

Workshop | Musical Performance as Epistemic Practice: Potentials and Limits

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| Venues | HIAS, Mittelweg 161, Lounge, 20148 Hamburg HIAS, Rothenbaumchaussee 45, Lecture Room, 20148 Hamburg (*) HfMT, Milchstraße 12, Room TBA, 20148 Hamburg (**) |
| Accommodation | Hotel Vorbach, Johnsallee 63-67, 20148 Hamburg |
| Time | Mon 28 April 2025 from 14:00 to Wed 30 Apr till c. 14:00 |
| Organizers | Andreas Dorschel, Deniz Peters, Férdia Stone-Davis |

Musical Performance is often seen as a matter of feeling or of sheer bodily dexterity. The swiftness by which, typically, one tone follows the other seems to foreclose thought about what one does during performance. It is certainly true that, in most cases, there is little room for reflection. Players or singers may reflect before their performance, or after it, but not while they perform. Yet that does not rule out a whole range of cognitive dispositions and/or activities. Among them can be memory, auditory perception, haptic perception, visual perception, self-perception, audience awareness, awareness of co-players, spatial experience, temporal consciousness, anticipation and orientation along cultural norms, be they artistic, aesthetic, or generally social. Feeling and the body do not oppose or preclude an understanding of musical performance as an epistemic practice, because they may incorporate cognitive features themselves. We will explore cognitive aspects of musical performance from several perspectives. Férdia Stone-Davis will combine approaches from Epistemology, Music History, Gender and Performance Studies. Anna Rezaei will interlink ethnomusicological observation with Deleuze's Leibnizian inspirations. Deniz Peters will look at the potential and limits of musical performance as artistic research. We will engage with the material(ized) aspects of knowledge in music through a visit to the musical instruments collection at Museum für Kunst und Gewerbe. In an evening lecture, Michael Schnegg (Social and Cultural Anthropology, University of Hamburg) will present his current views of methodological issues in comparing 'bodily emanations' across cultures.* Institutions and modes of learning/teaching are crucial to music as an epistemic practice and will be discussed in the concluding session at HfMT.

* ABSTRACT | Where does one's body end? This lecture combines anthropology and philosophy to explore this question. Starting with my ethnography, I show how Damara people in Namibia experience each other as bodies that emanate winds (ǀoan). Their bodies touch each other in areas where their forces reach. This experience fits well with what Tellenbach (1968) calls the atmospheric, something we do not understand about the Other that touches us. Building on this analysis, I explore how cross-cultural evidence can be mobilized to approach the essence of this atmospheric experience. I, then, introduce a comparative methodology that combines a Husserlian idea of *Wesensschau* through eidetic variation with mathematical tools, namely Formal Concept Analysis. The use of concept analysis makes the "intuitive grasp" of the invariant essence of a phenomenon transparent. Furthermore, its use avoids simplistic essentializations and allows us to reveal cultural configurations in which only some characteristics of a phenomenon are shared. Borrowing from Husserl, I call these cultural configurations *Teilwesen*. Identifying them allows to ask under which social conditions which configurations emerge. My cross-

Program

Mon 28 April 2025

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| 14:00 – 14:15 | Férdia Stone-Davis, Welcome |
| 14:15 – 15:30 | Férdia Stone-Davis, Performing and Epistemic Power I: Forms of Knowledge and Emotion |
| 15:30 – 16:00 | Discussion combined with Coffee Break |
| 16:00 – 17:15 | Férdia Stone-Davis, Performing and Epistemic Power II: Schubert's <i>Winterreise</i> |
| 17:15 – 17:45 | Discussion |
| 18:00 – 19:45 | Dinner (Catering) |
| 20:00 – 21:00 | Evening Lecture Michael Schnegg (University of Hamburg), Comparative Phenomenology: A Cross-cultural Analysis of Bodily Emanations |
| 21:00 – 21:30 | Discussion |

Tues 29 April 2025

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| 9:30 – 10:30 | Anna Rezaei, Virtual Knowledge and the Performative Body: Actualizing <i>Śāhnāme</i> Through the Fold |
| 10:30 – 11:30 | Discussion |
| 12:00 – 12:30 | Deniz Peters, What is Artistic Research? (*) |
| 12:30 – 13:00 | Discussion (with HIAS Fellows 2024/25 and Jan-Philipp Sprick, President HfMT Hamburg) (*) |
| 13:00 – 14:00 | Lunch (*) |
| 16:45 – 18:00 | Olaf Kirsch (Lead Curator), Die Hamburger Sammlung Musikinstrumente, Museum für Kunst und Gewerbe, Steintorplatz, 20099 Hamburg |
| 18:30 – | Dinner ("Vernetzungsarbeitsessen") (Restaurant Cox) |

Wed 30 April 2025

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| 9:30 – 9:50 | Präsentation Graduiertenkolleg ARTILACS (**) |
| 9:50 – 10:50 | Diskussion (**) |
| 10:50 – 11:00 | Kaffeepause (**) |
| 11:00 – 11:45 | Deniz Peters, Asking a Question Musically: Practice, Potentials and Limits of Artistic Research Through Musical Performance (**) |
| 11:45 – 12:30 | Discussion (**) |

cultural analysis indicates that all emanations can be experienced in a negative way, and that they are experienced most intensely through the body, where they do the most damage.