

Sound Studies and Sonic Arts

Summer Term 2018

Module Focus Seminar

Course Title Aesthetic research – actual methods, aims and problems of a renowned aesthetic strategy

Course Times and Location Tuesdays + Wednesdays / 3-5 p.m. / LIE 314

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Office Hours and Location upon request, LIE 310

Course Description

During the philosophical discourse of the early 19th century, specifically for Kant and Hegel, art and aesthetical judgement were recognized as specific forms of the production of knowledge. For the Jena Romantics Schelling or Schiller though, it was not decided, if philosophy or the arts procure the superior production of knowledge. Nowadays the depiction of aesthetical realization in the arts has faded into the background, whereas the process of the strive for realization has gained more and more attention. Notable is the present distinct awareness for methodological questions and problems, however questions concerning content, topics and objects of aesthetical research receive less attention.

This seminar will focus on the question of specific characteristics of aesthetical research in Sound Studies and Sonic Arts. We will discuss some literature essential to the recent artistic and aesthetic research discourse as well as various approaches and exemplary positions for this specific form of research.

The seminar will convey theoretical basics of aesthetic praxis, that is geared to aesthetic research. Three broadly themed chapters will allow us to inspect various concepts and question if and how they may be transcribed to the specific circumstances of the Sonic Arts. During the first chapter we will take a look at different positions on the general relationship between art, research and production of knowledge. The following chapter will offer exemplary positions of "art as realization" and finally we will focus on positions of the Sonic Arts.

Requirements for attending

As preparation I recommend the reading of (chapters or parts of) one of these books:

- **Dewey**, John. *Art as Experience*, New York, 1934.
- **Kursell**, Julia ed. *Sounds of Science – Schall im Labor (1800–1930)*. Max-Planck-Institut für Wissenschaftsgeschichte, Preprint 346
- **Mersch**, Dieter. *Epistemologies of Aesthetics*, Diaphanes, Berlin, 2015.

Exam / Credit points

2CP: Regular attendance and 20' presentation in class

4CP: Regular attendance and 20' presentation in class and term paper (8,000 words)

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Module

2CP: Theory, Free Focus

4CP: Theory, Free Focus

Attendance

Regular reading of one or sometimes also two texts a week as preparation for the class is expected. As well as willingness to give a 20' presentation on one of these texts. Class is limited to 12-15 students.

Schedule

April 24	Introduction
April 25	Reflections on realization 1: A theory of aesthetic experience (John Dewey, "Having an Experience")
May 2	Reflections on realization 2: The Metaphor as a form of "non-conceptual realization " (Hans Blumenberg, "Metaphorics of Truth and Pragmatics of Knowledge")
May 15	Reflections on realization 3: On the relationship between technique and aesthetics (Gilbert Simondon, "Technical Mentality")
May 16	Conclusion
May 22	Art as research? 1: The Body, the senses and perception (Maurice Merleau-Ponty, "Eye and Mind")
May 23	Art as research? 2: Exploration of the everyday world (Walter Benjamin, "Surrealism. The last snapshot of the european intelligentsia")
June 12	Art as research? 3: Nam June Paik's critique of representation (Hans Belting, "Beyond Iconoclasm. Nam June Paik, The Zen Gaze and the Escape from Representation")
June 13	Art as research? 4: Dieter Mersch's <i>Epistemologies of Aesthetics</i> (Dieter Mersch, "Con-Stellare: The Reflexive Epistemic of the Arts")
June 19	Conclusion
June 20	Sonic reflexions on aesthetic research 1: Elena Ungeheuer's media-aesthetic (Elena Ungeheuer, "Producing, Representing, Constructing: Towards a Media-Aesthetic Theory of Action Related to Categories of Experimental Methods")
July 3	Sonic reflexions on aesthetic research 2: Two JAR projects: „sonozone“ and "non-identity art" (Jan Schacher, Cathy van Eck, Trond Lossius, Kirsten Reese, „Sonozones“, Rory Harron, "Towards a Non-Identity Art")
July 4	Final discussion

