

O R P H E U S

INSTITUUT

Experience :: Music :: Experiment

Pragmatism and Artistic Research



Orpheus Seminar
13–14 February 2020

Orpheus Instituut
Korte Meer 12
9000 Ghent (Belgium)

Convenors: William Brooks, Garry L. Hagberg, Ann Warde

photo: *Silencers*, Svenn Sivertssen, 2010

Experience :: Music :: Experiment

Pragmatism and Artistic Research

“Truth *happens* to an idea.” So wrote William James in 1907; and he continued “[truth] *becomes* true, is *made* true by events.” James was not thinking of musical performance or of artistic research, but his assertion would seem to apply equally or more so to those domains—domains with which the Orpheus Institute is primarily concerned. Truths in performance are only created and apprehended in the process of performing; and understanding that process constitutes the domain of what we call “artistic research.”

Experience :: Music :: Experiment, an Orpheus seminar on 13 and 14 February 2020, begins with these observations and continues by asking questions like: What follows? What other aspects of pragmatism apply to our field of study? In performance, in research, what is the relationship between *experience* and *experiment*? Can pragmatism illuminate other performative relationships—between habit and creativity, between notation and embodied knowledge, between selves and practices, between history and innovation?

Schedule

THURSDAY, 13 FEBRUARY	
15:00–16:00	Registration
16:00–16:20	Greetings <ul style="list-style-type: none">• Peter Dejans, director Orpheus Institute: Welcome• William Brooks: Introductory remarks
16:20–17:45	Keynote address and discussion: Richard Shusterman — <i>Aesthetic Experience and the Powers of Possession: From Ancient Theory to Performative Practice and Research</i>
17:45–19:45	Dinner (1st floor, blue room)
19:45–21:45	Session 1: Performing Sanae Zanane, chair <ul style="list-style-type: none">• Nicholas Brown — <i>Game-Show; or, The Playful Work of the Voice</i>• Kenneth Siren — <i>humming, gaps, common names: Disruption in Multisensory Theatre</i>• Jean-Charles François and Nicholas Sidoroff — <i>Experience Experiment and Plethora of Functions</i>

FRIDAY, 14 FEBRUARY	
8:30–9:00	Coffee
9:00–10:30	<p>Session 2: Making</p> <p>Lucia D’Errico, chair</p> <ul style="list-style-type: none"> • Garry L. Hagberg — <i>The Reflection and Re-creation of Life’s Rhythms: William James, John Dewey, and Coltrane’s Quartet Live at the Village Vanguard</i> • Clare Lesser — <i>The Rehearsal Process: Hespos, Finnissy, and Pragmatic Approaches to Indeterminacy</i> • Thibault Galland — “My Body Is the End”: <i>Musical Experimentations around the Idea of “Body” with Jenny Hval</i>
10:30–11:00	Coffee
11:00–12:30	<p>Session 3: Observing</p> <p>Bruno Forment, chair</p> <ul style="list-style-type: none"> • Ann Warde — <i>Peirce’s Aesthetic of Experiment</i> • Deniz Ertan — <i>Music News in the Progressive Era: American Experience as Civic Participation, Everyday Living, and Music Making</i> • Thomas Morgan Evans — “Man Finds Himself Living in an Aleatory World”: <i>Warhol, Pragmatism, and the Reception of Cage</i>
12:30–13:30	Lunch (1st floor, blue room)
13:30–15:00	<p>Session 4: Doing</p> <p>Jonathan Impett, chair</p> <ul style="list-style-type: none"> • Ambrose Field — <i>Truth as Diversity: Assessing the Role of Technology in Interdisciplinary Research</i> • Ivana Miladinović Prica — <i>The Meaning(s) of Pure Experience in Experimental Music: A Case Study of the Velicon of Jasna Veličković</i> • Caitlin Rowley — <i>As If Unobserved: Experiments towards a Publicly Visible Composition Practice</i>
15:00–15:30	Coffee
15:30–17:00	Summary, discussions, and conclusion

Abstracts

Aesthetic Experience and the Powers of Possession: From Ancient Theory to Performative Practice and Research

RICHARD SHUSTERMAN (Florida Atlantic University)

Our oldest aesthetic theory locates the source of art and aesthetic experience in inspiring possession by the divine Muses, the etymological source of our concept of music that for Plato and the ancient Greeks included also the fine arts of poetry, drama, and dance. My presentation revisits Plato's theory of aesthetic experience as a form of madness or loss of mind through such "Music" possession. After showing how Aristotle influentially countered this view to defend the cognitive, deliberative dimension of art that dominates subsequent aesthetic theory, I then explore how the notion of mysterious, maddening possession nonetheless persists among some important modern thinkers. Finally, I offer a naturalistic explanation of divine (or demonic) possession by means of my recent work in performance art as recounted in *The Adventures of the Man in Gold*.

