

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, 2nd floor, Universitätstraße 15, 8010 Graz.

3G rule applicable, virtual participation possible.

Please contact resonance@uni-graz.at.

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

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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



PROGRAMME

WEDNESDAY, 27 OCTOBER

16:30 Registration / 3 G check

17:00 Welcome of the Spokespersons of the IGS
Wolfgang Spickermann, Irmtraud Fischer, Jörg Rüpke and Hartmut Rosa

Chair Irmtraud Fischer

17:15 *animum 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

Chair Peter Scherrer

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

Chair Elisabeth Begemann

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

Chair Katharina Rieger

14:15 Presentations of results of alumnae/i and advanced doctoral researchers
Enno Friedrich, Sára Heidi, Elena Malagoli, Gabriel Malli, Anita Neudorfer, Ramón Soneira Martínez

15:30 Break

Chair Antje Linkenbach

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

Chair Katharina Waldner

17:30 The signs and memories of euphoric protest: How texts create resonance in social movements
Andreas Pettenkofer, Erfurt

FRIDAY, 29 OCTOBER

Chair Franz Winter

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