

SPRING LAB | 2025

Overcoming Boundaries: A Dialogue Between Artistic and Scholarly Research

26th—28th May 2025, Kleiner Saal, Sonic Lab, Tanz Saal 2

Host:

Doctoral Programmes of the Anton Bruckner 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. This year’s edition was conceptualised by the second-year doctoral students and hosts the symposium *Overcoming Boundaries: A Dialogue Between Artistic and Scholarly Research*. The symposium addresses the intersection of artistic and scholarly research. It explores the interplay and boundaries between gaining knowledge through the body, senses and words, and between theory and practice, examining what scholarly and artistic research have in common, where they differ and how they can inform and support each other. We are proud that we have gathered participants from Austria, China, France, Germany, India, Italy, the Netherlands, Peru, and South Africa.

ON THE PROGRAMME:

- ▶ Presentations and Lecture Performances by our international participants from artistic and academic research
- ▶ Opening Concert (26.05.2025, 18:00, Kleiner Saal)
- ▶ Poster Presentations by 1st year Doctoral Candidates (27.05.2025, 18:00, Foyer)
- ▶ Keynote speech *Choreomusicology: Transcending Research Boundaries in Sound and Movement Research* by Kendra Stepputat (26.05.2025, 15:30, Kleiner Saal)
- ▶ Keynote speech *Learning Through Interference and Resonance in Artistic Research* by Paul Craenen (27.05.2025, 11:15, Sonic Lab)

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-Harnoncourt-Platz 1 | 4040 Linz | T +43 732 701000 280 events@bruckneruni.at, www.bruckneruni.at

PROGRAMME

Monday, 26.05.2025, Kleiner Saal

10:45-11:00

General welcome

Barbara Lüneburg, Director of Doctoral Programmes at ABU

11:00-11:30

Bernhard Ernst Scharl

La mise en scene: Inszenierung als Perspektive auf Musik(schul)pädagogische Kontexte

11:30-12:00

Dario Cottica, Stephanie Schroedter

Participatory Sense Making with Music and Movement

12:00-12:30

Elina Akselrud

Interpreting Late Scriabin Through Multimodal Perception in Crossdisciplinary Performance

– Lunch break –

13:45-14:15

Vera Djemelinskaia

Choreomusicking as Queer Politics ‘in Motion’

14:15-14:45

Anda Kryeziu

Intermediality in Sound-Based Formats as a Tool for Disseminating Socio-Political Issues: Critically Examining Artistic Intention, Process, and Audience Reception

14:45-15:15

Firdoze Bulbulia – online presentation

The Fordsburg Women’s Group: Memories of Indian Female Activism in the 1980s

– Short break –

15:30-16:30

Keynote speech by Kendra Stepputat

Choreomusicology: Transcending Research Boundaries in Sound and Movement Research

– Dinner break –

18:00-20:00

Concert

PROGRAMME

Concert: Performances and Installations

Welcoming words from Rector Martin Rummel

Óscar Escudero

‘Anton: The Escape Room:’ 2 puzzles

Andrés Ciprés, bassoon

Enrico Coden

Blind Test: Wooden or 3D-Printed Baroque Flute?

Anda Kryeziu

Default Image, video installation

Gaetano Donizetti (1797-1848)

‘O mio Fernando’ from *La Favorita*

Hazal Akyaz, voice

Alexandra Helldorff, piano

Athina Androulidaki, dance and choreography

Intermède

Alessandro Scarlatti (1660-1725)

Toccata Prima (using Scarlatti's fingerings)

Claudio Ribeiro, harpsichord

Lara Stanic

8811 Spiel was Schönes

Johann Sebastian Bach (1685–1750)

Sonata for violin and harpsichord in c minor, BWV 1017: Largo

Sonata for violin and basso continuo in e minor, BWV 1023: Untitled – Adagio ma non tanto

Juliane Oberegger, baroque violin

Julia Willeitner, baroque cello

Alexandra Helldorff, harpsichord

Tian Fu

Who’s Game, excerpted version

PROGRAMME

Tuesday, 27.05.2025, Sonic Lab

09.30- 10.00

Alexandra Helldorff

*Johann David Heinichen's Treatise 'Der General-Bass in der Composition' (1728)
and Its Application in Practice*

10.00-10.30

Claudio Ribeiro

*Applying Evidence of Performance Practice from Historical Sources to the
Performance of Italian Harpsichord Music of the High Baroque*

10:30- 11.00

Lara Stanic

The Smartphone as a Performance Tool in Composition and Sound Art

– Short break –

11.15–12.15

Keynote speech by Paul Craenen

Learning Through Interference and Resonance in Artistic Research

– Lunch Break –

13.30-14.00

Barb Macek

Poetical Anamnesis (PA) – Transforming the Patient into a Poem

14.00-14:30

Oliver Schmellenkamp

Semantic Potentials of Harmony in Hollywood Films Between 1970 and 2000

14:30 -15:00

Leonardo Barbierato

(Dis)organizing Fields: Extra-Disciplinary Gap in Artistic Research

– Short break –

15:15-15:45

Enrico Coden

*Can Early Music Inform Musicology? A Performer's Perspective on Lorenzoni's
Flute Method (1779)*

15:45-16:15

Anna Rezai

From Page to Stage: Performing Knowledge, Practicing Becoming

– Short break –

PROGRAMME

16:30-17:00	<p>Cecilia de Lazzaro</p> <p><i>Sonic Mapping as Cross-Disciplinary Research: Connecting Artistic Practice and Scholarly Inquiry in the Soundscape of Female Rice Field Work Songs</i></p>
17:00-17:30	<p>Giovanni Cestino and Anna Martini</p> <p><i>Research, Practice, and a Choir: Intersecting Musicology and Choral Practice in the ITER Research Ensemble</i></p>
17:30-18:00	<p>Hazal Akyaz</p> <p><i>Beyond the Opera House: Rethinking ‘O mio Fernando’ from Gaetano Donizetti’s ‘La Favorita’ in Historical Recital Contexts</i></p>
18:00-19:00	<p>Poster Presentation and Discussion (Foyer)</p> <p>by Kinda Hassan (composition), Alexandra Helldorff (historical performance practice), Anda Kryeziu (composition), Lukas Mantovan (historical musicology), Oliver Schmellenkamp (musicology)</p>

Wednesday, 28.05.2025, Tanzsaal 2

9.30-10:00	<p>Athina Androulidaki</p> <p><i>Using Greek Traditional Dance Patterns in a Contemporary Choreography – A Meeting Point Between Academia and Art</i></p>
10:00-10:30	<p>Lukas Mantovan</p> <p><i>On The Construction, Conception and Genesis Of Hungarian National Music Between 1750 and 1850</i></p>
10.30-11:00	<p>Sudha H – online presentation</p> <p><i>Thresholds of Performance: The Sensorium of Kerala Temple Doorways in Artistic Practice</i></p>

