

**HKB**

Hochschule der Künste Bern  
Haute école des arts de Berne  
Bern University of the Arts



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**UNIVERSITÄT  
BERN**

**Interdisciplinary Conference**

# **Music, Art and Philosophy in Dialogue**



Paul Klee: *Fuge in Rot*

**20<sup>th</sup>/21<sup>st</sup> of May 2016**

**Zentrum Paul Klee**

**Monument im Fruchtländ 3, 3006 Bern**

**Detailed Program**



**Zentrum Paul Klee  
Bern**

**FNSNF**

SCHWEIZERISCHER NATIONALFONDS  
ZUR FÖRDERUNG DER WISSENSCHAFTLICHEN FORSCHUNG



J. S. Bach (1685–1750): *The Art of the Fugue*  
Last page of the autograph with the unfinished fugue  
and the comment by Carl Philipp Emanuel Bach

*Musik und Musikwerke gehören zu unserem Alltagsleben: Wir hören sie, wir sprechen über sie, und wir nehmen an, dass wir wissen, worum es geht, wenn wir darüber sprechen. Doch wenn man beginnt, darüber nachzudenken, tauchen mehrere Fragen auf: Was ist gemeint, wenn wir behaupten, dass ein bestimmtes Musikwerk spannend oder langweilig ist? Sprechen wir von der Aufführung, die wir gerade gehört haben, oder sprechen wir von den Noten, die wir in der Partitur lesen können? Und was steht wirklich in der Partitur? Eine Reihe von Hinweisen für den Interpreten oder ein "Bild" des Musikwerks? Und wenn es so ist, kann man möglicherweise die Formen der Musik auch durch andere visuelle Medien darstellen?*

*Works of music belong to our everyday lives. We hear them, we talk about them, and we assume that we know what they are when we talk about them. But if you start to think about it, several questions arise. What do we mean when we say that a particular piece of music is exciting or boring? Are we talking about the performance that we have just heard, or are we talking about the notes that we can read in the score? And what is it that's actually given in the score? A series of instructions for the performer, or a "picture" of the piece of music? And if the latter, can one perhaps depict the forms of music by means of other visual media?*

Marcello Ruta, Annabel Colas, Dale Jacquette, Thomas Gartmann

[www.philosophie.unibe.ch/forschung/forschungsprojekte/ontology\\_of\\_music/index\\_ger.html](http://www.philosophie.unibe.ch/forschung/forschungsprojekte/ontology_of_music/index_ger.html)

[www.hkb-interpretation.ch/veranstaltungen/music-art-and-philosophy-in-dialogue.html](http://www.hkb-interpretation.ch/veranstaltungen/music-art-and-philosophy-in-dialogue.html)

Cover: Paul Klee (1879–1940): *Fuge in Rot*

Watercolor and pencil on paper, attached strips of paper on the right and left, on cardboard, 24,4 x 31,5 cm.

Private collection, Switzerland – deposit Zentrum Paul Klee, Bern

**09:30 Welcome desk, coffee**

**10:15 Welcome and Introduction**

**Dale Jacquette** (University of Bern)

**10:30–11:30 Keynote** (Chair: Dale Jacquette)

**Peter Kivy** (Rutgers University): *On the recent remarriage of Music to Philosophy*

**11:30–13:00 Philosophy Panel 1** (Chair: Thomas Gartmann)

**11:30 Marcello Ruta** (University of Bern): *Das Performative und das Hermeneutische – Ein musikphilosophischer Versuch*

**12:15 Annabel Colas** (University of Bern): *Is there such a thing as the perfect performance of a musical work?*

**13:00–14:00 Lunch Break**

**14:00–16:30 Musicology Panel 1** (Chair: Marcello Ruta)

**14:00 Thomas Gartmann** (Bern University of the Arts): *Was steht in der Partitur? Alles, nur das Wesentliche nicht!*

**14:45 Alessandro Arbo** (University of Strasbourg): *Hearing (x) as (a) Work*

**15:30** Pause

**15:45 Jim Dickinson** (Bath Spa University): *Distortions of Space and Time in Harrison Birtwistle's "Carmen Arcadiae Mechanicae Perpetuum" (1977)*

**16:30–17:30 Keynote** (Chair: Annabel Colas)

**Paulo de Assis** (Orpheus Institute Ghent): *Virtual Works – Actual Things. A New Image of Work*

**17:45–19:00 Concert Lecture** (Chair: Dale Jacquette)

**Albert Frantz** (Vienna): *Where Is "the Music"? A Performer's Perspective*

**19:30 Dinner**

**Peter Kivy (Rutgers University)**

***On the recent remarriage of Music to Philosophy***

Philosophers since Plato, at least some philosophers, have, from time to time, seen music as an appropriate object of philosophical scrutiny. And, of course, in the nineteenth century, Schopenhauer and Nietzsche elevated music to a level of philosophical importance never reached before that time. But the marriage of music to philosophy ended in divorce at the close of the nineteenth century, and, as well, there occurred a sharp decline in the philosophical study of the arts tout court. However, with the rise of interest in aesthetics and the philosophy of art, in the late 1960s, it was inevitable that philosophy and music should again enter into matrimony. And it is that remarriage, during the past thirty-five or so years, that I intend to explore in the present lecture.

