



Lea Letzel, *Movement*, Photo: Frederike Wetzell

## THE ACT OF HEARING

This performative symposium brings together artists and academic researchers whose practice is centered around the relationship between movement and sound, modes of listening and the idea of an audible, resonating body. Challenging the dominance of the gaze, the intention is to investigate how, through sound, vibration and echo, bodies organize and coordinate modes of perception and understanding.

In *The Act of Hearing* individual modules – workshops, lectures, performances and discussions – will be integrated in a three day program dedicated to different themes: DEVICES, ORGANS and AURA. Anchored in a transdisciplinary approach, the symposium brings together both artistic and curatorial practices, artistic research and the academic research community. The focus lies on the processes of questioning both artistic and scientific research and on how to foster the exchange of ideas and mediation between different ways to produce knowledge.

30 JUL 2021 DEVICES

10.00 Registration

10.30 SHARED PRACTICES SESSION  
Open workshop

The objective of the Shared Practices Sessions is to start each day of the symposium with a physical insight. The aim of the practical experience that is shared with the audience at the workshop is to set the day's discursive proceedings in motion with a physical stimulus. The focus of the workshop is on a holistic understanding of the body as an entity that accords all our senses an equal degree of potential.

11.30 Coffee break

12.00 WELCOME  
Hans-Jürgen Lechtreck PhD, Deputy Director,  
Museum Folkwang

OPENING REMARKS  
Christine Peters, Kunststiftung NRW, Düsseldorf

INTRODUCTION  
Luísa Saraiva  
*The Act of Hearing*

LECTURE  
Tine Melzer Phd, Hochschule der Künste, Bern  
*Hearing Aspects Change*

When aspects change, we notice things that were hidden to us before. Aspect Change is a term coined by Ludwig Wittgenstein, and names the shifts between different possible meanings of the same word, image or sensation. Aspect changes also occur in language and especially in the arts, language is used in diverse and metaphorical ways. Tine Melzer will introduce the notion and practice of Aspect Change and introduces strategies to develop a tool for trans-disciplinary artistic work and research. For *The Act of Hearing*, Melzer particularly suggests a re-reading of 'The Other Side of Language' as articulated by Gemma Corradi Fiumara and connects it to her current research on aspectual seeing.

14.00 Lunch break (not catered due to Covid-19)

15.30 PERFORMANCE  
Flora Détraz  
*TUTUGURI*, 2016

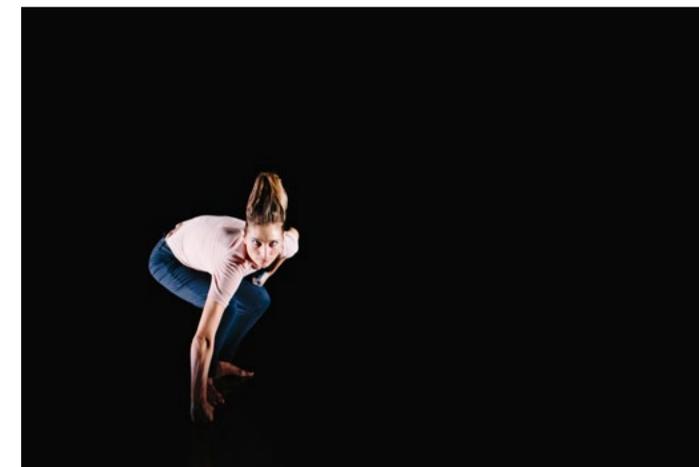
Here, vocal cords and body are collaborating, offering to "hear" dance. In a polyphonic solo piece, *TUTUGURI* explores the asynchronicity between movements and sounds in a perpetual conflict of opposites. The dancer's body is inhabited by whispers, animal growls, children's noises, alien sounds, conversations, spasms, singing from the guts, transporting us to a spectral landscape of voices. *TUTUGURI* aims at connectedness, it proposes fluxes of sounds and effects and promotes bridges to nothingness.