– Short Break–

PROGRAMME

11:15-11:45	Kinda Hassan <i>Performative Sonic Automata – Building Automata as Electroacoustic Compositional Practice</i>
11:45-12:15	Erin Lupardus <i>The Perils of Projection: How Modern Assumptions Obscure Bowed Bass Description</i>
– Lunch Break –	
13.30-14.00	Konstantina Polychronopoulou <i>Artistic Co-Creation in Dance and Music: Decoding Collaboration Through Kinaesthetic Empathy and Thematic Analysis</i>
14.00-14:30	Ashwathi Sharma – online presentation <i>The Politics of Research Legitimacy: Navigating Disciplinary Boundaries in Practice-Based Research</i>
– Short break –	
14:45-15:15	Óscar Escudero <i>‘ANTON: THE ESCAPE ROOM’, test of a music theatre model</i>
15:15-15:45	Ursula Cogorno – online presentation <i>Bridging Artistic Research and Curricular Governance: A Latin American Perspective on Integrating Research-Creation into Higher Education</i>
15:45-16:15	Karin Hermes <i>Notating Improvisation: Historical Developments and Contemporary Practice</i>
16:15-16:30	Goodbye and Feedback Barbara Lüneburg, Director of Doctoral Programmes at ABU

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Elina Akselrud

Abstract

Interpreting Late Scriabin Through Multimodal Perception in Crossdisciplinary Performance

This presentation explores how multi-sensory, cross disciplinary collaboration can illuminate the expressive potential of Alexander Scriabin's piano œuvre — from his evocative character miniatures to his monumental late Sonatas. Drawing on two recent practice-led productions, “Vers le Mystère” (2022) and “The Scriabin Sonatas Reimagined, Part 2” (2023–2024), I demonstrate how integrating dance, light design, installations, and scent reveals latent layers of musical meaning, resulting in enriched performance, nuanced interpretational decisions, and deeper artistic insight. Project “Vers le Mystère” focuses on Scriabin's shorter character pieces, each titled to convey a distinct mood or narrative. Collaborating with a dancer, I examined how movement improvisation can reshape pianistic interpretation — particularly in rubato, spatial awareness, and structural understanding, among other aspects. Building on that work, “The Scriabin Sonatas Reimagined” expands these concepts into a larger-scale performance, weaving light design, spatial installations, and custom-created tailored scents into Scriabin's Five Late Sonatas. The result is a deepened pianistic interpretation, with flexible, nuanced phrasing, balance, articulation, pedalling, and temporal phenomena, as well as an immersive experience that transcends the traditional recital format, allowing performers and audiences alike to cross over the discipline boundaries by engaging multiple senses simultaneously. Using short video excerpts, live demonstrations, and reflections on methodological practices, this presentation outlines the collaborative processes and highlights practical takeaways for artists and researchers seeking to integrate artistic practice with scholarly investigation. By connecting concepts of embodiment, interpersonal gestural communication, cross modal perception, autoethnography, stimulated recall, and elements of interpretative phenomenological analysis with the tangible demands of concert performance, I aim to show how artistic research can enhance a dialogue between academic and creative ways of knowing, ultimately enriching both fields. By weaving reflective observations with live or recorded examples of artistic practice, this presentation aims to promote an exchange on how cross-sensorial collaboration can help us see, hear, and sense beyond conventional classical performance traditions.

Biography

Elina Akselrud is a pianist and doctoral candidate in Artistic Research at the University of Music and Performing Arts Graz, supervised by Prof. Markus Schirmer and Prof. Dr. Deniz Peters. She investigates how dance, light, olfaction, stage design can transform classical music performance. Elina has presented her crossdisciplinary Scriabin projects "Vers le Mystère" (2022) and “The Scriabin Sonatas Reimagined, Part 2” (2023–2024) at forums and conferences, such as ARTikulationen (Graz, Austria, 2022, Best Practice Award), Orpheus Doctoral Conference (Ghent, Belgium, 2022), and the VIII Art of Research Conference (Espoo, Finland, 2023). In 2024, she was a production assistant to her external doctoral advisor, Dr. Anna Gawboy in Boston, MA, USA, in a lighted performance of Scriabin's Prometheus, Op. 60, with Boston Symphony Orchestra, while researching interdisciplinary artistic processes. Elina's recent exposition “The TIME, SPACE, and GESTURE in a Crossdisciplinary Context” appeared in the Finnish journal RUUKKU —Studies in Artistic Research, 21 (2024). In 2025 she digitally released her signature album Alexander Scriabin: Complete Piano Sonatas on Prospero Classical Records

Hazal Akyaz

Abstract

Beyond the Opera House: Rethinking “O mio Fernando” from Gaetano Donizetti's La Favorita in Historical Recital Contexts

During the 19th century, the recital of individual operatic arias was a central feature of salon concerts, even if these performances differed from the full operatic versions. A notable example of this is the popular aria “O mio Fernando” from Gaetano Donizetti's melodrama La Favorita. After its premiere in Paris in 1840 and the subsequent release of the Italian version, the work gained significant international recognition. Starting in the 1850s, individual arias—primarily Leonora's aria “O mio Fernando”—were published and performed throughout Europe. Over time, this aria became a staple in recitals and was regularly interpreted by prominent concert singers (such as Clara Butt and Sigrid Onegin) in the early 20th century.

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Today, sources documenting these performances serve as valuable for analysing the historical interpretation of bel canto; however, they often reflect a recital-oriented aesthetics that emphasizes vocal virtuosity over dramatic expression. This approach did not always correspond with the principles outlined in 19th-century vocal treatises and how opera singers were trained. Therefore, this case study on Donizetti's famous aria explores how the scholarly examination of the contextual materials such as vocal treatises, printed editions and the practice-based analysis of the early recordings, considering also expectations from the singers and their career, can help to reconstruct historically informed recital interpretations. The aim is to reassess with the contributions of scholarly and practical methods how this music could be interpreted outside the opera house and to show how understanding its original context can inspire new and meaningful interpretations today, without necessarily replicating full operatic performance practices.

Biography

Hazal Akyaz, mezzo soprano-researcher, completed her studies in opera singing with a master's thesis on the musical and dramaturgical development of trouser roles in Italian opera between the late 18th and early 19th centuries. She also attended music philology and historiography courses at the universities of Tor Vergata, Pavia, and Unipiams in Italy. As a result, she focused her research interests on the opera and song repertoire as well as on the reception and canon history of vocal music in the 19th century. She has been a doctoral student at the Anton Bruckner Private University since 2022 and is working on a project on the reception history of an Italian song collection up to the beginning of the 20th century in vocal pedagogy.

Athina Androulidaki

Abstract

Using Greek traditional dance patterns in a contemporary choreography — A meeting point between academia and art

The objective of this contribution is to provide a comprehensive overview of an artistic-academic doctoral research where art meets academia and academia meets art. How can dance practice, as an embodied experience and knowledge inform the academic field of dance and movement and how can scholarly structured way of thinking and academic tools lead to art production? My research consists of two case studies in which Greek traditional dance patterns are used in the framework of creating contemporary choreographies. The first case study relates to my choreographical process of creation and the second one concerns the piece entitled 'Thread' by Russell Maliphant.

