

THIS IS A  
MONOPHONIC  
TEXT ON  
POLYPHONIC  
PRACTICE.





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**JAMMIE NICHOLAS**





Polyphony is a term for a musical texture that consists of two or more independent melodic voices sounded simultaneously to produce a single harmonic melody. Derived from the Greek for 'many-sounding', the term is used in distinction to monophony, 'one-sounding', and homophony, 'like-sounding'. The structure of polyphony is concerned with the relationship between multiple independent voices, their tones, points, references and especially the implicit process of dialogue required to produce a single harmonious melodic texture.





As a part of the exhibition <<For Real!>> at the Kunst Halle Sankt Gallen<sup>1</sup>, the Swiss artist Raphaël Julliard invited the exhibiting artists to participate in an action painting workshop, the outcome of which was on display for the duration of the exhibition at the Kunst Halle. Each of the artists participating had little to no talent in the medium of painting, with their own practices ranging from installation to theatre, which is evident in the paintings on display. What is more important here is the creative process involved in producing this exhibition of unremarkable paintings, not the curiosity of the artist's who are not painters painting: a creative process that places Julliard's *Painting* (2010) as a work of polyphony.



Raphaël Julliard, *Painting* (2010), installation view, photo: Kunst Halle Sankt Gallen

Polyphony, as a method of the creative process was first presented in Mikhail Bakhtin's analysis of the work of Fyodor Dostoyevsky, *The Problems of Dostoyevsky's Poetics* (1929)<sup>2</sup>. Bakhtin appropriated the existing term from musical composition and applied its concept to what he conceived as a new process of creation first utilised by Dostoyevsky. As in music, polyphony stands in distinction to monophony, but in the case of literature polyphony holds greater influence on the creative process and importantly the specific position of that the author holds in relation to the characters.



There are a number of basic signifiers that constitute polyphonic practice<sup>3</sup>, the most important of which for appropriation to contemporary visual art, is **the new position of the author**<sup>4</sup>. In comparison to monophonic thought, where the



<sup>1</sup> <<For Real!>> 20th November 2012 - 23rd January 2011 at Kunst Halle Sankt Gallen <<http://www.k9000.ch/>>

<sup>2</sup> The second edition of *The Problems of Dostoyevsky's Poetics* (1963) included an expanded chapter outlining the parameters of polyphony and addressed some of the issues raised by critics

<sup>3</sup> Please see the chapter on polyphony in Morson, G. and Emerson, C. (1990) *Mikhail Bakhtin: Creation of Prosaics*

<sup>4</sup> p.63 Bakhtin, M. (1963) *Problems of Dostoyevsky's Poetics*



author exists above and dominant to the characters, for polyphony the author must position themselves to exist on an equal plane with the characters, their opinions, and voices; relinquishing his or her **surplus authority of definition**<sup>5</sup>. It is this relinquishing of authorial dominance that allows for the possibility for both the author's, and significantly the character's voices to exist on an equal plane with one another, their voices sounding in harmony.

This required harmony introduces a further base principle of polyphony, the presence and possibility of **unfinalised character personas**<sup>6</sup>. In polyphony the author cannot enjoy a surplus of definition that enables him or her to establish a completed identity of character. The monophonic author is able to fully realise the psychology of a character and therefore determine their exact possible actions. The polyphonic author must be able to continue to be surprised by the actions and voices of the characters through action and dialogue, in the same manner as in real dialogue and interaction. If the author expresses this 'essential' surplus of definition (a knowledge of the essential facts that are unavailable to the character<sup>7</sup>) the author has retained, rather than relinquished, their surplus of definition and their authorial dominance holding them in inharmonic monophonic practice.

These base principles of polyphony - the new position of the author and the presence of unfinalised character personas - are the underlying provisions of the third principle of polyphony, what Bakhtin describes as a **genuine dialogic sense of truth**<sup>8</sup>. For Bakhtin the presentation of truth cannot be achieved through a monophonic bias on the part of the author but can only be attained through authentic dialogue, utilising the outlined principles of polyphony, between equal, harmonious unfinalised voices.

