

DEFRAGMENTATION

17–20 July, 10:00–18:00, Schader-Forum (Goethestraße 2, Darmstadt)

DEFRAGMENTATION

FOUR-DAY CONVENTION ON CURATING CONTEMPORARY MUSIC

In English. Free admission, registration is kindly requested:
defragmentation@darmstaedter-ferienkurse.de

Defragmentation — Curating Contemporary Music is a research project aimed at enduringly establishing the debates currently ongoing in many disciplines on gender & diversity, decolonization and technological change in institutions of New Music, as well as discussing curatorial practices in this field. Supported by the German Federal Cultural Foundation, the research is being jointly initiated by the Darmstadt Summer Course, Donaueschinger Festival and MaerzMusik — Festival für Zeitfragen and in cooperation with the Ultima Festival Oslo. A key goal is to accelerate structural and habitual change with respect to these interlinked thematic areas and develop better practices. Each of the festivals seeks to achieve this goal in its own way in collaboration with artists, researchers and curators from various fields and subsequently shares the results of the process adopted. On the basis of this (self-)critical yet generative approach the project seeks to act as a catalyst and, through its cooperation with four renowned international festivals, ensure continuity and a high profile.

In the four-day event with, among other things, thematic lectures, artistic interventions, workshops, think tanks, listening sessions, film screenings and open space events, an intensive atmosphere will emerge that allows new insights and the development of a broad discussion.

Program: Heloisa Amaral, Camille C. Baker, Georgina Born, Björn Gottstein, Lars Petter Hagen, George E. Lewis, Tim Perkis, Berno Odo Polzer, Thomas Schäfer

In collaboration with the Schader-Stiftung
Project Management: Katja Heldt

A project of the German Federal Cultural Foundation and the International Music Institute Darmstadt (IMD) / the Darmstadt Summer Course, the Donaueschinger Musiktage, of MaerzMusik — Festival for Time Issues and in cooperation with Ultima Festival Oslo

Tue, 17 July, 10:00–12:30, Schader-Forum (Basement: Lecture Hall)

OPENING: CURATORIAL PRACTICES IN THE ARTS

Welcome address by Thomas Schäfer

Key notes by and conversation with Corinne Diserens, Stefan Heidenreich, Florian Malzacher and Dorothee Richter
Moderation: Lars Petter Hagen and Berno Odo Polzer

The opening event of the four-day convention on Curating Contemporary Music, *Defragmentation*, will examine the state of curatorial practices in different artistic disciplines, represented by four guests: Dorothee Richter, Head of the Postgraduate Programme in Curating at the University of the Arts Zurich, Professor in Contemporary Curating at the University Of Reading, as well as Publisher of OnCurating.org; Corinne Diserens, art historian and curator of, amongst many other international projects, the Taipeh Biennial 2016; the independent performing arts curator, dramaturge and writer Florian Malzacher; and Stefan Heidenreich, author, art and media scientist and currently lecturer for Art Theory at the University of Cologne. With their four ways of reflecting, teaching and curating in the fields of fine arts, theater and performance they will also discuss, together with Lars Petter Hagen and Berno Odo Polzer, about the adaption of the term “curating”, which is influential and inflationary alike, to music.

18–20 July, 10:00–12:30, Schader-Forum (Basement: Lecture Hall)

MORNING LECTURES

Wed, 18 July

10:00 *LECTURE MARTIN TRÖNDLE:*
The classical concert, situation and institution

Sociologist Martin Tröndle, chair of cultural production at Zeppelin University in Friedrichshafen examines the traditional concert format in light of the social and political discourses within which it is imbricated and with regards to today’s (wider) performance culture.

10:40 *LECTURE TIM PERKIS:*
Speaking with the mindless

As we encounter ever more electronic devices which can speak and listen, we are all going to have to get comfortable with the idea of having conversations with non-organic entities. Can we design good conversation partners to join us while engaged in artistic processes? Can we move beyond having soul-less interactions with machines designed to follow our orders or collect data about us and find a way to brainstorm with entities without brains?