**Marcello Ruta (University of Bern)**

***Das Performative und das Hermeneutische – Ein musikphilosophischer Versuch***

The main question cast by this presentation is whether some typical features ascribed to the so-called *performative turn* are not incompatible (as sometimes has been affirmed) with the hermeneutic paradigm and whether they can be rather understood as a radicalization of it. The analysis is developed in three sections: In the first section (*The Four-sided Opposition between Hermeneutics and the Performative Turn*) two main texts (Fischer-Lichte's *Ästhetik des Performativen* and Gadamer's *Truth and Method*) are examined in order to identify performative features in Gadamer's hermeneutics. In the second section (*Aesthetic Properties as Dispositions*), a theory of the aesthetic properties is proposed that can ontologically ground the performative features identified in Gadamer's hermeneutics. In the third section (*Performativity and Score-observance: a Musical Example*), the hypothesis of the commensurability between hermeneutics and the performative turn is tested against a musical example.

**Annabel Colas (University of Bern)**

***Is there such a thing as the perfect performance of a musical work?***

The purpose of this talk is to answer the following question: is there such a thing as a perfect performance of a musical work? Two opposite views will be assessed:

- *The monist view*, stating that only one sort of performance can be perfect, ideal or optimal.
- *The plurality view of musical performance*, asserting that there are many sorts of performances that are equally good while being artistically distinct. Thus, some are in fact better than others, some of equal merit but we appreciate one arrangement of a work for some features and another performance for others.

The plurality view will be defended by examining the following questions:

- How can the composer's intention be preserved according to performance pluralists (if it has to be preserved, an assumption one might want to discuss)?
- If relevant features of performances have no corresponding features in the score, how do these features relate to the original work?

The endorsed answer is that the performance's features are the original musical work's features, even though these features are not explicitly nor implicitly indicated in the score. If this is true, then the performer is not merely producing the sounds specified in the score, he is interpreting the score and is animated by a musical intention that may either harmonize or compete with the composer's intention, giving rise to a work distinct from the original work. The conclusion is that, even in performance pluralism, considerable latitude in performance is permitted without changing the identity of the musical work – and without falling into relativism.

### **Thomas Gartmann (Bern University of the Arts)**

#### ***Was steht in der Partitur? Alles, nur das Wesentliche nicht!***

Der vom Dirigenten Sergiu Celibidache in dieser Form überlieferte Ausspruch Gustav Mahlers bezieht sich auf die Unzulänglichkeit jeder Notation einer musikalischen Komposition. Aus fünf unterschiedlichen Perspektiven soll nun anhand ebenso vieler Fallbeispiele von Bach, Corelli, Berio, Liszt und Haydn versucht werden, den konventionellen Werkbegriff als ein „opus perfectum et absolutum“ zu problematisieren. Mit Nicholas Cook und Christopher Small wird dabei der *performative turn* fruchtbar gemacht. Ob divergente Interpretationen oder Verzierungen, die ein Musik-Skelett erst lebendig machen, ob unterschiedliche Notierungen eines tendenziell offenen Kunstwerks oder der Einbezug von Publikum und Rezeption: Der Vortrag möchte zeigen, dass ein musikalisches Werk weit mehr umfasst als bloss seinen Notentext.

“What’s in the score? Everything but the essentials.” – This saying by Gustav Mahler, handed down via the conductor Sergiu Celibidache, refers to the inadequacy of any notation of a musical composition. By means of five different perspectives, which draw on examples from Bach, Corelli, Berio, Liszt and Haydn, the concept of the work as “opus perfectum et absolutum” will be questioned. Through this process, with reference to Nicholas Cook and Christopher Small, our understanding of the *performative turn* will be enhanced. This presentation aims to show that a musical work contains much more than simply its score, whether this be divergent interpretations, embellishments, bringing a piece of music to life, different notations of a tentatively open work, or the involvement of the public and the work’s reception.

### **Alessandro Arbo (University of Strasbourg): *Hearing (x) as (a) Work***

What does it mean to ask someone to try to “hear (x) as a (musical) work”? This sentence refers to an aspectual perception involving a type of object and a type of attention. We defend the thesis that its specificity is determined by the action of knowledge in relationship to the production of the artifact. A first level of understanding coincides with the capacity to identify musical objects and follow their concatenation. The transition to the upper level depends on the identification of symbolic, intentional and more generally contextual references. While at a basic level the listener considers the expressive properties supervenient upon the physical and phenomenal properties of the musical object, at a second level, he or she focuses on the artistic properties of the work supervenient upon the expressive and structural properties. By asking someone to try to hear a piece of music “as a work”, we invite that person to identify an identifiable entity in the sounds being heard (a type, a constructive record or an exemplary performance), and to apply the criteria which allow the choice of aesthetic properties with an artistic value among those supervenient upon the physical and phenomenal base.