Bakhtin's presentation of polyphony and the implicit repositioning of the author came at a time of ubiquitous challenge to authorial intention and the role of the author in creative practices. Unlike many critics of authorship Bakhtin's polyphony was not a presentation of an end or failing of authorship but rather, as we have seen, a repositioning of the author's role and intention. The relinquishing of authorial dominance does not go as far as to relinquish complete authorship,

<sup>5</sup> p.63 Bakhtin, M. (1963) Problems of Dostoevsky's Poetics

<sup>6</sup> p.73 Bakhtin, M. (1963) Problems of Dostoevsky's Poetics

<sup>7</sup> p.110 Bakhtin, M. (1963) Problems of Dostoevsky's Poetics

<sup>8</sup> p.73 Bakhtin, M. (1963) Problems of Dostoevsky's Poetics

a polyphonic author must retain, what Bakhtin calls “information bearing” surplus of authorship<sup>9</sup>. This form of authorship is required to maintain the progression of creative processes and allows the author to present **constructed situations** in which him or herself are able to enter into genuine dialogue with unfinished characters. This surplus of authorship does not go beyond the pragmatic necessity<sup>10</sup> of developing structure for potential polyphonic narrative. These potential filled, constructed situations are denoted as “event potential” or “eventness” by Bakhtin<sup>11</sup>, which indicates the potential myriad, yet indefinable outcomes.

Polyphony is a method of creative process, requiring a new position of authorship, with a relinquished sense of authorial dominance, allowing harmonic collaboration of independent and contrasting voices in constructed situations, where the possibility of genuine and open dialogue is essential.

Even though polyphony remains Bakhtin’s most original and creatively potent concept, even by his own admission<sup>12</sup> it has been met by significant misinterpretation and criticism. Least of all because he never explicitly defines what constitutes it, instead providing vast amounts of general information on polyphony and its implications. Another problem with Bakhtin’s proposal was its method of presentation. **The Problems of Dostoyevsky’s Poetics** (1929) which on its second publishing in 1963 included an expanded chapter on polyphony, can be seen in itself as two books. Firstly it is an analysis on the work and creative process of Dostoyevsky’s literature, which is often only as far as early criticisms would go, at best considering the “metaphilosophical, metapsychological and metalinguistic issues”<sup>13</sup> that the Dostoyevsky’s work and process deals with. Secondly it should be seen as a “metaphilosophical work” itself<sup>14</sup>, that proposes an alternative method of the conception of truth, one that is not only restricted to creative practices but directly applies to social and political systems.

An example of misunderstood criticism can be seen in the writing of René Wellek

<sup>9</sup> p.73 Bakhtin, M (1963) Problems of Dostoyevsky’s Poetics

<sup>10</sup> p.242 Morson, G. and Emerson, C. (1990) Mikhail Bakhtin: Creation of Prosaics

<sup>11</sup> p.81 Bakhtin, M. (1963) Problems of Dostoyevsky’s Poetics

<sup>12</sup> In a letter to his friend Vadim Kozhinov, Bakhtin writes that polyphony “has more than anything else given rise to objections and misunderstanding” July 30th 1961. p.231 Morson, G. and Emerson, C. (1990) Mikhail Bakhtin: Creation of Prosaics

<sup>13</sup> p.234 Morson, G. and Emerson, C. (1990) Mikhail Bakhtin: Creation of Prosaics

<sup>14</sup> p 234 Morson, G. and Emerson, C. (1990) Mikhail Bakhtin: Creation of Prosaics

who pursues polyphony as a denial of authorial voice<sup>15</sup>, which Bakhtin expressly rejects deeming it “impossible”<sup>16</sup> for there to be no authorial position. Wellek goes further describing polyphony’s in relation to literature as “only a metaphor”<sup>17</sup> for Dostoevsky’s creative process. While Wellek is correct in describing polyphony as a metaphor, he misinterprets the conditions of the metaphor, abandoning polyphony’s, albeit concealed, proposal as an alternative model of the world for both the creative, the social and the political<sup>18</sup>.