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Supporting Media

- Belting**, Hans. *Beyond Iconoclasm. Nam June Paik, The Zen Gaze and the Escape from Representation*. in *Iconclash Beyond the Image Wars in Science, Religion, and Arts*, ed. by Bruno Latour and Peter Weibel. Karlsruhe: ZKM, Center for Art and Media 2002. 390-411
- Benjamin**, Walter. "Surrealism". In: *Selected Writings*, Volume 2: Part 1, 1927-1930 ed. by Michael W. Jennings, Howard Eiland, Gary Smith, Harvard University Press 2005, translated by Edmond Jephcott (first edition: Walter Benjamin, "Der Surrealismus", in ders., *Angelus Novus*. Ausgewählte Schriften 2, Suhrkamp Verlag, Frankfurt/Main 1966, S. 200-216) https://monoskop.org/images/a/a0/Benjamin_Walter_1929_1978_Surrealism_The_Last_Snapshot_of_the_European_Intelligentsia.pdf
- Blumenberg**, Hans. "Metaphorics of Truth and Pragmatics of Knowledge". In *Paradigmas for a Metaphorology*, Cornell University Press, 2010. 13-30
- Dewey**, John. "Having an Experience". In *Art as Experience*, New York 1934. 35-57
- Harron**, Rory. "Towards a Non-Identity Art". in *Journal of Artistic Research*, JAR 4, 2014. <http://www.jar-online.net/towards-a-non-identity-art/>
<https://www.researchcatalogue.net/view/27283/27388>
- Merleau-Ponty**, Maurice. "Eye and Mind". In *The Primacy of Perception*. Evanston IL: Northwestern University Press, 1961. 159-190
- Mersch**, Dieter. "Con-Stellare The Reflexive Epistemic of the Arts", in *Epistemologies of Aesthetics*. Diaphanes, 2015. p 115-163
- Schacher**, Jan, van Eck, Cathy, Lossius, Trond, Reese, Kirsten. "Sonozones", in *Journal of Artistic Research*, JAR 6, 2014. <http://www.jar-online.net/sonozones/>
<https://www.researchcatalogue.net/view/48986/65823>
- Simondon**, Gilbert. "Technical Mentality". In *Parrhesia*, Number 7, 2009, p 17-27 (zuerst: *Mentalité technique*, in *Revue philosophique de la France et de l'étranger* (2006/3, tome 131). 343-357
- Ungeheuer**, Elena. "Producing, Representing, Constructing: Towards a Media-Aesthetic Theory of Action Related to Categories of Experimental Methods". in *Sounds of Science – Schall im Labor (1800–1930)* (Max-Planck-Institut für Wissenschaftsgeschichte, Preprint 346), ed. by Julia Kursell. 99-112

Additional Material

- Barthélémy**, Jean-Hugues. "Du mort qui saisit le vif: Simondonian ontology today", translated by Justin Clemens. In *Parrhesia*, Number 7, 2009. 28-35.
- Dewey**, John. *Art as Experience*, New York, 1934.
- Haverkamp**, Anselm. "The Scandal of Metaphorology. Blumenberg's Challenge". In *The Productive Digression. Theorizing Practice*, Berlin: de Gruyter 2017. 34-52
- Kursell**, Julia ed. *Sounds of Science – Schall im Labor (1800–1930)*. Max-Planck-Institut für Wissenschaftsgeschichte, Preprint 346
- Mersch**, Dieter. *Epistemologies of Aesthetics*. Diaphanes, 2015.
- Simondon**, Gilbert. "The Position of the Problem of Ontogenesis". in *Parrhesia*, Number 7, 2009. 4-16

Online Repository

<https://cloud.udk-berlin.de/index.php/s/IJYC0tv3eLL9Sri>