MUSICAL CREATIVITIES

in the age of AI and posthuman criticism

International Conference
July 11/12, 2025
JLU Phil II, Building D, Auditorium

Booklet

Schedule

<u>Friday, July 11</u>

Panel 1: Creativity between Disciplines (Moderation: Roman Duffner)
9:15	Welcome
9:30	Collaborative Musical Creativity: State of empirical research and the songwriting process of The Beatles (Claudia Bullerjahn)
10:00	Combining, Exploring, Transforming: Artificial ways of musical creativity? (Wolfgang Fuhrmann)
10:30	Bridging Divides: Rethinking musical creativity across philosophy and psychology (Christian Vassilev)
11:00	Coffee break
11:15	Musical Creativity as Social Construct on this Side and Beyond Human Agency (Karsten Mackensen)
11:45	Resonance and Creativity: Navigating technological acceleration (Charles White)
12:15	Round table
12:45	Lunch break

Panel 2: Creativity as Discourse (Moderation: Wolfgang Fuhrmann)
14:00	Early TV Music and the Management of Creativity through Bureaucracies (Timothy Taylor)
14:30	The Anthropocentric Paradigm in Creativity (Simon Tönies)
15:00	Coffee break
15:15	All Creativity is Artificial: Worlds beyond novelty (Douglas Barrett)
15:45	When Humans, Whales and Moores Sing: A multispecies perspective on musical creativity (Susanne Heiter)
16:15	Round table

<u>Saturday, July 12</u>

Panel 3: Creativity as Artistic Practice I (Moderation: Peter Mall)
9:15	From Embodied Perception to Musical Creativity: Autistic temporality in theory and practice (Jon William Fessenden)
9:45	Postdigital Laptop Ensemble University of Siegen (PULSE): Technology-mediated group music-making practices in teacher education (Lawrence Wilde)
10:15	Interspecies Musicking: Artistic practices in the Anthropocene (Martin Ullrich)
10:45	Coffee break
11:00	Alone together: Digital popular music creation practices and the contribution of non-human actants (Roman Duffner)
11:30	Distributed Creativity in Songwriting: A model for the song as actor-network (Julia Barreiro)
12:00	Round table
12:30	Lunch break

Panel 4: Creativity as Artistic Practice II (Moderation: Helene Heuser)
14:00	*Re-Connect*: Decentralized Creativity and Posthuman Listening in Site-Specific Musical Practice (Deniz Aslan)
14:30	Creative Thermostats: Constructing experimental, empirical, instructive, and playful natures in sound art (Marin Reljic and Christoph Reiserer)
15:00	Ethnography of a Machine Listening System (Artemi-Maria Gioti)
15:30	Coffee break
15:45	Lecture-Performance: *Feeling The Pressure*: Instrument building and music making as hybrid processes at the core of experimental music theater performances (Diego Ramos Rodríguez und Gregor Glogowski)
16:15	Lecture Performance: *AlgoRIOTmic Grrrl!* (Shelly Knotts)
16:45	Round table

How to get to the conference location

Adress:
Karl-Glöckner-Str. 21 D
35394 Giessen

From Park Hotel Sletz:

- Start on "Wolfstraße" heading towards "Licher Straße".
- Turn right and walk until you reach the bus stop "Nahrungsberg".
- Take a bus, e.g. line 22 (towards "Gießen Bahnhof") at 8:24 (on Saturday line 2 at 8:22).
- Ride one stop and get off at "Berliner Platz".
- Cross the street and take a bus in the opposite direction: line 802 (towards "Gießen Philosophikum") at 8:37 or 8:42.
- Get off at "Philosophikum".
- Now please refer to the description below.

From B&B HOTEL Gießen-City:

- Start on „Schanzenstraße" heading towards „Westanlage".
- Turn right and walk until you reach "Neustadt".
- Turn right again and continue walking until you reach the "Oswaldsgarten" bus stop.
- Take line 802 (direction "Gießen Philosophikum") at 8:30 or 8:35.
- Get off at "Philosophikum".
- Now please refer to the description below.

