ABSTRACTS

unitary future for the arts. This vision culminated in Wassily Kandinsky's interdisciplinary synthesis *Der Gelbe Klang*, drawing on elements of religion, art, music, and mysticism. Finally, Didier briefly refers to proto-modernist architects who envisioned an architecture that surpassed earthly matter: the *gesammtkunstwerk* revisited.

Marit van Rijn
Visual Music
Visual Music

Without ever coming together in an official movement, Walter Ruttmann, Viking Eggeling, Hans Richter, and Oskar Fischinger shared an artistic principle that was highly important for their artistic output. In the 1920s Ruttmann, Eggeling, and Richter created abstract animations guided by principles of music instead of storyline. Their works signaled the birth of Visual Music, a cinematic avant-garde that considered and experimented with film as a 'pure' visual art, rather than as reliant on representational techniques from literature and theatre. Inspired by these artists, Fischinger created animations that no longer allowed for the translation into worldly images, but demanded contemplation on the activity of colours and shapes in the most absolute sense. Marit van Rijn traces the development of Visual Music from its 1920s origins to Fischinger's work, revealing the complex nature of a hybrid form of cinematography in which visual art and music are combined, but never lose their medium specific characteristics.

Stefan de Graaf
'restrained soft statements and extended ideas': Jazz als kunstvorm

'restrained soft statements and extended ideas': Jazz as art form

In the 1940s and 1950, jazz developed into an accepted art form, due to stylistic developments, a growing (Caucasian) audience, and the employment of an intellectualizing discourse by, mainly Caucasian, music critics. However, the inclusion of jazz into the cultural order came at a cost. Stefan de Graaf shows how the construction of jazz as art form was only possible by analyzing jazz according to, and placing it within a Western music tradition. Essential differences between the vernacular (African) tradition and the cultivated (Western) tradition were ignored. Jazz was presented as an authentic American art form, rooted neither in the African nor in the European tradition, in which both cultures were united. By upholding this utopic image, De Graaf argues that critics

Ralph Brodrück
Lijfelijke communicatie
Een fenomenologisch perspectief op de ervaring van muziek en architectuur

Corporeal Communication
A phenomenological perspective on the experience of music and architecture

Brodrück examines the experience of music and the experience of architecture through the theoretical prism of Hermann Schmitz's work. The German phenomenologist claims spaces are defined by the notion of expansion and contraction, which, taken together, result in physical communication. Within this physical communication there are forces that direct or steer, which we call figures. Both music and architecture contain optical or acoustic elements that function as such. Also, in both disciplines we can distinguish so-called synesthetic characters: qualities that belong to one sense but show up in another. By considering perception to be corporeal, Brodrück reveals similarities in the way music and architecture are experienced.

Michel Didier
Verlichting en verlossing
Het mystieke streven naar het totaalkunstwerk

Enlightenment and Redemption
The mystical pursuit of the universal artwork

Didier analyses artists' drive for creating *gesammtkunstwerken*. His analysis begins with the work of Novalis and the Jenaer Kreis, followed by a discussion of the ideas of Romantic artists such as Philip Otto Runge. Next, he examines the works of Wagner and Baudelaire, who considered the *gesammtkunstwerk* art's only possible future. Composer Aleksandr Skrjabin further developed the idea of the universal artwork in Russia, while, at more or less the same time, the Expressionist group Der Blaue Reiter formed a German enclave of artists envisioning a

ignored, or, even worse, aimed to conceal, the socio-cultural dynamics from which jazz originated.

Nora M. Alter
Acoustic Shapings:
Sound, Film and Sculpture

Despite an ever-growing body of scholarship in film and media studies that pays attention to the importance of the acoustic, scholars have paid insufficient attention to the integral role of sound in artist films. According to Nora M. Alter the dominance of the visual and pictorial codes ultimately constrains and limits the way in which meaning is produced and received in art films, especially in those that are concerned with sculpture. Sculpture, while visually and temporally fixed by the filmic process, is made dynamic with the addition of the acoustic layer. Sound and soundtracks enable the registration of a space beyond that which is visible and contained within the mute cinematic frame, even bestowing inanimate objects with narrative. In some works the cinematic machine and the sculpture converge into a single entity, with sound as the central player. The viewer's experience of these films is driven by the simultaneous showing of multiple images, and by the soundtrack. Nowadays, in many of the museum- and gallery installations, the montage is three-dimensional, as the screens are spread throughout the gallery space. This not only entails a shift away from the primacy of the visual, and toward aural and tactile realms, but also introduces sound as a tool that can be used to sculpt the site of the exhibition and to direct the viewer through the work. The exploring of hitherto uncharted temporal, spatial, and sonic dimensions comes to full fruition with the development of a sound art that expands sculpture significantly beyond the visual and into a predominantly acoustic space.