Concept and performance: Flora Détraz  
Dramaturgical advisor: Anaïs Dumaine  
Production: PLI  
Co-productions: Materials Diversos (Portugal) / PACT Zollverein (Germany) / MA scène nationale, Montbéliard (France) / Relais culturel de Falaise (France) / CCN de Caen en Normandie, direction Alban Richard (France)  
Residencies: Ramdam, un centre d'art (France) Alktantara (Portugal) / Espacio Azala (Spain)

*TUTUGURI* was funded by DRAC Normandie, Institut Français du Portugal and Fundação Gulbenkian

16.00 Coffee break

16.30 TALK  
with the lecturers and artists



Flora Détraz, *TUTUGURI*, Photo: Pablo Lopez

31 JUL 2021 ORGANS

10.00 SHARED PRACTICES SESSION

11.00 Coffee break



Inga Huld Hákonardóttir & Rósa Ómarsdóttir, *Wilhelm Scream*, Photo: Bart Grietens

11.30 PERFORMANCE  
Inga Huld Hákonardóttir & Rósa Ómarsdóttir  
*Wilhelm Scream*, 2013

*Wilhelm Scream* is a movement concert performed by two dancers and an orchestra of objects. The dancers direct a dialogue between image and sound. It is a play on meaning which occurs through aligned actions, challenging the associations between the two. What is the image of a sound and what is the sound of an image? How does it sync, and what happens in the friction? Is there harmony in the uncanny 'out of sync'?

Choreography and Performance: Inga Huld Hákonardóttir & Rósa Ómarsdóttir  
Credits: made at and with support of P.A.R.T.S.  
Thanks to: Danae Theodoridou, Andros Zins-Browne and Tom Pauwels



Luisa Saraiva & Senem Gökçe Oğultekin, *HARK!*, Photo: Öncü Gültekin

#### 12.30 LECTURE

Prof. Jochen Steffens PhD, Professor of Musical Acoustics and Psychoacoustics, Hochschule Düsseldorf, Department of Media  
*Processes involved in the act of hearing – A psychoacoustical perspective*

This lecture highlights auditory perception and attention processes and their effects on our experience of sound and music. Based on perceptual psychological principles, such as sensory physiology and neuronal processing, psychoacoustic phenomena are described and their relevance for the act of hearing and listening is highlighted. This includes processes of binaural hearing, auditory scene analysis, and the interaction of different sensory modalities. Finally, implications of these phenomena are discussed from the enjoyment of music to the harmful effects of noise on health.

#### 13.30 Lunch break (not catered due to Covid-19)

#### 15.00 PERFORMANCE

Luísa Saraiva & Senem Gökçe Oğultekin  
*HARK!*, 2020/2021

*Hark!* 'härk \: to pay close attention: LISTEN; to pay attention especially through the act of hearing

In *HARK!* Luísa Saraiva & Senem Gökçe Oğultekin explore their love and interest in baroque music. With singing bodies, they build a relationship with the audience, turning sound into an experience and allowing for immersion into the music. You hear what you see and see what you hear. The singing leaves traces in space, traces of sonorous bodies. Together with musicians Peter Rubel and Nathan Bontrager they are proposing a common understanding of movement and sound. *HARK!*-Listen! Henry Purcell's Hail! Bright Cecilia and Nicholas Brady's libretto support the quest for an acoustic body that hears, receives, reverberates and echoes.

Artistic Direction: Luisa Saraiva & Senem Gökçe Oğultekin  
Musical Direction: Nathan Bontrager, Peter Rubel  
Performance: Luísa Saraiva, Nathan Bontrager, Peter Rubel, Senem Gökçe Oğultekin  
Dramaturgy: Niklaus Bein  
Set: Carlos Azeredo Mesquita  
Vocal Coach: Marie Richter, Linda Berg  
Production Management: Alexandra Schmidt  
Acknowledgements: Jan Burkhardt, Joséphine Evrard, Tilman O'Donnell, Benjamin van Bebber

A production from Luísa Saraiva and K3|Tanzplan Hamburg, co-produced by Teatro Municipal do Porto. Funded by NRW Landesbüro Freie Darstellende Künste, Ministerium für Kultur und Wissenschaft NRW, Kunststiftung NRW, Hamburgische Kulturstiftung and Stadt Essen. With the support from PACT Zollverein.