**Jim Dickinson (Bath Spa University)**

***Distortions of Space and Time in Harrison Birtwistle's "Carmen Arcadiae Mechanicae Perpetuum" (1977)***

It was Stockhausen who declared that Klee was "the greatest teacher of composition" when handing his Bauhaus notebooks "Das Bildnerische Denken" (Artistic Thought) to Pierre Boulez. One of the fundamental aspects of Klee's legacy to musical creativity lies within his manipulation of space and time. This paper explores the perception of these elements in *Carmen*, extending previous studies by taking an intermedial approach to musical-pictorial analysis. By bringing together Birtwistle's pre-compositional sketch plan, held at the Paul Sacher Institute in Basel, with detailed study of the painting *Twittering Machine* (1922. 151) and relevant pedagogical sketches, this hybridized approach to analysis, presents new insights into the way Birtwistle employs Klee's theories to transcend the constraints of clock time and Euclidean geometry. The resulting polytemporal musical structures reflect the poetic-tectonic tension of the painting from which they are derived.

**Paulo de Assis (Orpheus Institute Ghent)**

***Virtual Works – Actual Things. A New Image of Work***

When thinking about musical works one easily forgets the innumerable material objects and things that enable the construction of any possible "image of work" in the first place. Before gaining their "identity", their unmistakable modes of appearance, their enduring character or their "aura", musical works are constituted as complex conglomerates of things, such as sketches, drafts, manuscripts (also the rejected ones), first and later editions, recordings, analytical charts, reflexive texts, performances and installations. All these *things* (for this term see Georg Kubler and Hans-Jörg Rheinberger) are the basic elements of what might be called a "multiplicity" – a complex articulated "manifold" of documents and objects, receptive to include materials beyond the specific horizon of the composition, i.e., future, or even extra-disciplinary materials. Whereas musical works have been traditionally seen from authoritative perspectives that prescribed "this score", "this performance", "this recording", "this analysis", I propose a fundamental redistribution of the available *materials*, exposing them to their historical, aesthetic, post-aesthetic and epistemic situatedness. Beyond transcendental typologies, beyond extreme or qualified versions of Platonism, beyond functional theories of operative concepts, and beyond ivory-towered aesthetic considerations, I suggest a new "image of work", crucially devised in a post-aesthetic regime of the arts, where works are no longer seen as static entities (the idea, the score, the performance, the recording, the analysis), but rather as highly elaborated manifolds with potentially infinite constitutive parts (sketches, manuscripts, editions, recordings, theoretical reflections, previous works or styles that exerted an influence, future works that shed new light upon them, etc.). In the place of a reiteration of uncritically inherited performance practices, this perspective offers a methodology for unconventional, critical renderings that expose the variety and complexity of the music materials available today. More than repeating what one already knows about a given work, it claims the unknown as the most productive field for artistic practices. Rather than accepting a reproductive tradition, it argues for an experimental, creative attitude.

**09:30 Welcome desk, coffee**

**10:15–11:15 Keynote** (Chair: Thomas Gartmann)

**Ulrich Mosch** (University of Geneva): *Durch das Andere zum Eigenen – Pierre Boulez und Paul Klee*

**11:15–12:45 Musicology Panel 2**

**Musical Themes in Paul Klee's Work** (Chair: Marcello Ruta)

**11:15 Christian Berger** (Albert Ludwig University of Freiburg): *Die Lust an der Form – Johann Sebastian Bach mit den Augen Paul Klees*

**12:00 Walter Kreyszig** (University of Saskatchewan): *Paul Klee as Performing Musician, Writer and Visual Artist – Johann Sebastian Bach as His Spiritual Mediator between Music and Visual Art*

**13:00–14:00 Lunch Break**

**14:00–15:00 Visit Zentrum Paul Klee**

**15:00–16:30 Philosophy Panel 2**

**Philosophical Themes in Paul Klee's Work** (Chair: Dale Jacquette)

**15:00 Michael Baumgartner** (Zentrum Paul Klee Bern): *The Role of Nature in Paul Klee's Work*

**15:45 Linn Burchert** (Friedrich Schiller University Jena): *"Atemwellen" und "Klangwehungen". Zur Atemmetapher in bildender Kunst und Musik am Beispiel Paul Klees und Ernst Kurths*

**16:45–17:15 Final discussion** (Chair: Annabel Colas)

**17:30–18:45 Chamber Concert**

**Vertigo Ensemble** (Bern University of the Arts)

*Pierre Boulez' Structures I "An der Grenze des Fruchtlandes" as an inspiration for new works by students of the composition classes at Bern University of the Arts.*

- Yesid Fonseca Aranda: *Als ich auf dem Esel ritt*
- Luis Felipe Arteaga: *Nach der Überschwemmung*
- Timmy Schenk: *Sans Maître*
- Josquin Schwitzgebel: *Vide raisonnant/Derniers Instants*
- Marina Sobyagina: *Das Dreifache*