From Gießen Bahnhof:

- Take the bus line 2 (towards "Gießen Eichendorffring") at 8:20.
- Ride 5 stops and get off at "Berliner Platz".
- Take the bus line 802 (direction "Gießen Philosophikum") at 8:37 or 8:42.
- Get off at "Philosophikum".
- Now please refer to the description below.

At the bus stop "Philosophikum":

- Head towards "Schiffenberger Weg" by walking a few meters in the direction you were coming from.
- Turn left the next possible path and follow the tarred walkway as it curves until you reach Building F where you turn right
- Turn left again at the next opportunity.
- At the end of the path straight ahead is Building D, the Institute for Musicology and Music Pedagogy. Enter and turn right to the auditorium.
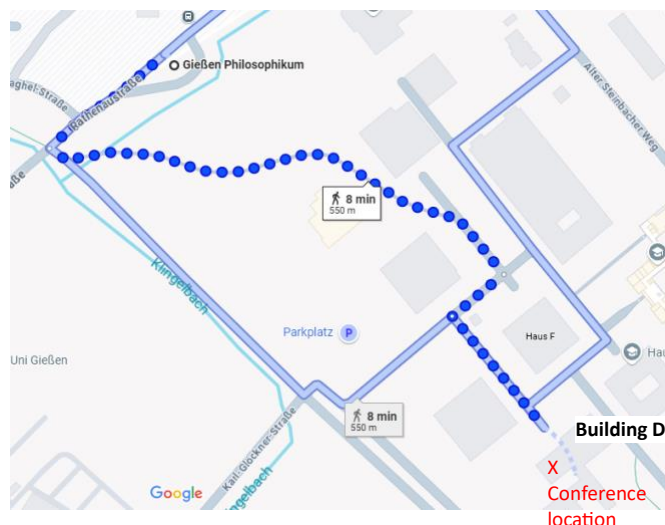
Friday, July 11

Panel 1: Creativity between Disciplines

9:15   Welcome

9:30   Collaborative Musical Creativity: State of empirical research and the songwriting process of The Beatles (Claudia Bullerjahn)

10:00   Combining, Exploring, Transforming: Artificial ways of musical creativity? (Wolfgang Fuhrmann)

10:30   Bridging Divides: Rethinking musical creativity across philosophy and psychology (Christian Vassilev)

11:00   Coffee break

11:15   Musical Creativity as Social Construct on this Side and Beyond Human Agency (Karsten Mackensen)

11:45   Resonance and Creativity: Navigating technological acceleration (Charles White)

12:15   Round table

12:45   Lunch break

Moderation: Roman Duffner

Claudia Bullerjahn

Collaborative Musical Creativity: State of empirical research and the songwriting process of The Beatles

Songwriting camps are contemporary forms of collaborative music creation initiated primarily by record labels and music publishers. However, even before such industrialized songwriting, collaborative songwriting practices existed, based on the mythical ideal of group creativity in bands and often taking The Beatles as a model. The talk will first present general empirical findings and will finally focus specifically on the songwriting process of John Lennon and Paul McCartney, using selected Beatle songs as examples.

Claudia Bullerjahn studied music education, biology, piano pedagogy and musicology in Hanover from 1981 to 1992 (1997 doctorate). From 1992 to 2004 she worked as a lecturer, research assistant and deputy professor for music education and systematic musicology in Hildesheim. Since 2004 she has been professor of systematic musicology and contemporary music cultures at Justus Liebig University Giessen.

Wolfgang Fuhrmann

Combining, Exploring, Transforming: Artificial ways of musical creativity?

There is still incredible media hype surrounding the question of creativity in artificial intelligence (hereinafter referred to as artificial creativity). I will attempt to clarify some concepts and make some suggestions regarding the potential future impact of artificial creativity. In order to avoid mystifying creativity, I will draw on the concepts of cognitive scientist Margaret Boden, who distinguishes between three forms of creativity: combining, transforming and exploring. My starting thesis is that human and artificial creativity are always actively co-evolving, that talk of the 'elimination/replacement of human artistic activity' is a posthumanist hallucination, and that future forms of creativity, as usual, will be far more complex and diverse than the stories we are currently being told.

