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WAYS OF WORLDMAKING
KNOWING THROUGH PERFORMING
“[...] the multiplicity of worlds, the speciousness of 'the given', the creative power of the understanding, the variety and formative function of symbols“.


WAYS OF WORLDMAKING

KNOWING THROUGH PERFORMING
Two historic world versions:

The sun rotates around the world.
The world rotates around the sun.
Making a world version

- Creating a constructional system that overcomes the problems of its predecessors;
- a system that is simple,
- uses well-entrenched predicates,
- or successfully replaces them with new ones,
- a system that allows us to make useful predictions.
Slices of Life

I AM A PRIEST
• Conceptualising a concert
• Presenting it on stage
• The act of playing itself – and with it the share of authorship in “the work” presented on stage
• Curatorial and collaborative undertakings.
• Relationship to and the charismatic bond with the audience

A PERFORMER’S WORK

(Lüneburg, 2013)
• By systematically exploring innovative situations of production and novel works
• By studying historical works, images, and texts as basis for an interpretation
• By bringing those studies together in and through applied practice and artistic research
Knowledge is related to

• development and interpretation of musical works.
• understanding and skill of how to ‘play’ the concert space,
• bodily knowledge and embodiment: mastering instrument and score
• means to charismatically projecting music and the symbolic message of an artwork to an audience

KNOWING HOW TO DO THINGS
EPISTEMIC POTENTIAL OF PERFORMING
How is worldmaking related to knowing? (Goodman, 1978:1)

- Perceiving motion [...] consists in producing it.
- Discovering laws involves drafting them.
- Recognizing patterns is [...] a matter of inventing and imposing them.
- Comprehension and creation go on together.

WAYS OF WORLDMAKING

Goodman, 1978: 1 and 22
MEMORY AS A METHOD FOR FILMMAKING

This research develops a method for filmmaking that uses autobiographical memory...

INTRODUCTION: A MEMORY?

YET, HOW TO UNDERSTAND SOMETHING (IN)VISIBLE?

COULD WE USE FILMMAKING TO REVEAL A MENTAL PROCESS?

For me, memory can only be comprehended as a living process that involves remembering and forgetting. As such, I thought that the best way to give visibility to memory would be to embody it as a process that permeated the whole work-flow of filmmaking. Thus, the embedding of the process, mixed with an experimental framework, could lead to the development of a method of work.
<table>
<thead>
<tr>
<th>Advantages</th>
<th>Challenges</th>
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<tbody>
<tr>
<td>Access to the creative process and decision making</td>
<td>Bias caused by personal and professional involvement</td>
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<tr>
<td>Bodily experiences</td>
<td>Financial, artistic and aesthetic pressure</td>
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<tr>
<td>Interpersonal relations and communications</td>
<td>Political, cultural-political or fashionable influences</td>
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<tr>
<td>First-hand data and insights</td>
<td>Conflict of interest</td>
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</tbody>
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**Ethical Concerns**

**Necessity for Critical Self-Reflection**

**INVESTIGATION FROM THE INSIDE**

Lüneburg 2018, 159-168
• A carefully arranged methodological set-up,
• well-conceived structure of the fieldwork, and
• strategies for systematic data collection,
• methods of analysis and evaluation,
maximize clarity and transparency of the critical self-reflective position and “counterbalance subjectivity and reduce the defensiveness that might result from research ‘at home’”.
(Lüneburg, 2021, 189)
Case study: Performance of Louis Aguirre *Toque a Eshu y Ochosi* for singing violinist
https://www.youtube.com/watch?v=QpTVTSq0bVw

EPISTEMIC POTENTIAL OF PERFORMING
The magic of the ritual will happen through the performance and through the performer. The player doesn’t just act out the role of a priest or priestess of Santería, he or she embodies it. (Louis Aguirre)

1: LOUIS AGUIRRE

TOQUE A ESHU Y OCHOSI

DISSEMINATION AND SHARING OF KNOWLEDGE
KNOWLEDGE GAINED

Live-recording, Ultraschall Festival 2014: Barbara Lüneburg – singing violinist
... depend on the involvement, expressive power and conviction of the individual performer
... creational, compositional skill and performative skills
... artists’ thorough competence in their specific artistic field
... a finely tuned documentation and observation system and a comparative methodological set-up
... rigorousness of self-observation and -reflection of the performer on stage and in the creation phase.

CONDITIONS AND LIMITS OF KNOWLEDGE GAIN

Lüneburg, 2021: 198
• A multiplicity of worlds represented through our artworks
describe and interpret phenomena of the world

• Knowledge of how to do things

• Critical understanding of their artistic discipline, of the arts in general and of their being in the world.

• Systematic use of the potential of the „creative power of understanding“

• Knowledge is shaped and embodied in the artwork; artistic researchers touch on questions of humanity

CONCLUSION: WHAT DO WE DO?

Lüneburg, 2018: 165
Lüneburg, 2021: 198 f.

Documentation of artworks:  
Lüneburg, Barbara *Slices of Life* for violin, video and soundtrack https://www.youtube.com/watch?v=sOzfntqyq1w&list=PLEwDq_Xgx16jaenCVUy-XxFuONro4y0JS

**BIBLIOGRAPHY AND ARTWORKS**
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www.barbara-lueneburg.com
http://transcoding.info
http://gappp.net

Artistic research

Publication on TransCoding

Publication on GAPPP

Publication of “Worldmaking-Knowing through Performing” as part of the anthology Knowing in Performing – Artistic Research in Music and the Performing Arts

Transcript Verlag Bielefeld (2018)
Ludified – The Green Box Berlin (2021)

THANK YOU