The concealment of this progressive alternative to the present system is understandable, given the Soviet context of Bakhtin’s writing and the dangers associated with oppositional beliefs. Bakhtin alludes to this concealed proposal through his use of analogies, most importantly through his characterising of the monophonic as **Ptolemaic** and the polyphonic as **Copernican**. This analogy not only helps to explain the difference between monophony, where all other consciousness orbit around a central dominant author, and polyphony, where

the author is but one of many consciousness that orbit equally around the pursuit of a dialogic truth, but places the importance of Bakhtin’s theory. The transition from a mythical **Ptolemaic geocentrism** to a scientific **Copernican heliocentrism** brought a paradigm shift of thought and resulted in the Copernican Revolution that inspired the rejection of authoritarian trust to a trust in the equality of the self. In using this analogy Bakhtin consciously appropriates and desires the consequences that accompanies it, while



Diagram of Copernican Heliocentric Model

<sup>15</sup> <<http://www.utoronto.co/tsq/DS/01/031.shtml>>

<sup>16</sup> p.67 Bakhtin, M. (1963) Problems of Dostoevsky's Poetics

<sup>17</sup> <<http://www.utoronto.co/tsq/DS/01/031.shtml>>

<sup>18</sup> Bakhtin does not limit polyphony's use to literature stating that polyphony “could and should be used in many more way”

positioning the possibility of polyphony dependent on the notion of a repositioning of thought from a monophonic to polyphonic.

From this point of understanding we are able to pursue polyphony as a creative process in relation to contemporary art, highlighting a series of practices and projects that approach polyphony and to differentiate between five areas that emerge<sup>19</sup>: **Single Dominant**, **Single Relinquished**, **Collective Dominant**, **Collective Relinquished** and the polyphonic ideal **Unfinalised Polyphony**.

<sup>19</sup>The examples of practices and artists outlined are none exclusive and other works by the artists may cross between the areas or may not even be works of polyphony

## Single Dominant

Santiago Sirera, Stephan Willats, Raphael Julliard, Amalia Pica <more>

### description

an artist who pursues works that involve controlled participants where outcomes remain the vision of the single author. Typically the participants are consciously chosen and will be subject to a dominant authorial position where the participants are directed, or finalised, through given actions or roles.

The work of Spanish artist **Santiago Sierra** epitomises the **Single Dominant** category, with his work often directly reflecting his socio-political opinions. The artist's authorial dominance creates works that emulate questionable situations of exploitation and marginalisation. His works frequently involve the setting up of constructed situations in which fabricated participant groups' involvement and actions are physically dominated and finalised maintaining the bias of authorial position<sup>20</sup>. Claire Bishop describes the work of Sierra as a shunning open-endedness and that he "delimits from the outset his choice of invited participants and the context in which the event takes place."<sup>21</sup> Works such as **250cm Line**

**Tattooed on 6 people** (1999) can be seen to literally and physically dominate the participants; through a process of remuneration Sierra is able to accentuate the exploitation of individuals and marginalised groups. Using social interaction as total confrontation<sup>22</sup>, Sierra's practice highlights one extreme of collaborative practice.



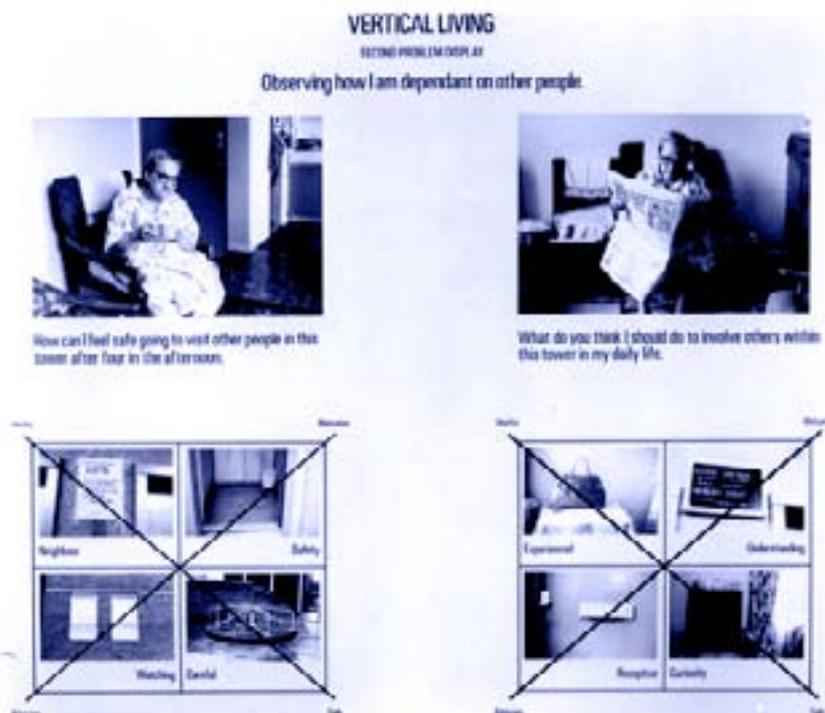
<sup>20</sup> Sierra' participants are financially contracted, and as Pablo Helguera describes: "they participate in order to get paid, not out of interest or for their love for art." p.10 Helguera, P. (2011) Education of Socially Engaged Art : A Materials and Techniques Handbook.

