

Mind the Gap!

<http://bit.ly/MndthGp>

Symposium
7 & 8 March 2013

MUMUTH – House of Music and Music Drama
University of Music and Performing Arts Graz
Lichtenfelsgasse 14, A – 8010 Graz
Tram 1 & 7, stop “Lichtenfelsgasse / Kunstuni”

Thursday, 7 March 2013

9:00 Kaffeehaus Opens

10:00 – 11:00 György Ligeti Hall: **Matinée**

Florian Dombois: **Surf'** (12')

Cathy van Eck: **Double Beat** (7')

Jan Svenungsson: **Jacques Vaché in Graz** (6'40")

Klangregie: Martin Rumori

11:00 – 12:00 Kaffeehaus: **Panel Discussion**

Henk Borgdorff, Georgina Born, Christa Brüstle, and Anthony Moore,
with Cathy van Eck, Jan Svenungsson, and Florian Dombois,
moderated by Gerhard Eckel

12:00 – 13:30 Kaffeehaus: **Lunch**

13:30 – 17:30 Kaffeehaus

14:00 – 17:00 **Speakers' Corner**

Lectures (max 15') may take place every full hour.

Please announce your contribution on the blackboard.

17:30 – 18:00 Kaffeehaus: **Introduction** by Michael Schwab

18:00 – 19:00 György Ligeti Hall: **Soirée**

Florian Dombois: **Surf'** (12')

Cathy van Eck: **Double Beat** (7')

Jan Svenungsson: **Jacques Vaché in Graz** (6'40")

Klangregie: Martin Rumori

20:00 Kaffeehaus Closes

Friday, 8 March 2013

9:00 Kaffeehaus Opens

10:00 – 11:00 György Ligeti Hall: **Matinée**

Gerhard Eckel: **Zeitraum** (11')

Hanna Hartman: **THE WASHERS** (7')

Germán Toro-Pérez: **Micro studies for 33 loudspeakers** (20')

Klangregie: David Pirrò

11:00 – 12:00 Kaffeehaus: **Panel Discussion**

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with Germán Toro-Pérez, Hanna Hartman, and Gerhard Eckel,
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17:30 – 18:00 Kaffeehaus: **Introduction** by Jens Badura

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Gerhard Eckel: **Zeitraum** (11')

Hanna Hartman: **THE WASHERS** (7')

Germán Toro-Pérez: **Micro studies for 33 loudspeakers** (20')

Klangregie: David Pirrò

20:00 Kaffeehaus Closes

CVs of Participants

Jens Badura (*1972) is a philosopher. He is head of the research focus “performative practice” at the Institute for the Performing Arts and Film/Zurich University of the Arts (CH) and works in the field of aesthetics, cultural theory and artistic research.

Henk Borgdorff (*1954) is professor of research in the arts at the University of the Arts, The Hague (The Netherlands), and visiting professor in aesthetics at the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg. His research interest is the political and theoretical rationale of artistic research.

Georgina Born is a musician, anthropologist and cultural theorist. She is Professor of Music and Anthropology, University of Oxford, and was previously Professor of Sociology, Anthropology and Music, University of Cambridge. She is now doing ethnographic research on digital music and sound art practices and scenes in the UK, Europe and Montreal.

Christa Brüstle (*1962 in Pforzheim, D), musicologist, Senior Scientist PostDoc at the Institut 14 Musikästhetik and head of the Zentrum for Genderforschung at the Kunstuniversität Graz. 2007 habilitation at the Freie Universität Berlin, 2008–2001 Visiting Professor at the Universität der Künste Berlin.

Florian Dombois (*1966 in Berlin, D) is an artist, who has focused on models, landforms, labilities, seismic and tectonic activity. Since 2011 he has been professor at Zurich University of the Arts (CH). 2010 he received the German Sound Art Award.

Cathy van Eck (*1979 in The Hague, NL) focuses in her works on compositions with live-electronics, as well as performances with sound objects, which she often designs herself. She is teaching at the music and media arts department in Bern (CH).

Gerhard Eckel (*1962 in Vienna, A) is an artist using sound to explore ways of world making. Since 2005 he is a professor of Computer Music and Multimedia at the University of Music and Performing Arts Graz (A).

Hanna Hartman is a Swedish sound artist and composer living in Ber-

lin. Her many awards and grants include Karl-Sczuka-Preis (2005), the Villa Aurora grant (2010), Rosenberg Prize (2011).

Anthony Moore professor Academy of Media Arts (KHM) Cologne in the department of Art and Media Sciences working on the theory and history of sound; former rector of the Academy in Cologne (2000–2004). Founder of international sound events and symposia, “per→SON” and “Nocturnes”. Besides lecturing he continues to write and compose.

David Pirrò (*1978) is a researcher and composer. He works at the Institute of Electronic Music and Acoustics at the University of Music and Performing Arts in Graz in the fields of sonification, spatialisation and interaction design.

Martin Rumori (*1976) is a sound artist, musicologist and computer scientist. His main areas of interest are audio augmented environments, everyday life narratives and software development in artistic contexts. He works at the Institute of Electronic Music and Acoustics Graz.

Michael Schwab (*1966) is an artist and artistic researcher who investigates postconceptual uses of technology in a variety of media including photography, drawing, print-making, and installation art. He is co-initiator and inaugural Editor-in-Chief of JAR, the Journal for Artistic Research.