Wolfgang Fuhrmann is Professor of Sociology of Music and Philosophy of Music at the Institute of Musicology, University of Leipzig. Recent publication: *Rollen und Funktionen von Musik in der digitalen Ära / Music's Roles and Functions in the Digital Era*, co-edited with Corinna Herr and Veronika Keller (Baden-Baden: Rombach Wissenschaft, 2025). *Musikphilosophie. Einführung* will be published in 2026 (Baden-Baden: Tectum Verlag).

Cristian Vassilev

Bridging Divides: Rethinking musical creativity across philosophy and psychology

This paper explores how music philosophy and music psychology can meaningfully engage with each other in research on creativity. Starting from common-sense assumptions about creativity, music psychology typically uses operational definitions, such as the idea of creativity as a combination of novelty and effectiveness. Philosophy, on the other hand, actively works out definitions, taking into account a concept's epistemological, historical and cultural meaning. Defining creativity, even within Western art-music, proves difficult because it is entwined with various notions—such as genius, unconscious, or progress—that are historically contingent. The paper evaluates three strategies for bridging the gap between psychology and philosophy: (1) a hierarchical path in which philosophy produces definitions, which are then empirically tested in psychological studies; (2) a pragmatic dialogue that brackets methodical differences but shares a common-sense entry and exit point; and (3) a fully integrated framework that negotiates the sense of musical experience on new interdisciplinary grounds. By assessing these options, the paper asks how the two disciplines might jointly illuminate musical creativity.

Christian Vassilev, PhD (Musicology, Bulgarian National Academy of Music), is a Postdoctoral Fellow at KU Leuven and Head of the Research Centre for Music Philosophy & Humanities *Fundamenta musicae*. His work focuses on musicology, music philosophy, psychology of music development, and education. He has published widely, including a monograph on Eero Tarasti's musical semiotics.

Karsten Mackensen

Musical Creativity as a Social Construct on this Side and Beyond Human Agency

The deconstruction of the artist myth in postmodernism refers to a demystification of the process of artistic production, which at the same time, under the imperative of a social discourse on creativity, experiences a 'normalisation' as a social practice (Reckwitz 2016: 197). The disempowerment of the late modern subject as a creator of individual, original works of creative inspiration and artistic creativity is linked in a contradictory way with the increasing burden placed on the supposedly autonomous, individual subject by the pressure for self-realisation and self-responsibility in the risk society ('Risikogesellschaft') of the second age of modernity (Beck 1986; Beck 2000). In the present, this process is closely linked to a new role of technological, not least digital, media. The proposed paper examines the transformed function of non-human actors and prostheses in the late modern social construction of creativity and attempts to relate it to specific forms of pre-modern knowledge production. Both would have in common a non-humanistic conception of creative agency in the interaction of human and non-human actants.

Karsten Mackensen is Professor for Musicology at Europa-Universität Flensburg (Germany). He received his M.A. from Gießen University, his Dr. phil. (PhD) from Humboldt University, Berlin, and his Habilitation from Gießen. He carried out research projects on music in the Enlightenment at the universities of Marburg, Halle, and at the Herzog August Bibliothek Wolfenbüttel. Besides Flensburg he taught musicology at Gießen University, Potsdam University, Humboldt University, and at Dresden University where he was appointed visiting professor in the years 2015/16. His research concentrates on musicsociology and historical anthropology.