Game-Show; or, The Playful Work of the Voice

NICHOLAS BROWN (Trinity College Dublin / Orpheus Institute)

In this lecture-performance, I explore the possibility of understanding musical performance as a form of open "play" and how such an understanding might address the relationship between art and daily life. To borrow two of Dewey's phrases, I am interested in examining how "refined and intensified forms of experience" might cohere with the "events, doings and sufferings" of everyday existence. I consider how this challenge might be addressed with reference to three fields of cultural practice: (i) architecture, specifically buildings designed for sonic/musical experience; (ii) the enactment in contemporary musical practice of relationships to historical paradigms of musical performance; and (iii) the affordances of programmable physical computing devices in the context of improvised musical performance. I illustrate my theory with reference to my recent vocal/choral work, *Structural Cohesion*, which premiered at Concertgebouw Brugge in November 2019 in collaboration with students from the Royal Conservatoire Antwerp. Accordingly, I discuss my practice of setting up sensory fields that foster an individual's sense of play and consider strategies for musical composition in relation to wider theoretical contexts, particularly recent research in the field of game studies and Dewey's moralistic understanding of aesthetic experience as something that offers the possibility of personal growth.

humming, gaps, common names: Disruption in Multisensory Theatre

KENNETH SIREN (Theatre Academy, Uniarts Helsinki)

In Dewey's view, in the emergence of problematic situations and in the process of learning and inquiry, moments of interruption or a precognitive "itch" play a pivotal role. These moments of *disruptions* subtly unsettle us, starting the process of examining our situation.

How could multisensory experimentation in contemporary theatre allow the participants to experience disruptions? In this performative presentation, I will use humming and poetic text as ways of bringing about disruptions. I will also describe the artistic process of the theatre piece *I'm Learning the Names of Plants (So That They Would Remind Me of Her)* (2018) from which these insights are drawn.

Disruption was approached from three angles: (1) recalling such events from the performers' pasts, (2) crafting the rehearsal process so that it produces new ones, and (3) staging and dramatising the performance so that the audience would experience disruptions throughout. For the disruptions to stand out, a unifying quality of peacefulness was chosen, and to focus on the embodied aspect of disruption, *Names of Plants* toyed with the performers' proximity to the audience.

At the end of the presentation, a shared humming practice is held in which the audience is welcome to join. In this relaxed practice, humming in different styles is used to create fleeting harmonies upset by naturally incurring disruptions.

Experience Experiment and Plethora of Functions

JEAN-CHARLES FRANÇOIS (Collective PaaLabRes, Lyon, and retired director of Cefedem AuRA, Lyon) and NICHOLAS SIDOROFF (PaaLabRes [Artistic Practices in Acts, Research Laboratory], Cefedem Auvergne Rhône-Alpes, and University Paris 8)

This performance (or lecture-performance) is based on two quotations:

- (a) Dewey in *Art as Experience* (p. 2): "When artistic objects are separated from both origin and operation, a wall is built around them that renders almost opaque their general significance, with which esthetic theory deals."
- (b) Jean-Luc Nancy in *Signaux sensibles, entretien à propos des arts* (with Jérôme Lèbre) (p. 80): "If the body is not inspired anymore, that is aspired by and towards new forms and intensities, it is because some objects, places, practices appear, which open less on a profusion of meanings than on a plethora of functions."

These quotations are meant to focus the attention of the seminar's participants on the need today to envision other interactive formats for international academic gatherings. Internet communications should take care of parallel discourses. When persons meet in the same room, they should be in a position to do something else: develop common experiences resulting in new forms and intensities in real debate that partly would break down the wall between artistic objects and operation.

The performance will directly refer to a workshop situation developed during the seminar organised by L'Autre Musique (Paris I University/CNRS) in 2018 around the subject of performance practices with graphic scores. The participants were invited to realise in an

immediate manner situations involving relations between visual scores and sound realisations. The workshop was designed to engage the participants in collective pragmatic practices with the aim of opening a debate on their own practices.