<sup>21</sup> <[www.marginalutility.org/wp-content/uploads/2010/07/Claire-Bishop\\_Antagonism-and-Relational-Aesthetics.pdf](http://www.marginalutility.org/wp-content/uploads/2010/07/Claire-Bishop_Antagonism-and-Relational-Aesthetics.pdf)>

<sup>22</sup> p.12 Helguera, P. (2011) Education of Socially Engaged Art : A Materials and Techniques Handbook

Utilising a completely different concept of participant, the British artist **Stephen Willats** often works with preexisting groups of participants; predominantly community groups that are established by residents of high-rise blocks of flats. Willats work while not physically dominant (to the extremes of much of Sierra's practice) is aesthetically dominant in its outcomes. His works are made in collaboration with participants through an approach that can be seen as relinquished authorial dominance, but through the project outcomes and the common aesthetic

presentation of his practice as a whole, his authorial position remains dominant of the voices of participants presented. Willats' creative process is an example of a practice that transcend the divide between **Single Dominant** and **Single Relinquished**.



Steven Willats, Vertical Living (1978)

## Single Relinquished

Jeremy Deller, Wojciech Kosma, Rirkrit Tiravanija, Harrell Fletcher <more>

### description

an artist who pursue actively works that involve participants who are free to interpret a given artistic vision within controlled parameters of constructed situations provided by the artist. The constructed situations provide relative interaction and limited dialogue with an author, who has relinquished much of his/her dominance to the participants, but where the outcomes are generally limited in their manifestation.

Two different methods of the active pursuit of works that involve participation: the sourcing of pre-existing groups that fulfill controlled parameters of constructed situations (**let them do what they do**) and the active sourcing of participants from groups that form with the implementation of works and projects (**see what happens**).

For the practice of British artist **Jeremy Deller** people and their habits become the medium. Focusing on fringe or alternative groups that exist in society, Deller's practice builds constructed situations for these groups to practice their interest or action (**let them do what they do**). On the occasion of Deller's mid-career retrospective, the Hayward Gallery's Director, Ralph Rugoff describes Deller's practice as "not so much about making an object as creating a situation"<sup>23</sup>. For **Procession** (2009) Deller invited a diverse range of Manchester groups - Boy



Jeremy Deller: Procession (2009)

<sup>23</sup> <<http://www.guardian.co.uk/artanddesign/2012/feb/17/jeremy-deller-hayward-retrospective>>

Scouts, Unrepentant Smokers, Tuned-up Boy Racers - to participate in a parade through the streets of their city<sup>24</sup>. Deller relinquished his authorial dominance to each member of the procession but retained an aesthetic dominance, in a similar manner to Willats, by the production of each group's banner. This aesthetic dominance is however removed from his whole control, as they are produced with long time collaborator Ed Hall, but this outsourcing is a predestined aesthetic, with the aesthetic presentation remaining dominate.

Yet the participants do hold a freedom in how they act and proceed within the predetermined procession, but a reoccurring problem arises in relation to possible polyphonic practices that utilise preexisting groups, especially within **let them do what they do**. The freedom is predetermined, the author relinquishes operational control but retains more than the essential surplus, hence finalising the characters involved<sup>25</sup>. A further issue that develops from predetermined actions, but is not present itself in Deller's work, is the exploitation of involved participants. This issue is more prevalent with **Single Dominant** and **Collective Dominant** works.