#### 16.00 Coffee break

#### 16.30 TALK

with the lecturers and artists

#### 1 AUG 2021 AURA

#### 10.00 SHARED PRACTICES SESSION

#### 11.00 Coffee break

11.30 LECTURE (in German with English paper)  
Bettina Hesse PhD, Author and lecturer, Cologne  
*Listening to Hearing – A short expedition through a receiving sense*

On the meaning of hearing. How did Ulysses perceive the singing of the sirens? Nuances: hearing, perceiving, listening, belonging. Body, sound, chant – hearing as a language. Intermezzo: What do you hear? A memoir of voices and sounds. Rhythm, permeability and Cage: The relation between inside and outside. To hear the grass grow and silence. In time and space: The art of hearing.

#### 12.30 PERFORMANCE

Lea Letzel  
*Movement*, 2021

Musical material, space, sound, light, body movement of the musicians, stage elements: In *Movement*, which oscillates between concert, performance and installation, the performance elements are mutually dependent and cannot be thought of separately. In five scenes, *Movement* explores different approaches to sound production in the performance context, which is closely interwoven with the other scenic elements and vice versa. In a truly interdisciplinary approach, *Movement* facilitates a discussion on the conditions of production and reception in the contemporary art world.

*Movement* is created in close collaboration with the artistic team  
Viola: Akiko Ahrendt  
Violin: Annegret Mayer-Lindenberg  
Choreography: Katja Cheraneva  
Concept and Staging: Lea Letzel

Supported by Kunststiftung NRW and Fonds Darstellende Künste with funds from the Federal Government Commissioner for Culture and the Media: NEUSTART KULTUR #TakeAction Supported by PACT Zollverein, Essen and Alte Feuerwache, Cologne

#### 13.00 Lunch break (not catered due to Covid-19)

#### 14.00 LECTURE

Ari Benjamin Meyers, Artist and Composer, Berlin (digital)  
*On the Kunsthalle for Music*

An introduction to the Kunsthalle for Music, its history, how it came into being and perhaps, more importantly, why it came into being. The Kunsthalle for Music's position in relation to contemporary music and visual art is analyzed and various works and commissions included in its repertoire are discussed. The role of the art institution as a place for contemporary music-making and performance is also considered alongside more traditional institutional modes, such as the concert hall.

#### 15.00 TALK

with the lecturers and artists

#### 16.00 PERFORMANCE

Jonathan Saldanha  
*Scotoma Cintilante*, 2019

*Scotoma Cintilante* is a piece for voice and a tridimensional score. The score is encrypted in a sculpture, expanding the investigations of surface, space and pre-language that characterizes Jonathan Uliel Saldanha's work for voice. Originally developed with a choir of blind people, this animist song-object can be interpreted by singers who suspend their capacities for vision, expanding their haptic sensibilities into a new experience of voice driven by form. The shape of the score is created from the collision of chthonic fluids in a simulated digital environment, frozen and transformed into a tridimensional object. Through touch and skin, voice and time, the amorphous object is evoked in a meditation on shape and surface.

Direction and Conception: Jonathan Saldanha  
Coral refraction mechanism: Pedro Monteiro, Jonathan Saldanha  
Conductor: Roland Techet  
Chamber choir: anima mundi – Alexandra von der Weth  
Production: Joaquim Durães

#### THE ACT OF HEARING Symposium

30 July – 1 August 2021  
Museum Folkwang, Essen

#### REGISTRATION

symposium@museum-folkwang.essen.de (Deadline 26 July 2021)

Participation is free of charge.  
Number of participants is limited.

Please mention in your registration if you would like to attend the entire Symposium or just particular days.

#### CONFERENCE LANGUAGE

English

Director: Peter Gorschlüter  
Curator: Luísa Saraiva, Choreographer, Essen/Porto  
Support: Peter Daners, Head of Education, Museum Folkwang  
Moderation: Tilman O'Donnell, Choreographer, Stockholm

The current Covid-19 rules, safety and hygiene measures do apply.

Please consult our website for further information and possible modifications.

[www.museum-folkwang.de](http://www.museum-folkwang.de)

The symposium is supported by



Kunstring Folkwang

Cover: Jonathan Saldanha, *Scotoma Cintilante*, Photo: Carlos Lobo



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