The Reflection and Re-creation of Life's Rhythms: William James, John Dewey, and Coltrane's Quartet Live at the Village Vanguard

GARRY L. HAGBERG (James H. Ottaway Professor of Philosophy and Aesthetics at Bard College)

Why does rhythm have the power that it does to speak to us so deeply? Patterns of percussive sounds that move us are meaningful, yet we often find it hard to say what associations or connotations create that meaning. To explain this we need something that is both more elemental and more universal than personal or idiosyncratic associations of the “that was the song I heard when...” kind (not that those are unimportant). In this talk I will explore some passages and ideas of William James and John Dewey that offer important, and perhaps unique, insights on this question. William James develops the idea of perception being more a matter of seeing relations than of isolated objects, and Dewey develops the notion of the live organism interacting creatively with its environment. Here I will ask what gives John Coltrane's quartet, in their astonishing performance of “Impressions” live at the Village Vanguard, its propulsion and its “live organism” feel, suggesting that compelling answers can be found in James's and Dewey's ideas. American pragmatism and American jazz may be more intricately interwoven than it may at first sight or first sound appear.

The Rehearsal Process: Hespos, Finnissy, and Pragmatic Approaches to Indeterminacy

CLARE LESSER (New York University Abu Dhabi)

“Each attitude being a syllable in human nature's total message, it takes the whole of us to spell the meaning out completely.”

William James, *The Varieties of Religious Experience* (1902)

As practising musicians, the rehearsal is a process whereby we hope to forge a practical accommodation between composers and performers, and performer and performer; a social conversation if you like. A social conversation that (ideally) accommodates each performer's theoretical knowledge (*techne*), their previous experiences, habits of action or “practical wisdom” (*phronesis*), and yet must remain open to the future, to the instability and vulnerability of the unknown event that may *correct* their previous experience. But what if indeterminacy were added into this musical equation, such as indeterminate “zones” within a fully notated score or “incomplete” notation, so that we must consider the practical group dynamic—James's “human nature's total message” in miniature—and yet also allow the individual's “attitude” to operate simultaneously in the sections where self-composition is indicated, thereby opening ourselves to the unknown event as both a group and as individuals? Taking ideas from Richard Rorty's *Pragmatism as Romantic Polytheism* (1998), this talk will consider the role of the individual in the group as the operation of individual self-belief within the democratic collective during the rehearsal process, and how inter-subjective agreement may be reached through a combination of experience, experiment, and conversation, in works by Michael Finnissy and Hans Joachim Hespos, and ultimately, whether a single world view or “truth” in rehearsal is either desirable or necessary.

“My Body Is the End”: Musical Experimentations around the Idea of “Body” with Jenny Hval

THIBAUT GALLAND (PhD student at Université Libre de Bruxelles)

If truth is a property that happens to ideas and makes them satisfactory in experience, we problematise the process of validation and examine the nature of the consequent satisfaction. The experimentalist line of John Dewey’s pragmatism, which puts the validity of ideas to the test through and in experience, challenges how this test can be a creative experimentation that cuts across congealed experience and habits. From there, we follow Dewey’s aesthetic philosophy around the body-mind problem by way of Richard Shusterman’s reading and his proposal for “somaesthetics.” Both of them unfold the artistic and aesthetic features of experience and show how experimentations, which lead to an idea’s validation, are creative trials that enable us to *feel* and *sense* what is the matter, to *work through* the body’s meaning.

In this light, we mobilise the aesthetic research of the singer, writer, and musician Jenny Hval as an experimental laboratory around the idea of “body.” By analysing her texts, compositions, and voice, we suggest that the artist stirs up trouble in what is conventionally established as “the body.” Even more radically, we speculate that the artist immerses us in a musical exploration whose aesthetics puts to the tests the boundaries of our idea of body at the same time that it works to sensorially expand the satisfaction we can draw from our bodily experiences. With this contribution, we want to emphasise how Jenny Hval’s experimentations around the idea of body voices the question of truth we draw from the experience we have of our bodies.

