

# **Hitting culture on the head: Movimiento Música Más, intermedia performance and resistance in Buenos Aires, 1969-73**

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## **Abstract**

Two years after the 1966 military coup in Argentina, three musicians, Norberto Chavarri, Roque de Pedro and Guillermo Gregorio formed the intermedia performance collective Movimiento Música Más (MMM). Combining experimental music, visual art, poetic performance and political action, MMM carried out their activities in concert halls, plazas and city buses during one of Argentina's most brutal juntas. This paper examines the activist art of this little-known "Other" avant-garde that existed at the periphery of 1960s internationalism, focusing on MMM's performance piece "Plaza para la Siesta de un Domingo," in which the group held a well-publicized birdsong contest in a city plaza while MMM performed in a large cage. Though seemingly conceptually indebted to the activities of Fluxus and other 1960s arts collectives in Europe and the United States, MMM were for the most part unaware of these developments, creating domestically inspired aesthetic responses to the complex problems of late 1960s and early 1970s Buenos Aires. "Plaza para la siesta..." embodies MMM's approach to experimentalism; a commitment to bringing art and people into public spaces during a time of rigid governmental control of those spaces and bodies, and an interest in the political symbolism generated by their actions. Although the effectiveness of political activism in arts performance is typically judged by its enduring cultural impact, MMM's work presents an interesting vantage point from which to consider the cultural work achieved by smaller gestures that remain submerged in a culture's prevailing historical narratives.

## **CV**

Andrew Raffo Dewar is an ethnomusicologist, composer, performer, and Assistant Professor of Interdisciplinary Arts in New College at the University of Alabama. As a scholar his work focuses on music technologies and experimentalism in a global context. He has researched Indonesian intercultural musical experiments, American avant-garde jazz trumpeter/composer Bill Dixon (article forthcoming in *Jazz Perspectives*, 2010), completed his dissertation at Wesleyan University on the seminal 1960s handmade electronic music group the Sonic Arts Union, and has recently started a new project on the 1960s-70s Argentine intermedia performance group, Movimiento Música Más.