

PARL

Platform for Art and Research Linz

Music
Dance
Drama

ANTON BRUCKNER
PRIVATE UNIVERSITY
UPPER AUSTRIA

SPRING LAB | 2026

21–23 April 2026, Sonic Lab | Reinhart-von-Gutzeit Saal

Host:

Doctoral Programmes of the Anton Bruckner Private University

The annual **PARL – SPRING LAB** is part of the series ‘PARL - Platform for Art and Research Linz’ that explores the realm between art and research and its many combinations. The SPRING LAB 2026 focuses on writing and the use of AI in research and artistic practice. During the three-day programme, participants will explore how writing functions as a central tool of inquiry – shaping, articulating, and communicating artistic and scholarly research. At the same time, they will critically engage with the growing role of artificial intelligence in academic and artistic contexts, as well as the ethical considerations it entails.

On the programme:

Talks on the Use of Artificial intelligence in Academia: *Using Artificial Intelligence in the Research Activity: Promises or Perils?; Ethics of using AI in the Academic Research*

Christina uteu (National Music Academy Gheorghe Dima, Lecturer in Musicology).

Talk and Workshop on *Ethics and Integrity in Scholarly Research*

Lars E. Laubhold (ABU, Professor of Music History)

Panel discussion: *Artificial Intelligence in Art and Research*

Moderation: Athina Androulidaki, Lukas Mantovan (Doctoral Candidates)

Lab concert and audience research

Christof Ressi (Doctoral Candidate), Szilard Benes and Susanna Gartmayer (Guest artists)

Poster Presentations by the 1st-year doctoral candidates (23.4.26, Foyer)

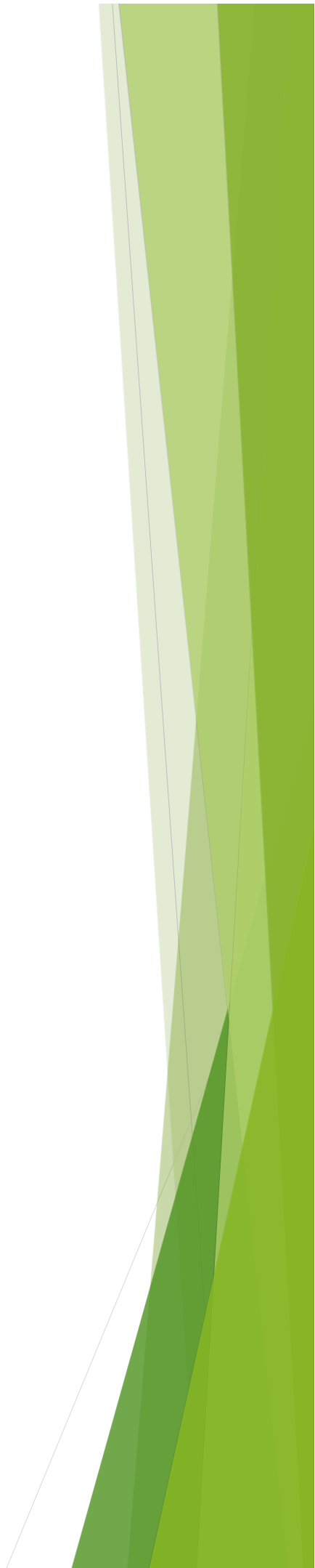
Jiaji Chen, Henry Van Engen, Anna Grenzner, Katarina Markovic

Writing Workshop and AI Literacy

Barbara Lüneburg (ABU, Professor of Artistic Research)

We will take photographs at this event. The photographs will be published to showcase our activities on the website, on social media channels and in print media. For more information, please visit <https://www.bruckneruni.at/de/datenschutz>. Alice-Harmoncourt-Platz 1 | 4040 Linz | T +43 732701000280 events@bruckneruni.at, www.bruckneruni.at.





