

Artistic Hacking as *transformative encounter*

Interpretation, Collapse, Co-Creation, and Relational Responsibility

This presentation investigates Artistic Hacking as a practice-based method for critically engaging with musical works by breaching, re-coding, or collapsing their structures.

Emerging from hacker methodologies in network security (McClure et al. 2012) and inspired by Jack Halberstam's "aesthetics of failure" (2021), Donna Haraway's call to "staying with the trouble" (2016), and Anna Tsing's notion of the "transformative encounter" (2015), hacking treats the score not as a fixed set of instructions but as a system open to intervention.

Drawing on examples from *Why Listening?*, a hacked interpretation of Vinko Globokar's *? Corporel* through Pauline Oliveros' *Meditations*, I demonstrate how this method extends beyond interpretative experimentation into questions of ethics and relational responsibility.

Unfolding as an intermedia, interactive installation, *Why Listening?* positions the audience as active participants, foregrounding cooperation and shared meaning-making across the different human (and non-human) actors involved in the network. In this context, hacking and collapse are not acts of destruction but generative conditions that destabilise the hierarchies between composer, performer, audience, and material.

While these interventions already carry ethical implications when applied to historical works —where they can be situated within a lineage of institutional and interpretative critique—the stakes shift when the composer is alive, perhaps a colleague or friend, and potentially part of a cultural, ethnic, gender, sexual, social, or linguistic minority. The second part of my presentation addresses this expanded ethical and social complexity through a hacking-based case study developed in relation to Juta Pranulyte's *Meow-Mouth* (2024), a work whose compositional experimentation I actively contributed to. Whereas the Globokar/Oliveros encounter allowed collapse to operate across a historical distance, engaging with a living composer with whom one also collaborates complicates the performer–composer relationship, raising questions of negotiation, consent, transparency, and co-authorship.

- Can collapse become a cooperative act rather than a unilateral intervention?
- How can performers navigate the power dynamics that emerge when "hacking" the work of a peer within shared institutional or artistic ecosystems?
- What forms of dialogue or shared authorship are needed to ensure that Artistic Hacking remains generative rather than extractive, especially when working across differences of identity or positionality?

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Research Presentations

References:

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- Tsing, A. L. (2015). *The mushroom at the end of the world: On the possibility of life in capitalist ruins*. Princeton University Press.



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Lorenzo Orsenigo is a dedicated, versatile and enthusiastic percussionist and performer specializing in contemporary music.

As a soloist and in duo with guitarist Verena Merstallinger, he experiments with new interdisciplinary, improvisatory and performative approaches to expand his expressive possibilities.

Throughout his career, Lorenzo has collaborated with orchestras, wind orchestras, chamber ensembles, and pop/jazz bands and performed in

many countries around the world, from Austria to Norway, from Belgium to Oman. Completing part of his studies at the Norwegian Academy of Music of Oslo (NO), Lorenzo graduated (MA) at Conservatorio "G. Verdi" of Como (IT) and is now pursuing a doctorate at the University of Music and Performing Arts Graz. To be mentioned the invitation as "New Music/Research Artist" at the PASIC 2022 international convention held in Indianapolis (USA) in November 2022.