While I conduct my research employing methods of artistic research such as dancing and choreographing, I also use reflexive journaling for note-taking, observation, interviews and coding in order to analyse the collected material, which also belongs to the tools of an academic research. On the other hand, especially through the first case study, I demonstrate the utilisation and significance of body-archive theory in practice, as evidenced by the analysis of the reflexive journal. Furthermore, the lived tradition, which I embody as a Greek woman, in conjunction with inscribed education and bodily experiences, can verify and enrich the theory of embodied knowledge and its importance in the field of arts. All of the aforementioned aspects demonstrate the capacity for the application of academic tools and practice experience in dance in order to facilitate the generation of new knowledge within both artistic and academic domains.

Biography

Athina Androulidaki is a dancer and teacher of different styles of dance and movement. She grew up in Heraklion, Crete and graduated from the professional ballet and contemporary dance school Horohronos of the Ministry of Culture in Athens. She studied Physical Education and Sport Science in the National and Kapodistrian University of Athens majoring in Greek Traditional Dance and conducted her Master research on body image in classical dance in the same institute. She also studied Labanotation Movement Analysis as part of a distance learning course of the University of Surrey and was a member of 'Laografikos horeutikos omilos Horopaideia' for Greek Traditional Dance. These different stimuli, her physical experience in different movement patterns, styles

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of dance and the way she experienced Greek Traditional Dance on stage led to her need to interrelate these two different styles of dance in one artistical creation. She is currently based in Vienna and teaches movement, sports and dance and is engaged in the field of movement rehabilitation.

Leonardo Barbierato

Abstract

(Dis)organizing Fields: Extra-Disciplinary Gap in Artistic Research

Artistic research encourages approaches that do not adhere to traditional disciplinary divisions but seek to integrate a wide range of knowledge and perspectives from different domains, including those not conventionally considered academic. In this presentation, I will showcase [in situ] as a case study, my improvised music performance in run-down environments. During my artistic research, stemming from my practice as an improviser, the approach to disciplines such as biology and post-human environmentalism has become increasingly integral. The improvisational performance thus becomes a knowledge device, capable of generating new epistemological perspectives that challenge the traditional separation between theory and practice. Artistic research appears to be an extra-discipline, a liminal space between academic and extra-academic knowledge. This space holds a dual tension: on the one hand, it needs constant contact with the extra-academic world to preserve its radicality and avoid being pre-incorporated into institutionalised artistic environments, fuelling the symbolic mill of cognitive capital. On the other hand, it is within academia that the artist-researcher can find fertile ground to develop hybrid epistemologies and integrate extra-disciplinary knowledge. In the specific case of [in situ], the integration of disciplines such as biology and post-humanism demonstrates how artistic research can benefit from contact with scholarly research, expanding its scope, enriching its methodologies, while remaining deeply rooted in an extra-academic terrain. Artistic research is not merely an aesthetic exercise but constitutes a genuine act of knowledge production, questioning how knowledge is created and transmitted. In [in situ] produces knowledge that cannot be fixed into a single definitive form: it is an ephemeral knowledge, manifesting in the act of performance itself, yet capable of propagating beyond it. This kind of knowledge can only emerge from an artistic practice carried out both inside and outside a scholarly environment.

Keywords: extra-disciplinarity, improvised music, post-human ecology, epistemology.

Biography

Leonardo Barbierato is an Italian sound artist and improviser with a background in biology. His work takes shape through site-specific, collective, and post-human improvisations, which he has performed at Roma Europa Festival, Festival di Pergine, Mattatoio di Testaccio, Torino JazzFestival, Sile Jazz Festival, and many others. Currently, he is an artist-researcher and PhD candidate at Conservatorio Santa Cecilia / Università di Roma Tre, supervised by Carla Conti, with a research project focusing on the interrelations between improvised music and ecology. He has published papers for RUUKKU and VIS, and has presented at conferences across Europe, including SIMM-posium 2024 (Copenhagen), SAR Conference 2025 (Porto), DARE 2024 (Rome), and Listening for Beginnings 2024 (Klagenfurt).

Firdoze Bulbulia

Abstract

The Fordsburg Women's Group: Memories of Indian female activism in the 1980s

This thesis explores the Fordsburg Women's Group (FWG), a grassroots organisation founded in 1983 in response to the oppressive conditions of apartheid South Africa. Operating within a socio-political context marked by systemic violence, political repression, and the marginalisation of non-white communities, the FWG emerged as a vital force in mobilising women and providing solidarity and support during a period of intense state violence. The group, aligned with the United Democratic Front (UDF) and involved in the No Vote Campaign, became central to the broader anti-apartheid resistance, particularly through its commitment to gender justice.

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The FWG's activism underscores the resilience of grassroots organisations navigating the oppressive terrain of apartheid. At the core of this study is the exploration of knowledge acquisition through a combination of practice and academic theory, particularly through the lens of multimodal theatre. The research employs a creative arts methodology, blending artistic production with academic inquiry, to examine how theatre can function as a transformative tool for resistance, memory, and healing. Central to this investigation is the theatrical production *Memory is a Weapon*, which directly engages with the lived experiences of FWG members. This work integrates visual arts, narrative, music, dance, and movement to explore themes of memory, trauma, activism, and gender justice. By creating and analysing this production, this thesis demonstrates how theatre can preserve silenced histories and act as a medium for socio-political change, while also contributing to the healing and processing of collective trauma. This research reveals how knowledge gained through practice—embodied in the creation of *Memory is a Weapon*—informs academic theory and deepens understanding of the role of art in social activism. By synthesizing the experiential and theoretical, this thesis highlights the intersection of artistic practice and political engagement, offering a comprehensive perspective on the power of performance in both documenting and addressing issues of historical and contemporary social injustice.

Biography

Firdoze Bulbulia (MA) – African Studies; Ohio University, USA; BA (Dramatic Arts Honours, WITS University, South Africa); Teacher's Diploma in English and Afrikaans and a Licentiate (ATCL-LTCL) in Drama from Trinity College, UK. Currently pursuing a PhD (Art, Design & Architecture), Award-winning producer of feature film documentaries, animations and theatre producer, director and trainer; host of the FShow an online chat through which we discuss contemporary and political topics with high-profile guests from all over the world. Chairperson of The Children and Broadcasting Foundation for Africa (CBFA) hosted the 5th World Summit on Media for Children in 2007. Served two mandates as President of CIFEJ. Co-founder of ABC (Africa's Best Channel- in Nigeria); African Animation Studio focusing on Pan-African Animations. Produced 6-feature films; and a Legacy Project "Mandela's Africa". She is the Festival Director of The Nelson Mandela Children's Film Festival and former Festival Director of Zanzibar International Film Festival (2019).