11:20 *LECTURE SANDEEP BHAGWATI:*
Curating painful paradoxes

Current new music curating, more often than not, is a pragmatic presentation of music and ideas readily at hand, targeted at new music in-groups and fans. Like many other niche and nerd events, new music festivals and concert series often avoid hard questions about new music itself and its role in a larger societal context, thereby sidestepping its aesthetic paradoxes and cultural premises.

12:00 *LECTURE ROLANDO VÁZQUEZ:*
The decolonial option and the practice of listening

Decolonial thought shows us that there is no modernity without coloniality. Modernity, the expression of the western model of civilization is inextricably implicated with coloniality, with the destitution of others and the extraction from earth. Decolonial listening seeks to overcome the dominance of representation and the canon of modernity to enable forms of experience capable of hosting the difference of the other, of hosting other worlds.

Thu, 19 July

10:00 *LECTURE DOROTHEE RICHTER:*
Critical practices of curatorship

What makes a curatorial project critical? Curator and director of the Postgraduate Program in Curating at the School of Art and Design Zurich, Dorothee Richter, discusses critical curatorial discourse at the beginning of the twenty-first century through her project Curating Degree Zero Archive, a documentation of the work by over 100 contemporary art curators known internationally for their critical and experimental positions.

10:40 *LECTURE FLORIAN MALZACHER:*
Curating performance in the agonistic field

An assembly in the context of activism is a place of gathering, of building a community and of experimenting with different procedures of democracy. But recent years also have seen a number of artistic attempts to use the form of assemblies to invent new public spheres. Using the unique possibilities of theatre to create temporary communities, these works not only mirror society but also try out social and political procedures, with which societies can be thought, enacted, tested or even invented.

11:20 *LECTURE ANKE CHARTON: Default, Debug, Decolonize:*
Thoughts on intersectionality and New Music

Can intersectionality be a perspective that renders old habits in New Music visible? Concepts of creativity, authorship and authenticity inform processes of music-making and interact with social markers such as gender, race, ethnicity, class, age or sexual orientation. They emerge in different power relations to each other in differently coded fields of music. Observing their shifting balances may offer a framework to circumvent the bias of default settings in institutionalized practices of (New) music.

12:00 *LECTURE BJÖRN GOTTSTEIN:*
The CurAltor

Can a machine curate a music festival? The Defragmentation technology group and Durham University have developed a learning machine that can judge and rank contemporary piano music. By having listened to over 100 hundred recordings of contemporary piano music, our machine, the CurAltor, has developed listening criteria. The machine will be presented in Darmstadt on 19 and 20 July. In his lecture, Björn Gottstein will uncover the strategies of the CurAltor machine and try to lay out the perspectives of curating with machines.

Fri, 20 July

10:00 *CONVERSATION: TECHNOLOGY IN MUSIC*
With Freida Abtan, Joanne Armitage and Diann Bauer

During the Defragmentation days, Diann Bauer, Joanne Armitage and Freida Abtan are leading a Technology in Music Makers and Writers Experiment Lab. They will discuss the progress and works-in-progress of the projects and how they connect with the larger topics of the Defragmentation conference.

10:40 *LECTURE SARAH KEMBER:
What can feminism still do?*

What can feminism still do in the face of widespread, persistent gender inequality, everyday sexism and abuse? Will the current hashtag movements endure and how can they cohere in a post-political environment characterized by resurgent populism, masculinism and scientism? Sarah Kember's question plays on Hélène Cixous' concern with what writing can still do. As a theorist who is also a practitioner and a publisher, she will argue for the continued efficacy and indeed urgency of a writerly, agonistic, interventionist and intersectional feminism in contrast to new forms of dialectical feminism that are inclined.