Charles White

Resonance and Creativity: Navigating technological acceleration

This lecture explores creativity as a resonant phenomenon shaped by the accelerating entanglement between humans and technology. Drawing on Hartmut Rosa's theories of *resonance* and *social acceleration*, alongside Graham Wallas' *Art of Thought*, the lecture examines how technological change—particularly in artificial intelligence (AI)—is reshaping the temporal, affective, and cognitive dimensions of creativity. As acceleration reconfigures the pace and structure of experience, creative agency becomes increasingly entangled with algorithmic systems, raising urgent questions: Can resonance be sustained in a high-speed, data-driven environment? What becomes of autonomy, intuition, and deep reflection in co-creative relations with AI? Situated at the intersection of sociology, philosophy, and creativity research, this interdisciplinary inquiry invites reflection on how emergent technological conditions influence not just what we create, but how we experience the act of creating. In rethinking creativity for an accelerated age, the lecture aims to address the tension between innovation, agency, and meaningful connection.

Charles White is a research associate at the Max Weber Centre for Advanced Cultural and Social Studies of the University of Erfurt and the University of Graz. His focuses on postdigital pedagogy, AI, and music technology. He teaches courses on new media, music, and publishes on resonance and digital education.

Friday, July 11

Panel 2: Creativity as Discourse

14:00   Early TV Music and the Management of Creativity through Bureaucracies (Timothy D. Taylor)

14:30   The Anthropocentric Paradigm in Creativity (Simon Tönies)

15:00   Coffee break

15:15   All Creativity is Artificial: Worlds beyond novelty (G. Douglas Barrett)

15:45   When Humans, Whales and Moores sing: A multispecies perspective on musical creativity (Susanne Heiter)

16:45   Round table

Moderation: Wolfgang Fuhrmann

Timothy D. Taylor

Early TV Music and the Management of Creativity through Bureaucracies

This presentation offers an attempt to theorize the functions of bureaucracies in the production of background music in early television in the US. Workers in the cultural businesses constantly grapple with two incommensurable forms of value: the creative and the economic (usually glossed as the conflict between art and commerce). Yet these businesses continually attempt to force commensurability, mainly through bureaucratic techniques of quantification (especially of time and money, which are essentially the same thing in the world of commercial broadcasting) and standardization, effected through policies, practices and the deployment of countless forms and other paperwork.

Timothy D. Taylor, a professor in the Departments of Ethnomusicology, Anthropology, and Musicology at UCLA, is the author of many articles and books, most recently, *Working Musicians: Labor and Creativity in Film and Television Production* (Duke, 2023) and *Making Value: Music, Capital, and the Social* (Duke, 2024)

Simon Tönies

The Anthropocentric Paradigm in Creativity

When a specific attribute or capacity is cited as part of "what makes us human", the positionality behind such claims – and the epistemological issues that arise from it – often go unexamined. My paper argues that a deductive approach towards theorizing creativity (using predetermined criteria to determine whether a behavior is creative or not) is insufficient for this reason. Applying methods of structuralist and post-structuralist myth analysis to the discourse on creativity can expose anthropocentric patterns of reasoning and their possible contradictions. It may also encourage more inductive and open-ended approaches to understanding creativity.

Simon Tönies is a lecturer in music theory, aesthetics, and history of music at Giessen University. His doctoral dissertation on the early experimental work of Pierre Boulez was published in 2023. His research focusses on western experimental and algorithmic music, music aesthetics, and critical theory.

G. Douglas Barrett

All Creativity is Artificial: Worlds beyond novelty

Can AI be truly creative? This seemingly innocuous question covers over perhaps more troubling ones. Can *humans*, let alone machines, be truly creative? What is creativity, anyway? Scholars such as Dieter Mersch and Margaret Boden have defined creativity as producing newness—a definition sure to sound oddly modernist to many a critical humanist. Indeed, if modernism stands for the belief in progress via the production of the new, does novelty—assuming it's still possible—remain the exclusive purview of humans? This doesn't mean accepting today's AI-generated sounds and images as genuinely new. Already in 1969, John Cage and Lejaren Hiller's algorithmic composition *HPSCHD* repurposed existing works, one of many experiments that suggested worlds beyond novelty. This paper tests the notion that, insofar as it depends on technology for expression and history for meaning, *all creativity is artificial*.