Maarten van 't Klooster
Masses for the Music
Muziek als muze en marketing

Masses for the Music
Music as muse and marketing

James Whistler and Henri Fantin-Latour maintained a close friendship during the second half of the nineteenth century. Music played an important role in both artists' artistic practice. The prints of Fantin that formed the foundation of the print rage in the *fin de siècle* were inspired by avant-garde music, and Whistler's most innovative paintings referenced musical compositions. But while

the artists operated from within similar artistic circles, Whistler has been written into art history as the leading figure of the Aesthetic Movement, while Fantin-Latour has remained under the lee of the avant-garde. Describing the dichotomy that exists between the two artists, and the role music played in their work, Van 't Klooster not only sheds a new light on Fantin-Latour's artistic legacy, but on their friendship as well.

Jacob Voorthuis
Phonotektoniek:
Muziek bouwen

Phonotectonics:
Building music

At the Eindhoven University of Technology students of the Department of the Built Environment participated in a project called Music=Architecture. This project, led by dr. Jacob Voorthuis, focused on the relationship between music, or sound, and architecture. In an introduction to the project, Voorthuis explores the often problematic nature of this relationship. Four students then discuss their designs. Marijn van den Bussche was inspired by Aboriginal vocal lines and the effects space and music have on each other. Based on Ernst Chladni's experiments with resonating plates, Mick Heijkens tried to visualise music both melodi-ously and progressing over time. Gijs Burg opted for the other musical component: rhythm. His effort consists of a house in which the sun, as a metaphorical metronome, dictates the rhythm of the day. Anne Pijl designed a new type of concert hall flexible enough to adapt to the nature and character of the music, and thereby enhancing the musical experience.

Evelyn Austin
From Happening to Opera:
The Construction of Boston by Scott Wheeler

In 1962 Jean Tinguely, Robert Rauschenberg, Niki de Saint Phalle, and Kenneth Koch put on a one-off perfor-mance titled 'The Construction of Boston'. Along with a handful of black-and-white photographs, all that remains of the work is Koch's written contribution, a script that, since then, has been repeatedly reprinted as an autono-mous play. A quarter of a century after the original setting, American composer Scott Wheeler set the script to music for his 1988 opera *The Construction of Boston.* Austin speaks with Wheeler on what it was like to translate the visual and physical performance through the textual into music.

Ragna Manz
Kunstenaarsbijdrage
Klankontwerp
De algoritmische composities van Olaf Kerckhaert

The Work of an Artist
Sound Design
Olaf Kerckhaert's algorithmic compositions

In Olaf Kerckhaert's digital electronic compositions *Dopamine* and *Dialektik*, the Dutch composer makes use of algorithms which are coded assignments given to the computer. The algorithms create musical fields in Ableton that move through time, from which the computer chooses random notes that together form a composition. Although algorithms form the foundation of these two compositions, Kerckhaert substantially influenced the sound of the pieces through the addition of extra layers. In his work in general, Kerckhaert aims to combine algorithms and samples and sounds from pop music in order to overcome the somewhat impersonal nature of classical electronic music.

Jeremiah Day
'The Crisis in Culture'
Jeremiah Day on Fugazi and Hannah Arendt

In September 2011 artist Jeremiah Day kicked off a reading group centred on Hannah Arendt's essay 'The Crisis in Culture' with the screening of *Instrument*, a 1999 documentary by Jem Cohen about the post-hardcore band Fugazi. Both Fugazi and Arendt, Day argues, approached politics not as an abstract concept or image, but as a lived-in, lived-through situation. Their belief in taking action and responsibility influenced Day in his practice to take on what he describes as a 'construction worker' attitude.

Taf Hassam
Pirate Media:
An Affective Film Experience

The 1979 documentary *Shellshock Rock* by J.T. Davis depicts the Belfast punk scene in the late 1970s. To the Amsterdam-based artist Taf Hassam, it sums up exactly what protest music is about: a time, a place, and an energy. Since receiving a link to a pirated version of the film, it has played an integral part in many of his projects. The text featured here was part of Hassam's 2011 work *Do You Really Care.*