11:20 *LECTURE JÉRÔME GLICENSTEIN:
Forms of display*

What is the impact of display on the perception of art? Art theoretician Jérôme Glicenstein, author of *The Invention of the Curator* and *Art: A History of Exhibitions*, shows how presentation forms and contexts have contributed to impart specific meaning to works-of-art throughout the history of art exhibitions.

12:00 *CONVERSATION: DECOLONIZATION AS METHOD*
With Bonaventure Soh Bejeng Ndikung and
Berno Odo Polzer

This conversation revolves around decolonial practices, epistemic disobedience and delinking (Walter D. Mignolo) as methods in curating, both in visual art and contemporary music. Bonaventure Soh Bejeng Ndikung is the founder and Artistic co-Director of SAVVY Contemporary, a Berlin-based cultural center that "gives space to reflect on colonialities of power (Anibal Quijano) and how these affect histories, geographies, gender and race" through exhibition making, discursive programs, performances, archives and residencies.

17–20 July, 14:00–17:00, Schader-Forum (Basement: Lecture Hall)

CONVERSATIONS ON GENDER & DIVERSITY

The aim of this series of conversations, complemented by a Music and Screening Gallery and several Morning Lectures, is to explore how the making of New Music—concert life, composition, performance, criticism, scholarship, pedagogy, influential canons and repertoire—become transformed as gender, race, class, sexuality and other aspects are brought into the foreground of our consciousness. For many younger artists and audiences, as the consistent absences of the same ethnic, racial and gendered voices from music histories and professional networks begins to be increasingly noticeable, the resulting impoverishment and devolution of the field produces a form of anxiety and even despair. To address this, particular emphasis is placed in these events on encounters with scholars and artists whose ideas and practices are currently severely underrepresented.

Tue, 17 July

14:00–15:15 *CONVERSATION: REFLECTIONS ON MARYANNE AMACHER*
With Amy Cimini and Bill Dietz

On the heels of their ongoing series of public research “seminars” on the work of the late artist and composer Maryanne Amacher, Amy Cimini and Bill Dietz discuss the cultural forces that both facilitated and marginalized Amacher’s visionary oeuvre.

15:30–17:00 *CONVERSATION: SOUND ACTS*
With Terre Thaemlitz and Stellan Veloce
Moderation: Amy Cimini

Wed, 18 July

14:00–15:15 *CONVERSATION: METHODOLOGIES OF DIVERSITY*
With Bill Dietz, Hannah Kendall and Stellan Veloce

15:30–17:00 *CONVERSATION: COMPOSERS AND COLOR*
With Sofia Jernberg and Hannah Kendall
Moderation: George E. Lewis

Even a cursory overview of the history of the Darmstadt Summer Course and other contemporary music sites (festivals, concerts, educational programs) indicates that the inclusion of Afro-diasporic composers, performers, aesthetics and cultural perspectives has been obviously backgrounded. The panel confronts these and other historical issues, with a view toward presenting new models for inclusion and diversity.

Thu, 19 July

14:00–15:15 *CONVERSATION: MULTI-DIASPORIC SOUND ART*
With Raven Chacon and Miya Masoaka
Moderation: George E. Lewis

In a globalizing environment, sound art’s prior putative framing as Euro-American in terms of cultural provenance, artistic production and conceptual and historical engagement is now being challenged by a host of sound artists from multiple ethnic, racial and cultural backgrounds. The artists on this panel will explore the implications of this new vision of the field, in terms of aesthetics, technologies, audiences and more

15:30–17:00 *CONVERSATION: GENDER, AUDIENCE & AFFECT*
With Amy Cimini, Bill Dietz and Christabel Stirling

Who are we when we listen together? To what all do we consent by becoming “one” as audience? The panel considers the affective and infrastructural interpellations of our formats for convocation.

