

**Name:** Hannes Dufek, Mag. art.

**Institution:** KUG / Artistic doctoral school

**Title of the talk:**

*Entering, trespassing, leaving and re-entering the „artistic sphere“:*

**AUSSEN**, for Tenorhackbrett (tenor dulcimer) solo (2015).

*A recent example of attempts on „transgression“ in my artistic work in the light of my doctoral project.*

**Content:**

In my presentation, I will show various features of my recently completed work „AUSSEN“ for tenor dulcimer solo and tie these aspects to a more general course my artistic work has taken on lately. These correlate directly to my doctoral project at the KUG and can be seen as immediate outputs of my occupation with it. In AUSSEN, as well as in my current general perspective towards music and art, the idea of „transgression“ has become central. Transgression literally means to go beyond something, to leave the limits of a given situation, interaction or experience, in a wider sense it can also mean to deviate. In my approach, I refer to „transgression“ basically wherever a given work of music aims to leave the purely „artistic sphere“ so as to communicate with the audience and create a new set of opportunities for involvement. Rather than trying to „implode“ a given musical material or developing this material, from within, to such a point where a „transgression“ of sorts could be said to happen (thus, however, in my viewpoint, staying within the „artistic sphere“, the realm of the piece-as-a-musical-construction, and further limiting the possibilities for an actual dialogue between the listener and the piece), my target is to create somewhat liquefied borders between the piece-as-a-musical-construction and the piece as it is situated in the actual, current situation, between the concert-performance as an isolated museum-like act of service and its potential to become an inclusive and vivid focal point of social interaction.

AUSSEN represents an attempt to reach some of these goals, be it through intrinsically musical processes (the possibility of which I don't deny), by applying a sort of built-in commentary, by integrating chance elements or via the metaphorical content of the work. My talk will venture to show how and why this is done and what implications and connections could be found in regard to my doctoral project.

**Links with questions mentioned in the call:**

My proposed talk will provide possible answers to at least two of the questions given. Primarily, it stands an example of artistic research where the artistic material itself makes the argument. Audible evidence as to the point of my artistic research pending (since the world-premiere of the piece in question is due only in May 2015), I will still be able to present steps undertaken in this piece and aspects of its framework in such a way that evidence grows from within - the artistic material stating its point by itself. I will do so by showing score and recording examples (not of the actual piece, but material used in it). Furthermore, I aim to show how and in what way my (and potentially, our general) understanding of music has already been transformed by steps taken into my artistic research and will, potentially, be further transformed by conceivable future developments.