G. Douglas Barrett works on postwar music and art. His book, *Experimenting the Human: Art, Music, and the Contemporary Posthuman*, was published in 2023 by the University of Chicago Press. His book, *After Sound: Toward a Critical Music,* appeared in 2016. He is currently an Assistant Professor at Syracuse University.

Susanne Heiter

When Humans, Whales and Moores Sing: A multispecies perspective on musical creativity

Since the 1950s, the imitation of non-human animal sounds, as well as the inclusion of tape recordings and animals as agents in improvisational settings, has significantly driven musical innovation—alongside developments such as serial techniques, chance operations, and electronic music production. Interspecies music has primarily been understood as musical interaction between humans and non-human animals. A key question is whether, beyond merely playing along with animal sounds (what Jim Nollman calls "whale karaoke"), there can be meaningful artistic interaction between species. Recent projects in ecological sound art display broader multispecies approaches, involving not only various animals but also fungi and plants, focusing on their ecosystemic interactions. This talk closely examines systemic interactions in examples of interspecies and multispecies music—such as Jim Nollman's whale music or the monas collective's Moore hören. What frameworks are constructed that allow space for creative freedom? How do these sounding multispecies networks expand our understanding of musical creativity as a systemic phenomenon?

Susanne Heiter is a postdoctoral researcher at the University of Music in Nuremberg. She holds a PhD from the Berlin University of the Arts, with a thesis about animals and animal sounds in music after 1950. Previous roles include research assistant on the Darmstadt Summer Courses and substitute junior professor (with a partial focus on Gender Studies). Her research interests include: Human-Animal Studies, ecomusicology, avant-garde music and music in the women's liberation movement.

Saturday, July 12

Panel 3: Creativity as Artistic Practice I

9:15   From Embodied Perception to Musical Creativity: Autistic temporality in theory and practice (Jon William Fessenden)

9:45   Postdigital Laptop Ensemble University of Siegen (PULSE): Technology-mediated group music-making practices in teacher education (Lawrence Wilde)

10:15   Interspecies Musicking: Artistic practices in the Anthropocene (Martin Ullrich)

10:45   Coffee break

11:00   Alone together: Digital popular music creation practices and the contribution of non-human actants (L. Roman Duffner)

11:30   Distributed Creativity in Songwriting: A model for the song as actor-network (Julia Barreiro)

12:00   Round table

12:30   Lunch break

Moderation: Peter Mall

Jon William Fessenden

From Embodied Perception to Musical Creativity: Autistic temporality in theory and practice

The phenomenology of Merleau-Ponty has helped us recognize of the centrality of embodied perception in the constitution of our aesthetic lifeworld. In a similar fashion, our understanding of first-person experience of autistic people has recently transformed due to scientific and neurodiversity literature: we are increasingly aware of how sensory-motor differences can be foundational to everyday autistic life. Regarding music, autistic people demonstrate unusual strengths regarding *pitch* and inconsistent abilities regarding *time*. I suggest this combination—in particular, autistic temporality—allows us to theorize unique forms of musical creativity. I offer 1) a phenomenological interpretation using auditory processing research to theorize how autistic sensory perception may impact musical aesthetics; 2) An analysis of improvisational music therapy to demonstrate autistic temporality in action, including temporal instability and disjuncture; and 3) a theoretical exploration of how music by Glenn Gould and Erik Satie— musicians with numerous autistic traits—demonstrate instability and disjuncture in their performance style and compositional form, respectively.

Jon William Fessenden (MT-BC) is an Assistant Professor of Music Therapy at Mississippi University for Women since 2021. He received his PhD in Music History and Theory from Stony Brook University. Jon presents and publishes research on topics including autism, music, neurodiversity, phenomenology, disability studies, and heavy metal music.

