

First steps into Creative (mis)understandings

Our lecture performance presents some of the preliminary results of our artistic research project creative (mis)understandings supported by the Austrian Science Fund (FWF, PEEK). This ongoing project (2018-2021) aims to develop transcultural approaches of inspiration (which we regard as mutually appreciated intentional and reciprocal artistic influence based on solidarity) by combining approaches from contemporary music composition and improvisation with ethnomusicological and sociological research. We encourage creative (mis)understandings emerging from the interaction between research and artistic practice, and between European art music, folk and non-western styles, in particular from the singing practices of the Tao, an indigenous group living on Lanyu island, Taiwan.

The path to knowledge production, which has been propagated through colonial structures in the so-called "modernity" (B.Latour), often relies on rigid categorization and anthropocentric ideas of efficiency. This means cutting a holistic image of the world into small fragments and portions of knowledge, and has been leading into ignorance of long-term relationships between humans and non-humans in a shared environment. Therefore our point of departure is defragmentation of epistemologies.

During our research we established conversations (in the original latin meaning: „making turns together“), between the generations of the Tao people, between outsiders and insiders, between experts living in diverse knowledge systems. In these process (mis)understandings often occur, but we see them as potential and fruitful ground for emergence of unexpected perspectives and creations.

Our contribution will focus on the following question:

Can our conversation and the aim for defragmentation act as a catalyst for new initiatives in transferring knowledge and transforming its manifestations - between both, the different Tao generations, and insiders and outsiders?

And how?

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Johannes Kretz, (composer, electronics performer, artistic researcher) is head of department of the Institute for composition, electroacoustics and Tonmeister education of mdw - University of Music and Performing Arts Vienna and co-project leader of the PEEK project "creative (mis)understandings". Scholarships and Awards: e.g. Austrian Federal Grant 1997, Stiftung Delz (CH, 2001), Theodor Körner Prize 2004

Commissions of work & performances at/with National Theater Hall, Taipei, Wien modern festival, Festival Ars Electronica, Konzerthaus Wien, Eclat festival Stuttgart, Klangforum Wien, Ensemble On Line, Vienna Flautists, quartett22, Internationale Lemgoer Orgeltage,

Haller Bachtage, Triton Trombone Quartett, Wiener Kammerchor

Performances in Austria, Germany, Poland, France, Czechia, Hungary, Turkey, Latvia, Lithuania, Argentina, Mexico, Canada, USA, Japan, South Korea, Taiwan, China, Uzbekistan, Iran, India.



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Wei-Ya Lin, an ethnomusicologist and a violist, is co-leading the PEEK-project in artistic research creative (mis)understandings (2018-2021) at the University of Music and Performing Arts Vienna (MDW).

At the same time Wei-Ya Lin is research fellow and adjunct lecturer at MDW and University Vienna.

She is initiator and curator of aNOther festival Vienna since 2010; she is leading the summer camp iKultLab in arts since 2014; since 2013 she been involved in planning and developing projects based on scholarly research results, which are implemented by artistic inventions and activist and socio-political approaches.

In 2006 she completed her M.A. in viola performance with distinction at MDW, and in 2007 the postgraduate curriculum in chamber music. In 2015 she received her PhD in Ethnomusicology from the same university for the thesis Music in the Life of the Tao (Taiwanese indigenous ethnic group): Tradition and Innovation, graduation with distinction.