Fri, 20 July

14:00–15:15 **WORKSHOP: GENDER RELATIONS IN NEW MUSIC (GRINM)**

15:30–17:00 **CONVERSATION: ARCHITECTURES OF SOUND**
 With Sofia Jernberg, Miya Masoaka, Marina Rosenfeld and Christabel Stirling

Four women whose scholarly and artistic works address sound in its relation to physical, social and psychic space and their analogues in time, will confront these and related issues of aesthetics, technology, access and political transformation. *17–20 July, 14:00–17:00, Schader-Forum (Basement: Room 1)*

MUSIC AND SCREENING GALLERY

Tue & Thu, 17 & 19 July
AFRICAN AMERICAN MUSIC AFTER 1960

A listening space, curated by George E. Lewis, for encountering concert music by Afrodiasporic composers active from 1960 to the present. The concept addresses the virtual erasures of work of these composers, even in present-day histories of contemporary and experimental music.

Wed & Fri, 18 & 20 July
MULTI-DIASPORIC SOUND ART

A listening space, curated by George E. Lewis and Bill Dietz, for understanding sound art as a decolonized socio-sonic location, with artists articulating diverse cultural backgrounds, aesthetics, technologies and practices.

17–20 July, 14:00–17:00, Schader-Forum (Basement: Foyer)

CURATING DEGREE ZERO ARCHIVE

Screening of interviews with several curators, realized by Dorothee Richter and Ronald Kolb as part of the project CURATING! politics of display; politics of site; politics of transfer and translation; politics of knowledge production.

19 & 20 July, 14:00–17:00, Schader-Forum (Basement: Room 2)

CURAITOR

Can a machine curate a music festival? Following related work on automatic music generation, big audio database analysis for musicology and the automatic jury panel for a dubstep remix competition, Nick Collins of Durham University will program a learning machine that judges and ranks contemporary piano music. The CurAltor will learn from over 100 recordings of notable contemporary piano music. This new musAlc will be presented in Darmstadt on 19 and 20 July. Please bring your own piano piece recordings (playable by a portable music device with stereo headphone minijack output) so that we can decipher its merits live on the spot. After Darmstadt, we will publish a call for recordings; the top three pieces, ranked by CurAltor, will be performed at Donaueschinger Musiktage in October 2019.

18–20 July, 13:00–17:00, Schader-Forum (2nd Floor: Red Salon)

WAYS OF LISTENING

Ways of Listening is a series of afternoon sessions that put centre-stage the capacity of listening as a political and politicized condition. The three four-hour gatherings eclectically interrelate practices of listening with questions of decolonization, aiming at reflecting the enclosures and exclusions of Western modernity (including their manifestation in so-called New Music), problematizing its underlying power matrix and considering non-Western narratives and genealogies. Sound and listening not only register the colonality of power of our world, but actively co-produce it. At the same time, listening as a way of relating to the world—both as a metaphor and as a concrete, sound-specific practice—has much to offer when it comes to imagining and exercising a post-hegemonistic, post-centric present and future. Ways of Listening is the first in a “Defragmentation” series of experiments dedicated to decolonizing listening and will continue in 2019 in the context of MaerzMusik—Festival for Time Issues in Berlin.

Participants are kindly requested to stay for the whole four-hour session.

Registration is required:

defragmentation@darmstaedter-ferienkurse.de

Wed, 18 July

LISTENING SESSION: Towards decolonial listening

Hosted by Rolando Vázquez and Berno Odo Polzer

Rolando Vázquez belongs to the movement of Decolonial Aesthetics and Thought. Together with Walter D. Mignolo he initiated and coordinates the Middelburg Decolonial Summer School. His work seeks to transgress the dominion of contemporaneity, heteronormativity and modernity/coloniality. Through the question of precedence and relational temporalities he seeks to contribute to decolonizing institutions, epistemology, aesthetics and subjectivity. He is associate professor of sociology at University College Roosevelt, affiliated to the research institute for Cultural Inquiry (ICON) and the Gender Studies Department of the University of Utrecht. He regularly gives keynotes in academic and cultural institutions.