Giovanni Cestino and Anna Martini

Abstract

Research, Practice, and a Choir: Intersecting Musicology and Choral Practice in the ITER Research Ensemble

ITER Research Ensemble (iterensemble.com) is a vocal and research group composed of advanced students, graduates, and PhDs in Musicology, all with prior experience and a strong interest in choral singing. Founded in Cremona (Italy) at the end of 2022 and run by a non-profit, student-led association, the group emerged as a "research collective" aimed at exploring the possible intersections between musicological research and musical practice within a choral setting. Since its foundation nearly three years ago, ITER has undertaken a range of member-led projects that have engaged the entire ensemble in performance, practice-based research, and critical discussion. These projects have encompassed repertoires from the late Middle Ages to contemporary music, drawing on a variety of methodologies, outputs, and cross-disciplinary, institutional, and musical frameworks. Across this diverse body of work, certain recurring approaches have surfaced and been collectively examined, shaping a community of practice and nurturing a sustained theoretical reflection on the interplay between research and music-making. In this paper, we offer a self-ethnographic overview of the ensemble's activities, focusing on how this experience has influenced the academic and musical lives of ITER members in light of the recent emergence of artistic research in Italy, particularly in relation to the introduction of doctoral programs at conservatories. We then explore how the ensemble and its projects have been received within academic circles, amateur choral communities, and by audiences both in Italy and internationally (Europe and the United States). Finally, we consider how Tercan serve as a case study for examining and theorizing the interaction between research and practice in a collective musical context – one in which "we do research on the music we sing, and we sing the music we do research on".

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Biography

Giovanni Cestino is a Research Fellow in Ethnomusicology at the University of Milan, with a conservatory background in classical guitar, Renaissance lute, and conducting. His main research interests include multipart vocal music, audiovisual ethnomusicology, acoustic ecology, and the anthropology of notational artefacts. He is a co-founder of the ITER Research Ensemble and serves as its artistic director.

Anna Martini is a PhD candidate at the Conservatory of Castelfranco Veneto and is currently pursuing a postgraduate specialisation in Musical Heritage at the University of Bologna. Her doctoral research focuses on transcriptions of Early Music in 20th-century Italy, combining textual criticism with HIP and practice-led methodologies. She is a co-founder and executive producer of the ITER Research Ensemble.

Enrico Coden

Abstract

Can Early Music Inform Musicology? A Performer's Perspective on Lorenzoni's Flute Method (1779)

Early Music emerged with artistic-scholarly research at its core. Often relying on the work of musicologists, performers seek out historical sources and engage with contemporary scholarship to develop historically informed performances (HIP) of repertoire from the Renaissance to the early 20th century. In this regard, musicology has informed HIP for decades, fostering interest in applying historical performance indications. But can HIP contribute to musicology?

In this talk, I will outline my research on Antonio Lorenzoni's *Saggio per ben sonare il Flautotraverso* (Vicenza, 1779) and historical rhetorical techniques to explore this question from a performer's perspective. I will focus on three aspects: the use of an accurate replica of an original 18th-century flute by Jean Keller, the interpretation of the composer's intention according to Lorenzoni, and the relationship between music and rhetoric in performance. I argue that performance, when grounded in rigorous historical inquiry and shaped by artistic-scholarly research, can offer valuable contributions to musicological understanding.

Biography

Enrico Coden is an Italian flute player, researcher, and teacher. He performs music from the Renaissance to the present day through the lens of historically informed performance practice. He plays with ensembles such as Balthasar-Neumann-Ensemble & T. Hengelbrock, Il Gusto Barocco & J. Halubek, and Orchestra Frau Musika & A. Marcon, and made recordings for ORF, RAI, and Cinémathèque française. He is co-founder and production secretary of Orchestra Giovanile Filarmonici Friulani.

As a researcher, he focuses on Italian flute music between the 18th and 19th centuries and its performance practice. He presented his research with articles on Tibia and Falaut and lectures for the Utrecht Early Music Festival and the Indiana University Bloomington. Together with Peter Schmid, he published the critical edition of Fogliani's flute concerto for Schmid & Genewein Verlag. His composition *Introduktion, Thema und Variationen über "Es wird scho glei dumpa"* was published by Edition Walhall.

Enrico Coden currently teaches flute at the Music School of Linz and at the Federal Music Schools of Bad Ischl and Mondsee, Austria. Together with U. T. Tarrès, he created the educational project Trave(r)ssant: a time travel through historical flutes, which was presented in Lleida (Spain) and Pordenone (Italy).

He studied flute, historical performance and flute pedagogy at the Jacopo Tomadini Conservatoire in Udine with G. Marcossi, at the Anton Bruckner Private University in Linz with N. Girlinger, J. Dömötör, and C. Genewein and at the Royal Conservatoire in The Hague with K. Clark and W. Hazelzet.

www.enricocoden.com

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Ursula Cogorno

Abstract

Bridging Artistic Research and Curricular Governance: A Latin American Perspective on Integrating Research-Creation into Higher Education

This presentation addresses the integration of research-creation into the strategic curricular governance of higher education programs in creative disciplines. Grounded in a Latin American case study from a private university in Peru, the doctoral research explores how research-creation—understood as a situated, reflective mode of knowledge production that integrates artistic practice and theoretical inquiry—can be embedded within institutional structures, assessment models, and pedagogical strategies. Drawing from the theoretical lenses of knowledge governance and stakeholder theory, the study interrogates the interplay between embodied artistic knowing and formal academic frameworks. Through qualitative methods including semi-structured interviews, documentary analysis, and focus groups with students, faculty, and administrators, the project maps the institutional dynamics that facilitate or hinder this integration. It also evaluates how such integration transforms epistemic hierarchies, curricular planning, and the roles of artists-academics in the university. The paper contributes to the PARL 2025 theme by presenting research not only in and through the arts, but on the systemic conditions that enable hybrid knowledge practices. It proposes a model of curriculum design that recognizes artistic research as a legitimate and valuable form of scholarly production, one that is performative, iterative, and materially situated. The presentation will reflect on the challenges of building theory from within artistic processes, and the methodological innovations that emerge when bodily, sensory, and discursive knowledge intersect. By situating these discussions in the context of the Global South, the contribution expands the conversation around epistemic diversity, educational policy, and the futures of artistic-scholarly research. It invites dialogue on how artistic research can not only coexist with academic standards but actively reshape them from within.

Biography

Ursula Cogorno is a Peruvian sculptor, academic, and cultural manager. She is currently a PhD(c) in Strategic Management with a focus on innovation and higher education governance. As Head of the Sculpture Program at the Pontificia Universidad Católica del Perú (PUCP), she has led several initiatives linking artistic research, sustainability, and curriculum reform. Her academic and artistic practice centres on research-creation as a mode of situated knowledge production, exploring how it intersects with curriculum development, stakeholder engagement, and institutional evaluation. She has organized international seminars, curated exhibitions, and published on the role of the arts in rethinking educational and epistemic paradigms in Latin America. Her doctoral research investigates the strategic integration of research-creation into curricular structures of arts programs, contributing to a more plural and practice-oriented conception of academic knowledge.

Dario Cottica and Stephanie Schroedter

Abstract

Participatory Sense Making with Music and Movement

Music and movement education/rhythmics is per se a discipline that transcends conventional boundaries: on the one hand, it balances on the threshold between music/sound and movement/dance, and on the other, it oscillates between an approach to education which can integrate all generations and art (Schroedter 2024). In this primarily practical field, the focus is on improvisation, with an emphasis on sensitization of sensorimotor processes. Theories in this area, which are primarily based on implicit (embodied) knowledge, have so far been mainly pedagogically and didactically oriented. Theories are currently being expanded to integrate the area of music and movement with embodied cognitive science (van der Schyff et al. 2022). Against this background, as a research group we are looking at two very fundamental and interdependent phenomena that have already been explored by so-called 4E cognition(enactivism): ‘participatory sense making’ and ‘oscillating agency’ (Di Paolo et al. 2017 and 2018).