An alternative method of participant sourcing is allowing them to form around the implementation and manifestation of the works. For Polish artist **Wojciech**



Wojciech Kosma. Pieces for Pulse #6 (2009-2011)

**Kosma** constructed situations are often solely reliant of the interpretation of participants, or at the very least unknown performers, where besides the parameters of the stated work, the work is very much in the see what happens category. **Pieces for Pulse / Counting Pieces** (2009-2011) is a constructed situation, where the defined parameters are: vocalise



<sup>24</sup> <<http://www.guardian.co.uk/culture/video/2009/jul/08/manchester-international-festival-jeremy-deller>>

<sup>25</sup> This is the case for most of Deller's work, experhaps *It Is What It Is* (2009)

one's pulse for a hundred beats<sup>26</sup>. These parameters are free for interpretation, leaving the participants unfinalised in their action, and importantly the relinquished operational control is not restricted to one variation or one manifestation; various variations and multiple interpretations.

<sup>26</sup> <<http://wojciechkosma.com/>>

## Collective Dominant

LuckyPDF, Arcadia\_Missa, AES+F, Gelatin <more>

### description

Collaboration between a number of artists, who develop a collective artistic vision that involves participation, where participation remains under and within predetermined variables of constructed situations where contributions remain subsidiary to a collective artistic dominance. The overall pursuit of outcome and value remains biased towards the authorial dominance of the artists.

The British artist collective **LuckyPDF** comprises of a central core of artists: Ollie Hogan, John Hill, James Early and Yuri Pattison, who predominantly work within the notion of television production and online broadcasting, and the occasional party. For the production of their practice, the group invites collaborators, or perhaps more accurately, use willing participants for the content building of their online television productions. While on the surface, their practice can be seen to have elements of polyphony; the utilisation of predefined constructs, where



the invitation for unrestricted creative production of invitees, and through the supposed immediate editing and broadcasting, a potential for genuine dialogue can be seen to exist. These factors indeed point towards a practice that is full of event potential, an inherent prerequisite and determinant of polyphony.

Participation is an integral part to LuckyPDF's praxis, as without it, there would be literally and aesthetically, no work. Thus LuckyPDF become mediators of other's creative processes, akin to a gallery or an re-post on a blog, from which the problem of their praxis arises; an inherent abundance and dominance over the apparently willing participants. Their exploitative collaboration, reduces their practice from potentially polyphonic to a monophonic, **Collective Dominant** practice.

The most apparent and broached example of the authorial dominance is the ostentatious stamping of the LuckyPDF brand over the collected video works of the willing participants, with little or difficult to find acknowledgement of participants. The collective method of production blurs the source of the creative process, to the point where, from the outside, all production is undertaken by LuckyPDF themselves<sup>27</sup>. This can be seen as a homogenous production under a single banner but polyphony promotes equality of voice - rather than an authorial dominance biased towards exploitative mediators.

<sup>27</sup> examples?? jimmy Merris - Soft Patty Drop from a great height (2011) or people dropping out of Freize?

Collective Relinquished  
WochenKlauser, Madeln Company, <more>

description

a collective artistic vision that develops in collaboration with participants with contrasting opinions considered. Generally typified by constructed situations whose outcomes are a direct result of open dialogue, but where the participants are knowingly invited for their opinions and others are consciously omitted. Constructed situations within the Collective Relinquished emulate genuine open dialogue but the outcomes lack the event potential required of polyphony as they can be defined prior to initiation.

