

Perception, Listening, Mimesis and Critique Concepts and Theories of Aesthetic Experience

Workshop

4. - 6. Oktober 2024

Beethovenstraße 8, HS 111.21



Fr, 4. Okt. 2024

<p>14:00 Eröffnung</p>	<p>Welcome Addresses Dr. Peter Riedler, Rektor der Universität Graz Prof Dr. Arne Ziegler, Dekan der Geisteswissenschaftlichen Fakultät Vertretung der Stadt Graz</p> <p>Introduction Susanne Kogler (University of Graz)</p>
<p>14:30-16:00 Session 1</p>	<p>Max Paddison (Durham University) Mimesis, Rationality, and Dialectical Image (online)</p> <p>Stefan Büttner (University of Vienna) The concept of mimesis in ancient aesthetics</p> <p>Elisabeth Schimana (University of Music and Performing Arts Vienna) Sound as Score</p>
<p>Kaffeepause</p>	
<p>16:30-18:00 Session 2</p>	<p>Arnie Cox (Oberlin Conservatory of Music) Mimetic Invitations (online)</p> <p>Julian Blunk (University of Graz) Dictated House Music: Wolfgang Amadeus Mozart, Victorien Sardou, Musical and Architectural Style</p> <p>Sandeep Bhagwati (Concordia University of Montréal) WYH ≠ WYG - WHAT YOU HEAR IS NOT WHAT YOU GET Impossible Mimesis as Creative Misreading in Elaborate Audio Scores (online)</p>
<p>Zusätzliches Konzertangebot im ORF musikprotokoll des steirischen herbst ensemble zeitfluss & Klavierautomat, Helmut List Halle B, 19 Uhr (Musical) Improvisation and Ethics, Helmut List Halle D, 21 Uhr</p>	

Sa, 5. Okt. 2024

9:30-11:00 Session 3	<p>Nathan Ross (Adelphi University New York) Towards a Mimetic Theory of Truth</p> <p>Christoph Haffter (University of Basel) Neumatic Mimesis and Audio-Scripted Reproduction</p> <p>Irene Frank (Vienna) Audio scores in my perception as a musician</p>
Kaffeepause	
11:30-13:00 Session 4	<p>Jean Paul Olive (University of Paris) Music and mimesis</p> <p>Pia Palme (Vienna) Forever Apart, Forever Inventive</p> <p>Stefanie Liang (University of Graz/University of Music and Performing Arts Graz) "Rekindle" Interactions Mimesis and AI</p>
Lunchpause	
14:30-16:00 Session 5	<p>Margarethe Maierhofer-Lischka (Graz) Playful mimicry: performing realtime scores and the anthropology of play</p> <p>Alvaro Oviedo (University of Paris) Gestural mimesis in musical composition and performance</p> <p>Piotr Majdak, Katharina Pollack (Austrian Academy of Sciences) Modeling the Peripheral Auditory Processes Involved in Mimesis</p>
17:00 Konzert Leechkirche	Elisabeth Schimana Virus #3.6
<p>Zusätzliches Konzertangebot im ORF musikprotokoll des steirischen herbst a light stung the darkness, Helmut List Halle Foyer, 19 Uhr ORF-RSO Wien, Helmut List Halle B, 19.30 Uhr PHACE, Helmut List Halle B, 19.30 Uhr</p>	

So, 6. Okt. 2024

9:30-11:00 Session 6	<p>Monika Voithofer (University of Vienna) Werktreue revisited. Notes on the Process of Creating and Performing Audio Scores</p> <p>Igor Gross (Vienna) Exploring the Sonic Landscape of Elisabeth Schimana's "Virus"</p> <p>Sabine Sanio (University of the Arts, Berlin) Composing listening: Scores for listening</p>
Kaffeepause	
11:30-13:00 Roundtable	u.a. mit Elisabeth Schimana, Rainer Elstner (ORF musikprotokoll) Moderation: Susanne Kogler
13:00-13:15 Closing Remarks	Elisabeth Schimana, Susanne Kogler
<p>Zusätzliches Konzertangebot im ORF musikprotokoll des steirischen herbst</p> <p>Limbo, Theater im Palais, 15 Uhr</p> <p>Das heilige Nichts, Kulturzentrum bei den Minoriten, 18 Uhr</p>	

Änderungen vorbehalten!

The workshop **Perception, Listening, Mimesis and Critique: Concepts and Theories of Aesthetic Experience** deals with different theories of aesthetic experience, artistic perception and reception. Taking the concept of mimesis as starting point, researchers, composers, and performers will discuss the extent to which theoretical ideas of an empathetic, physical-spiritual co-perception, the spontaneous imitation of heard sounds and the listening orientation in a soundscape can be made fruitful for the aesthetic evaluation of compositions based on audio scores. A central question is whether, why and how the composition, interpretation and reception based on listening creates a specific aesthetic quality of experience and action that changes the performance situation for all participants strongly.

The workshop is part of the project "Sound as Score" funded by the Austrian Science Fund (FWF), project management: Elisabeth Schimana - University of Music and Performing Arts (mdw)/Artistic Research Center (ARC), project partner: Susanne Kogler - University of Graz (KFU)/Institute of Arts and Musicology and Piotr Majdak - Austrian Academy of Sciences (ÖAW)/Acoustic Research Institute (ARI).

In cooperation with the interdisciplinary faculty core topic Perception: Episteme, Aesthetics, Politics and the ORF musikprotokoll im steirischen herbst.

