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Measuring instruments as material-discursive practices.

On the study of the subjective experience of music in the context of research-oriented production processes

This dissertation aims to contribute to the development of methods for investigating the subjective experience in musical concerts. Particular emphasis lies on considering material-discursive practices and effects of the instruments and the process of measuring with audiences of audiovisual art in the context of artistic research. Based on recent theoretical and technological developments, a toolkit of methods and measurement apparatuses is developed, which meets the special situational conditions of (laboratory) concerts in artistic research.

The project is based on the insight that by being active measuring apparatuses - seen as material-discursive practices - necessarily cause a reconfiguration of the world. Following Karen Barad's Agential Realism, one of the central motifs is that measuring apparatuses not only are effect and embodiments of human premises, models, and terminologies but that these 'phenomenotechnologies' (cf. Gaston Bachelard) themselves represent discursive practices. Measuring apparatuses generate differences, realize phenomena, and are thus 'boundary-creating practices that shape both matter and meaning and produce the phenomena of which they are a part' (cf. Karen Barad). Related to research in musical concert situations, this is understood as that measuring itself influences the experience. And the results of measuring, in turn, reciprocally affect the notion of researching through music. Thus, the measuring practice has a performative effect through its specific configuration.

In contrast to investigating standardized fragmented musical stimuli, the dissertation strives to examine the experience of entire works of art in their temporal extension and their dynamic course. The sought mode of experiencing the musical work itself is a situated and performative concert situation. This situatedness distinguishes it from research with technical reproductions that exhibit technological and situational artifacts that influence the experience of the artwork.