they are reaching the limits of what the senses can process. This applies not only to high but also to extremely low intensities. In such regions our senses lose precision and therefore perceptual detail. Such measures can be taken consciously in order to achieve particular effects [22] and this has been practiced on various levels in many art disciplines especially since WWII.<sup>6</sup>

### 4.3.2 Other material aspects

The adjustment of intensities shows clearly that the enunciative mode-of-address can be substantially changed, without affecting the rest of the work. Here, we have a clear separation between enunciation and the enunciated. However, all other material based aspects that can also be seen as part of the enunciative act, are inseparably interwoven with the work itself.

In this preface of Metz' book *Impersonal Enunciation* Cormac Deane describes enunciation as follows: "Enunciation may be described as a set of very particular textual functions, while the spectator experiences a combination of moods and impressions that are on a different register altogether" [23]. It is important to note, that the enunciative act is rarely experienced as such and that its tokens tend to be absorbed in larger contexts – in film typically by the narrative of a story. This, however, does not make the token of enunciation less effective.

Although inseparable from the work itself, sonic aspects like pitch-based vs. noise-based textures, dissonance vs. consonance, concrete vs. synthetic vs. instrumental sounds, are to be considered. Visual aspects could be described accordingly.

Also the approach to formal development can be considered as part of the mode-of-address, e.g. whether or not the form is dominated by organic developments or sudden ruptures. The general sense of density or sparseness of events or information can also be considered a token of enunciation.

As mentioned above, all these aspects can as much be seen as part of the enunciated, as well as part of the act of enunciation. Here it is primarily a different perspective that is taken when the former or the latter are observed.

<sup>6</sup> To name a few examples: stroboscopic light installations or films (e.g. Kubelka or Conrad), blinder light-fixtures in Rock concerts, extreme high volumes with power-electronics, extreme low volumes with compositions often associated with Wandelweiser, this list could be continued almost endlessly.

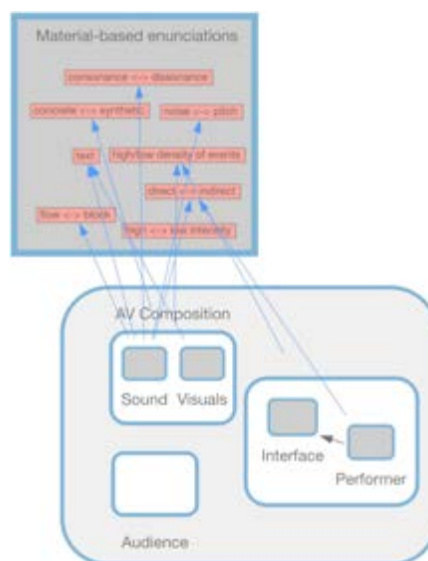


Figure 3. Graphic display of token of Material-based enunciation

## 4.4 Reference-based enunciations

This category of enunciation describes ways in which a particular performance uses extrinsic references. An extrinsic reference always refers to phenomena in the past because inevitably these phenomena already have to exist earlier than the work that refers to them. Therefore they carry a sense of past in themselves. This past can be very recent, as for example when using samples that were taken during the same concert but from a different work that was performed, or date back several centuries.

