

Subject *Promenade* (© Martin Rumori)

Promenade.

Anecdote, everyday life, image

Promenade. Anecdote, everyday life, image is an exhibition project with an extended programme that will take place in the **esc medien kunst labor** from November 23, 2017 to January 17, 2018. A focus is placed on the transformation of the everyday listening experience in immersive media environments. Perceptual spaces that are available for physical exploration invite the participants to walk, stroll, transition from one space to another and alter their perspectives. The act of moving within the technological construct induces the participants to draw associations with the environment, invent narrative pieces of scenery taken from reality and create versions of their own identities.

Dates:

Opening with Martin Rumori & performance:

Thursday, 23.11.2017, 7p.m.

Musical contributions by Dirk Specht, David Pirrò and Martin Rumori

Duration: 24.11.2017 – 17.01.2018

Opening Hours 24.11. – .15.12.2017

Tu – Fr, 2p.m. – 7p.m.

and by appointment, free entry

Workshop with Martin Rumori and guests:

Friday, 24.11.2017, 4p.m. – 6p.m.

Guests: Stefanie Bläser, Dirk Specht, Justin Winkler and Sabine Sanio

Soundwalk with Martin Rumori:

Saturday, 25.11.2017, 11:59a.m.

Meeting point: esc medien kunst labor

Midissage with Martin Rumori & performances:

Friday, 15.12.2017, 7p.m.

“Hibernation” – Phase:

16.12.2017 – 17.01.2018

Finissage and Art's Birthday 2018:

Wednesday, 17.01.2018

Promenade.

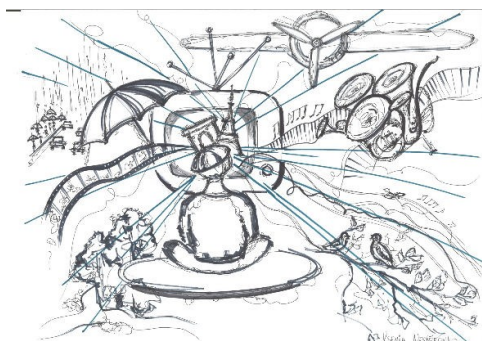
Anecdote, everyday life, image

Promenade. Anecdote, everyday life, image touches on various artistic and scientific topics: installation and environment, sound within a room, and anecdotal music, the science of movement as an instrument to sharpen the perception of the everyday environment and construct theories about narrative identity. The room contains sound sculptures that look like pictures but only show empty areas. These produce sounds recorded during everyday situations, which are heard by those moving through the room. Through listening and movement, the images nevertheless become counterparts; they can "enter" and "leave" and come into associative contact with one another. They do not tell *one* story, but instead form puzzle made up of pieces, the contextual origins of which have no more to do with one another than their contexts in the installation: fragments of our portrayals of reality, starting points for the construction of connections, causalities, clues.

The contextual starting point for *Promenade. Anecdote, everyday life, image* is the theoretical analysis of immersive media environments presented in my dissertation, which is entitled *Binaural – Das andere Stereo. Ästhetik und Technik auditiv vermittelter Räume* [English: Binaural - The Other Stereo. Aesthetics and Technology of Auditorily-Connected Spaces], as well as in other publications.¹ Artistic research is closely related to this, and especially the sound installations *Parisflâneur* and *Alltagsstimmen Judenburg*. In the planned project *Promenade*, I refer to aspects of my previous research to further develop them in new transdisciplinary contexts. Above all, these aspects include the recontextualization of fragments of everyday life and the aesthetic experiences made in spaces in which media are conveyed. Unlike *musique concrete*, "anecdotal music" (*musique anecdotique*), a term invented by Luc Ferrari, acts directly on the associations drawn by the audience members. Ferrari's work with field recordings stakes an egalitarian claim to composition and reception.² Thus, he coined the term "diapositive sonore", referred to as *Klangdias* in German. By these, he meant everyday sound recordings that anyone could and should take, as they would take holiday pictures. Promenadology or the "science of strolling" has been developed by Lucius Burckhardt since the 1980s.³ "It is based on the assumption that the observer cannot perceive the environment or, if they do, this is only because certain imagery has already formed and does form in the mind of the observer. [...] Perception is based on the cinematographic effect of strolling" (Lucius Burckhardt). "Adherents to promenadology are less interested in beautiful prospects and much more interested in perspectives and the network of relationships that connects idlers with their environment" (Martin Schmitz). In the political dimension of the "minor subject", as Burckhardt called it, there are unmistakable echoes of the Situationist International, and he makes references to other professional strollers, such as Henry David Thoreau, Robert Walser, Franz Hessel and Walter Benjamin, in his methodology. The use of perceived pieces of scenery encountered in daily life and their constructivist engagement in lending meaning are the subjects of the narrative psychology.⁴ Theories of narrative identity address how self-construction is based on narrated stories that are constantly negotiated in the social network and adapted to the environment. Personality, tangible for others as stories, is understood and acknowledged in this way.

During the winter "hibernation period", the exhibition will not be accessible in the interior of the esc, but can be listened to from outside through the peripheral window front. During this time, the installation is set into a mode in which it "examines" itself, continually circulating from one image to the next, leaving one and entering the next.