Thu, 19 July

LISTENING SESSION: Unknown audio subjects

Hosted by Lendl Barcelos and Berno Odo Polzer

Lendl Barcelos is a Portuguese-Canadian researcher, philosopher and sound poet based in Brussels. Lendl’s auditory practice establishes ways to listen otherwise via the play between abstract dynamics & a more empirically oriented physioacoustics. His work has appeared internationally via Garage Museum of Contemporary Art (Moscow), Cure Park (Amsterdam), The Passive Collective, TATE Britain (London) or Gallery (Berlin), V4ult, /V\ inibar (Stockholm), Diapason (New York) and MIT Press. He is part of Asounder & the collaborative artist 0[rphan]D[rift>].

Fri, 20 July

LISTENING SESSION: Delivering ourselves from the tonal

Hosted by Bonaventure Ndikung and Berno Odo Polzer

Bonaventure Soh Bejeng Ndikung is an independent art curator and biotechnologist born in Cameroon. He is founder and artistic director of the art space “SAVVY Contemporary Berlin” – a laboratory for conceptual, intellectual, artistic production and exchange that takes up the challenge of investigating the “threshold” between, as well as critically reflecting on and questioning discourses around the “West” and the “non-West”. Ndikung is initiator and editor-in-chief of the “SAVVY Journal”, the first bilingual e-journal for critical texts on contemporary African art. In 2017, he was Curator at Large for Adam Szymczyk’s Documenta 14.

17–20 July, 14:00–15:00, Schader-Forum (2nd Floor: Foyer)

THE ARTIST AS CURATOR PRESENTATION OF PRACTICES

How do artists work with context and develop new work in the creative field between production and presentation? In this series of presentations we will showcase different practises from artists, theorists and curators who include curatorial strategies in their work. From collaborative methods, interdisciplinarity, appropriation, staging archives and working with context as compositional parameter, to artist-driven spaces, concert-series and the development of alternative institutions.

Tue, 17 July
HELOISA AMARAL

Wed, 18 July
TIM RUTHERFORD-JOHNSON

Thu, 19 July
PATRICK FRANK

Fri, 20 July
TROND REINHOLDTSEN

17–20 July, 15:00–17:00, Schader-Forum (2nd Floor: Foyer)

OPEN SPACE SATELLITE

The Open Space Satellite is a self-curated format for exchange and discussion. Sign in from 17 to 20 July on the wall calendar and online for slots of fifteen minutes to one hour in which you can present comments, ideas, concerns and proposals related to the topics of *Defragmentation*.

darmstaedter-ferienkurse.de/en/ferienkurse/open-space-form

18 & 19 July, 14:00–17:00, Schader-Forum (2nd Floor: Room 1)

WORKSHOPS TERRE THAEMLITZ

Registration required:

defragmentation@darmstaedter-ferienkurse.de

Wed, 18 July

14:00–15:00 WORKSHOP 1: SECRECY WAVE MANIFESTO

A multi-media reading of “Naisho Wave Manifesto” (“Secrecy Wave Manifesto”), which Thaemlitz produced for the first issue of the Japanese culture journal *Farben*, released in June 2014. Thaemlitz discusses the historic and strategic deployment of silence and closets. In particular, she addresses the problematic repercussions of the online digital distribution of critical cultural work and demonstrates how the logic of hegemonic Internet platforms runs counter to the social dynamics of minor communities and subcultures.

15:00–17:00 WORKSHOP 2: SOULNESSLESS

Presentation and discussion of Cantos I-IV from “Soulnessless” (2012). This project was composed from an openly non-spiritual and anti-religious perspective that sees atheism not as a “solution” or “alternative” to religious organizing, but as an act of self-defense entwined with the hopelessness of life amidst an unstoppable onslaught of spiritual dogmas and superstitions. All of the cantos approach the central theme from a variety of vectors, their tenuous connection being unlikely collisions of gender, audio production and spirituality.