Peirce’s Aesthetic of Experiment

ANN WARDE (Independent Scholar)

My sense is that artistic research in music is bound up in many respects with the question of *how* we make the sounds we call music, encompassing a macro perspective including performance practice history and genre considerations, along with the micro details of just how to position a finger, or how to program a digital computer to imitate an analogue synthesiser. These in some sense are questions about methodology, which the pragmatist John Dewey clearly points out as a fundamental focus of Charles Peirce’s philosophical writings, and for which, because we are talking about art, the term *aesthetic* seems useful. This focus on methodology may be understood to include some of the ways in which, during the early twentieth century, American progressive education shaped its use of music as experience. Dewey, a major instigator, along with his colleagues, passed on the principles of experiential learning to many students, one of whom became the director of the UCLA experimental Laboratory Elementary School. Her music department included performer, composer, and assistant teacher Phoebe James. James’s recordings of her own music were used throughout the country for the progressive curriculum’s “rhythmic expression” exercises. She was also John Cage’s Aunt Phoebe, whom he assisted at the school as an accompanist and teacher. I suggest that this use of methodology as a means of structuring experience—stemming to some extent from Peirce, and focused on just how we undertake to make music—continues to resonate within contemporary experimental and artistic research practices.

Music News in the Progressive Era: American Experience as Civic Participation, Everyday Living, and Music Making

DENIZ ERTAN (Independent Scholar)

The pragmatic turn in the civic and artistic life of Chicago necessarily entailed interactions between its cultural observers and music makers. Individually and collectively, the will and craft of these musicians, critics, patrons, tradespeople, teachers, and publishers supported civic values, cultural intelligence, and democracy as expressive co-participation. The *experience* of this active life of public opinion and communication was one of the topics of *Music News*, a middlebrow weekly paper born in Chicago in 1908. As John Dewey put it: the task was to restore continuity between forms of experience that are works of art and *everyday* events, doings, and sufferings (*Art as Experience* 1934, 3). *Music News* reflected this dynamic both as an observer and participant/maker. Not only did it infuse knowledge, taste, opinion, and debate gathered from individual, national, and international accounts, but it also connected the professional with the amateur, and education and the lyceum circuit with philanthropy, the intelligentsia, and industry. The vitality of *Music News* was manifold: representing, enacting, generating, enabling, persuading, prescribing, negating, and negotiating. Engaged with the immediate world of music-in-the-making, its truths embraced the value-beliefs and strategies of its actants and witnesses. Acting in the interest of making a difference, something new out of itself, it was also art—“Art as Experience”: it cohered into and applied itself upon a live, experiential, and creative culture. In print form, *Music News* produced pieces that were experienced mentally, perceptively, and affectively for their cultural meaning and emotional weight. It continues to illuminate a watershed in cultural history—between the progressive era and the American modern—because of its sense of immediacy, pragmatic stance, experimentation with musical ideas, and conceptions of truth.

“Man Finds Himself Living in an Aleatory World”: Warhol, Pragmatism, and the Reception of Cage

THOMAS MORGAN EVANS (Slade School of Fine Art and the Art Academy London)

With the publication of the essay “The End of the Renaissance? Notes on the Radical Empiricism of the Avant-Garde” (1963), musicologist Leonard Meyer was the first to propose, with Cage’s work, a new aesthetic context that, today, is associated with postmodernism. In the essay, Meyer draws parallels between new “anti-teleological” attitudes and scientific and philosophical theories critical of doctrines of cause and effect and anthropocentrism. All his references, I argue, lead us to pragmatism and the writings of William James and John Dewey in particular, supporting research like Marjorie Perloff’s, who has described Cage as inheriting the “legacy” of this American philosophical tradition. Yet Meyer nowhere mentions pragmatism in these or other writings of this time, despite crediting Dewey for his influence on his earlier, equally significant, *Emotion and Meaning in Music* (1957) and the fact that the subtitle of the 1963 essay shares with it the title of William James’s *Essays in Radical Empiricism* (1912). In this paper I will consider this aporia in relation to a parallel figure, that of Andy Warhol because there is another incongruity here, and a question: If the paintings of Andy Warhol, have been considered, as he considered them himself, so much indebted to the work of Cage, and are equally held up as the apotheosis of postmodernism, why is there such a limited discussion of Warhol in relation to pragmatism and how might we understand his work in terms of this legacy?