Lawrence Wilde

Postdigital Laptop Ensemble University of Siegen (PULSE): Technology-mediated group music-making practices in teacher education

The Postdigital Laptop Ensemble (PULSE) is an innovative initiative that explores co-creativity in education through group music-making mediated by technology. Founded at the University of Siegen in 2023, PULSE functions both as a music ensemble and as a pedagogical platform within teacher education. The course integrates laptops, tablets, and emerging technologies to facilitate collaborative composition and performance. Grounded in postdigital theory, the project emphasizes interaction between humans and machines as a means of creative expression. PULSE is presented as an empirical case study, highlighting both the opportunities and challenges of using digital technologies to facilitate collective creativity in music education. The presentation combines a traditional talk with a participatory workshop, in which attendees are invited to co-create music using laptops and tablets synchronized wirelessly. The session aims to provide a hands-on experience and invite deeper reflection on how technology is reshaping artistic collaboration and creativity in the postdigital age.

Dr. **Lawrence Wilde** is a composer and Junior Professor at the University of Siegen, focusing on composition, music theory, and postdigital education. His research examines the intersection of sound, technology, and pedagogy, examining how digital and acoustic tools shape artistic practices and music teacher education.

Martin Ullrich

Interspecies Musicking: Artistic practices in the Anthropocene

Martin Ullrich is Professor of Interdisciplinary Music Research and Human-Animal Studies at Nuremberg University of Music. He studied piano (Diploma in Music Education) at Frankfurt University of Music and Performing Arts and at Berlin University of the Arts (UdK) as well as music theory and aural training, also at UdK Berlin, where he received his doctorate in musicology.

L. Roman Duffner

Alone together: Digital popular music creation practices and the contribution of non-human actants

Creativity is often associated with the cognitive act of idea generation, while the material aspects of creating are frequently overlooked. Non-human actants that are essential to, and actively involved in, creative processes are thereby rarely acknowledged. This paper addresses the question of how new musical works emerge from the material act of composing. It presents an empirical investigation into the process of music composition, focusing on the interactions between human musicians and seemingly trivial non-human contributors. Drawing on observations and interviews with sixteen electronic dance music producers, the study reveals that musicians often rely on a variety of making-practices — some of which may not appear overtly creative — to bring elements of a song into existence. For example: "implementing conventions". These practices are grounded in interactions with non-human entities that not only support the creative process but also shape the content and therefore contribute to the overall character of the song. Even when a musician works alone, the outcome is inherently collective.

L. Roman Duffner is a Research Associate at the Anton Bruckner Private University in Linz. His research focuses on popular music and society, as well as the materiality of cultural and creative work. For his dissertation, he analysed the creation of popular music from a music sociological perspective, focusing on the interactions between human and non-human entities.

Julia Barreiro

Distributed Creativity in Songwriting: A model for the song as actor-network

Since the end of the 20th century, the ongoing digitalisation has shaped the creation, production and distribution of songs. Digital technologies are ubiquitous in songwriting processes, offering many possibilities and facilitating numerous operations, but at the same time they can also have a limiting effect. Today, the notion of creativity is no longer a human-centred phenomenon, but creative practices are negotiated between human and non-human entities. How do creative processes of popular music develop under these conditions? Which technologies, people, spaces and conventions are involved and how does an idea develop into a song? How and under what conditions is creativity distributed and what kind of power dynamics emerge? Based on the results of a qualitative interview study with bands and solo artists, a model of songwriting is presented that captures creative processes under different conditions and forms. Through a post-humanist, sociological perspective drawing on Actor-Network-Theory and the concept of distributed creativity after Vlad Petre Glăveanu, technological actors and other non-human entities come to the forefront of the creative process, raising questions about authorship, originality and the future of songwriting.

Julia Barreiro is an Argentinian-Italian pianist, project manager and musicologist. She is currently working as a research assistant on the research project "Music Listening und Music Seeing. Historical Reciprocities between the 17th and the 21st Centuries" at the University of Potsdam and as Education & Outreach Manager for the Deutsches Symphonie-Orchester Berlin.

