



Above: *Of Sound In The Landing Page*, Halle G, Vienna, 2015

The performance work, *Of Sound in the Landing Page*, was a re-articulation of 'Thus Spoke Zarathustra' as a soundscape created from the various elements of the natural world that Nietzsche weaved into his text. The piece worked to allow 'matter,' as opposed to words, to 'express' the 'abstract force' of the book's ideas whilst also honouring the philosopher's conviction that music is the highest form of philosophy. Reeve produced a 'foley' score and gained expert advice from an industry specialist, Jack Stew, in using everyday objects to simulate sounds of nature held within Nietzsche's pages; in cinema, audiences will not 'believe' a film unless the sound is 'faked' and this paradox of the right sounds being made with the wrong objects was key in the choice of methodology for the performance (an insinuation of Nietzsche's valorisation of what he termed 'untruth'). Reeve trained and conducted two professors of philosophy, Graham Parkes and Georg Stenger, to work before an audience with their hands and a

clutter of domestic objects to perform the score. Also contributing were electronic composer Wolfgang Mitterer, who created a spatial sound to evoke all references to the spinning wheel of the eternal return (activated on stage by Reeve's turning a replica of Duchamp's first ready-made, *Bicycle Wheel*, 1913), and trumpeter Franz Hautsinger who simulated Nietzsche's references to animal noises.

'Of Sound' was performed at 'Philosophy on Stage 4 –The Artist-Philosopher' held at Halle G, Vienna, the climax of an international project 'Artist-philosophers/philosophy as arts-based research.' In a lead-up event, *The Nietzsche Lab*, Reeve presented a performance-lecture "Nietzsche Salutes HRH.the" which enquired after a practice of philosophy registered through bodily existence, i.e. an artful philosophy.

1/2



Above: *Of Sound In The Landing Page*, Scores No 10// Philosophy on Stage #4 Artist Philosophers - Nietzsche et Cetera, Tanzquartier Wien, Halle G, November 2015

[Press play to watch](#)

Hester Reeve conducts:

- Franz Hautsinger - Trumpet
- Wolfgang Mitterer - Electronic composition
- Georg Stenger - Philosopher
- Graham Parkes - Philosopher

2/2



Above: Frontispiece of Reeve's foley score *Of Sound In The Landing Page*.

Right: Sculpture created by Reeve to house the foley score after its use in the live performance.

1/5

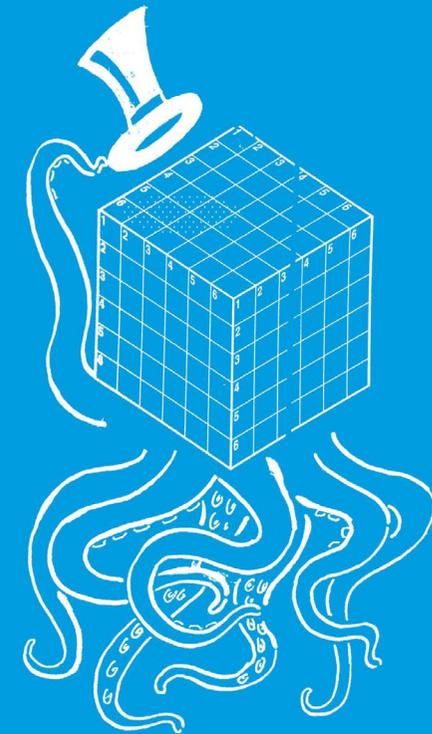
- -
 -
 -
 -
 -
- "Philosophy on stage...is an attempt to actually experiment with new forms of cross-disciplinary strategies by way of which new alliances between art and philosophy are conceptually and artistically staged in performances, lecture-performances, interventions etc., to keep Nietzsche's promise of a *productive friendship* between art and philosophy alive..."

Arno Böhler, Philosophy AS artistic research: Philosophy On Stage, JAR Journal for Artistic Research, Reflection, January 2019

The starting point for Reeve's performance piece was the philosopher Friedrich Nietzsche's unique claim within the history of philosophy for the importance of the 'artist-philosopher' and her interest in activating an interaction between both disciplines. This was facilitated when Reeve was invited to participate in 'Art Lab 1' in January 2015 by Arno Böhler and Suzanne Granzer as part of their ongoing project "Artist-Philosophers. Philosophy AS Arts-based Research" (funded by the Austrian Science Fund) at Studios Tanzquartier, Vienna. Böhler and Granzer met Reeve through the international Performance-Philosophy network and had initially invited her to present about her practice at the Institute of Philosophy, University of Vienna, in May of 2014.