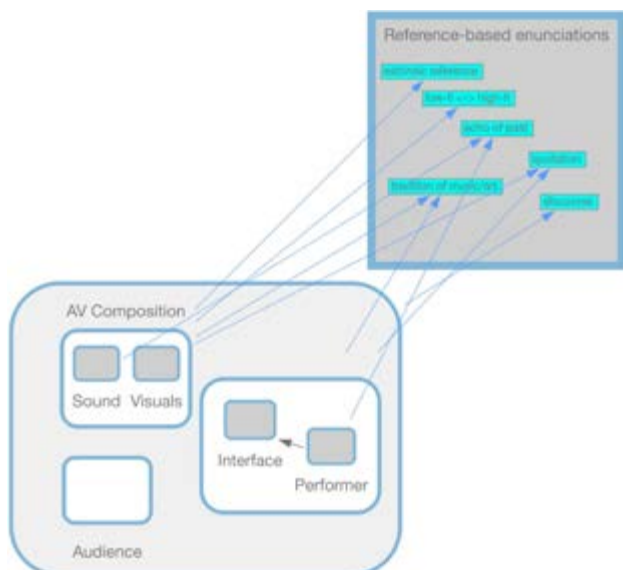
Extrinsic references have pervaded all forms of culture in various ways, most obviously as quotes but also as stylistic indices or hidden codes. Depending on how openly references are displayed, they invite the audience to cognitively follow them to an imaginative space outside the work itself. For example, if Mahler in his 7th Symphony creates the illusion of the soundscape of the Austrian mountains, and if I, as a listener, allow this reference to evoke corresponding images in my imagination, these images are not found in Mahler's symphony itself, but they are part of my personal archive or vocabulary of images. Such an imaginative space – which is obviously an abstraction and not a homogenous family of phenomena – can take on very different forms.

References can occur most obviously as quotes, stylistic references or illustrative textures, as in Mahler's case. However, quotes can also be hidden, accessible only to the connoisseur, or codes can be incorporated into a work that can only be deciphered after analyzing it. But also the nowadays popular deliberate application of low fidelity can be regarded as referential. Low-fidelity often alludes to particular media specificities – as for example a typical VHS-look in video or the imitation of Super-8 qualities. This is therefore a two-fold allusion. It refers to a medium (usually from the post-medium condition of the digital) and to a time when this medium was in use. An "echo of the past" [24] can also be entailed when very well known individuals are performing a work. The past

works of this individuals are in that case “echoing” throughout his or her appearance.

We again meet the boundaries of the imaginary space of references, when we view performances as continuations of particular traditions. A typical classical concert setting – which is already part of the enunciative process itself – could then be regarded as a reference to a particular past and musical practice, even if this was not meant as a specific statement by the makers of the work. The same can be said when a work is placed in the context of a specific discursive field. In the latter case, the entire evolution of concepts or ideas that are particular to a certain peer group are resonating throughout the work.

This shows that depending on the nature of the reference, the boundaries between the actual event and the reference can be blurry. To be exact, we can never experience music or art without additions from our imagination [25] [26]. Referential indices can therefore be seen as on a continuous scale from all sorts of ‘absolute’ to openly appropriative works.



**Figure 4.** Graphic display of token of Reference-based enunciation

A particularity of references is that they can only be understood when the audience member is familiar with the referred-to-phenomenon, in other words: when the vocabulary of the imaginative space of an audience member offers appropriate ‘responses’. When placed consciously by the artist, references are usually quite specific. Often, they may rather be disregarded, than misread. I would speculate that Frederic Chopin would not have minded if the audience would not decipher his *Étude op.10 Nr.1* as a reference to Bach’s *Prelude in C-major* from the *Well-tempered Piano Book I* and as sign of reverence to Bach. However, I imagine that he might have disliked it if somebody would have misread it as a reference to Vivaldi’s *Four Seasons* and sign of preference of a particular time of the year. While artists often embrace the legitimacy of individual interpretations of artistic works, I would hypothesize that they might not be as open when it comes to deciphering references.

## 5. INTERPRETATION DEPENDING ON CULTURAL FRAMEWORK

It has become clear that token of enunciation are very diverse and not always clear cut. Also, enunciations always have to be read in their particular cultural context. A dissonance in a motion-picture belonging to the horror genre will usually anticipate frightening events, while in a New Music concert they are more often a neutral idiomatic point of departure. In both cases the dissonance refers to a different discourse and cultural setting. Similarly, extreme loud volumes can be perceived as rebellious in New Music concerts whereas with rock concerts they are a standard stylistic element – it would be rather odd, if a metal band would suddenly perform at volumes characteristic of classical chamber music.

To fully understand the enunciative act it is therefore necessary to see the particular token in relation to its socio-cultural setting.