Thu, 19 July

14:00–15:00 WORKSHOP 3: A COMPLETELY FABRICATED EVOLUTIONARY TRAJECTORY (MINI-VERSION: EARLY YEARS)

In this multi-media presentation, Thaemlitz provides a self-conscious overview of various social, educational and work-related experiences that have informed the direction of her commercially distributed projects in the fields of music, writing, gallery arts and multi-media. Focussing on her youth and university years, personal history and story telling situate those projects within a larger context of cultural influences. As someone who is highly critical of notions of authenticity, authorship originality, individuality or uniqueness, Thaemlitz attempts to twist the public discussion of his personal history as a means of questioning divisions of public- and private spaces... surely a doomed proposition.

15:00–17:00 WORKSHOP 4: DEPRODUCTION

Presentation and discussion of *Deproduction* (2017). We live in an era in which dominant LGBT agendas are increasingly revolving around themes of family, matrimony, breeding and military service. The cultural terms for social analyses and organizing around such issues requires an aggressive capitulation to peculiarly Western Humanist notions of the nuclear family, as well as private and public space. As a result, Feminist and Queer critical rejections of family structures (nuclear and otherwise) are increasingly scarce.

17–20 July, 14:00–17:00, Schader-Forum (2nd Floor: Room 2)

SPEAKING WITH THE MINDLESS

As we encounter ever more electronic devices which can parse human speech and respond to it with speech of their own, we are all going to have to get comfortable with the idea of having conversations with non-organic entities. Now that we can have spoken conversations with our machines, can we design good conversation partners to join us while engaged in an artistic process? Can we move beyond having soul-less interactions with machines designed to follow our orders or collect data about us and find a way to brainstorm with entities without brains? The idea of thinking of these entities as creative partners may seem far-fetched, but we draw inspiration from non-thinking entities continually through art and life.

Registration is required:

[defragmentation@darmstaedter-ferienkurse.de](mailto:defragmentation@ darmstaedter-ferienkurse.de)

Tue, 17–Fri, 20 July

14:00–15:00 WORKSHOP SERIES A (OPEN TO ALL)

Four one-hour workshops interacting and conversing in the presence of a listening and speaking machine conversation partner. The system, implemented on a network of Raspberry Pi computers, will “eavesdrop” on conversations of workshop participants, entering their conversations and offering commentary on their remarks from time to time. The workshop provides participants a platform and context for exploring new thinking about the nature of conversation, creativity and improvisation, through both simply conversing about art with – or in the presence of – the system and also by contributing to adjustments and refinements of its behavior.

Tue & Thu, 17 & 19 July

15:00–17:00 OPEN ACCESS

Wed & Fri, 18 & 20 July

15:00–17:00 WORKSHOP SERIES B (FOR PROGRAMMERS)

Two two-hour workshops focused on the technical aspects of the project and code development. These are open to those with basic programming skills in javascript and / or python. Here, participants can work with our open-source code to define and develop their own variations on our system, making creative machine-based conversation partners or interactive speech-based compositions of their own. Please submit a short description of your experience with writing code in either of the computer languages mentioned.

17 & 18 July, 14:00–17:00, Schader-Forum (Gallery across the street)

:BODY:SUIT:SCORE & NATIVE ALIEN

:body:suit:score (:b:s:s) is a four-year research-creation project by Sandeep Bhagwati and matralab that explores the technological, creative and aesthetic possibilities and applications of mobile music performance through the use of vibro-tactile score information. Whereas traditional music performance emphasizes carefully placed sound sources and stationary audiences, *:b:s:s* seeks to generate technological capabilities and aesthetic frameworks that enable composers to treat spatial disposition and movement as an additional musical parameter. The project's aim is to devise new compositions that can be played and experienced in motion.