Jan Svenungsson (*1961 in Lund, Sweden) is a visual artist based in Berlin and Vienna, where he is a professor at the University of Applied Arts (since 2011). >> www.jansvenungsson.com

Germán Toro Pérez (*1964 in Bogotá) studied composition in Vienna and is currently professor for electroacoustic composition at the Zurich University of the Arts. His work includes instrumental, electroacoustic and mixed compositions as well as works in collaboration with experimental video, painting and graphic design. >> www.toro-perez.com

Concept

“Mind the Gap” is a concert series in symposium format. Six artists from Austria, Germany, Sweden, Colombia and Switzerland formulate a musical bagatelle, an artistic sound concept, an acoustic idea, and present their work in duplicate: both in the MUMUTH concert hall and on the Web. A major challenge is to conceive the work such that in the two very different spaces – in the black box and on the white board; with 33 loudspeakers and in stereo – it can unfold its aesthetic effect independent of the context. It is a radical formal requirement with consequences, a self-experiment with a need for reflection.

The six contributions are embedded correspondingly in a discourse for which we will provide the framework on 7 and 8 March 2013 at the venue in the MUMUTH. All of the sound works are performed twice in the concert hall, (i) as a *matinée* followed by a panel discussion with experts and (ii) as a *soirée* preceded by an introduction to the concert by a theoretician. In the morning the theory follows the art; in the evening vice versa. In the hours between these two events the foyer of the MUMUTH functions as a Viennese-style coffeehouse, offering space and time for intensive discussion of details and concrete questions, in small groups, or with one’s neighbour at the table. The motive behind this format is the idea of an ‘inverted conference’: the participants spend most of the time in the foyer rather than in the lecture hall. And only at the times when otherwise a coffee break would interrupt the conference day can the participants engage in spontaneous short talks in the lecture hall of the Speakers’ Corner on the ground floor. The event “Mind the Gap” is connected with the general meeting of the Society for Artistic Research, which takes place on the third day in the same building. This society has dedicated itself to running a Journal for Artistic Research and an online platform, the Research Catalogue (RC), which focuses on international dissemination of art as research. A central issue of this still young society is the leap from an artistic environment such as the exhibition space, the concert hall, or the theatre, to the digital representational format of the RC. So far, this has often been practised in the form of documentation. Now, with “Mind the Gap”, the primary interest is to study the RC as a new and independent artistic performance space.

Matinée/Soirée

On two consecutive days, three works by the following six artists will premier each day at the MUMUTH: Florian Dombois, Cathy van Eck, Gerhard Eckel, Hanna Hartman, Jan Svenungsson and Germán Toro-Pérez. Each work will be performed twice on one day and it is anticipated that with the

two performances, perception and discourse will influence one another. Not only in the sense that we hear what we know, but also vice versa. Visitors are thus given the opportunity to listen twice: first unprepared during a concert in the morning, followed by a reflection in the form of a panel discussion; and then during a repetition of the morning's concert but now prepared through the day's talks and especially with an additional concrete introduction right before it begins.

Performance of Discourse

The coffeehouse is an institution and, especially in Vienna and Austria, has a rich history and present. It is an institution that traditionally serves as a place of artistic discourse as well as artistic production. How many world-renowned novels were written at its tables... For "Mind the Gap" this culture becomes reality for three days in the foyer of the MUMUTH. There are tables, chairs and newspapers, and food and drinks are provided. In addition, there are a number of internet stations on which people can view and listen to the six online contributions by the artists. With the temporary coffeehouse, the artistic discourse during "Mind the Gap" is given a concrete space and a real performance.

Panel Discussion

Following the matinée there is a talk between the artists and the experts Henk Borgdorff (Amsterdam / Göteborg), Georgina Born (Oxford), Christa Brüstle (Graz), and Anthony Moore (Cologne). The panel discussion will take place in the foyer right after the performance of the respective three works. The participants will reflect on and discuss what was heard, thus enabling the panel to function as a prelude to the day's talk.

Introduction

Half an hour before the soirée Michael Schwab (London) and Jens Badura (Salzburg / Zurich), respectively, give an introduction to the concert to follow. This introduction facilitates access for the evening audience, takes up the day's talk again, and focuses on the performance to follow.

Speakers' Corner

The withdrawal of the lecture from the symposium is not an exclusive gesture. During the two days, lectures (max. 15 minutes) can also be held with the usual infrastructure (data projector, sound system). A lecture hall on the ground floor of the building including technical support is available for this purpose. On the morning of the first day, two lists are put out on which speakers can reserve a time slot for their presentation. These lists also serve as an announcement.

WiFi access

Network name: kugguest

Guest user name: Mind the Gap

Password: institut17

The network “kugguest” is an unsecured network, you should be able to connect without a password. On first access, your web browser will be redirected to <https://1.1.1.1/login.html> where you will be asked for the user name and the password. In rare cases you might need to enter this address manually.

“Mind the Gap” is organised by the University of Music and Performing Arts Graz in cooperation with the research project “The Choreography of Sound” (funded by the FWF Austrian Science Fund: AR41), the Zurich University of the Arts (fsp-t) and the Society for Artistic Research. It is featured as a special event in the *signale^{graz}* concert series.

Concept

Florian Dombois

Gerhard Eckel

Production

David Pirrò

Martin Rumori

Team

Elisabeth Frauscher

Clara Hollomey

Verena Mlekus

Hanns Holger Rutz

Udo Stelzer

Thanks to the MUMUTH crew and event coordination: Brigitte Bergner, Ralf Beyer, Peter Fischer, Ulrich Gladisch, Margit Mahmoudi, Christian Scheucher, Martin Schneebacker, Sabine Schrimpf-Göritzer, Stefan Warum