PROGRAMME

Tuesday, 21.4.2026

- 09.30-09.40 General welcome:
Barbara Lüneburg, Director of Doctoral Programs at ABPU
- 09.45-11.15 Christina Suteu: *Using Artificial Intelligence in the Research Activity: Promises or Perils?*
- 11.15- 12.45 WORKSHOP MAP: From Artistic Practice and Everyday Thinking to Research Writing
ARTIFICIAL INTELLIGENCE: Using an LLM for writing: AI – The Basics
EXERCISE 1: From Practice to Research (1 h 10 Min)
- Lunch break –
- 13.30-15.00 WORKSHOP: From Openness to Delimitation–About Scope and Feasibility
ARTIFICIAL INTELLIGENCE: The Art of Prompting
EXERCISE 2: Scope is not a limitation – it is what makes knowledge possible.
- 15.15-17.00 WORKSHOP: Structuring Inquiry 1: From Data via Analysis to Preliminary Insights
ARTIFICIAL INTELLIGENCE: AI as a Research Support Tool: Guidelines for Responsible
Use in Research Writing
EXERCISE 3: Staying within the Analysis
- Dinner break –
- 18.00-21.30 Lab Concert and Audience Research
Game Over for two players and interactive game environment by Christof Ressi
Christof Ressi (composition and live-electronics), Szilard Benes and Susanna Gartmayer
(guests: clarinet and bass clarinet)
Game Over as audiovisual installation

PROGRAMME

Wednesday, 22.4.26

09.45—11.15 **Christina Suteu, PhD: *Ethics of using AI in the Academic Research***

11.30—13.00 WORKSHOP: Structuring Inquiry 2: From Data to Research Findings

ARTIFICIAL INTELLIGENCE: AI as a Research Support Tool: Guidelines for Responsible Use in Research Writing (part 2)

EXERCISE 4: From Insight to Research Finding: Evaluation, Context, and Meaning-Making

– Lunch Break –

14.00—15.30 **Panel discussion: Artificial Intelligence in Arts and Research**

15.45—17.15 WORKSHOP: Research Architecture

ARTIFICIAL INTELLIGENCE: AI as a Research Support Tool: Guidelines for Responsible Use in Research Writing (part 3)- Research Architecture

EXERCISE 5: WORKSHEET PACKET: RESEARCH ARCHITECTURE IN WRITING: Making Structure Visible in Academic Writing: overall structure, paragraph architecture, signposting & transitions, logical flow, thinking revision)

17.30-18.00 **Poster Presentations and Discussion with the Audience**

Jiaji Chen (dance, choreography), Henry Van Engen (trombone, historically informed performance), Anna Grenzner (violoncello, Western contemporary art music), Katarina Markovic (theatre studies)

PROGRAMME

Thursday, 23.4.2026

09.30-11.30 Lars E. Laubhold: *Ethics and Integrity in Scholarly Research*

11.45-13.00 WORKSHOP: Between Epistemic Contribution and Discursive Positioning
ARTIFICIAL INTELLIGENCE: Use AI as Critical Reader: Testing Contribution, Positioning, and Clarity
EXERCISE 6: From Case to Contribution and Positioning–Translating Your Research Across Levels

– Lunch Break–

14.00-15.45 WORKSHOP: Repeat, Expand and Practice
ARTIFICIAL INTELLIGENCE: Experiment with Prompts – Use AI as critical assistant, but thinking starts and ends with you.
EXERCISE 7: Repeat any exercise that is useful for you or interests you most

15.45-16.00 **Feedback Round**

THE WORK LAB

The 2026 PARL SPRING LAB – Academic Writing, Research Ethics and AI Literacy

Concept and Workshop Design: Barbara Lüneburg

The 2026 PARL – SPRING LAB 2026 is dedicated to academic writing, research ethics, AI literacy and the use of AI in academic writing processes.

In the workshop, we will explore the fundamental changes that occur when we transition from everyday actions and standard artistic practices to research practices. Our goal is to recognise that artistic creation and everyday thought patterns do not inherently constitute research. We will develop an understanding of research as knowledge production that transcends mere reflective practice. Ultimately, we will recognise ourselves as knowledge-producing actors within a discipline.

During the writing lab we explore academic writing as a process of developing research thinking. We will focus on how ideas emerge from structured inquiry rather than from intuition or description alone. Participants will work on making their research processes explicit, moving from observation to analysis, from findings to insights, and from individual practice to communicable knowledge. An emphasis lies on the doctoral candidates' contribution to research. The attention will be guided to articulated their findings explicitly at the level of transferable methodological or conceptual insight, so that readers can build on, test, or challenge its claims beyond individual case studies or artistic practice.

In doing so, we will explore various thresholds – those that separate artistic creation or everyday practice from research practice – and how they can be identified and navigated. As part of a writing workshop, we will examine different phases of research and practise becoming aware of these thresholds and how they can be crossed. AI serves as an assistant in this process; the thinking itself remains with us, the researchers.