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The roles that these phenomena play in creative processes in the context of music/sound and movement/dance is obvious. However, reflection on these phenomena has not yet produced an understanding that is sufficient for them to be further differentiated theoretically and reflectively. We pursue our objectives through two approaches: on the one hand, we deal with historical and contemporary models of choreomusical research, which we seek to expand in the direction of choreomusicking or research into sound and performative movement (Schroedter2025). On the other hand, we shape our rehearsals with a focus on sound-producing actions that are leading or that follow bodily movements and vice versa. Working with the affordances of objects we shape spaces of intersubjective consensus that forms the basis for coordinating actions. In a further step, notations will be developed that not only document our creative processes, but also make them accessible for further artistic transformations of ‘music for movement’ as well as ‘music in movement’ and vice versa, while at the same time opening up our decidedly transdisciplinary field for overarching reflective discussions on ‘music as movement’ and vice versa.

Biography

Dario Cottica is a professional flutist, pedagogue, and a certified somatic practitioner of the Laban/Bartenieff Movement System. He is currently doing his PhD at the University of Music and Performing Arts in Vienna (mdw) in the Department of Music and Movement Education/Rhythmics and Music Physiology, under the supervision of Stephanie Schroedter and Susanne Ravn (University of Southern Denmark). He is active as a performer in the fields of chamber music, contemporary music, and inclusive orchestral practices (and also in improv theatre as an amateur). He holds a position as flute teacher in the Italian public education system

Stephanie Schroedter, music and dance scholar (Habilitation FU Berlin 2015), has been working at the interface of music/sound and dance/movement since her doctorate (Salzburg2001) – with reference to historical and contemporary phenomena in these fields. Since her appointment to a professorship at the University of Music and Performing Arts Vienna (2021), her research has focused on the interweaving of sound and performative movement, which seeks to closely combine artistic-creative and theoretical-reflective approaches in order to develop a sounding-moving knowledge. Against this background, she edited the anthology Music and Motion. Interweaving Artistic Practice and Theory in Dance and beyond, which will be published in print and open access by mdw-press in cooperation with transcript(Vienna/Bielefeld) in 2025. As a member of the mdw’s Artistic Research Centre (ARC), she also supervises artistic PhD projects in addition to academic doctorates at the interface of music and movement.

Paul Craenen – Keynote Speaker

Abstract

Learning through interference and resonance in artistic research

Artistic research in music is usually based on close interaction between experimentation in musical performance or creation, and reflection and analysis outside the time frame of the musical events. The combination of in-time and off-time positions in the research process is likely to lead to results that differ from a purely practical or analytical approach. However, when disseminating research outcomes, it often remains challenging to convincingly demonstrate the interaction between knowledge articulated within music and outside of musical time. How to prevent artistic documentation from being seen primarily as an illustration or application of ideas that can be sufficiently understood on the basis of the written work? How to avoid verbal reflections appearing as mere introductions or legitimisations of artistic experiments?

I propose that the concepts of interference and resonance may be useful for clarifying how a combination of positions within and outside musical time can lead to the learning processes that characterise artistic research. Due to the deep involvement of the artist in all aspects of the research, making this interference explicit is always speculative and impossible without influencing the process itself. Instead of striving for an objectified and transparent mapping of the learning process, the most important responsibility of the artist-researcher may lie in carefully defining the conditions and creating the situations in which interference can emerge as a form of reflection. This also invites consideration of the ethical dimensions of artistic research.

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Biography

Paul Craenen is a research professor, composer and sound artist, and currently head of the lectorate Music, Education and Society at the Royal Conservatoire in The Hague. He is also an Assistant Professor and lecturer at the Academy of Creative and Performing Arts (ACPA) at Leiden University.

After completing his master's degrees in piano and chamber music, he taught piano and experimental music at various music academies for over fifteen years. Since the end of the 1990s, he has also worked as a composer and sound artist. His compositions are characterised by the use of electronics, corporeality, and choreographic elements. He received his PhD from Leiden University in 2011 with a musical portfolio and a dissertation on the music-performing body in contemporary composed music. From 2012 to 2018, he was director of Musica Impulse Centre, a Flemish music education and arts participation organisation. He curated a sound art collection, community music projects, and various musical events. In 2018, he was appointed lector and head of the research group Music, Education & Society at the Royal Conservatoire in The Hague. His current research explores the changing role of musical expertise in culture and society, and the impact of these changes in higher music education.

Thanks to his expertise at the intersection of research, art practice, and education, he is frequently asked as an expert, opinion maker, or curator. He supervises research and publishes on a wide range of music-related topics and is involved in several working groups and committees on artistic research, curriculum innovation, and scientific integrity in the arts.

Cecilia De Lazzaro

Abstract

Sonic Mapping as Cross-Disciplinary Research: Connecting Artistic Practice and Scholarly Inquiry in the Soundscape of Female Rice Field Work Songs

I will showcase the research strategies behind the creation of my artistic research in progress during my current first year of PhD: "The Mondina in the Rice Field Soundscape: A Musical, Ecological, and Social Continuum Between Past, Present, and Future". The mondine, Italian women employed in the rice fields from the 19th century to remove weeds, became obsolete with the arrival of pesticides around 1960. They worked in harsh conditions, singing songs that fuelled protests and won workers' rights we still benefit from. Starting from my ethnomusicological and practical studies on the Mondine's repertoire and deepening the rice field context, the need emerged to approach the research from extra-musical perspectives, making it inherently cross-disciplinary. My contribution, alongside reflections on interdisciplinary strategies, will consist of a live performance, based on reworked electroacoustic sounds from my interviews and field recordings in the rice fields, with live vocal interventions. My practical work combines empirical information from biological, ecological, and social reports with sound exploration at rice field sites, reworking and performing recorded anthropophony, biophony, and geophony to map ecological and social change at a sensory level, while remaining disseminable in both artistic and academic communities. The collected sounds during performances and recordings, combined with academic analysis, generate a dialogue that continuously feeds and modifies ongoing theory. Interdisciplinary research between art and science finds methodological fertile ground in academia, and is disseminated to a more heterogeneous audience, such as artistic fruition. The main challenge lies in bridging the gap between scientific measurements and artistic practice. My role as an artist is to explore and attempt to connect these worlds through a continuous process of negotiation, making it performative in my work.

Biography

Cecilia De Lazzaro is an Italian singer and performer, currently a doctoral student at the Conservatorio Vivaldi, supervised by Laura Conti and Manfredi Clemente, researching the repertoire of the Mondina through the lens of sound ecology. She is also a lecturer in the undergraduate course "Theory and Analysis of Traditional Musical Forms" at the Conservatorio Vivaldi in Alessandria, Italy, where she explores traditional music from an interdisciplinary perspective, integrating her PhD research on sound ecology. Since 2018, she

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has been reworking and performing women's labour songs, collaborating with accordionist Gianni Coscia and presenting her work at Italian festivals focused on women's rights and labour exploitation. She performed at the Moncalieri Jazz Festival and the Torino Jazz Festival, where she explored improvisation in relation to social and historical contexts. In 2019, she joined a SIAE-funded program at Teatro della Tosse in Genoa, enhancing her stage presence and physical performance skills. In 2023 she began studying Giorgio Gaslini's Total Music Theory, with a thesis on Gaslini's music and women's profiles, alongside her album *Razzo a Gas*, releasing in 2025.