Truth as Diversity: Assessing the Role of Technology in Interdisciplinary Research

AMBROSE FIELD (Dean of Arts and Humanities, University of York)

Anne Mayhew (2009), citing the work of economist Clarence Ayres, comments: “Science is understood to achieve cross-cultural explanatory power by virtue of technological validation.” When technology becomes embedded into the performative and semiotic relationships of musical creativity, pragmatist concepts of truth become particularly challenged. Substituting “art” for “science” in the previous citation could lead to a view that in the arts, technology might act on the truth of science functioning as an agent for progress. It is therefore not surprising that in today’s arts funding landscape, artistic work is often positioned in interdisciplinary, science-led projects as a “demonstrator,” or “public engagement,” often using technology in delivery of those aims. However, working in this way cannot be considered artistic research, or I would argue, interdisciplinary.

Through the lens of Richard Rorty’s neo-pragmatist philosophy, this paper seeks to define what is genuinely interdisciplinary about technology-based artistic exploration. In doing so, it seeks to replace truth with diversity, addressing issues of cultural context and historical re-enactment. By adopting diversity as a defining goal, this work challenges the idea that artistic truth as cultural value can be measured (Tool 1986), however contextualised it might be. Experimentally positioning technology outside any disciplinary frame, it offers a provocation around tensions between what technology should mean in society and how it is applied in artistic research. At the start of the new-media scholarship, Lev Manovich (2001) asserted that technology itself passively sculpts its own outputs. Yet, artists are not limited by interfaces (in the broadest sense), and technology provides a platform by which cross-cultural work can be foregrounded. At this point, pragmatism and artistic uses of technology appear well aligned. But who are the beneficiaries of this work? Is a pragmatist conception of truth unwittingly helping embed canonical uses of technology into the structures that sustain the commercial instrumentalisation of creativity? Would diversity serve artistic research any better?

The Meaning(s) of Pure Experience in Experimental Music: A Case Study of the Velicon of Jasna Veličković

IVANA MILADINOVIĆ PRICA (Department of Musicology, Faculty of Music, University of Arts in Belgrade)

A starting point for this paper is the thesis that to experiment is to present *an experience of the procedure*, i.e. *performing experience*, which may lead to various accidental revelations and knowledge that may gain the meaning of art/musical principles. The one who experiments is placed in an interposing epistemological field between theory and practice, the field of the experiential, of sensation, whereby perceptions are not “neutral windows,” according to William James, but they are always contextual and inherently subjective.

Using an example from the work of the composer Jasna Veličković (Serbia/the Netherlands) and her artistic project and self-made instrument the Velicon, which is made purely of magnets and coils, I will show that experimentation is the organic part of composing/performing/improvising. In the Velicon’s performance practice one can recognise space for sensitisation of sound material, which is audibly perceived in its impersonality, intensity, and affects and is particularly congenial to *experimentum linguae*, as Giorgio Agamben calls it. Using selected examples I will show that composing/performing on the Velicon is freed from pre-judgements, expectations, and reliable results, that is, we speak of the experience of *pure sound potentiality* that is treated as reality *sui generis*, where limits are sought not beyond sound and in direction of its reference, but in materiality, in the latent power of sound itself, and in its pure self-reference.

As If Unobserved: Experiments towards a Publicly Visible Composition Practice

CAITHLIN ROWLEY (Open Scores Lab, Bath Spa University)

Other people’s right to privacy; redaction, editing and self-censorship; questions surrounding the representation of a complete process—these are the issues that surfaced when I decided to publish my composition notebooks online. My research challenges the separation of private and public creative spaces, particularly in relation to the “private” spaces of notebook and studio, and I needed to engage with ways of rendering my own composition practice publicly visible. My decision prompted a mental reframing of my notebook practice: from being simply a private idea-development activity, I had to think about notebook work as also being a public content-generating one. This shift in thinking produced a distancing effect that enabled me to identify these unanticipated implications of making “private” content public.

My response has been a series of experiments that have altered how I work in my notebooks. These have transformed my process: from working primarily with legible text in plain-page notebooks, through trying more visual approaches using altered books, to moving my composition work into the day-to-day record of my diary. Each change has prompted me to reflect on my practice, identifying issues to be addressed in the next iteration. These ongoing experiments challenge my assumptions about how I work and question how far my working preferences can or should be manipulated to achieve a revised practice that allows me to work as freely as if I were unobserved while realising a high level of transparency that positions composition within the context of everyday life.