Phase 1: Entering Artistic and Scholarly Research

Core shift: From artistic practice and everyday thinking to research awareness

Threshold 1: From Practice to Research

From: artistic processes and everyday thinking and writing as self-contained and common practices

To: processes articulated as research-relevant steps

Threshold 2: Openness → Delimitation

From: expansive, associative exploration

To: focused, feasible, and justified research design

Phase 2: Developing Scholarly and Artistic Research Practice

Core shift: From doing research to structuring inquiry

Threshold 3: Structuring Inquiry 1:

From: From Data via Analysis

To: Preliminary Insights

Threshold 4: Structuring Inquiry 2:

From: Preliminary Insights via Evaluation

To: Research Findings

Threshold 5: Research Architecture

From: Implicit and evolving lines of thought

To: Structured articulation that shapes and guides inquiry

– THE WORK LAB –

Phase 3: Between Epistemic Contribution and Discursive Positioning

Core shift: From conducting research to positioning it

Work session 6 consists of two thresholds:

Threshold 6: Individual Practice → Transferable Knowledge

From: singular artistic or scholarly case

To: insights that extend beyond the individual instance

Threshold 7: Personal Voice → Discursive Positioning

From: individual artistic or scholarly perspective

To: positioning within broader artistic and scholarly discourse

Work session 7

allows participants to explore topics individually in greater depth

A future perspective not yet covered in this workshop:

Threshold 8: Application of methods → Methodological awareness

From: Application of tools

To: Critical reflection on methodological decisions and limitations

Threshold 9: Artistic identity → Research responsibility

From: creative autonomy without restrictions

To: responsible statements of knowledge (scope, validity, limitations)

Through guided exercises and peer exchange, the seminar supports participants at different stages of their doctoral journey in articulating research questions, methods, insights and contributions that are both grounded and relevant within their respective fields.

Another central component of the seminar is research ethics. This includes questions of responsibility in knowledge production, the transparency of methodological steps, and the careful calibration of claims in relation to evidence. Particular attention will be given to the ethical and reflective use of artificial intelligence as a writing and research tool. AI can support formulation and structure, but it does not replace analysis, authorship, or accountability. Another LARS LAUBHOLD

ABSTRACTS AND BIOGRAPHIES

Lars E. Laubhold – Professor of Music History, ABU

Abstract

Ethics and Integrity in Scholarly Research

Research integrity and research ethics are fundamental yet often underrepresented foundations of academic training and research practice. Good scientific practice (GSP) defines a normative and organizational framework that embeds the principles of reliability, honesty, respect, and accountability throughout the entire research process. It serves to ensure the quality, transparency, and trustworthiness of research outcomes, as well as the ethically reflected positioning of research within society.

Core areas of GSP include research planning and implementation, documentation, data management, and the responsible handling of research data – including issues of open data, archiving, and reusability. Further key aspects concern authorship and publication practice, the protection of intellectual property, reproducibility, the management of potential conflicts of interest, and the responsible use of digital tools and artificial intelligence.

The lecture introduces central documents, codes, and institutional structures that form the international and national framework of good scientific practice – including the *European Code of Conduct for Research Integrity*, the *Austrian Code of Good Scientific Practice*, and the *Austrian Agency for Research Integrity (OeAWI)* – and provides an introduction to the relevant regulations and institutional structures at the Bruckner University.

Biography

Lars E. Laubhold studied trumpet as his main subject from 1988–1990 at the Hanns Eisler University of Music Berlin, then trained as a brass instrument maker in Markneukirchen (Saxony) and practiced this profession for ten years – most recently as a restorer at the Musical Instrument Museum Schloss Kremsegg (1997–2000). He studied musicology at the Paris Lodron University of Salzburg, where he worked as a freelance collaborator at the Research Institute for Salzburg Music History from 2001–2005, again as a research associate in 2007/08, and earned his PhD in 2013 with a dissertation on the recording history of Beethoven's 5th Symphony (*Von Nikisch bis Norrington*, München 2014). He contributed to several FWF-funded projects and served as a research associate for the Digital Mozart Edition of the International Mozarteum Foundation from 2014–2016. Since 2016, he has been Professor of Music History at the Anton Bruckner Private University in Linz and oversaw the collection of the Musical Instrument Museum Schloss Kremsegg, where he curated the new collection display in the exhibition „*D'une grande sonorité*“ – *Vom großen Klang des Fortschritts*. His research and publications focus on early modern trumpet practice (*Magie der Macht*, Würzburg 2009), Salzburg music history (u.a. *Klang-Quellen*, München 2010; *Keine Chance für Mozart*, Lucca 2013; *Musik am Dom zu Salzburg*, Wien 2018), musical reception in film, and the history of musical interpretation (u.a. *Herbert von Karajan 1908–1989*, Salzburg 2008; *Eduard Steuermann. „Musiker und Virtuose“*, München 2022). Since 2022, he has served as the Coordinator for Academic Integrity at ABU and is currently representing private universities in revising the Austrian Guidelines for Scientific Integrity.