**Leitung: Patrick Jüdt**

**Ulrich Mosch (University of Geneva)**

***Durch das Andere zum Eigenen – Pierre Boulez und Paul Klee***

Pierre Boulez entdeckte Paul Klee, den er damals noch nicht einmal dem Namen nach kannte, rein zufällig beim Besuch einer von Yvonne Zervos organisierten Ausstellung im Umkreis des ersten Festival d'Avignon 1947. Seit dieser unverhofften ersten Begegnung sollten die Malerei Klees und später auch sein Denken ein wesentlicher Bezugspunkt für Boulez' eigene Poetik und für sein Komponieren bleiben. Zeitlebens kam er immer wieder in unterschiedlichen Kontexten auf den Maler zurück, zuletzt 2008 im Zusammenhang mit einer Ausstellung in Brüssel und Salzburg. Bedeutendstes Zeugnis dieser fortgesetzten Auseinandersetzung ist das 1989 publizierte Buch *Paul Klee: Le pays fertile* (Paris: Gallimard). Der Vortrag wird die zentralen Motive von Boulez' Klee-Bild rekonstruieren und die Äusserungen des Komponisten zu Malerei und Denken Klees als Quellen einer impliziten kompositorischen Poetik lesen.

When he discovered Paul Klee, Pierre Boulez had never even heard his name before. It was only through pure coincidence that he encountered the artist's work in 1947, during the first Festival d'Avignon, when visiting an exhibition organized by Yvonne Zervos. After this first, unexpected encounter, Klee's paintings and, later, his writings, were an essential reference point for Boulez's own poetics and compositions. In different contexts throughout his life, Boulez kept returning to the painter. The last time was in 2008, in connection with an exhibition in Brussels and Salzburg. However, the most important proof of his continued engagement with Klee was his book published in 1989: *Paul Klee: Le pays fertile* (Paris: Gallimard). This presentation will reconstruct the central motifs from Boulez's picture of Klee and view his statements about Klee's paintings and thoughts as a source of implicit compositional poetics.

**Christian Berger (Albert Ludwig University of Freiburg)**

***Die Lust an der Form – Johann Sebastian Bach mit den Augen Paul Klees***

Aus der Gegenüberstellung einer Analyse von Bachs Adagio aus der Sonate für Violine und Cembalo BWV 1019 und Paul Klees Skizze zu dieser Sonate aus der Kunst-Lehre 1921/22 ergeben sich weitreichende Konsequenzen zur Einbindung der von Kant postulierten "ästhetischen Idee" in die musikalische wie bildnerische Werkbetrachtung. Es geht dabei nicht um die Nachahmung musikalischer Formprozesse in einem anderen Medium, vielmehr faszinierte Paul Klee an der Musik das hohe Mass an Unabhängigkeit von allen äusserlichen Gegebenheiten, die gerade sie zu einer intensiven Auseinandersetzung mit den allgemeinen Möglichkeiten künstlerischen Gestaltens befähigt, die er dann in seinem Werk bildnerisch umzusetzen suchte.

Eine Analyse des Sonatensatzes führt zur Betrachtung der Rolle des ästhetischen Urteils, wie es von Kant in seiner *Kritik der Urteilskraft* dargestellt wurde. Dementsprechend setzt bei Klee die "bildnerische Polyphonie" des Kunstwerks im Betrachter ein freies Spiel der Wahrnehmungskräfte in Gang, als dessen Zünder gleichsam die poetische Vieldeutigkeit seiner Bildtitel funktioniert, von denen sich nicht nur der späte Heidegger faszinieren liess. Und wie bei Kant übersteigt die Kunst für Klee die Begrifflichkeit der Vernunft, geht das Kunstwerk für ihn am Ende doch keineswegs in der Rationalität der lehrbaren "formalen Weisheit" seiner Faktur auf, sondern bewahrt "im obersten Kreis ein letztes Geheimnis", angesichts dessen das "Licht des Intellekts kläglich erlischt."



This presentation compares an analysis of Bach's *Adagio* from the Sonata for Violin and Harpsichord BWV 1019 with Paul Klee's sketches for this sonata included in his *Kunst-Lehre* of 1921/22. The comparison has far-reaching consequences for the role played by Kant's "aesthetic idea" in both the visual and musical examination of the work. This was not about imitating musical form processes in a different medium; instead, Paul Klee was fascinated by music's high degree of independence from all external circumstances. This independence opens it up to an intensive examination of the general possibilities of artistic creation that he then sought to implement visually in his work.

An analysis of this sonata movement leads to a consideration of the role of aesthetic judgment as demonstrated by Kant in his *Critique of Judgment*. Accordingly, in Klee the "visual polyphony" of the artwork initiates in the observer a free play of perceptual forces that is triggered by the poetic ambiguity of the title. This fascinated Heidegger in his late years, as it did others too. And for Klee, as for Kant, art exceeds the conceptuality of reason. An artwork for him is not to be identified with the rationality of teachable "formal knowledge", but retains "in its highest level a last secret" in the face of which the "light of understanding pitifully expires."