I have considered at length whether I should hold on to the term ‘enunciation’ for the description of the aforementioned four categories. Eventually, it was precisely for the semiotic background of the term why I thought that it is appropriate for this context, as it emphasizes that the phenomena I am referring to have a referential and a socially-constructed dimension. Also, an enunciative act can not be considered in isolation. The many details that add up to the mode-of-address and that reflect a sort of ontological status of the work have to be seen in relation to each other. The analysis of enunciation is therefore non-reductionist and aims for a qualitative understanding of the ontological status of a multimedia performance.

## 6. CONCLUSION – TOKEN OF ENUNCIATION AS NETWORK

With this paper I tried to describe a method for analyzing and describing the different modes how multimedia performances address the audience. I applied Christian Metz’ concept of ‘impersonal enunciation’ in order to identify individual ‘token’ that are part of the enunciative system in the context of multimedia performance. An additional aspect that made Metz’ concept particularly interesting for this context, is that it reflects the ‘Apparatus Theory’ from the 70s, that critically analyzed cinema not only from an aesthetic but also from a technological perspective that included the projector and the cinema, in other words: the larger socio-cultural situation. Such a comprehensive view proved to be suitable for the context of multimedia performance, where the technological set-up not only determines the surface characteristics (how it looks and how it sounds) but which inner design (e.g. by implementing particular algorithms that allow interaction) also determines the relationship to performers and audience.

In order to assess how enunciation takes place, I described four distinct categories that – according to my argument – are to varying degrees part of the enunciative process: Subject-based, Space-based, Material-based and Reference-based enunciation.

The various token of enunciation can be considered to be forming a network. Here I found that Bruno Latour's description of Actor-Network Theory offers a suitable model how to approach the analysis of enunciation. Actor-Network theory describes social phenomena by mapping out nets with nodes that can either be connected with each other in various ways, or they can form loose ends.

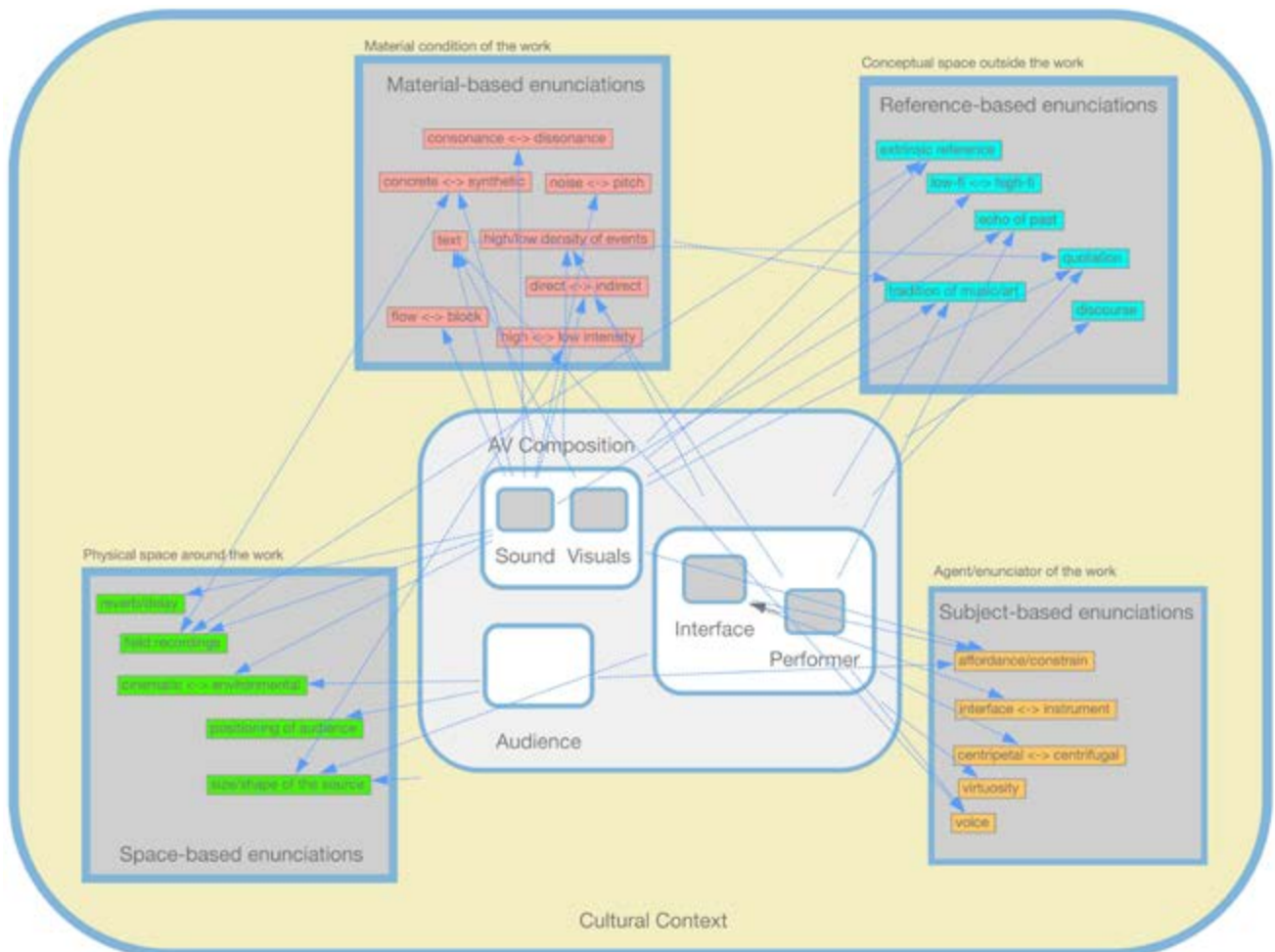
Such a network can contain active agents, who's effects can be traced in the network. The actor-network theory has a number of characteristics, that can also be applied to the token of enunciation:

- a network describes nodes that are in some way connected with each other. It does not imply any hierarchy and does not differentiate between micro and macro structures
- a network does not differentiate between an inside and outside. "A network is all boundary without inside and outside. The only question one may ask is whether or not a connection is established between two elements" [27].
- an actant in a network can be anything. It does not need to be human.

The individual token of enunciation describe phenomena on very different scales, things as large as multiple projection screens, or as small as miniature gestures on an

interface. However, the scale does not say anything about the importance of an individual token. As I pointed out above by quoting Cormac Deane, some of them are hardly noticed but they can nevertheless have a strong impact on the overall effect of a work. Also the idea of agency that can be non-human is suitable for describing enunciation. Everything that co-determines the mode-of-address of a multimedia performance can also develop agency in the sense that it affects the 'meaning' of the overall presentation, this can be induced by human performers, by technological processes or – in certain situations – even by otherwise passive objects. This is not a 'meaning' in the sense of a concrete semantic content, but as an artistic expression and proposition of a system of order.

I have included graphs of the individual categories of enunciation. They are all emanating from the triangular constellation of performer, the multimedia work, and the audience. When viewed together, they also display several interconnections between each other. While many analytic approaches apply some sort of reduction of information, in order to focus on a particular aspect of a work that is of interest and thus, to get a view on the forest instead of the trees, I have found the opposite to be necessary in order to analyze enunciation: a non-reductive description that maps out the very different aspects that are at play.



**Figure 5.** System of enunciation as a network that is embedded in a cultural context

## Acknowledgments

This paper is a result of the artistic research project GAPPP “Gamified Audiovisual Performance and Performance Practice”, funded by the Austrian Science Fund as AR364-G24 and headed by the author. The research project is affiliated with the IEM – Institute of Electronic Music and Acoustics at the University of Music and Performing Arts, Graz, Austria. The focus of the research project is the investigation of the aesthetic effect when elements from computer games are applied to the context of audiovisual performance. The subject of this paper is in no way restricted to that particular context but is generally applicable to all sorts of multimedia performance. My gratitude goes out to my co-researchers Dr. Barbara Lüneburg and Dr. Susanne Sackl-Sharif.

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