14:00–14:30 *PERFORMANCE OF THE PIECE SILENCE NOT
ABSENCE*
by Felix del Tredici and Elinor Frey
(audience participation by iPhone / Android app)

14:30–15:45 *SIGN UP FOR 15 MIN SLOTS TO TRY OUT THE
BODY:SUIT*

16:00–16:30 *PERFORMANCE OF THE PIECE NATIVE ALIEN*
by Felix del Tredici and Joseph Browne

16:30–17:00 *SIGN UP FOR 15 MIN SLOTS TO TRY OUT BOTH
BODY:SUIT AND NATIVE ALIEN*

17–20 July, 17:00–18:00, Schader-Forum (Basement: Lecture Hall)

EVENING CONVERSATIONS

Tue, 17 July

CONVERSATION ON TECHNOLOGY

With Diann Bauer, Raven Chacon, Julia Mihály and Alexander Schubert
Moderation: Camille C. Baker and Tim Perkis

This conversation will be made up of curious and knowledgeable artists, academics, composers and musicologists from a standpoint of inside knowledge / or healthy appreciation of new and emerging technologies and their use within art and music, but also from the philosophical perspective, with critical concerns.

Wed, 18 July

CONVERSATION: THE CONCERT AS MEDIUM OF CRITIQUE

With Jérôme Glicenstein, Dorothee Richter and Martin Tröndle
Moderation: Björn Gottstein

Art historian Boris Groys once affirmed that by placing an object as mundane as an urinoir in a vitrine, Marcel Duchamp revealed “context” to the artworld. The notion has haunted artistic production and reception ever since, influencing markedly the work of Joseph Beuys, Marcel Broodthaers, Mauricio Kagel and later that of Andrea Fraser, Tino Sehgal and others. Differently than in the visual arts, the concert as format has only rarely been problematised by artists and musicians.

Thu, 19 July

CONVERSATION: CONVERSING CONTEXT

With Heloisa Amaral and Tim Rutherford-Johnson

Heloisa Amaral and Tim Rutherford-Johnson, author of *Music after the Fall*, discuss contemporary music against a backdrop of globalization, emphasizing musicians’ concern with context-specificity, new forms of collaboration and digitized communication. The purpose of this conversation is to connect issues of curatorship with recent initiatives in the field of contemporary music.

Fri, 20 July, 17:00, Schader-Forum (Japanese Garden across the street)

DRINKS & DISCUSSIONS

15–27 July, 10:00–18:00, Darmstadt Makerspace & Lichtenbergschule

MAKERS AND WRITERS EXPERIMENT LAB

Experts are invited to explore concerns of the impact of technology on society and by extension new and contemporary music. The main topics that each team will address in their writing and making are of Critical Engineering, Post-Digital, AI (artificial intelligence) / neural nets / machine learning, Xenofeminism and Liveness & Locality and how they will affect daily life, composition, performance, music itself and the festivals presenting it. With Diann Bauer (US), Freida Abtan (Can) and Joanne Armitage (UK).

This workshop is limited to selected participants.

14–28 July

CURATORIAL EXPERIMENTS: THE CONTEXT OF MUSIC

Seminar with Heloisa Amaral and Florian Malzacher

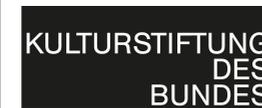
As concepts of curating from the visual and performing arts arrive in the field of contemporary music and sound art, a number of questions emerge: How to develop new forms of creation, collaboration and presentation in the musical field? How to integrate different modes of reception and alternative listening environments? How can a musical or acoustic context, in this case a festival for contemporary, experimental music, be explored as an agonistic field, i.e., as a field of diversity and adversity? How do contemporary music and sound-based art relate to society, politics and to the expanded field of culture? In brief: what is the context of music?

This seminar is limited to selected participants.

In cooperation with Goethe Institute

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Curating Contemporary Music

is a project of the German Federal Cultural Foundation and the International Music Institute Darmstadt (IMD) / the Darmstadt Summer Course, the Donaueschinger Musiktage, of MaerzMusik Festival for Time Issues and in cooperation with Ultima Festival Oslo



Donaueschinger
Musiktage



Berliner Festspiele
Maerz Musik

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