Christof Ressi – Doctoral Candidate, Composition

Abstract

Open form in computer game environments for audiovisual artworks

In his lab concert, Christof Ressi will present his musical computer game environment “game over” which he has been developing as part of this ongoing artistic doctoral project (<https://www.bruckneruni.ac.at/en/forschung/forschung/doktoratsprogramme/-doktoratsprojekte/christof-ressi>). The first part will feature a concert version for two clarinet players (Szilárd Benes and Susanna Gartmayer). The players navigate their digital avatars through the game world with a motion sensor while improvising on their instrument and interacting musically with various game objects and non-player-characters.

ABSTRACTS AND BIOGRAPHIES

During the concert, audience members may volunteer to “bookmark” notable moments in realtime with a simple joystick interface and afterwards share their personal concert experience in short individual interviews. In addition, all audience members are invited to fill a questionnaire immediately after the concert. The anonymized results will be used in Ressi’s doctoral project.

In the second part, the audience can playfully explore the computer game world in the form of an interactive installation. There will be four instances of the game spread across the room, each equipped with a computer monitor, a game controller and a pair of headphones.

Biography

Christof Ressi is an Austrian composer, arranger, media artist and software developer. He studied composition and music theory with Gerd Kühr, Dieter Ammann and Alexander Stankovski, jazz composition and arranging with Ed Partyka and computer music with Marko Ciciliani. He works and lives in Vienna (Austria). His artistic work spans various genres including contemporary classical art music, jazz, experimental electronics, and media art. He produces music, sound design and video for theatre and dance productions and arranges music for all kinds of ensembles and instruments, including big band and orchestra.

Ressi's music has been performed in many countries around the world, and his computer music work has been presented at international conferences such as NIME and Linux Audio Conference. He is a recipient of the "Andrzej Dobrowolksi Composition Scholarship of the Province of Styria" (2017) and a laureate of the "SKE Publicity Prize" (2018). In 2020 he was one of the two prize winners of the 8th International "Johann-Joseph-Fux" Opera Composition Competition. 2021 he won the "Erste Bank Kompositionspreis". He shares an intensive collaborative relationship with clarinetist Szilard Benes. As a duo they perform both audiovisual compositions and improvisations.

As a software developer, Ressi also helps with the technical implementation of art projects and regularly contributes to open-source projects such as Pure Data and Supercollider. He publishes his own software under open-source licenses.

Websites: <http://www.christofressi.com/> | www.vimeo.com/christofressi

Guest Artists of the PARL SPRING LAB 2026

Susanna Gartmayer studied painting and printmaking at the academy of fine arts, Vienna and has been working as a bass clarinetist, composer and improviser in various fields of experimental music since the early 2000s. She is member and founder of numerous ensembles for improvised and organized music. Her particular interest lies in the polyphonic sound possibilities of low clarinets, open forms of composition as well as theory and practice of collaborative work processes. Since 2015, together with Thomas Berghammer and Didi Kern, she has been organizing the Monday Improvisers Session at Celeste in Vienna – a weekly musicaly multiideomatic platform for improvisers in Vienna and far beyond.

Szilárd Benes was born in Keszthely (Hungary) in 1990. He is a classically trained clarinet player, improviser and expert of contemporary music. His performance of clarinet quartets by Krzysztof Penderecki in Graz 2012 was broadcast over the Austrian radio station Ö1. 2013 he made his debut as a soloist with his project „Colors of Music“. 2015 he developed two new projects: „FModulations“ (premiered in Budapest) and „Clarinetronix“ for bassclarinet, electronics and video (premiered in Graz). 2018 he performed the solo clarinet part in La Chute d'Icare by Brian Ferneyhough.

Szilárd Benes is a member of Ensemble Schallfeld and has worked with many composers whose pieces he has premiered. His repertoire includes more than 400 contemporary works. He was invited to numerous important festivals and venues, such as Steirischer Herbst, IMD Darmstadt, Elevate Festival, SoW Milan, Wien Modern, Jeunesse Wien, Impuls Graz, Afekt Festival, (Estonia) Poznan Musical Spring (Poland), Klangspuren Schwaz, Carnegie Hall (New York), etc.