### **Walter Kreyszig (University of Saskatchewan)**

#### ***Paul Klee as Performing Musician, Writer and Visual Artist – Johann Sebastian Bach as His Spiritual Mediator between Music and Visual Art***

In the October 1799 issue of the *Allgemeine Musikalische Zeitung*, Johann Nikolaus Forkel (1749–1818), the eminent biographer of Johann Sebastian Bach, reproduced the well-known diagram prepared by the German composer and music theorist August Friedrich Christoph Kollmann (1756–1829), featuring Bach in the centre of the illustration and some fifty composers grouped around the center as a means of underscoring the inspiration of Bach's legacy for these masters, with the remark "...that Johann Sebastian Bach is the centre of the Sun, thus the Man, from which all True Musical Wisdom Emanates" ("...daß Johann Sebastian Bach der Mittelpunkt der Sonne, folglich der Mann sey, von welchem alle wahre musikalische Weisheit ausgehe". Neither the author of this comment, Kollmann, nor the later Bach biographer Forkel could predict the profundity of this statement, applicable not only to eighteenth and early nineteenth-century polyphonic repertoires, but also to the twentieth century. In the post-tonal era, Bach's legacy continued to touch the hearts of major composers, among them the three principal representatives of the Second Viennese School of Composition, Arnold Schoenberg (1874–1951), Alban Berg (1885–1935) and Anton von Webern (1883–1945). Even painters, such as Wassily Kandinsky (1866–1944), Georges Braque (1882–1963) and Paul Klee (1898–1940) displayed considerable affinity to Bach as a genius of the highest degree. Of the aforementioned painters, Paul Klee displayed considerable talent in both music and visual art. As a violinist he performed in various chamber music ensembles as well as in orchestras. As a visual artist he began to experiment with color and form, with focus on colored blocks as a means of creating a color harmony, analogous to the display of *Klangfarbe* and its association with music, reaching back to the experiments of Johann Wolfgang von Goethe (1749–1832). Already in 1905, Klee remarked in an entry in his diary that "more and more the parallels between music and visual art intrude upon me" ("Immer mehr drängen sich mir die Parallelen zwischen Musik und bildender Kunst auf"). In 1912 Klee actively sought the connection between music and visual art in his painting entitled "Colorful Composition: Hommage a J. S. Bach" ("Farbige Komposition: Hommage an J. S. Bach"). An entry in Klee's diary of 1918 provides a vivid testimony of his ongoing interest in the correlation between music and the visual arts, with special attention to the music of Bach: "The insight has been deepened by the manifold playing of Bach. I have never

perceived Bach with such intensity; never before have I felt the mutual bondage with him. What concentration, what solitary lasting enrichment.” (“Die Erkenntnis ist durch das mehrmalige Bachspiel wieder vertieft. Noch nie habe ich Bach mit solcher Intensität erlebt, noch nie so sehr eins mich mit ihm gefühlt. Welche Konzentration, welche einsame letzte Bereicherung!”). Klee’s 1919 painting “In Bach’s style” (“Im Bachschen Stil”) offers yet another example in the exploration of the correlation between music and visual art.

### **Michael Baumgartner (Zentrum Paul Klee Bern)**

#### ***The Role of Nature in Paul Klee’s Work***

Der Vortrag zeichnet die Entwicklung von Paul Klees Naturverständnis von seiner Jugend bis hin zu seiner Tätigkeit als Meister am Bauhaus und seinen letzten Schaffensjahren in Bern nach. War Klees Verhältnis zu der Natur in der Adoleszenz von idiosynkratischem Erleben und romantischer Versenkung, ja Überwältigung durch die Natur geprägt, so entwickelte der Künstler mit der zunehmenden Abstraktion seiner Kunst ein geradezu analytisches Verhältnis zur Natur. Dies äusserte sich zum einem in systematischen Studien der Pflanzenwelt und deren Wachstumsprinzipien, zum anderen in seinem ausgesprochenen Interesse an der biologischen Strukturanalyse und der Morphogenese, sowohl in seinen theoretischen Schriften als auch in seinem Werk. In grosser Nähe zu Goethes Metamorphosenlehre sah Klee den schöpferischen Prozess und die Entstehung des Kunstwerks in Analogie zu den Wachstums- und Formprozessen in der Natur. Dieses analytische und zugleich organische Naturverständnis prägte auch seinen Unterricht am Weimarer Bauhaus.

This presentation shows the development of Paul Klee’s understanding of nature from his youth until his work as a master at the Bauhaus, and afterwards during his last productive years in Bern. As an adolescent, Klee’s relationship to nature was shaped by idiosyncratic experiences and romantic contemplation, including being overpowered by it. As his art was characterized by increasing abstraction, the artist developed an analytical relationship with nature. This is expressed both in his theoretical writings and in his artistic work, through his systematic study of the plant world and its growth principles, as well as in his pronounced interest in the biological analysis of structure and in morphogenesis. In the same vein as Goethe’s theory of metamorphosis, Klee saw the creative process and the realization of a work of art as analogies for the processes of growth and formation in nature. This analytical and yet organic understanding of nature also shaped his teaching at the Weimar Bauhaus.

