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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“.

Goodman, N. (1978). *Ways of Worldmaking*. Hackett Publishing Company.

WAYS OF WORLDMAKING

KNOWING THROUGH PERFORMING

Two historic world versions:

The sun rotates around the world.

The world rotates around the sun.

NELSON GOODMAN

WAYS OF WORLDMAKING

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.

NELSON GOODMAN
WAYS OF WORLDMAKING

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 PRODUCTION

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

MEMORY AS A METHOD FOR FILMMAKING)



INTRODUCTION: A MEMORY?



YET, HOW TO UNDERSTAND SOMETHING (IN)VISIBLE?



COULD WE USE FILMMAKING TO REVEAL A MENTAL PROCESS?

Memory (as a concept) tends to be elusive: there is the memory for words and knowledge, that the Classical antiquity trained; there is the autobiographical account of our lives that was championed by Romanticism; there is the neurological system that was defined by our contemporary neuroscience; there is the memory of the ideal world in Plato; the memory that has the imprint of God in St. Augustine; the segmentation of memory that came with modern academia, etc. Some propose that we no longer speak about

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 embodiment of the process, mixed with an experimental framework, could lead to the development of a method of work.

Advantages	Challenges
Access to the creative process and decision making	Bias caused by personal and professional involvement
Bodily experiences	Financial, artistic and aesthetic pressure
Interpersonal relations and communications	Political, cultural-political or fashionable influences
First-hand data and insights	Conflict of interest
Ethical Concerns	
Necessity for Critical Self-Reflection	

INVESTIGATION FROM THE INSIDE

- 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)

CRTITICAL SELF REFLECTION

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

Excerpt of a live-performance <https://bit.ly/2V1zH1b>



METHODOLOGY



DISSEMINATION AND SHARING OF KNOWLEDGE



KNOWLEDGE GAINED

Live-recording, Ultraschall Festival 2014:
Barbara Lüneburg – singing violinist
<https://soundcloud.com/louis-aguirre/toque-a-eshu-y-ochosi-2014>

- ... 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.

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- Bassail, Emilio *Memory as a Method of Film Making*, JR Issue 19 (2019)
<https://www.researchcatalogue.net/view/648128/719591>
- Lüneburg, Barbara *Slices of Life* for violin, video and soundtrack
https://www.youtube.com/watch?v=sOzfmtqyq1w&list=PLEwDq_Xgx16jaenCVUy-XxFuONro4y0JS

BIBLIOGRAPHY AND ARTWORKS



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Artistic research

<http://transcoding.info>

<http://gappp.net>

Publication on TransCoding

[Transcript Verlag Bielefeld \(2018\)](#)

Publication on GAPPP

[Ludified – The Green Box Berlin \(2021\)](#)

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 \(2021\)](#)

THANK YOU