Vera Djemelinskaia

Abstract

Choreomusicking as queer politics 'in motion'

Rooted in choreomusical theory and participatory art discourse, this paper introduces “choreomusicking” as a conceptual and performative framework that challenges the commodification and power relations surrounding sound/music and motion/dance within the Western hemisphere. Drawing on Small’s original notion of musicking and its recent expansions (Gaunt et al., Camlin, Müller-Brozovic), the framework interrogates how knowledge emerges through music as/in/for movement (Schroedter), treating choreomusical performance and practice as forms of social action and participatory sense-making (Di Paolo et al.). Situated at the intersection of queer phenomenology, enactivist theory, and artistic practice, the paper draws on two community art case studies. First, choreomusicking is examined as performance through Fearleaders – a nonbinary/cis-male cheerleading collective supporting Viennese women’s roller derby team. Their subversive sound-performative practice is analysed against Turino’s participatory art and Baiocchi’s civic imagination models. Second, Feminist Dance Workshops project is proposed as a choreomusicking practice stemming from the field of music and movement education. Adults without prior dance/music training kinaesthetically perceive queer storytelling with both para-musical (Camlin) and corresponding para-dance outcomes serving as learning objectives. Drawing on Haraway’s speculative fabulation, the project is examined as an embodied learning practice for queering normative perceptions (Halberstam) that uphold systems of oppression. In both case studies, participants acquire and transfer knowledge through asemantically enriched choreomusical vocabulary – oscillating between knowing and not-knowing across multiple dimensions. The paper concludes with a reflection on the methodological tensions and epistemic opportunities that arise when artistic practice is embedded within doctoral research – proposing choreomusicking as a transdisciplinary contribution to rhythmic as both a queer-informed theory of embodied learning and a participatory choreomusical art practice.

Biography

Vera Djemelinskaia (AT/MD) is a musical theatre dance educator, choreographer, and communication expert, working at the intersections of embodied cognition and sociopolitical transformation. For over 12 years, she has worked with various international organizations – including European Commission, International Energy Agency and other agencies within the UN system – on designing and managing citizen and policy communication campaigns. In her community art projects, Vera works with adults without prior training in music and/or movement. The aim is to facilitate embodied sense-making, helping audiences or participants in such sound-performative practice to imagine an alternative and pro-social normative reality. In her Doctoral project at the University of Music and Performing Arts Vienna (mdw), she investigates how participatory art-based choreomusicking interventions centred on semantically enriched musical movement can influence collective perceptions of social justice - deconstructing the patriarchy and other systems of oppression ‘one shimmy at a time’.

<https://www.veradje.com>

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Óscar Escudero

Abstract

‘ANTON: THE ESCAPE ROOM’, test of a music theatre model

Commercial ‘escape room’ games present their participants with the task of finding a way out from a closed room filled with challenges within a limited time. Participants win when they solve all the puzzles necessary to escape. These real-life games share significant similarities with some of the central characteristics of, in the words of Hans-Thies Lehmann, the ‘scenic paradigm’ represented by post-dramatic theatre works, such as the active participation of the audience in the development of the piece’s events, the profuse instrumentalisation of site-specific elements or the inclusion of mediating figures who bridge author and audience by improvising on a pre-set text in response to onstage action. In my presentation at Spring Lab 2025, I will present the pilot project of my research, ANTON: THE ESCAPE ROOM, in which I investigate the methods, problems and results that arise from the application of strategies of musical composition and perception in interactive post-dramatic music theatre works that incorporate escape room features. I will place particular emphasis on analysing the results of this work as an 'intermediate step' in which the critical analysis of my research context was confronted for the first time with tactics of musical composition and dramaturgy, addressing the challenges for the future of my ongoing artistic-scholarly investigation and for the materialisation of supports (scores, tutorials) that allow for transmittable knowledge.

Biography

In his works, composer Óscar Escudero plays with augmented sound, video and virtual spaces. His productions address social networks as ideology, the mutation of formerly analogue concepts of ‘body’, ‘time’ or ‘stage’ into total virtual representations, digital archaeology and SPAM creation as resistance to the ‘algorithmisation of social life’.

Escudero’s artistic productions have been commissioned by ensemble mosaik (DE), Sarah Maria Sun (DE), United Instruments of Lucilin (LU) or Quartet Gerhard (ES), among others, and performed at international festivals such as Munich Biennale (Munich), ECLAT Festival (Stuttgart), Rainy Days (Luxembourg), Wien Modern, Kunstfest Weimar, Warsaw Autumn.

His work has been recognized with several international prizes such as the Prix Ars Electronica 2021 (Honorary Mention for Subnormal Europe) Giga-Hertz Spezialpreis 2018 (ZKM, EXPERIMENTALSTUDIO), Busoni Förderpreis 2017 (Akademie der Künste, Berlin), Premio Jóvenes Compositores SGAE-CNDM 2015 (Spanish Ministry of Culture).

Escudero studied oboe with Francisco Gil and composition at the Conservatorio Superior de Música de Aragón with Jesús Rueda and Agustí Charles, at the Royal Academy of Music Aarhus with Niels Rønsholdt and Joanna Bailie and at the Anton Bruckner Private University with Carola Bauckholt.

From 2014-2016 he was a faculty member of the Master's Degree in Music Research at the International University of La Rioja and from 2021-2023 he was a lecturer in the Composition Department of the Conservatorio Superior de Música de Aragón in Zaragoza. He collaborates with the composer and music dramatist Belenish Moreno-Gil, with whom he co-directs the company CLAMMY, dedicated to the creation and production of musical theatre pieces.

Sudha H

Abstract

Title: Thresholds of Performance: The Sensorium of Kerala Temple Doorways in Artistic Practice

In the sacred geometry of Kerala (Southernmost state in India) temple traditions, doorways transcend mere physical boundaries to become vibrant conduits where traditional performance art and devotion interlace in a living tapestry. This paper examines the sensory and performative dimensions of Kerala temple doorways, focusing on their role as facilitators of embodied experience and artistic expression. It investigates how these architectural elements shape the lived experiences of worshippers and performers, creating moments of sensory engagement that connect the physical and the spiritual.

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Employing an interdisciplinary methodology, the study combines ethnographic observation, performance analysis, and semi-structured interviews to document temple art performances such as ‘Kathakali’, and other ritual practices. This approach also compares contemporary practice and theoretical content as mentioned in ancient treatises (Tantrasamucchaya) while capturing the nuanced ways in which these doorways engage the body and the senses. These thresholds designed strictly on principles dictated by treatises, frame and enhance artistic expressions, guiding cultural and religious narratives while informing performative storytelling. The outcomes of the research are expected to reveal a refined understanding of how sensory engagements within these sacred spaces contribute to cultural meaning-making and offer innovative perspectives for integrating traditional architectural heritage with contemporary artistic practice. Aligned with the symposium's theme of "Overcoming Boundaries," the paper emphasises how the interplay between sensory experiences and artistic practices fosters pioneering approaches to knowledge creation.