vortragreihe arts-based-philosophy

hester reeve [sheffield hallam university, uk]
"The B in Philosophy"



vortrag

universität wien
institut für philosophie
hörsaal 2i NIG
fr. 09. mai 2014
18:30-20:00

workshop

universität für
angewandte kunst wien
seminarraum B
[dachgeschoss]
sa. 10. mai 2014
10:00-13:00

veranstalter: fwf-projekt PEEK [AR 275-G21] "artist-philosophers. philosophy AS arts-based-research". leitung: arno böhler, universität für angewandte kunst wien in kooperation mit der fakultät für philosophie und bildungswissenschaft
konzeption: arno böhler, elisabeth schäfer, susanne valerie [cartoon: samuel nyholm]

FWF

di:'angewandte

universität
wien

2/5



Reeve attended lectures and presented a durational performance in the evening events: 'Nietzsche Salutes HRH.the' in one of the evening events: Whilst adlibbing on the connections between 'artistic doing' and 'philosophical doing' via an exploration of Nietzsche's proclamation via Zarathustra that "There is more reason, sanity and intelligence in your body than in your best wisdom" Reeve held up two large wooden paint palettes, one either side of her head, to mimic quotation marks around her body. The weight of the palettes meant that Reeve's arms soon trembled and this correspondingly affected her voice. To further bring art and philosophy as material realities into intimate proximity, Reeve experimented with a set-up where she was attached to a large canvas which, instead of a painting, displayed two books via two canvas pockets ('Essays on the Blurring of Art and Life' by Allan Kaprow and 'The Art of Philosophy' by Peter Sloterdijk).



Above: *Nietzsche Salutes HRH.the*, Tanzquartier Studios, Vienna, 2015

3/5



Reeve returned to Vienna for Art Lab 2 in May 2015, where she attended more talks and workshops, most notably lead by Brian Massumi and Erin Manning. Arne Boehler introduced the upcoming festival's aim:

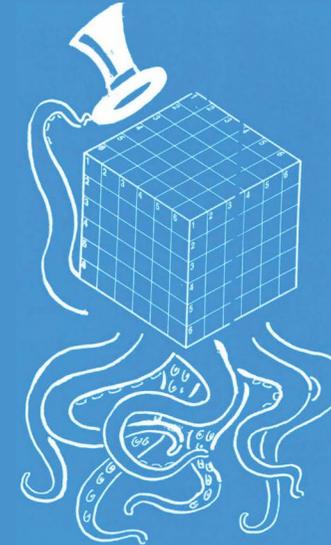
"This aim ought to be realized by organizing a research-festival "Philosophy On Stage #4" at Tanzquartier Vienna, in the context of which artists, philosophers and scientists will collaborate to demonstrate on stage their theoría on Zarathustra. The Artist Philosopher both in a scientific and an artistic manner. Thereby they will have to demonstrate answers to research questions such as: What happens to the traditional image of philosophy and arts, once philosophers and artists are called to stage their thoughts and implement arts-based research practices for the demonstration of their ideas? Can Nietzsche's notion of the artist-philosopher help us to understand what performing philosophy as a kind of arts-based research could mean?" (Project abstract)

It was at this event that Reeve shared her initial idea for translating 'Thus Spoke Zarathustra' into a sound scape on account of the evocative rendering of natural force and acoustics within its pages. Composer Wolfgang Mitterer and musician Franz Hautsinger - who were at the event - approached Reeve and offered to assist with any musical elements required.

artlab #2

peek [ar 275-g21]

artist-philosophers. philosophy as arts-based-research



place:

studios tanzquartier wien
museumsplatz 1
1070 vienna

time:

fr. may 01st 2015
10:30-19:30

sa. may 02nd 2015
10:30-19:30

with:

presenters: arno böhler / kristof van boven / laura cull / tess denman-cleaver / susanne valerie granzer / franz hautsinger / hans hoffer / jörg holkenbrink / marie jung / alice lagaay / erin manning / brian massumi / wolfgang mitterer / graham parkes / elisabeth schäfer / theater der versammlung bremen **additional guests invited:** eva-maria aigner / daniel aschwanden / manora auersperg / ferdinand auhser / milli bitterli / ivana covic / alexander damianisch / nikolaus gansterer / julia garstenauer / saskia hölbling / sabina holzer / esther hutflless / kilian jörg / peter kaiser / barbara kraus / krassimira kruschkova / eckardt lindner / veronika maurer / anna mendelssohn / frans poelstra / hester reeve / peter stamer / tanja traxler / dörte weig / heidi wilm

realized by: fwf-research-project peek [ar275-g21] "artist-philosophers. philosophy as arts-based-research". principle investigator: arno böhler, university for applied arts vienna // in co-operation with tanzquartier wien, university of vienna/department of philosophy // co-operationspartners: jens badura, laura cull, susanne valerie granzer, walter heun, alice lagaay, elisabeth schäfer [cartoon: samuel nyholm]