Saturday, July 12

Panel 4: Creativity as Artistic Practice II

14:00 *Re-Connect*: Decentralized Creativity and Posthuman Listening in Site-Specific Musical Practice (Deniz Aslan)

14:30 Creative Thermostats: Constructing experimental, empirical, instructive, and playful natures in sound art (Marin Reljic and Christoph Reiserer)

15:00 Ethnography of a Machine Listening System (Artemi-Maria Gioti)

15:30 Coffee break

15:45 Lecture-Performance
Feeling The Pressure: Instrument building and music making as hybrid processes at the core of experimental music theater performances (Diego Ramos Rodríguez und Gregor Glogowski)

16:15 Lecture Performance
AlgoRIOTmic Grrrl! (Shelly Knotts)

16:45 Round table

Moderation: Helene Heuser

Deniz Aslan

Re-Connect: Decentralized creativity and posthuman listening in site-specific musical practice

Musical practices rooted in improvisation and site-specificity challenge anthropocentric creativity, aligning with posthumanist critiques that advocate for decentralized and networked approaches to creative phenomena. This presentation examines *Re-Connect*, a site-specific guided improvisation performed around the Bilkent University campus lake in Ankara, as a case study in posthuman musical creativity. By analyzing the audience's reception through four theorized stages—*A Pseudo-Schizophonic Setting*, *An Effort to Listen*, *Acceptance*, and *The Aftermath*—the work is conceptualized as a transformative experience that challenges individualistic creative agency. Drawing on Murray Schafer's schizophonia, Pauline Oliveros' deep listening, and Astrida Neimanis' posthuman phenomenology, *Re-Connect* disrupts traditional listening practices and imagines an interconnected and ontological approach to sound and creativity. This presentation situates the work within interdisciplinary discussions on creativity, soundscape studies, and posthumanism, challenging dominant narratives of the creative subject while proposing alternative, collaborative modes of artistic engagement.

Deniz Aslan is a composer and a bassoonist specializing in new music. He was born in 1997 in Ankara, Turkey. Classically trained in bassoon for ten years, he received his Bachelor's and Master's degrees in composition from Bilkent University under the supervision of Tolga Yayalar. As of 2025, he is a DMA student and an Assistant Instructor at the University of Texas at Austin and continuing his studies under the supervision of Januibe Tejera.

Marin Reljić, Christoph Reiserer

Creative Thermostats: Constructing experimental, empirical, instructive and playful natures in sound art

Rather than reinforcing disciplinary boundaries, many contemporary thinkers and practitioners are drawn to the fertile intersections between artistic and scientific inquiry. In these marginal zones, new modes of creativity emerge – ones that are less about mastery and more about mutual observation, resonance, and exchange. Increasingly, sound artists are entering research contexts not as illustrators of knowledge but as active participants in processes of discovery. Their approaches do not merely represent nature but entangle with its processes, modelling feedback, adaptation, and emergence. Conversely, scientific environments – particularly smaller, university-based labs and learning centers – are beginning to recognize the speculative value of artistic methodologies. These are not elite institutions driven by major funding and public prestige, but open, experimental spaces where knowledge circulates laterally and unpredictably. What connects these diverse agents is a shared desire to rethink modes of production, perception, and communication – often through collaborative formats such as residencies or fieldwork-based projects. In such settings in which sound becomes inquiry, where ecological processes become co-authors, and where the boundaries between discovery and expression dissolve, we argue, creativity is not a static trait but a dynamic relation: an evolving, posthuman capacity unfolding across bodies, tools, ecologies, and ideas.

Dr. **Marin Reljic** (*1982) is a musicologist and art historian. His research is situated in the 20th and 21st century with a media-specific focus on critical aesthetics. He was the first scholarship holder of the "Gisela and Peter W. Schatt Foundation". From September 2017 to March 2021 he was a doctoral candidate at the DFG Research Training Group "Configurations of Film" at Johann Wolfgang Goethe University Frankfurt. His postdoc project focuses on the interface between music/musicology and ecology.

Christoph Reiserer, M. A. (*1966) is composer, artist and researcher based in Munich. Starting as musicologist he finally became musician and artist involving experimental approaches and scientific research. He composed music theatre pieces, music for film and dance theatre, developed sound

installations with live electronics and performances in public places. As artist in residence he worked in Glasgow (UK) and Košice (SK).