Biographies

Nicholas Brown (Trinity College Dublin / Orpheus Institute)

Nicholas Brown (GB) is an artist-composer, performer, and theorist. His interdisciplinary practice spans musical performance, interactive installation, digital film, electroacoustic improvisation, and handmade books. His work has been presented internationally at festivals, music venues, and galleries such as Huddersfield Contemporary Music Festival, BBC Proms, Haarlem Koorbiënnale (NL), Sonorities (Belfast), Lincoln Center (NY), Barbican Centre, Wigmore Hall, Riverside Studios, Kings Place (London), Science Gallery (Dublin), Turner Contemporary (Margate), Louise Blouin Foundation (Notting Hill), and Scenkonstmuseet (Stockholm). He has also written scores for silent films, which have been recorded and released on DVD by the British Film Institute. Recent work includes *Chit-chat* (2017), an interactive installation for Science Gallery, Dublin, that transforms a visitor's vocalisation into birdsong; *Vanishing Points* (2017) for clavichord, mobile phones, and live electronics; and *The Undulatory Theory of Light* (2018), an installation-performance that investigates wave motion through interrelations between light, sound, and water. Nicholas Brown holds the post of Ussher Assistant Professor in Sonic Arts at Trinity College Dublin and is an Associate Researcher at the Orpheus Institute, Ghent.
www.nicholasbrown.co.uk | twitter: @ngbrown

Deniz Ertan (Independent Scholar)

Deniz Ertan is the author of *Dane Rudhyar* (University of Rochester Press, 2009) and various book chapters and articles on music since 1900 (especially modern and American), interdisciplinary aspects of music, and medieval Ottoman music. She is the recipient of several research fellowships, including Adrienne Block, Leverhulme, Newberry Library (Chicago), Rothermere American Institute (Oxford), and American Music Research Centre (University of Colorado, Boulder). She has taught at the Universities of Manchester, Nottingham, and De Montfort. Her current research ranges from American thought, cultural theory, and experimental traditions to alternative (middlebrow and off-centre) music histories.

Ambrose Field (Dean of Arts and Humanities, University of York)

Ambrose Field is a composer whose work has been performed on three continents. His album *Being Dufay* (ECM Records 2071) toured to thirteen nations as a live performance. His vocal piece *Pod Twojå obronę*, for the Polish National Chamber Choir, was specifically commissioned to honour the eightieth birthday of H. M. Górecki. For his work with technology, he is a three-time recipient of the honorary award at the Prix Ars Electronica. Interdisciplinary creative questions underpin his output. Field's series of architecturally informed compositions *Architexture* make use of specific acoustics of a site to inform how a score is crafted. His cycle of pieces for solo flute, *Quantaform Series*, which rethinks the relationship between performer and environment, is the subject of a new film made with support of the Arts Council UK and National Lottery Heritage Fund (2019). Field was appointed to Honorary Professorships at the Beijing Institute for Advanced Innovation, and at the China National School of Music, China Conservatory, in 2018.

Jean-Charles François (Collective PaaLabRes, Lyon, and retired director of Cefedem AuRA, Lyon)

Jean-Charles François is a percussionist, improviser, composer, and theoretician, with a multiple career in four phases: (a) freelance performer (1960–72), Paris; (b) university professor (1972–90), UC San Diego, California; (c) Director, music education center (1990–2007), Lyon; (d) freelance retiree (2007–...?). The common thread between these very different contexts can be described as attempting to conciliate performing onstage, writing preparatory work leading to performance, pedagogical activities, theoretical thinking, curriculum design, and administrative duties. His research has focused on timbre production, improvisation, and working with people from different backgrounds and artistic domains. He led Cefedem AuRA in regrouping musicians from different aesthetical domains and designing a study programme based on the encounter of these differences in actual interactive student projects. In addition to developing artistic or theoretical projects with PaaLabRes, he has investigated encounters between dancers and musicians with Maguy Marin's Company.

Thibault Galland (PhD student at Université Libre de Bruxelles)

Thibault Galland graduated from the University Libre de Bruxelles (ULB) with a master's degree in film studies and philosophy. Working on the relationship between aesthetics, the body, and technics, he is now preparing a PhD in philosophy on John Dewey, specifically on the interplay between his aesthetics and his instrumentalism. In addition to teaching philosophy in secondary schools and giving various lectures in artistic fields, he has organised the "Ciné-Philo" workshops for several years at ULB, as well as the project "Philosophy Unbound," which focused on developing means of philosophical thought beyond the scriptural form. In the same vein, the workshop "Audio-Philo" planned in May in Brussels will open another path to experiment with thinking and music practice.