ABSTRACTS AND BIOGRAPHIES

Panel Discussion: Artificial Intelligence in Arts and Research

Moderation: Athina Androulidaki, Lukas Mantovan. **Participants:** Anda Kryeziu, Enrico Coden, Oscar Escudero, Alexandra Helldorff, Konstantina Polychronopoulou

This panel discussion brings together doctoral candidates from the Doctoral Programme of Bruckner University for a structured discussion on the opportunities and challenges posed by Artificial Intelligence across a range of domains. Six panellists will each address a distinct topic, such as AI and ethics, creativity, pedagogy, legislation, research, and the impact of AI on high-skilled labour, offering perspectives rooted in their own practice-based and academic research.

The discussion will be moderated by two doctoral candidates and is designed to encourage the exchange of different ideas and perspectives. An active audience will ensure the conversation remains dynamic and critically engaged. The session aims to open up new questions about the role of AI in artistic and scholarly practice, rather than to provide definitive answers.

Christina Şuteu – PhD, lecturer in musicology at the National Academy of Music “Gheorghe Dima”

Abstracts

Using Artificial Intelligence in the Research Activity: Promises or Perils?

The presentation will trace the evolution of artificial intelligence and will highlight its main milestones up to the present day. I will then examine and compare the definitions and principles of artificial intelligence as stated in *Ethics Guidelines for Trustworthy AI* (EU, 2019), *Recommendation on the Ethics of Artificial Intelligence* (UNESCO, 2021) and *EU Artificial Intelligence Act* (2024). This information will provide both the background for presenting the promises and perils and opportunities and risks that users may face when using AI tools in the research activity. As an applied component, I will comparatively examine the research process using a traditional library database versus an AI system in order to analyze the advantages and limitations of each option.

Ethics of using AI in the Academic Research

Co-writing with AI tools is a highly tentative practice, nowadays. Nevertheless, there is a growing need for AI literacy even for those engaged in academic field. The presentation will outline the differences between AI-assisted, AI-manipulated, and AI-generated writing as they are mentioned in *EU Artificial Intelligence Act* (2024), along with the consequences associated with each one. The purpose is to advocate for the ethical use of AI by relating the seven principles outlined in the *EU Artificial Intelligence Act* (2024) derived from *Ethics Guidelines for Trustworthy AI* (EU, 2019), to everyday research practices. Additionally, we will examine several questions that users of AI tools may – or should – ask before and during their use in academic research.

Biography

Cristina Şuteu is a lecturer in musicology at the National Academy of Music “Gheorghe Dima” in Cluj-Napoca. She graduated from this institution with a Bachelor's degree in 2009, a Master's degree in 2011, and a PhD in 2015.

During her doctoral studies, she spent a period of study in Vienna via the Erasmus programme at the University of Music and Performing Arts. In 2019, she was invited to contribute to the Retrospective Index to Music Periodicals in Baltimore and the Répertoire International de Littérature Musicale in New York, where she indexed over 250 Romanian publications in their respective databases. She has carried out research visits to libraries in Europe, Australia and the United States and is the author of over 60 publications, including books, articles in specialist journals, reviews, interviews and edited volumes.

Cristina Şuteu's research interests include the reception of musical life in Romanian musical periodicals (1908–1925), with a particular focus on music criticism. She has also expanded her research area to include the ethical use of AI in academic research, a topic which she is exploring through AI literacy courses and by publishing and speaking on it within the International Association of Music Libraries, Archives and Documentation Centres (Salzburg, July 2025; Thessaloniki, June 2026).

– LOCATION –

Music
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ANTON BRUCKNER
PRIVATE UNIVERSITY
UPPER AUSTRIA



Sonic Lab, Reinhart-von-Gutzeit Saal, Foyer

Anton Bruckner Privatuniversität/ Bruckner University

Alice-Harnoncourt-Platz 1
4040 Linz /Austria

The Bruckner University is most easily reached by the following public transport:

- Linie 50-Pöstlingbergbahn (Stop: Bruckneruniversität)
- Linie 33 (Stop: Nißlstraße)
- OÖVV Linien 250/251 (Stop: Bruckneruniversität)

On foot, circa 20 minutes from Linzer Hauptplatz, or 12 minutes from tram stop Landgutstraße (Linie 3/4).

Limited parking is available for visitors in the university's underground car park.