During 1994, the collective **WochenKlauser** were invited to Zurich by Shedhalle to develop a project involving drug issues in the city<sup>28</sup>. The project that developed involved a series of open discussions between specifically invited members of the city's community - including politicians, members of the media, community workers, and rehabilitating drug addicts - that took place during meals provided by the collective on a chartered pleasure boat on Lake Zurich. These constructed situations were closed to the public, with the only documentation of the meetings a photograph of the disembarking of the cruise. The aim of these meetings was to address the issue of drug-addicted women in the country's capital, in an environment that is ideal for genuine dialogue, without the normal pressures of media

accountability. **Shelter for Drug Addicted Women** (1994) and the practice of WochenKlauser as a whole, emulates polyphonic practice but does not remain true to polyphony. Their practice, although allowing for unknown elements within its production, always has a definitive aim, in the case



WochenKlauser, Shelter for Drug Addicted Women (1993)

<sup>28</sup> <[http://www.wochenklauser.at/projekte/02p\\_kurz\\_en.htm](http://www.wochenklauser.at/projekte/02p_kurz_en.htm)>

of *Shelter for Drug Addicted Women* (1994) that of providing conversation and ultimately providing a shelter for drug-addicted women Zurich. For WochenKlauser their relinquished control and collective identity, especially in this example, allow for the possibility of genuine dialogue between opposing voices between two predetermined, and therefore finalised, points. This project assumes many methods of polyphony especially its strategy of open and genuine dialogue, which can be seen as social interaction as total harmony<sup>29</sup>, but through its conception, with the predetermined outcome of providing a shelter for drug addicted women it remains monophonic.

<sup>29</sup> p.12 Helguera, O. (2011) Education of Socially Engaged Art : A Materials and Techniques Handbook

## Unfinalised Polyphonic Norma Jeane

### description

An artist or collective of artists who have relinquished their authorial dominance, except that which allows the initiation of projects in which they remain as unfinalised as those who participate. Generally typified by projects that are built in collaboration with others, involving participation, that are undefined in their potential outcomes. The artist's initial artistic vision is open to amendment throughout, utilising genuine open dialogue and an exploration of potential through its implementation, a characteristic that supports polyphony's event potential.

The artist **Norma Jeane** was born was born in Los Angeles on August 5, 1962, the night that Norma Jeane, the movie star, died. This active decision to espouse the moniker of the most famous girl in the world, renounces the associated predefining biographies of contemporary artists, allowing the artist Norma Jeane through a plethora of associated information, to live in a freedom of identity. The critic Anthony Huberman places this decision of existing in too much information, "as a way of remaining out of reach and beyond the grasp of identification"<sup>30</sup>; therefore beyond the grasp of definition. Norma Jeane the artist has created him/herself as a fully unfinalised character where the body of the artist becomes the body of collaboration and the works themselves. Norma Jeane and his/her work are works in progress.

Norma Jeane exists with only the information bearing surplus of authorship, where authorial dominance has been reduced to that of pragmatic necessity to initiate projects that are constructed situations for others. Within the practice, two methods appear; **collaboration in production** and **production is collaboration**<sup>31</sup>.

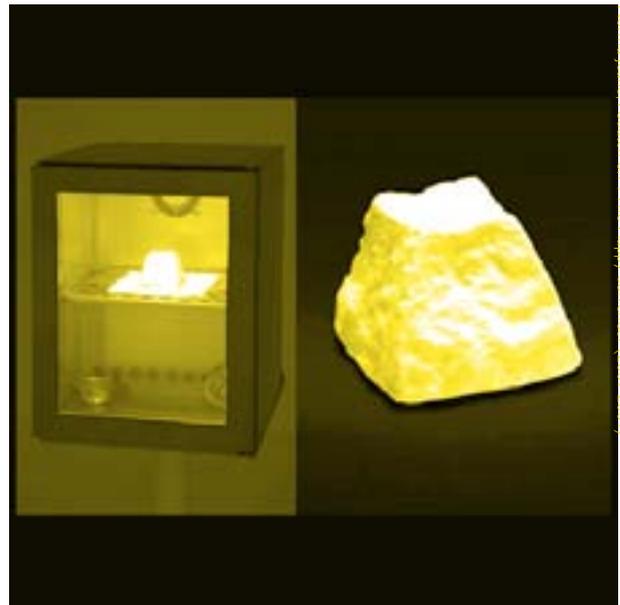
**Collaboration in production** can be applied to projects and works that are produced in collaboration with persons of specific knowledge, skill or opinion extra the the artist. Two examples of this method of creative process are; **Potlatch**

<sup>30</sup> <<http://www.afterall.org/journal/issue.16/i.not.love.information>>

<sup>31</sup> There is a third method of collaborative production used by Norma Jeane, works that are tribute to the works of other artists, writers and producers, for example *Everyday Sight / Tribute to Aldous Huxley* (2003-2004)

**6.1 / The Happy Surrender** (2001-2004), a small cheese that has been produced by the artist and a master cheese maker, produced from human mother's milk and **To Die For** (2001), a fragile collection of jewellery that contains a modest but deadly amount of sulphuric acid produced with a jewellery designer and a master glass blower. Collaboration is required to make the work.