Link: <http://esc.mur.at/en/projekt/promenade-anecdote-everyday-life-image>



Associative drawing by Ksenia Nesterenko
to Martin Rumoris sound installation *Parisflâneur* (© Kseni Nesterenko)

1 Martin Rumori/Georgios Marentakis: *Parisflâneur. Artistic Approaches to Binaural Technology and Their Evaluation*, in: *Presence* 26.2 (2017), in print; Martin Rumori: *Space and Body in Sound Art: Artistic Explorations in Binaural Audio Augmented Environments*, in: Clemens Wöllner (Pub.) *Body, Sound and Space in Music and Beyond: Multimodal Explorations* (sempr.), London 2017, S. 235–256; ders.: *Konstruierte Räume – ästhetische Implikationen von Verfahren und Werkzeugen der Binauraltechnik*, in: *Proceedings of 29th VDT International Convention*, Cologne 2016, S. 210–216; ders.: *Figuration Flâneur*, in: *What Can a Body Do? – Praktiken und Figurationen des Körpers in den Kulturwissenschaften*, pub. by Netzwerk Körper, Frankfurt a. M. / New York 2012, S. 67–73; ders.: *Hören! Haltung! Körper und Klangkunst*, in: *kunsttexte.de, Auditive Perspektiven* 2011.4 (2011), url: <http://www.kunsttexte.de/index.php?id=711&idartikel=38900&ausgabe=38844&zu=907&L=0> (besucht am 30. 05. 2017); Ute Holl/Martin Rumori: *Parisflâneur. Spaziergänge in binauralen Hörräumen*, in: *Zeitschrift für Medienwissenschaft* 2009, Motive, S. 115–122

2 Hansjörg Pauli: *Für wen komponieren Sie eigentlich?* Hans Werner Henze, Luc Ferrari, Mauricio Kagel, Luigi Nono, Dieter Schnebel, Jacques Wildenberger, Frankfurt 1971

3 Lucius Burckhardt: *Warum ist Landschaft schön? Die Spaziergangswissenschaft*, hrsg. v. Markus Ritter/ Martin Schmitz, Berlin 2006

4 Wolfgang Kraus: *Das erzählte Selbst. Die narrative Konstruktion von Identität in der Spätmoderne* (Münchner Studien zur Kultur- und Sozialpsycho-logie), Munich 1996

Workshop

The science of movement, anecdotal music, narrative identity – I would like to discuss the fields that are touched on in *Promenade. Anecdote, everyday life, image* in a transdisciplinary, one-and-a-half-day workshop. As part of this workshop, I will invite guests to enter the exhibition room and move around in the different areas. Their movements should represent reactions – and impulsive contributions - to the content of the *Promenade* exhibition and the respective individual disciplines. Subsequently, I would like to create an open-laboratory situation in which the questions raised can be collected, answered in detail and further developed. A special emphasis will be placed on references to daily life, which characterizes all the involved fields in terms of either content or method. The public part of the mini-symposium will allow participants to gain insights into the laboratory situation.

A **soundwalk** created at the end of the workshop should resonate with reflected observations and complement the experience of the installation.

Guests

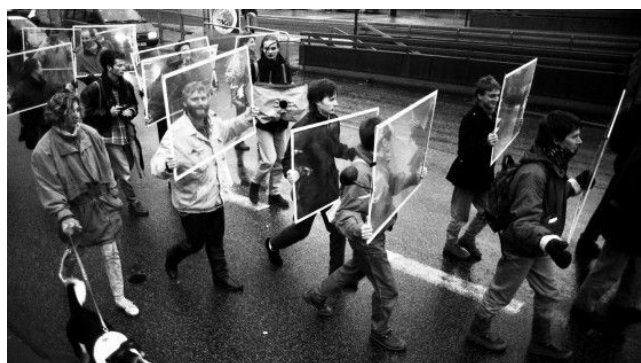
Stefanie Bläser, philosopher, poetry- and bibliotherapist, Zurich
Sabine Sanio, musicologist, Berlin
Dirk Specht, sound artist, composer/performer and curator, Cologne
Justin Winkler, human geographer and musicologist, Basel/Graz

Workshop with Martin Rumori and guests:

Friday, 24.11.2017, 4p.m. – 6p.m.

Soundwalk with Martin Rumori:

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meeting point: esc medien kunst labor



Lucius Burckhardt: Autofahrerspaziergang, 1993, (© Bertram Weisshaar)

Biography

Martin Rumori (*1976 in Berlin) studied musicology and computer science in Berlin. Focus on installations, improvised sound installations and audiovisual works, often connected with field research, half-narrative fragments of language and everyday credentials. Other main focuses are virtual and enlarged auditive surroundings, spatial sound projection with one, two or more loudspeakers as well as earphones, music instruments between innovation and compatibility. Career stations are "Kunsthochschule für Medien Köln" (2005–2010), "Zentrum für Orgelforschung" Kunstuniversität Graz (2014–2016) and "Institut für Elektronische Musik und Akustik" Graz (2011–2014 und gegenwärtig). Martin Rumori lives and works in Judenburg and Graz.

<http://www.rumori.at>

Promenade. Anecdote, Alltag, Abbild is a production by esc medien kunst labor and is funded as a Knowledge Transfer Project by the Vice Rector of Research at the University of Music and Performing Arts Graz and is conducted in cooperation with the Institute of Electronic Music and Acoustics | Supported by: Kulturamt der Stadt Graz, Kulturreferat des Landes Steiermark, BKA Kunst | Subject © Martin Rumori