By situating Kerala temple doorways within the context of performative arts, this research contributes to a deeper understanding of the intersection between lived experience, cultural traditions, and artistic innovation.

Biography

Sudha H is an architect with over 30 years of experience in both professional practice and academia. She is a visiting professor at Architectural schools and also currently pursuing her doctoral studies. Her research interests span Kerala temple architecture, Indian knowledge systems, and sensory design. She seeks to integrate these diverse areas of interest in her architectural and academic work, aiming for a holistic and culturally grounded design approach.

Kinda Hassan

Abstract

Performative Sonic Automata – Building Automata as Electroacoustic Compositional Practice

In this artistic research project I will document how to design, construct and compose for 'Performative Sonic Automata' (PSA), automated instrument-machines that perform basic energies and movements such as tapping, rotation, friction or vibration, while seeking to answer the following question: ‘How can specific compositional and perception related theories and practices in electroacoustic music -such as Annette Vande Gorne’s “energy-motion” theory, Denis Smalley’s “Spectromorphology” notion and Guy Rebel’s “Play Sequence”- be used to inform the construction, amplification and evaluation of electro-mechanical performative sonic automata?

While much of the established theoretical framework for electroacoustic music addresses issues of ‘traditional’ electroacoustic music, I will work with Annette Vande Gorne’s “energy-motion” models which lists music producing gestures based on physical models and apply them to PSA’s motors and electro-magnetic movements. Guy Rebel’s “Play Sequence” theory focuses on one parameter from which musical writing is extracted through controlled gestures. I will apply and document how such a notion of a musical controlled gesture combined with Vande Gorne’s energy-motion can be applied to PSA’s automation controls, both in the choice of hardware (motors/devices/materials) and in software (parameters to automate and to make “playable” when improvising with PSA and “writable” when composing for PSA). I will apply aspects of Denis Smalley’s “Spectromorphology” notion to show how PSA’s automation controls affect the change of their sound shapes through time, by studying their spectrograms under different automation parameters and with the use of different types and positions of microphones with which their sound is captured.

With this project, I aim to create a toolkit informing about the parameters that need to be considered during the building of electroacoustic musical automata in respect to specific electroacoustic theories and practices. It documents methods of composing with such automata and research on how their sound is perceived against the backdrop of these theories, creating new fields of applications for traditional electroacoustic theories and enriching conceptual and compositional frameworks for musical automata.

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Biography

Kinda Hassan is a Paris-based composer and artist who works with sound, video, crafts and software programming. She was born in Beirut, where she worked until 2013, often responding to local socio-political events.

Her art has been shown at various festivals, museums and art galleries, including the Marseille Résonance Festival (MuCEM), Propagations (GMEM), Le Mans Sonore (Biennale du Mans), Cannes, Berlinale, Oberhausen, Jihlava, Transmediale, La Maréchalerie, Mumok in Vienna, Casa Arabe in Madrid and other art spaces, festivals and platforms in Europe, North America and the Middle East.

Hassan often composes site-specific sound installations, focussing on exploring the history and memory of each space and confronting its present. She also investigates the acoustics and resonance phenomena of the architecture in question. As part of her research and compositional practice, she builds electro-acoustic automated instruments. In her compositional process she does not expand the number of instruments, actions/gestures or types of sound materials she works with, but on the contrary restricts herself to a limited number of sounds. This allows her to delve deeper into each sound, to explore all the possible variations she can create with one action or sound.

Hassan received a Master's degree in Fine Arts from the Lebanese Academy of Fine Arts (ALBA) in 2007 and a Master's degree in Sound Design from the École Supérieure d'Art et de Design (ESAD-TALM) in Le Mans in 2018. She has collaborated as a sound designer and composer on numerous video, film and performance projects.

Alexandra Helldorff

Abstract

Johann David Heinichen's Treatise Der General-Bass in der Composition (1728) and its Application in Practice

In my artistic-academic research project, I examine Johann David Heinichen's monumental work *Der General-Bass in der Composition* in the extended version of 1728. Access to this treatise is difficult due to its size and the lack of a modern edition, and to date there is no complete English translation. The international reception of this work—especially in terms of its use in teaching and practice—is less than might be expected for such an important source.

Heinichen repeatedly makes an explicit distinction between a practical and a theoretical-compositional approach when addressing continuo players and composers. In the second volume of the treatise, for example, he offers a step-by-step guide to setting a cantata by Alessandro Scarlatti with a strongly practical orientation. The aim of my project is to make Heinichen's material my own in such a way that I can realize basso continuo realizations in a stylistically oriented but quasi-improvisatory manner.

The central research questions are: How do I deal with the tension between notation and improvisation in basso continuo playing? What creative contribution do the continuo realizations allow and under what conditions? Furthermore, I am looking for ways to convey Heinichen's instructions in a creative way and to link them with music-theoretical principles. As a result of this work, a practical guide to continuo realization in Heinichen's style is planned, which should contribute to a broader, more differentiated reception of this source.

Biography

Alexandra Helldorff (* 1986 Jaroslawl, Russia) is a conductor, harpsichordist, pianist, and choir and ensemble leader. She received her first piano lessons at the age of five at the music school in her hometown; she moved to Austria with her family in 1999.

Alexandra began her training (conducting with Tito Ceccherini and piano with Bozidar Noev) at the Tiroler Landeskonservatorium in Innsbruck; at the same time, she began comprehensive music studies at Mozarteum University in Salzburg, where she studied piano with Karl-Heinz Kämmerling and Alexei Lubimov, choral conducting with Karl Kamper and orchestral conducting with Dennis Russell Davies. This was followed by further postgraduate courses in the field of historically informed performance practice with Reinhard Goebel and conducting with Hans Graf, as well as harpsichord and doctoral studies with Anne Marie Dragosits at the Anton Bruckner Private University in Linz. She also received important impulses from Margit Legler in the field of historical acting. For her

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outstanding achievements during her studies, she was awarded the Bernhard Paumgartner Medal by the Mozarteum Foundation. In addition to numerous appearances as a solo and chamber music pianist, she has also conducted the Mozarteum University Ensemble, the Bad Reichenhall Philharmonic Orchestra and her own ensemble SÆSCH. She has also performed concerts and radio recordings with the Vienna Philharmonic, the WDR Orchestra and Choir, the Frankfurt Radio Symphony Orchestra, the Ludwigsburg Schlossfestspiele Orchestra and the Bayerische Kammerphilharmonie.

