FROM THE DOCUMENT TO THE WORK: SOME ONTOLOGICAL REMARKS

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Musical works → documents
SOCIAL OBJECTS


Subject / Objects
[S → capable of (having) representations]

Inscriptions (in Music)
Support ≠ track
Artwork $\rightarrow$ an artefact working *aesthetically*

Documents $\rightarrow$ Social objects

Artefacts
Musical Work

→ an artefact designed to work aesthetically
Social objects or artefacts?

Artefacts:
— the properties of the artefacts appear *more dependent from the materials* on which they are based
— a different relationship to intentionality

Preserve, maintain or restore a work
a) preserving its material aspect, namely the *integrity of the track and of the support*

b) preserving its *capacity to work aesthetically*
(Musical works)

Oral Works

Notated Works

Phonographic Works
Musical Recording

Document ← → Construction
MULTIMEDIA WORKS

Documental recordings  ⇔ Artefact recordings

Document of a performance of a musical work  ⇔ Video-phonographic work
Analogic or digital audio and video recording systems

— simplification of the signal
— reduction of the background noise

Restoration (2 main actions):

1) to safeguard the work in its more general qualities which make it an artefact and a document (thus ensuring the integrity of the original track and medium)

2) to ensure its survival as a work, that is, aiming at creating the conditions of an «activation» (Goodman 1984) of its aesthetic functioning
CONCLUSION

→ clearly grasp the identity of the objects we are restoring

“Simple” document of a performance of a (oral or written) work
or
a reconstitution of a (video-)phonographic work?
Identity of a musical work

Identity of an artefact working aesthetically
(changing in the historical time)

[Ontology’s job]
→ to develop an analysis of the specific properties that can be considered *constitutive* of the artistic artefact in the contexts of its production and of its reception