### **Linn Burchert (Friedrich Schiller University Jena)**

#### ***“Atemwellen” und “Klangwehungen”. Zur Atemmetapher in bildender Kunst und Musik am Beispiel Paul Klees und Ernst Kurths***

Verbindungen von Kunst und Musik werden für die erste Hälfte des 20. Jahrhunderts zumeist anhand von Kategorien wie Zeitlichkeit, Immaterialität, Polyphonie und Rhythmik beschrieben. Doch auch auf tieferen Ebenen lassen sich Gemeinsamkeiten feststellen. Diese zeigen sich insbesondere in der Theoretisierung der Gestaltungsgesetze und Wirkmächte beider Medien. Studiert man parallel die Schriften Paul Klees und jene des Berner Musiktheoretikers Ernst Kurth (1886–1946) fallen die Metaphern des Atmens, der Luft und der Lebensenergie auf, die gleichsam auf die Werke der Kunst und der Musik übertragen werden.

Der biorhythmische Wechsel von Systole und Diastole wurde bereits bei Goethe als Lebensprinzip beschrieben und als zentrales Rhythmus-Konzept der Moderne im Sinne einer allgemeinen und unbewussten Lebenserscheinung von Ludwig Klages aufgegriffen und ausgearbeitet. Klages bezieht seinen Rhythmus-Begriff ebenfalls auf die Lebensprinzipien des Pulsschlags und des Atems. So wie Klee die wellenförmige Lemniskaten-Schwingung als Modell des Atem- und Blutkreislaufs, des An- und Abschwellens, An- und Entspannens auf die Bildkomposition bezog, so spricht Kurth hinsichtlich der musikalischen Komposition von der Figur des *Wellenatems* und von *Klangwehungen*. Klee verwendet die Metaphern des nährenden Luftwechsels durch die Kunstrezeption, als Eintritt in eine *Villegiatur* sowie die Spannbreite des tiefen Ein- und Ausatmens bis zum atemlosen Keuchen. Kurth spricht vom "Lebensatem", vom schweren und leichten Atem, vom Verdichten und Auflösen. Ideal sind für beide ganz im Sinne Klages das Fließen der visuellen bzw. musikalischen Linien und Gebilde, nicht die Wiederholung in Takt und Metrum, sondern ein unterbrechungsloses Strömen sowie die Wiederkehr des Ähnlichen. Beide reflektieren dabei auch Fragen der Rezeption und der psychophysischen Wirkung von Kunstwerken.

Kunst und Musik werden, so möchte ich zeigen, jeweils als atmosphärische, durchströmte Lufträume imaginiert. In meinem Beitrag werde ich den Metaphern des Atmens, der Luft, der Lebensenergie und des Organischen vergleichend verfolgen und so in der Forschung bisher vernachlässigte Verbindungslinien von Bild- und Musiktheorie in der Ästhetik des frühen 20. Jahrhunderts nachgehen.

Connections between art and music in the early 20<sup>th</sup> century have been described mainly using very general categories such as temporality, immateriality, polyphony and rhythm. However, there are further relations to investigate on a deeper level. These can be found especially when focussing on the theorizing of both the laws of composition and the psychophysical effects ascribed to both media. Studying Paul Klee's writings in parallel to those of music theorist Bern based Ernst Kurth (1886–1946) metaphors of breathing, air and life energy stick out.

The alternation between systole and diastole as a life principle has already been described by Goethe and was taken up as a central concept of rhythm in modernity. Ludwig Klages understood this principle as a general and unconscious phenomenon of life. He also related his concept of rhythm to life principles such as the human pulse and breath. In a similar way as Klee used the wavelike curve of the lemniscate as image for the circulation of breath and blood, ebb and flow, tense and relaxation, and related it as a model to his compositions, Kurth used terms like "Wellenatem" (wave breath) and "Klangwehungen" (sound breeze) with regards to musical compositions. Klee uses the metaphors of a nourishing change of air through the reception of art, as the entering into a villegiatura as well as the range from the deep breath to a panting gasp. Kurth uses the term "life breath", and describes heavy and light breath, densifications and resolutions in musical pieces. For both, the ideal rhythm – in accordance with Klages – is a floating one, featuring respectively visual and musical lines or forms that are not characterized by the repetition of a (musical) beat or strict metrum but occur as a flow without interruption and as the return of the similar, yet not identical. Both, Klee and Kurth, reflect on the reception of artworks and their immediate psychophysical effects.

Art and music in modernity thus are, as I attempt to show, both understood as atmospheric, flowing air spaces. In my presentation I want to pursue the metaphors of breath, air, life energy and the organic comparatively and show links between art and music theory yet not investigated on thoroughly.

## Biographies

### Alessandro Arbo

Alessandro Arbo is *maître de conférences* in the Music Department of the University of Strasbourg and co-founder of the Labex *Groupe de Recherches Expérimentales sur l'Acte Musical*. Author of essays and books on the philosophy of music, he edited *Le corps électrique. Voyage dans le son de Fausto Romitelli* (2005), *Perspectives de l'esthétique musicale : entre théorie et histoire* (2007), *Wittgenstein and Aesthetics: Perspectives and Debates* (with M. Le Du and S. Plaud, 2012), *Ontologie musicale. Perspectives et débats* (with M. Ruta, 2014), *Anamorphoses. Etudes sur l'œuvre de Fausto Romitelli* (Paris 2015). Among his books: *Archéologie de l'écoute. Essais d'esthétique musicale* (2010) and *Entendre comme. Wittgenstein et l'esthétique musicale* (2013).

