

# OUTLINE

Texts, music, and images can evoke reactions in people that place them in a special, resonant relationship with their environment, fellow human beings, objects, or practices. For Hartmut Rosa, art and its enjoyment are considered particularly powerful possibilities for resonant experiences. But what is the relationship between textual genre, literary language, style of music, sound, musical scores, paintings, vessels or sculptures and human beings? How do they cause or prevent resonance? Through what affordances, offers and strategies do they relate to humans? In the performing arts, in speech acts or rituals, performance plays a central role. But images, also, or musical works or (non-embodied) literature have a special performativity due to the act of perception and appropriation. The question therefore arises as to how these works of art repeatedly make it possible to combine new interpretations, readings, and stagings with the possibilities of resonant experiences.

The questions touch on the relationship between artifact or product (text, object, score, film, ritual prescription, etc.), which exists in a rather fixed form, and its reception, interpretation, and repetition. The effect on and experience of the receiving, producing, interpreting subject (practitioner response, reader response) are multiple, unpredictable, and transformative, and always remain subjective experience. Aspects of performativity of any kind of (artistic) expressions and their relation to the subject form the background of understanding, whereby a connection to 'resonance' as a relational concept is possible.

The contributions to this conference aim at finding methodological keys that enable us to derive a generally valid theory of resonant experiences from the individual perception of an iconography and its carrier, of leafing through a new edition of poems, of praying in a richly decorated church or of a memorable experience at an open-air concert.

The concepts of resonance, memory of resonant experiences (second- [or third-, fourth-...] order resonance), repetition, imagination, association, and contextualization will be applied to investigate structural and functional performativity in the reception and interpretation of art. Functional performativity focuses on what a text, ritual, image, or score is able to trigger in the receiving or acting subject; structural performativity asks how s/he achieves this. Through repetition (which can be understood as an almost endless sequence of reception events), ever new aspects of the 'offers' present or laid out in the artifacts can be brought to bear; citations in word, sound, or image as set pieces and (re)references to what is known, experienced, even effective, are another strategy that is applied to create something new - from rituals and imagery to literary texts.

**VENUE: University of Graz, SZ 15.21, ReSowi Bauteil A, 2<sup>nd</sup> floor, Universitätsstraße 15, 8010 Graz.**

**3G rule applicable, virtual participation possible.**

**Please contact [resonance@uni-graz.at](mailto:resonance@uni-graz.at).**

IGS „RESONANT SELF-WORLD-RELATIONS IN ANCIENT AND MODERN SOCIO-RELIGIOUS PRACTICES“

Universities of Erfurt and Graz  
Coordination: Dr. Anna-Katharina Rieger, Dr. Enno Friedrich  
Mozartgasse 12  
8010 Graz  
[resonance@uni-graz.at](mailto:resonance@uni-graz.at)

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# TEXT, MUSIC, AND IMAGE-OBJECT AS COUNTERPARTS IN RESONANT RELATIONSHIPS

AUTUMN CONFERENCE

INTERNATIONAL GRADUATE SCHOOL  
„RESONANT SELF-WORLD-RELATIONS IN  
ANCIENT AND MODERN SOCIO-RELIGIOUS PRACTICES“

**27–29 October 2021**



[dk-resonance.uni-graz.at](mailto:dk-resonance.uni-graz.at)



# PROGRAMME

## WEDNESDAY, 27 OCTOBER

- 16:30** Registration
- 17:00** **Welcome of the Spokespersons of the IGS**  
Wolfgang Spickermann, Irmtraud Fischer, Jörg Rüpke and Hartmut Rosa
- 17:15** ***animus pictura pascit inani* - ancient texts, performativity and resonance. An offer**  
Ursula Gärtner, Graz
- 18:00** **"Applaud me or boo me": Performativity and resonance in Ausonius' *Play of the Seven Sages***  
Mario Baumann, Dresden
- 18:45** Break
- 19:30** Dinner

## THURSDAY, 28 OCTOBER

- 09:00** **Take a jump to the left: The performativity of Roman group portraiture**  
Katharina G. Lorenz, Gießen
- 09:45** **Bodies in action: Zoomorphic vessels and ritual performance in Bronze Age Cyprus**  
Laerke Recht, Graz
- 10:30** Break
- 11:00** **Presentations of the projects of the new doctoral researchers**  
Christopher Bégin, Behnaz Ghazi Moradi, Marios Kamenou, Veronika Kolomaznik, Matthias Scholler, Clemens Wurzinger, Alina Zeller

- 13:00** Lunch
- 14:15** **Presentations of results of alumnae/i and advanced doctoral researchers**  
Enno Friedrich, Gabriel Malli, Anita Neudorfer, Ramón Soneira Martínez
- 15:30** Break
- 15:45** **Relational performativity of material culture**  
Jutta Vinzent, Erfurt / Birmingham
- 16:30** **Of musical spaces and noisy backdrops - approaches to a heuristic of resonant experiences in the context of music history**  
Verena Weidner, Erfurt
- 17:15** Break
- 17:30** **Struck by an image? How to reconstruct resonant qualities in works of art**  
Hartmut Rosa, Erfurt / Jena
- 19:30** Dinner

## FRIDAY, 29 OCTOBER

- 08:30** ***opsis* and *ekplexis* – or, how to deal with monstrous images in Aeschylus' *Eumenides***  
Markus Hafner, Graz
- 09:15** **"Resonant Being": Contemplation. Analysis of a Christian prayer practice by means of the aesthetics of performativity**  
Sibylle Trawöger, Würzburg
- 10:00** Break
- 10:15** **Final Discussion**