Artemi-Maria Gioti

Ethnography of a Machine Listening System

In this talk, I will draw on autoethnographic notes from the compositional process, rehearsals and performances of my work Bias II to examine the insights that artistic research in composition can offer into machine learning and data practices. I will focus specifically on the critical perspectives that emerged through the creation of datasets, the training of machine learning models and their deployment in live performance settings. Engaging with theoretical frameworks from critical data studies, I will propose a deconstructive critique of data as material, processual, and relational and foreground the aesthetic decisions embedded in them.

Artemi-Maria Gioti is a composer and artistic researcher working at the intersection of music and Artificial Intelligence. She is Professor for Artistic Research in Music at Mozarteum University Salzburg. Her compositional work centers on the concept of interactive compositions: musical works that involve real-time interaction between human musicians and interactive music systems incorporating Machine Learning (ML).

Lecture-Performance

Diego Ramos Rodríguez, Gregor Glogowski

***Feeling the Pressure*: Instrument building and music making as hybrid processes at the core of experimental music theater performances.**

The music theater collective „Matter of Facts Studio" brings together experts from the fields of contemporary and electronic music, theater, light, sound and stage design to develop performances, concert formats, installations and workshops. A vital part of the working process consists of finding a way of communicating between disciplines to unleash creative potential that often finds its way into the final work. This „interdisciplinary bridge-building" is often conditioned by self-imposed or external constraints, such as the nature of the instruments and objects that come into play and the heterogeneous expertise of the actors involved. In the lecture performance, two members of the collective will first explore possible musical interactions between a no-input-mixer (which tries to harness the impredicability of feedback loops to produce a wide palette of electronic sounds), and a classical violin, to then examine their potential implications when conceptualizing a full-length performance.

Diego Ramos Rodríguez is a violinist, composer and music educator. His music has been performed by Ensemble Modern, the Berlin Philharmonic, the RSO Vienna and the Ensemble Intercontemporain among others. As a film composer, he has been represented at international festivals in Berlin and Venice and won the German Film Critics' Award in 2023.

Gregor Glogowski lives in Frankfurt am Main and works as a director, audio artist, light designer and mediator. He develops music theater, performances and installations at Künstler*innenhaus Mousonturm, LICHTHOF Theater Hamburg, Stadttheater Gießen, HELLERAU - Europäisches Zentrum der Künste and Kampnagel, Hamburg, among others. His radio plays have been broadcast by HR, Deutschlandradio Kultur and WDR.

Lecture-Performance

Shelly Knotts

AlgoRIOTmic Grrrl!

AlgoRIOTmic Grrrl! uses algorithmic music analysis techniques to mine a corpus of 1990s feminist punk music of the Riot Grrrl movement for musical data to be remixed and repurposed to create Algorave worthy dance numbers which evoke the angry revolutionary spirit of Riot Grrrl. Riot Grrrl was an early 1990s musical-political movement which grew out of Punk – which had become increasingly male dominated towards the end of the 1980s. Women and girls in the scene wanted to carve a space for music which was relevant to their everyday lives, was produced on their own terms, and reflected feminist values. *AlgoRIOTmic Grrrl!* draws on these politics to highlight the biases of music tech and electronic music scene. *AlgoRIOTmic Grrrl!* uses a corpus of Riot Grrrl music as the sound material for the performance, deliberately appropriating this politically driven genre as a critique of AI models which often use data uncredited and without the consent of the creator.

Shelly Knotts is an improvisor who performs with computers and other humans. Interests in code, data and networks have led her down strange and diverse musical paths from electroacoustic composition, through jazz and noise music to algorave. She experiments with generative and AI techniques and opinionated algorithms to make music. She has performed at numerous Algoraves and other live coding events worldwide, solo and with collaborative projects including ALGOBABEZ. In 2017 she was a winner of BBC Radiophonic Workshop and PRSF 'The Oram Awards' for innovation in sound and music.