### Paulo de Assis

Paulo de Assis is a concert pianist and musicologist with wider interests in composition and philosophy. As an artist-researcher he is the Principal Investigator of the European Research Council funded project *Experimentation versus Interpretation (MusicExperiment21)*, which challenges orthodox definitions of musical works and their renderings. Active as a soloist and pianist-conductor, he authored two books (on the music of Luigi Nono and Camillo Togni) and edited eight others (on music notation, contemporary music and experimental practices). He is a Research Fellow at the Orpheus Institute, Ghent.

### Michael Baumgartner

Michael Baumgartner is the Chief Curator of the Zentrum Paul Klee and Head of Collections/Exhibitions/Research. Besides acting as a curator and collection manager, he is responsible for evaluating the authenticity of works by Klee as well as for realising research projects in art history and art technology. He is the author of the seminal monograph *Paul Klee. Leben und Werk*, published in 2013. He authored and edited numerous publications that have appeared in connection with exhibitions he has curated, such as: *Paul Klee. Melodie und Rhythmus* (2006) or *Klee & Kandinsky* (2015). At the moment he is engaged in research and preparing for the exhibition *Paul Klee and the Surrealists* (from November 2016).

### Christian Berger

Christian Berger studied in Freiburg, Hamburg, Berlin and Kiel. He worked from 1980 to 1994 as a Research Assistant in Kiel and since 1995 has been Director and Professor of the Department of Musicology at the University of Freiburg. He works on music theory from the late Middle Ages; French songs of the 14<sup>th</sup> and 15<sup>th</sup> centuries; German and Italian instrumental music of the 17<sup>th</sup> century; French music and its perception in the 18<sup>th</sup> and 19<sup>th</sup> centuries (Hector Berlioz); Wagner; and Webern.

### Linn Burchert

Since October 2014 Linn Burchert is a research associate and doctoral candidate at the Department of Art History at the Friedrich Schiller University of Jena, Germany. In her dissertation project she investigates naturopathic and atmospheric image concepts in abstract modern painting. In 2012 she attained her Bachelor's degree in Cultural and English Studies. In 2014 she finished her studies of *Comparative Literature and Art Studies (MA)* at the University of Potsdam.

### **Annabel Colas**

Annabel Colas is a PhD student working on the project “Ontology of Musical Works and Analysis of Musical Practices”, financed by the SNSF, at the University of Bern (Switzerland), under the supervision of Dale Jacqueline. She graduated from the University of Rennes 1 (France) with a Master’s in Philosophy. She also has a Bachelor’s degree in History of Arts (University of Paris X, France). Her research is mainly focused on the identity conditions for musical works, and how this matter relates to the plurality of musical practices. She is also strongly interested in music performance studies. She took part in the Salzburg Conference for Young Analytic Philosophy in 2015. She is an amateur violinist and plays regularly in a chamber orchestra in Bern.

### **Jim Dickinson**

Jim Dickinson is a senior lecturer and Subject leader in music at Bath Spa University. His research focuses on analytical approaches to musical works inspired by Paul Klee’s art. He has presented papers on this subject at various conferences in the UK including Coventry University: *INTIME* Symposium, Aberystwyth University: *Noises of Art*, Bath Spa University: *Seeing Sound*, University of Liverpool: International Conference On Analysing Music, and Leicester De Montfort: *Sight, Sound, Space, Play*.

### **Albert Frantz**

Albert Frantz began piano studies at the unusual age of 17 – years after a childhood teacher proclaimed he would never be able to play piano. A graduate of Penn State University, he won local, state and national piano competitions and became the first pianist to be awarded a Fulbright Fellowship to Vienna in nearly a decade. Albert records for the Gramola label and is a Bösendorfer Artist. His first CD, of works by Romantic composer Charles-Valentin Alkan long considered unplayable, was an official jury nomination for the German Record Critics’ Award, among the most prestigious distinctions in the music industry. His album of Liszt’s complete Transcendental Etudes will be released on the Gramola label in 2016. Albert is also a passionate amateur IRONMAN triathlete and race car driver and has given the most TEDx presentations worldwide. A documentary about his life and work was released by dreamatv in 2015.

### **Thomas Gartmann**

Thomas Gartmann studied musicology, German and history at the University of Zurich and wrote his doctoral thesis on the instrumental oeuvre of Luciano Berio. Head of Music at Pro Helvetia, critic at the *Neue Zürcher Zeitung*, lecturer at various universities and academies of arts. In 2011 he held a Bern University of the Arts (BUA) Research Professorship and was Research Manager at the Hochschule für Musik Basel. Today, he is co-director of the Bern Graduate School of the Arts, Head of Research at BUA, and manages SNSF projects on libretti in Nazi Germany, on Swiss jazz and on Beethoven interpretations.

### **Dale Jacqueline**

Dale Jacqueline is Professor for Philosophy with focus on theoretical philosophy at the University of Bern, Switzerland. He received his AB in Philosophy from Oberlin College in 1975 and his MA and PhD in Philosophy from Brown University in 1981 and 1983. His research areas include philosophical logic, analytic metaphysics, especially ontology and philosophy of mind, and selected figures and periods in the history of philosophy. He is the author of numerous books and articles on logic, metaphysics, philosophy of mind and aesthetics.

