

Notation as Provocation: Presence as Ontology

Alfred Jimenez Romanenko

What happens when the work is understood not as the realisation of a prior designs, but as something that emerges through the conditions of its own appearance? How can composition, performance, and aesthetic acts account for artistic formations that do not pre-exist the acts through which they become perceptible?

This lecture recital and panel discussion brings together perspectives from composition, philosophy, and ritualistic practice to investigate emergence as a condition of artistic work.

The session examines how music emerges as a result of analogy, resistance, and physical necessity; how rules arise through the act of making itself rather than preceding it; and how sculptural approaches to sound negotiate the tension between human gestures and material agency.

Across these positions runs a shared argument: embodiment, risk, and contingency are not incidental to artistic work but constitutive of it. What emerges through these acts remains unfinished, unstable, and materially grounded.

Duo Signal performs excerpts from *Voicemarks* and *An altar in three frames* interwoven with discussion among the participants — musical performance functioning not as illustration but as a site where the questions under discussion are enacted and tested in real time.