Akusmatik als Labor
Acousmatic as a Laboratory

Ein Projekt der / A project by:
LEUPHANA
Universität Lüneburg

Ort / Venue
Kunstraum
Leuphana University of Lüneburg
Campus Halle 25, Universitätsallee 1, 21335 Lüneburg

Infot / Web
www.acousmaticlectures.wordpress.com
www.kunstraum.leuphana.de
Acoustic as a Laboratory
Conceptualized and organized by Mario Asef and Sven Speiker
In cooperation with Clemens Krümmel, Kunstraum Leuphana Universität, Lüneburg

17:15 – Shout! A Mimetic Performance
Prof. Dr. Sabeth Buchmann
Art historian, teaches at the Academy of Fine Arts, Vienna

My presentation will focus on the voice as a means of communicating through the medium of visual representation and perception. I will draw upon the work of philosophers and artists to explore the relationship between voice and image in contemporary art. Voice is a significant artistic tool for evoking emotions and expressing ideas, and I will examine how it is used in different contexts to create meaning.

Programme / Content
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Friday, Nov. 15, 2019

14:00 – Welcome
Mario Asef, Sven Speiker, Clemens Krümmel

14:45 – A Gaze Behind The Curtain?
On the Relationship of Music and Media Aesthetics
Prof. Dr. Sabine Sabion
Visiting Professor of Theory and History of Auditory Culture at the Sound Studies Program of the University of the Arts in Berlin

In music today, orientation mostly focuses on the musical and emotional aspects of music, such as harmony and melody. However, in recent years, attention has shifted towards the role of music in the context of media aesthetics. This talk will explore how music and media aesthetics interact and how they can be used to create effective and engaging experiences.

15:30 – The Voice of the Capitalocene
A Xenology of the Pan-acousic Society
Prof. Dr. Holger Schulze
Musicologist, teaches at the University of Copenhagen

The voice is a powerful tool for communication and expression. In this talk, we will explore the role of the voice in the context of the Capitalocene, a term used to describe the current period of ecological crisis. We will discuss how the voice can be used to express concerns about the environment and the need for change.

Coffee break

16:30 – Experiencing Acoustics
Prof. Dr. Hans-Jörg Rheinberger
Molecular biologist and philosopher. Former Director of the Max Planck Institute for the History of Science, Berlin

In September 2017, I gave an Acoustic Lecture at the series of Mario Asef at the Erwart Sound Space in Berlin. In my presentation in Lüneburg, I will talk about my experiences with this lecture, that is, from the perspective of the speaker, who actually experiences a double absence: that of the audience, and that of the images he can normally point at before the audience. I will also address the absence of the body in experimentation and the voices this absence can give rise to.

18:00 – Acoustic Lecture | Voice Locations
Golo Föllmer
Music and media scientist, radio author

When hearing a voice, we also hear the place it speaks from. How does this place appear within the voice? Is there such a thing as a voice without place? What do places intend in this way tell us about themselves, about the voice, about us? An experimental setting.

Saturday, Nov. 16, 2019

09:00 – 21.3, or The Teacher’s Voice
Prof. Dr. Sven Speiker
Art historian. Teaches at the University of California and is editor of ARTMargins – MIT Press

In 1963, Robert Morris, clad in a suit and tie, stepped up to a lectern and started to give a lecture – and he appeared to do this “live”. But, actually, the artist just moved his lips, while behind him a tape recording played a passage from the famous book “Studies in Iconology” (1939) written by Morris’s former teacher, the eminent art historian Erwin Panofsky. In my presentation I will discuss the implications that Morris’s performance had for his then very active involvement with dance, focusing on how the artist, through his bodily gestures during the lecture, outlines the relationship that exists between (in)visibility and the authority of the voice. In a second step, I will attempt to formulate some conclusions to be drawn from acoustics that have been relevant for the media aesthetics of the 1960s.

Short response by Clemens Krümmel – Listening and Hearing in early works by Robert Morris

09:45 – decide
Prof. Dr. Alex Areaga
Artist, researcher and philosopher, teaches at EINA, Barcelona, and at the University of the Arts, Berlin

On October 19, 2017, I gave an Acoustic Lecture at Erwart Sound Space in Berlin. The title of the lecture was “decide.” In advance, I wrote the following questions as part of the event’s description: “How to participate? And before that, how to think participation? How to address the constitution and the agency of the singular? How to think the consistency of intersubjective presences?” For this new lecture, I will combine an examination of my acoustic lecture’s text with a phenomenological description of the experience of giving this lecture in order to reflect upon the general question of acoustics as a specific set of conditions for participation.

10:30 – Scream, Voice, Speech
Prof. Dr. Mai Wegener
Dr. phil., lives and works as a psychoanalyst in private practice in Berlin

From its beginnings, i.e. since Freud’s departure from hypnosis, psychoanalysis is effectively practicing an acoustic setting. As part of the utterly artificial arrangement of couch and chair devised by Freud, eye contact is interrupted. Beyond the gaze, the voice appears as the connection between the two present. It is not by chance that Freud, in order to clarify his procedure, is resorting to the contemporaneous practice of isolating the voice when he states that he (the analyst) must adjust himself to the patient as a telephone receiver is adjusted to the transmitting microphone” (Freud 1912).

Not until Lacan has the voice been granted its unique position in psychoanalytical theory. He conceived of the voice, as this presentation will unfold, as the objet petit a, and as such something that crystallizes only through encountering the Other, and that is separate from its own body. The scream, of which it is said that it is “emitted,” conveys a notion of this moment of origin. The voice we hear when someone is speaking is the echo of that voice as objet petit a.

11:15 – Final discussion with prepared statements

End of Symposium

Presentations will be given in German and/or English.
For further information please consult:
www.acousmaticalecures.wordpress.com / www.kunstraum.leuphana.de