

Abstracts

Bernhard Rietbrock: Alvin Lucier und das Reale. Eine Ästhetik der minimalen Differenz

The center of attention of Jacques Lacan and Alvin Lucier is the confrontation with the unspeakable (Lacan) and the inaudible (Lucier) as the immanent real of our symbolic and musical reality. Parallel to Lacan's main concern of saying the unspeakable by means of psychoanalysis Lucier's experimental compositions point to an auditive real, a commonly inaudible acoustic phenomenon that he strives to make either audible or otherwise esthetically experienceable. Oriented towards Lucier's compositional development and by means of the real, the live-electronic compositions of the 60s and 70s as well as the instrumental pieces from 1982 to the present are analyzed and historically contextualized on the basis of some examples.

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Volker Straebel: Musikalische Repräsentation geometrischer Objekte in Alvin Luciers Kammermusik

The essay discusses the notion of representing geometrical objects in Alvin Lucier's chamber music. Slow sweep oscillators or glissandi of acoustic instruments are used to »draw« simple shapes, while steady pitches are played or sung in near unison to produce changing beating patterns. Beginning with *Kettles* (1987) and focusing on *Music for ...* (1992/93), *Six Geometries* (1993), *Still Lives* (1995) *Panorama* (1993), *Copied Lines* (Panorama II, 2001), and *Ever Present* (2002), the methods of representation, their assumptions and consequences are analyzed. The objects of representation range from literary references to the poetry of William Carlos Williams, to household objects, the *Getty Garden* by Robert Irwin, and the panorama of the Swiss alps.

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Sabine Sanio: Musik als Raumkunst. Zur Ästhetik von Alvin Lucier

With space, notions of the present and, indeed, presence come into play. Foucault's remark that the 20th century is the century of space could be easily transferred to the idea of music. Based on the discussion of Lucier's installations and performances of the 60s and 70s as well as his instrumental compositions since 1982, this essay debates how Lucier's concepts of a space based music leads to a fundamental extension of the current idea of music. More-

over, in the context of this question other topics move in the focus, such as Lucier's use of special technical devices, his strategies to show the spatial qualities of sound and, finally, the consequences and implications for musical forms and the role of time in music.

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Tobias Gerber: Technologie als Landschaft als Klangraum. Alvin Lucier's *Bird and Person Dying*

Technologie als Landschaft als Klangraum examines the disposition of Alvin Lucier's *Bird and Person Dying*, looking at its referential axes and feedback loops both in a historical view and in a close analysis of its immanent operating principles.

»All I have to have is the electric bird, two loudspeakers, two amplifiers, and the binaural mikes«, Lucier says about the arrangement of the composition. But the set-up's clarity is misleading: Following the piece's vanishing lines the essay uncovers how the composer creates a dense grid of interdependences between sound, space, technology and corporeal performance wherein he plays with doublings, references and phantoms.

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Jan Thoben: Look at the Natural World. Klang und Licht bei Alvin Lucier

Among Alvin Lucier's oeuvre of live electronic pieces we find a body of works engaged in making sound visible or light audible. Between 1972 and 1994 Lucier frequently returned to exploring audiovisual transformation using media-technical setups such as resonating metal plates, singing flames and sound producing solar cells. Though inspired by historical experiments in the natural sciences, especially acoustics, it is not the scientific endeavor as such which Lucier is interested in, but what he calls the poetry of science. By exploring the materiality of vibration Lucier focusses on the experiential lessons to be learned from natural phenomena at the interface of sound and sight.

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Dieter Mersch: Von Wissenschaft zur Kunst. Alvin Luciers kompositorisches Werk als Kunstforschung

Research in the arts is often thought of as collaborations or cross-overs between science and art, creating a kind of mixed format comprised of both, scientific approaches or methods, and artistic lateral thinking, as well as new knowledge that seems to be relevant to both. Based on the example of Alvin

Lucier's experimental compositions, the following considerations will however claim the opposite: the difference between science and art is that art's way of thinking develops a genuine practice of reflexivity. Art research, hence, does not so much question properties of the world, or qualities of the real, but mainly itself and its relation to perception and spectatorship, as well as functions such as the imaginary or authorship. Instead of being constructive, producing positive results of knowledge, the art's wit operates deconstructively in order to transcend our common self-conceptions. Lucier's *Music for Solo Performer* serves as a perfect example to prove this thesis.

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Jörn Peter Hiekel: »Öffnen statt Schließen«. Zu Kontexten und zum historischen Ort der Musik Alvin Luciers

One only does Alvin Lucier and his compositional ideas justice when his work is not one-dimensionally situated in a specific line of tradition (as has happened on occasion), but rather takes into consideration the diversity of contemporary music's tendencies that come together within it – and intimates some comparisons with works of European provenance. Central to this are aspects such as Space, body/performativity, reduction and conceptualism. Included in the constants of his as »phenomenological« characterizable approach are the inclination towards and the seizing of impulses from other art forms, as well as the therewith linked idea of understanding composition, in a specific sense, as the act of realization.

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Helga de la Motte: No Ideas But In Things. Das kompositorische Denken von Alvin Lucier im Kontext amerikanischer Ästhetik

A central idea of Alvin Lucier's works is to make audible the inaudible in things. This aesthetic idea determined as well his verbal scores as those written down in traditional notation for conventional instruments. The latters can be tuned differently or they play often in interaction with sine waves produced by an oscillating string. The musical results are not foreseeable. They are, as Lucier said, mysterious wonderful effects. The study tries to show impacts on the aesthetic ideas of Lucier, e. g. by the natural sciences, the phenomenology, and the American Philosophy of Pragmatism.

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Martin Supper: Der Raum als Instrument. Bemerkungen zu *I Am Sitting in a Room* for voice and electromagnetic tape (1969)

There are numerous realizations of the work. It should be noted that Lucier's 1980 version has become the *de facto* reference realization. Be at conferences, or in (tape) concerts, it seems that a collective, possibly unconscious consensus has been reached to the effect that the recording and realization, which took place in Lucier's living room on 29 and 31 October 1980, has become a »standard.«

In the following, I would like in part to speculate about and in part to simply point out certain aspects of this phenomenon, with some detours along the way. In essence, however, I would like not only to show how unintentionally we orient ourselves to the acoustics of given spaces, but also to demonstrate how much Lucier makes us conscious of how we hear spaces.