FWF

di:'angewandte

tanzquartier
wien

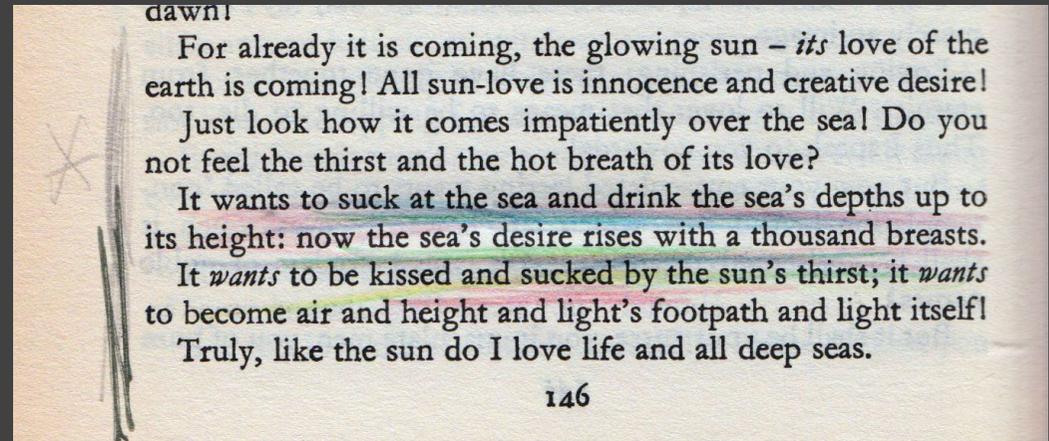
4/5



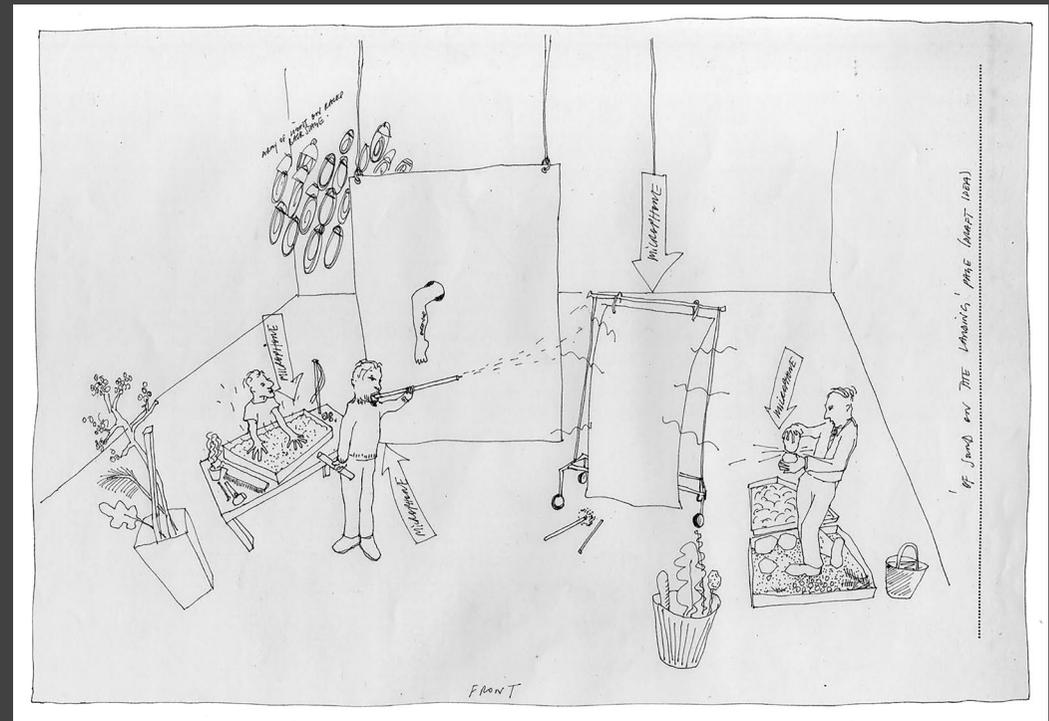
Back in England, Reeve re-read 'Thus Spoke Zarathustra', underlining areas of acoustic force, in particular when sounds of non-human matter are brought into play to evoke philosophical ideas. These were then divided into three areas of production:

1. Sounds to be faked by objects (as in the art of foley)
2. Animal Sounds to be created through a musical instrument (Franz Hautsinger)
3. An electronic mystical sound to fill the entire theatre space at each mention of the 'self-propelling wheel' - Zarathustra's demand that the first art is to create the creator and live in accordance to the 'eternal recurrence' (Wolfgang Mitterer).