### **Peter Kivy**

Peter Kivy's field of specialization is aesthetics and the philosophy of art. His early work in this area was centered on eighteenth-century British aesthetics and, particularly (but not exclusively), Francis Hutcheson. In the early seventies, he worked in the general area of what might be called Anglo-American Analytic Aesthetics, doing a good deal of writing (including a monograph) on the problems surrounding the late Frank Sibley's seminal paper, "Aesthetic Concepts". In the late seventies, Peter Kivy turned his hand, as a kind of interlude between projects, to the philosophical problem of the emotions in music. The philosophy of music became, from that time onwards, his principal interest and resulted in the publication of five books, dealing respectively with musical expression, musical representation, opera, pure instrumental music and musical performance. In his book, *Philosophies of Arts* (1997), Peter Kivy departed somewhat from the musical problems and tried to deal with issues centering on how the various fine arts differ. This led him to become deeply interested in the philosophy of literature, which has been occupying most of his time for the past few years, and resulted in the publication of two books: *The Performance of Reading* (2006) and *Antithetical Arts* (2008). A third book on the subject, *Once-Told Tales* was published in 2011, and the collection of essays on music *Sounding Off* in 2012. His latest book, *De Gustibus: Arguing About Taste and Why We Do It* was published by Oxford University Press in 2015.

### **Walter Kreyszig**

Professor of musicology, has published widely on music of the twentieth century (with focus on the Second Viennese School of Composition) and on Canadian music in journals, including *Musicologica Austriaca* and *Musiktheorie*, and in conference proceedings, including *Conference Reports of the Jahrbuch für Internationale Germanistik*, *Schriften der Othmar Schoeck-Gesellschaft*, *Kanada-Studien*, *Musicology and Globalization*, and has also contributed lexicographic entries to the *New Grove Dictionary of Music and Musicians* (2001) and *Die Musik in Geschichte und Gegenwart* (1994–2008).

### **Ulrich Mosch**

Ulrich Mosch studied music and German literature in Hannover and musicology at the Technische Universität in Berlin (with Carl Dahlhaus). Graduated 1991 in Berlin with a thesis about the aural perception of total serialism. 2004 appointment as university lecturer (Habilitation) at the Paris Lodron Universität in Salzburg, Austria. 1990–2013 musicologist and curator of music manuscripts at the Paul Sacher Foundation in Basel. Since 2013 full professor in musicology at the University of Geneva. Has published widely on music, music history and music aesthetics mostly of the 19<sup>th</sup> to 21<sup>st</sup> centuries.

### **Marcello Ruta**

Marcello Ruta completed his musical studies in Milan (Piano Diploma) and Trieste (Piano Master), his philosophical studies in Milan (Bachelor) and Strasbourg (Master and PhD under the Coordination of Gérard Bensussan). He taught Philosophy as an Assistant at the University of Bern in 2011–2012. Since February 2015 he has been working as Project Coordinator on the project "Ontology of Musical Works and Analysis of Musical Practices", financed by the SNSF, at the University of Bern under the supervision of Dale Jacquette. In 2014 he took part in the 23<sup>rd</sup> German Philosophy Congress. He has published, among others, *Schopenhauer et Schelling philosophes du temps et de l'éternité* (Harmattan, 2014) and, together with Alessandro Arbo, *Ontologie musicale. Perspectives et débats* (Hermann, 2014).

## **VERTIGO – Ensemble for contemporary music of the Bern University of the Arts**

Vertigo was conceived as a “floating” ensemble dedicated to performing a repertoire ranging from Classical Modernism to the latest works by the current generation of young composers. It was founded in 2011 in collaboration with François Xavier Roth, who has since become its regular guest conductor. Under the artistic direction of Patrick Jüdt and Lennart Dohms, the ensemble engages in large-scale interdisciplinary projects and experimental forms of music theatre such as ANGELUS NOVUS II by Helmut Oehring and EUROPERA by John Cage. It has collaborated with numerous festivals. Composers such as Tristan Murail, Xavier Dayer, Daniel Glaus, Jennifer Walshe and Helmut Lachenmann have recently worked with the ensemble.

Violin: Luis Alfredo Montes Meneses

Viola: Dominik Maximilian Klauser

Violoncello: Jonathan Christoffer Faulhaber

Guitar: Ruben Mattia Santorsa

Guitar: Luis Miguel Carrillo Villarroel

Saxophone: Stefan Mächler

Trombone: Michele Marinaro

Accordion: Yao Yan

Vibraphone: Claire Litzler

**Patrick Jüdt** has an active international career as a soloist and chamber musician and is especially engaged in the area of contemporary music both as performer and conductor. Since 2006 close cooperation with the Ensemble Modern Frankfurt and member of the Collegium Novum Zürich. As a professor at Bern University of Arts, Patrick Jüdt teaches Viola, Chamber Music and Contemporary Music. He is also a Tutor at the ECMA (European Chamber Music Academy).