**Production is collaboration** can be applied to works and projects that are constructed situations which are activated by involvement or participation of others. Two examples of this method of creative process are, **Potlatch 7.1 / Reasonable Excess** (2001), which comprised of a replenishing fridge containing, that American stable Budweiser, unprohibited smoking and excessive loud music all



Alessandra Galasso, Potlatch 7.1 / The Happy Surrender (2001-2004)

inside of a national museum institution and **The Straight Story** (2008) installed at the Frieze Art Fair projects, 3 smoking booths with extraction fans, a single chair and a water cooler. The project came at a point when a smoking ban had been enforced in the UK and provided the smoking public with a place to smoke<sup>32</sup>.



Alessandra Galasso, The Straight Story (2008)

In both, according to Alessandra Galasso, that the presence of other entities is a prerequisite<sup>33</sup>, which act as a free space for consumption and dialogue.

Both of these creative methods are simple constructs for genuine dialogue and interaction to potentially occur where intention remains in the unfolding situations that are built. What actually occurs

<sup>32</sup> <<http://www.legislation.gov.uk/ukpga/2006/28/part/1>>

<sup>33</sup> p.179 Galasso, A. (2004) Art as a Virus. In: Jeane, N. and Carmine, G. (2004) Body Proxy

and the resulting outcomes remain unfinalised, due to the equal inclusion of both persons of specific knowledge, skills, and opinion and from the Norma Jeane's relinquished authorial dominance, the unfinalised participants uncontrollable and unpredictable action.

The work of Norma Jeane, although when seen in singularity can seem to be constricting the ultimate possibilities, as a body inhabits a nearly perfect polyphonic model, almost.

So how can Raphael Julliard's **Painting** (2010) be read as a work of polyphony? Julliard has assembled a constructed situation through open invitation, the provision of materials with free usage and interpretation, and, by extension, the time and place for unrestricted creation for the participants, unfinalised personas, to express their own opinion, style and or voice. The project's parameters present the unfinalised personas the opportunity for genuine dialogue to freely occur through the creative process, in attempt of total harmony through social interaction. In this constructed situation, Julliard relinquished his surplus authorial dominance at the point of open invitation - leaving the process to become one of event potential, or expressly a situation full of eventness.

At this point it would be important to introduce what started as an anecdote between Julliard and myself at the private view of <<For Real!>>. While, as we have seen, **Painting** (2010) can be seen as a work of polyphony, when the notion of monetary value, and therefore the relative ownership, was imposed by the Kunst Halle for commercial reasons, the creative harmony dissipated. The antagonism of monetary capital, which was to be broken down with Julliard, as initiator, entitled to a percentage of each participants potential sales, roots the project back in to an irretrievable monophonic position. While anecdotal, the issue of antagonistic commercial value comes from the enforcement of pre-existing, monophonically retentive, contexts which remove any polyphonic reading of the work. So therefore the addition of capital, or at least potential capital, warps the polyphonic ideal rendering it unattainable.

While Norma Jeane's practice is the closest example of a **Unfinalised Polyphonic** practice, the impossibility of polyphony to exist while monophony continues as the predominant understanding, means that Norma Jeane's practice remains, **almost** an Unfinalised Polyphonic practice. Even in this text, I am writing in a monophonic manner, using my fingers in an attempt to direct you towards an understanding of the possibility of polyphony. Without a common shift from monophony to polyphony, practices of a polyphonic nature can only be read from a monophonic understanding, or perhaps at the most, a hypothetically polyphonic understanding, therefore there will always be a negation the possibilities of polyphony's potential.

Remember that the sun, the ultimate producer, still orbits our flat earth.