Garry L. Hagberg (James H. Ottaway Professor of Philosophy and Aesthetics at Bard College)

Author of numerous papers at the intersection of aesthetics and the philosophy of language, Hagberg's books include: *Meaning and Interpretation: Wittgenstein, Henry James, and Literary Knowledge*; *Art as Language: Wittgenstein, Meaning, and Aesthetic Theory*; and *Describing Ourselves: Wittgenstein and Autobiographical Consciousness*. He is editor of *Art and Ethical Criticism* and *Fictional Characters, Real Problems: The Search for Ethical Content in Literature*, co-editor of *A Companion to the Philosophy of Literature*, and editor of the journal *Philosophy and Literature*. His most recent edited volumes include *Wittgenstein on Aesthetic Understanding*; *Stanley Cavell on Aesthetic Understanding*; and *Narrative and Self-Understanding*. Hagberg is presently completing a new book on the contribution literary experience makes to the formation of self and sensibility, *Living in Words: Literature, Autobiographical Language, and the Composition of Selfhood*. He is also writing a new book on aesthetic issues in jazz improvisation, a subject in which he has a long-standing interest as both a scholar and a performer: he has performed on about a dozen CDs as a jazz guitarist, and is co-author, with Howard Roberts, of the three-volume *Guitar Compendium: Technique, Improvisation, Musicianship, Theory* published by Advance Music/Schott. He has delivered many invited talks and papers at philosophical, literary, and musical meetings and conferences around the world.

Clare Lesser (New York University Abu Dhabi)

Clare Lesser specialises in the performance of twentieth century and contemporary music. She has given over seventy-five world premieres and has made critically acclaimed recordings of the vocal music of Wolfgang Rihm, Michael Finnissy, Heinz Holliger, Richard Emsley, Milko Kelemen, Hans Werner Henze, David Lesser, and Giacinto Scelsi on the Métier label. Three new recording projects will be begun in 2020—works for voice, piano, and clarinet by Michael Finnissy, chamber music by David Lesser, and chamber music by Hans-Joachim Hespos. She has performed throughout Europe and the Middle East, including at the Edinburgh, Gaudeamus, Avignon, and Huddersfield International Festivals, and at NYUAD's ElectroFest, which she also founded. She is currently engaged on performance projects with Michael Finnissy and Hans-Joachim Hespos. Her research interests focus on deconstruction, indeterminacy, graphic scores, and variable-form composition.

Ivana Miladinović Prica (Department of Musicology, Faculty of Music, University of Arts in Belgrade)

Ivana Miladinović Prica is a musicologist and lecturer at the Faculty of Music of the University of Arts in Belgrade. She received her PhD from the same institution with the dissertation “The Effects of American Experimental Music in the Domain of Contemporary Art and Theory.” She is also the secretary of the bilingual journal *Novi zvuk / New Sound International Journal of Music*. Her current research is focused on the areas of neo-avant-garde and experimental practices in American, European, and Serbian contemporary music.

Thomas Morgan Evans (Slade School of Fine Art and the Art Academy London)

Thomas Morgan Evans teaches art history and theory at the Slade School of Fine Art and the Art Academy London. In his PhD thesis of 2012 he argued that the “dematerialisation” of the work of art between 1966 and 1972 was bogus and what emerged in the period instead were new *conceptions* of materiality. His 2017 book, *3D Warhol*, followed a Henry Moore Foundation Fellowship and explored Warhol's relation to sculpture while attempting to juggle his two continuing interests: the relationship between art and visual culture in New York City and the different ways of theorising this relationship.

Caitlin Rowley (Open Scores Lab, Bath Spa University)

Caitlin Rowley is a composer, performer, and artist whose work explores the boundaries of music, art, and text. Characterised by a playful approach to the mundane, her pieces often include a visual element, such as video, mime, or scores that are art objects. Her research questions the division of private and public creative spaces and explores ways of using the spaces of a composer's notebook and studio as content for new compositions. She is working towards her doctorate in interdisciplinary composition at Bath Spa University under the supervision of composer James Saunders and performance artist Robert Luzar. Caitlin is a member of experimental composer-performer collective *Bastard Assignments*, with whom she performs and tours regularly. Her work has been performed at Aldeburgh Festival, hcmf//, SPOR Festival, King's Place, the Barbican, and the Southbank Centre, and displayed in galleries including the Royal Academy of Arts.

