Hacking into sonic algorithmic aesthetics.
On noise, silence, sound, voices and music in the age of AI
ThinkTank II with Prof. Dieter Mersch(ZHdK, Switzerland); Dr. Hanns Holger Rutz (University of Music and Performing Arts (KUG)Institute of Electronic Music and Acoustics (IEM)
Alexander Gerner (CFCUL), Vinicius Jonas (CFCUL) among others

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Hacking Humans. Dramaturgies and Technologies of Becoming Other
13. December 2019 10-13h
This Think Tank is a take on the sonic technological condition in cultures of digitalisations, that push further the limits of mathematization and algorithmic influence in the making of our digital selves and aesthetic social experiences (such as by automatized personalisation and identity strategies in listening and production of aesthetic experience- as for example shown in aesthetic recommendation strategies of listening to music and watching films - Netflix and Spotify/Dazer or algorithms to reduce stress or other apps that puts the listerinto a state of mind or to sleep) in which pre- and posthuman quantification, big data analysis and acceleration of computing power and simulation strategies enter the field of arts, aesthetic and sonic production and music composition/ performance/ listening/ experience.
How does the field of computer music or AI endowed sound algorithms and machine learning transform the condition of human music production or listening strategies and how do they relate to or change music's mediality and performative dimensions, such as in co-AI-endowed compositions or in human-computer/ robotic/ AI stage performances? Can we hack these new technological approaches by reflecting and experimenting with immersive experiences of sound or the strategy of pure or reduced listening as opposed to causal or semantic listening? Can sound and noise be an interruption, bifurcation or crossing out, a scandal and outburst of pure temporality as in the face-to-face encounter of the other (Lévinas) or the voice or word? What are musical counterpoints such as silence (Cage) when we temper with the un-programable sound or music or social aesthetic resonance practices? How can these hacking methods inform aesthetic and social production in an age of electro-acoustic programming, AI-endowed compositions and human-machine/AI co-performances? Could *noise* even be a sonic experimental-reflexive practice, rather than a reduced information concept? In how far can we have the possibility of unpredictability, glitch and unconceptuality while tempering with musical digital networks?
Hacking is understood here as a sonic method of probing, re-composition, improvisation and investigation in the sense initially proposed by P.R.Samson, of an unconventional application of technology that may enhance the potential of human experience by multiplying its energy, by transforming its habitual uses to open up new perspectives of interacting with and becoming an "Other".

Free admission. All invited. We ask to send us an email for inscription:
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Philosophy, Science and Human Technology of Music, Sound, Noise, Resonance

Workshop/Thinktank Series organized by Alexander Gerner and Vinicius Jonas (PhilHumTech; CFCUL) Music, Sound, and Listening have always been sources of powerful theoretical insights and give rise to a rich history of artistic, technical and social human praxis. Several notions and scientific concepts are derived from musical/sonic/acoustic as well dynamic phenomena and practices that proliferate in various modes of thinking and making sense of or even changing the existing world. Besides the relation of acoustics and phenomenology of listening or music and mathematics as well the debate on informational noise and resonance, Epistemologies of aesthetics and aesthetic practices can be contrasted and applied with scientific concepts such as entropy, synchrony, entrainment among others. From artistic practices and theories to physics and biology, from metaphysics to mathematics, from phenomenology to social sciences, one can identify a manifold of musical/sonic diagonally related concepts and metaphors being employed, such as noise, resonance, synchronicity, improvisation/composition, consonance/dissonance, syncope, theme. Music-related practices can function as a rich laboratory to investigate topics such as interaction and participation (human-human, human-machine, machine-machine), subjectivation/ socialization, embodied techniques and technologies, non-conceptual forms of communication and political action, as well as thinking with sounds, schemas, diagrams and musical or sonic themata. Broadening these approaches to resonances, syncopes and interferences in anthropotechnical and social theory spheres we aim to clarify further how the fascination with aesthetic, acoustic and electromagnetic concepts can be made productive in interdisciplinary praxis fields such as (performative) arts, the humanities, social sciences and praxis in society in order to renew the techno- human condition from hacking into a sonic point of view. This may as well include noise and information accounts, negenthropy or embodied sense of listening dependent on body postures and gestures, the fitting of awareness of tones, sounds and sound combinations in the physical attitude, sonic ecologies of a precognitive ground of experience, and *Epistemologies of Noise*, in which "noise" may even provide for unpredictability inherent in information that innovates the state of given knowledge. The workshop series part of the project Hacking Humans. Dramaturgies and Technologies of becoming other inserted in the research line PHILOSOPHY OF HUMAN TECHNOLOGY (PHILHUMTECH) and which develops studies in philosophy of technology that account for (a) how recent, emergent and convergent technologies constitute, magnify, amplify human experiences or put autonomy, personhood, freedom, privacy and human life at risk and describe its techno- anthropologic, philosophical, ethical, policy consequences. How should policy and the public be advised in questions of technology, if technologies and techniques redefine the proper constitutive layers of being human and its proper (inter-) actions, development and the future of humanity (b) How do instruments, tools, devices and apparatuses as well as systems and techniques and bodily senses in their inventive poetic actions and kinetic movements (e.g. gesture and diagrams) and aesthetic qualities produce and transform human knowledge, experience and social life. (c) develops further case studies in a philosophy of human enhancement. As its main goal this workshops series aims to promote presentations and discussions, hands on hackathons and dialogues centered on music/sonic-related theories, concepts, technologies, and practices being put to use as instruments to do research on contemporary philosophical, human technological, scientific and artistic issues.