

***“Method of Vienna” (“MoV”): a novel performative communication format.
Details and practical how-tos.***

On 15 November, 1697, a remarkable event took place at the Hofburg Palace in Vienna, Austria: five women participated in a rhetorical competition, in which they were to debate whether it is more important to build one’s life based on merit or to rely on luck. This event, known as “*accademia di dame*”, is an extraordinary and rare example of a Baroque performance shaped and conducted explicitly by women—who appeared both as musicians and as the authors and presenters of their speeches. The ongoing artistic project “Method of Vienna” (“MoV”) derives its name from the location of this mother event. It draws on the thesis that the structure of this historic performance may be an attractive communication format for a modern audience—as a new convergence of art and research, as a new method to catalyse and facilitate decision-making processes—and searches for solutions via which to transfer the historical format into the present.

Methodological approach: “Method of Vienna” has been founded in 2017 as a global playground to experiment with the revitalized format consisting of one current question, four speeches, music, poetry, dance and one decision; as an invitation to celebrate different points of view in the presence of artists who build a framework for different speeches and contribute to the event with music, poetry and dance; as a common stage for speakers and artists who reflect upon one selected question with their chosen tools of art. “Method of Vienna” merely offers the format - speakers and artists choose the content.

In this presentation the idea and story of “Method of Vienna” will be told providing the audience with information about the historical mother event as well as about the tools how to create a 21st century “MoV” performance and how to support the dissemination of the meme. Two years of experience with the project will be presented reflecting upon the feed-back of involved speakers, artists and audience, obstacles, questions regarding the methodological approach and ideas for upcoming performances.

To explain the range of possibilities Susanne Abed-Navandi will share the speaker’s desk with her finger puppets to show a five minutes “MoV” performance at the end of the session.



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Susanne Abed-Navandi (formerly Pumhösl), member of the scientific board at the Music and Arts University of the City of Vienna, is a harpsichordist, teacher and comedian. Her dissertation in musicology (2014) was devoted to a baroque literary academy for women, in 2017 she invented the communication format “Method of Vienna”. The music of Johann Sebastian Bach is the core of her musical projects, such as the world première of the *Gold.Berg.Werk* by Karlheinz Essl, an interpretation of the Goldberg Variations for harpsichord and live electronics; the participation in the BACH XXI project by the Domkantorei of Graz Cathedral (1998-2018), which is to see performance of all of Bach’s sacred cantatas; and a DVD featuring Bach’s Little Preludes, Inventions, and Sinfonias.