Richard Shusterman (Florida Atlantic University)

Richard Shusterman is the Dorothy F. Schmidt Eminent Scholar of the Humanities and Director of the Center for Body, Mind, and Culture at Florida Atlantic University. Among his authored books, *Pragmatist Aesthetics: Living Beauty, Rethinking Art* (Blackwell, 1992) has been published in fifteen languages. His *Body Consciousness* (2008) and *Thinking through the Body* (2012), both published by Cambridge University Press, present his project of somaesthetics that has generated the *Journal of Somaesthetics* and a book series, *Studies in Somaesthetics*, with Brill. He is author of *The Adventures of the Man in Gold/Les Aventures L'homme en or* (Paris: Hermann, 2016), an illustrated philosophical tale based on his work in performance art and artistic research with L'homme en or.

Nicolas Sidoroff (PaaLabRes [Artistic Practices in Acts, Research Laboratory], Cefedem Auvergne Rhône-Alpes, and University Paris 8)

A musician and researcher, I like to work on collective creation in situation: creation of sounds, musics, and knowledge linked to the ongoing processes. One of my focuses concerns all the interactions included in musical activities and practices on a day-to-day basis. I work half-time at the Cefedem Auvergne Rhône-Alpes, training musicians in the life-long learning programme for music teachers. My other half-time work combine music making and researching. For the past twenty years I have been making music in two major ventures (improvised free-hardcore and popular music coming from Ile de la Réunion). My research is multidimensional, directed to many different activities, especially with PaaLabRes and with my PhD study in educational sciences, working on a microsociology of musical practices (Université Paris 8 “Vincennes in Saint-Denis”), and participating in the network “Fabriques de sociologie.”

Kenneth Siren (Theatre Academy of Uniarts, Helsinki)

Kenneth Siren is a doctoral candidate at the Theatre Academy of Uniarts who creates contemporary theatre performances in public parks, museums, and on the skin of elderly patients in care, often combining autobiographical poetic excerpts, simultaneous elements, and audience interaction. Siren has a history of using theatre in pedagogical contexts, focusing on how multisensory exercises can be used as a basis for devising together and how space can be created for people belonging to gender minorities. Siren’s current work includes research into conducting participatory theatre as a space for social inquiry in which the participants can question and develop their habits.

Ann Warde (Independent Scholar)

Ann Warde is an experimental composer, sound artist, and independent scholar, and a 2019 NYSCA/NYFA Artist Fellow in Music/Sound from the New York Foundation for the Arts. Following her doctorate in music composition and ethnomusicology at the University of Illinois and a Mellon Fellowship in music at Cornell University, her work with sound shifted, focusing for the next decade on applications of audio technology to the analysis of whale sounds at Cornell’s Lab of Ornithology. Subsequently, as a 2015–16 US-UK Fulbright Researcher at the University of York, she worked on music and bioacoustics projects and developed interests in American philosophy. Recent and forthcoming paper presentations include the Women in Pragmatism International Conference and the American Philosophical Association; published research includes articles in *Asian Music*, *Leonardo Music Journal*, the *Journal of the Acoustical Society of America*, and a chapter in the forthcoming book, *Sound Art and Music: Philosophy, Composition, Performance*. zsonics.org.

Orpheus Institute

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To promote and disseminate this knowledge, the Orpheus Institute organises seminars, study days, workshops, concerts, and masterclasses. The Orpheus Institute also has its own publication series.

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<i>PROMETHEUS - Imagining Sounds</i> |
| 7 May | Declassifying Beethoven: Afterwork concert #2
<i>MOONLIGHT - Trance-s(c)ending</i> |
| 18 June | Declassifying Beethoven: Afterwork concert #3
<i>EROICA for Two and Four Hands</i> |
| 28–29 May | Orpheus Doctoral Conference
<i>Imagining the Non-Present</i> |
| 5–11 July | Historical Piano Summer Academy |

www.orpheusinstituut.be/en/news-and-events

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