Reeve turned to industry specialist Jack Stew (who produced foley on acclaimed films such as Slumdog Millionaire, The Martian and Alien: Covenant) who guided her in how to simulate the sounds on her Zarathustra inventory by using everyday objects (for example, a creaking door is created via wrenching an old leather purse over the top of a broom handle stick). Interested by the 'lie' necessitated to make a sound recognisable, and tickled by the fact that many domestic items such as cat litter were to be called upon to express a famous philosopher's ideas, she decided to stage the performance as a quasi-foley studio.



Above: Example from scouring the pages of Thus Spoke Zarathustra.

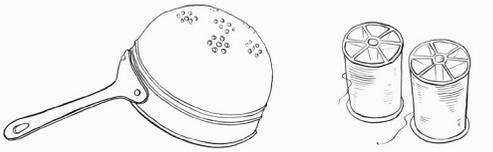
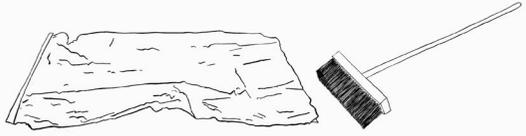


Above: Reeve's initial sketch for the foley set up on stage



Reeve created a part-text, part-visual score to be used in executing each of the sounds.

Reeve decided that it was important for philosophers to be the ones handling materials on stage to perform the foley score of Nietzsche's text. She assigned 'the artist' to take the role of 'conductor'; the stage set design included a 2m high lightning sheet which Reeve activated at each mention of lightning in the score. Reeve also decided that she would activate the musical sounds for the 'self-propelling wheel' by cheekily spinning the wheel on a replica of Marcel Duchamp's first readymade, 'Bicycle Wheel', 1913. Reeve visited Vienna a few months before the festival to work with the musicians, to rehearse with her appointed philosophers and to liaise with a specialist sound technician. The two professors of philosophy were chosen by Arno Böhler.

SOUND	MATTER FOR PHILOSOPHERS TO HANDLE
<p>161. 'It was', that is what the will's teeth-gnashing and most lonely affliction is called.</p>	
<p>161-2. And so, out of wrath and ill-temper, the will rolls stones about and takes revenge upon him who does not, like it, feel wrath and ill temper.</p>	
<p>175. Everything is still asleep (he said); even the sea is asleep. Its eye looks at me drowsily and strangely...I feel, too, that it is dreaming. Dreaming it writhes on a pillow. Listen! Listen! How it groans with wicked memories! Or with wicked expectations?</p>	

Above: Example page from Reeve's foley score

1/1

Of Sound In The Landing Page was presented on Saturday November 28th 2015.

The video recording was made available on the project's research site.
<https://www.researchcatalogue.net/view/365941/365942>

Reeve's piece is mentioned in a review 'Philosophy that electrifies the audience? Possible! Philosophy on Stage #4' – Uni Vienna Blogs by Ivana Coivic, 12/17/2015, p.3

Reeve's piece is mentioned and images reproduced by Arno Boheler on two occasions: Firstly in the publication *The Future of Education and Labor* (Arts, Research, Innovation and Society) edited by Gerald Blast, David Campbell and Elias Carayannis (chapter: 'Becoming Worldwide: Transdisciplinary Ways of Collaborations in Philosophy and the Arts – A Case Study') and, secondly, in 'IMMANENCE a life...Friedrich Nietzsche' in the *Performance Philosophy Journal*, Vol 3, no, 3, (2017) pp.23-4.

tanzquartier wien

THU, 26 NOV – SUN, 29 NOV
in TQW / Halle G + TQW / Studios

SCORES N°10 //
Philosophy On Stage #4

Artist Philosophers - Nietzsche et cetera

FWF Der Wissenschaftsfonds. universität wien dr:angewandte mw

Above: Poster for Scores No 10// Philosophy on Stage #4 Artist Philosophers - Nietzsche et Cetera