Karin Hermes

Abstract

Notating improvisation: Historical developments and contemporary practice

At the centre of the presentation are challenges and opportunities of analysing and notating improvisation in the field of contemporary practice of artistic dance and movement research. The focus is on movement qualities and their significance as well as presenting examples of eukinetics, accents, dynamics in actual use and relating to system developments. A historical survey of the developments in writing improvisation will be outlined based on the research within the ICKL index. A special focus will be held on the sign ad libitum in its meaning and development within the system (Knust, 1979b, p. 15). The sign ad libitum is a variation of the mathematical sign of the horizontal eight, which symbolizes infinity. This proposal is a follow-up of my dissertation theses. During my archive-research I have been inspired by the following excerpt of the letter from Albrecht Knust to Laban, August 29th, 1953. Written from Studio Lodge, Woburn Hill:«[...] I agree with you that the essence of these movement is a dynamical rather than a spatial quality and that, therefore, they ought to be written with dynamic signs. I agree with you that the essence of these movement is a dynamical rather than a spatial quality and that, therefore, they outgo to be written with dynamic signs. Actually, there is need for a special sort of signs which ought to be called emphasis signs (stress signs, intensity signs) [...]»«Are we right to consider always the space and time rhythm of a movement as being the elements of primary importance for every movement sequence we write?» The topic is further discussed with following questions: Are these questions still relevant today? How can we integrate artistic developments within our system of notation? Are the principles of the system Kinetography Laban / Labanotation and its applications in the field of improvisation in contemporary arts practice in alignment?

Biography

Karin Hermes (Swiss, German) is a choreographer, performer, specialist for Kinetography Laban and dance teacher. As an artist, she has realised countless projects. Karin is currently researching re-interpretation of historical dance works and their scores at the Institute for Interpretation at Bern University of the Arts. In 2023 Karin was elected to the Research Panel of the International Council of Kinetographie Laban. Karin has twice been awarded the Swiss Dance Prize, Cultural Heritage Dance in 2016 and 2019.

Anda Kryeziu

Abstract

Intermediality in Sound-Based Formats as a Tool for Disseminating Socio-Political Issues: Critically Examining Artistic Intention, Process, and Audience Reception

In my artistic research project, I explore how intermedial artworks—works that integrate multiple median an interwoven form—serve as tools for mediating socio-political issues, particularly within critical data studies and feminist frameworks, based on the scholarship of danah boyd, Kate Crawford, Angela Davis and Judith Butler. My inquiry is guided by key questions: In which ways does the intent to raise awareness shape artistic choices and the dissemination of socio-political content? How does artistic research on intermediality intersect with critical data studies and feminist frameworks? And how is the boundary between mediation and propaganda defined within an intermedial work? To address these questions, I employ a qualitative methodology grounded in auto-ethnography and interviews.

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Through three case studies, I analyse the interplay of intention, process, and reception, investigating how aesthetic strategies mediate socio-political concerns and, in turn, shape artistic practice. By critically engaging with the artistic process, this research contributes to discussions on the role of art in fostering awareness and advocating for social change. It investigates intermediality as both a mode of critique and a site of transformation, offering new ways to navigate, question, and reimagine intermediality as tool for socio-political dissemination.

Biography

Anda Kryeziu, born in 1993 in Kosovo, is a composer, performer and intermedial artist. Her music has been performed at various festivals, such as: ECLAT Festival, Munich Biennale, Neue Musik Rümelingen, Darmstädter Ferienkurse, Monstra Sonora Valencia, November Music etc. In 2023 her Opera PERSONA after the film from Ingmar Bergmann was premiered, as a cooperation between Theatre Basel and Gare du Nord. She has received several scholarships and prizes, including the 69. Composition Prize of the City of Stuttgart 2024, the price of Contemporary Arts Alliance Berlin and the Akademie Musik Theatre Heute of the Deutsche Bank Foundation. Her music is currently being released as a CD portrait by Edition Zeitgenössische Musik Katalog. She currently works as a lecturer at the Hanns Eisler School of Music. Her works focus on various genres such as instrumental music, multimedia and music theatre.

Erin Lupardus

Abstract

The Perils of Projection: How Modern Assumptions Obscure Bowed Bass Descriptions

All qualitative research relies to some extent on foundational assumptions, but when left unquestioned, these assumptions can inadvertently shape our conclusions. This is particularly true in historical investigations, where the (unconscious) temptation to project modern understanding onto the past is difficult to resist. I challenge such tendencies in my research with an inductive approach to defining key criteria according to historical perspectives. Through the example of seeking the boundaries between the bass and contrabass ranges in the baroque period, I hope that this talk inspires researchers of all disciplines to consciously identify and question the assumptions that drive their investigations in order to pursue a more nuanced and rigorous engagement with their subject matter, whether historical or contemporary.

Biography

Erin Lupardus (*1996) is a cellist, researcher, and English teacher hailing from Oklahoma, USA. She has performed with various ensembles in Carnegie Hall, the Strathmore Music Center, the Oklahoma Civic Center, the Midwest Clinic in Chicago, and the White House. Alongside artistic projects, she researches in the fields of baroque performance practice and historical musicology.

Erin earned her Bachelor of Music in Cello Performance and German, magna cum laude, at DePauw University in Indiana. Following a Fulbright US Student grant to research historical performance practice for the 2018–2019 academic year, she completed her Master of Arts in Baroque Cello Performance at Bruckner University in Linz, where her master's thesis on the influence of Italian cellists in 18th-century England was nominated for the UNIsono Masterpreis. She has studied cello with Claire Pottinger-Schmidt, Catherine Jones, Guy Fishman, Joanna Blendulf, Eric Edberg, Josef Luitz, Tomasz Zięba, and Jonathan Ruck. While pursuing her doctoral studies in historical musicology at Bruckner University, she works as University Assistant in the doctoral programmes as well as at the Research Services.

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Barb Macek

Abstract

Poetical Anamnesis (PA) – Transforming the Patient into a Poem

Being a writer and artist-scientist it was obvious for me to (also) use language as a resource for my artistic research on the margins of medicine and philosophy. In the course of my PhD project I developed poetry-based practices to broaden the horizon of our (mainly biomedically informed) understanding of autoimmunity. The Poetical Anamnesis / PA is a language-based technique I designed to investigate the existential dimension of autoimmune diseases. It conceptualizes the autoimmune body as a modified and therefore poetic body. The symptoms of an autoimmune disease are read as signs of a starting transformation of an organism into a poetical means of world modification. The background to this understanding is provided by Novalis, the Romantic poet and scientist, who postulated that the poetic process of creation, in its ultimate consequence, means transforming the body and its organs into tools for creating and modifying the world. The goal of the PA is to interpret the signs of change, of transformation (i.e. the symptoms), expressed by the patient, in regard to the world and the status of its carrier. It is about capturing the body poem, translating it and reconstructing it as transforming serial poetry. The practical part of the PA consists in editing processes deployed on the transcripts of anamnesis interviews. It is based on poetological principles, like on the formal rules of a specific verse form, or on a specific rhythm triggered by the words that were randomly selected. The end result of the application of these principles is a lyrical series: With every new poem the patient is created as a transient poetical formation; new information emerges and becomes comprehensible, and the ideal result is a gain of meaning on all sides – on the aesthetic as well as on the medical and the personal side.

Biography

Barb Macek is a writer, photographer and artistic researcher. She studied Psychology and Art & Science in Vienna. Since 2017 she has been presenting her poetry-based research projects in artistic and scientific contexts. Her work has been published in anthologies and literary magazines, as well as in journals for artistic and transdisciplinary research. In 2018 she received the Award of Excellence of the Austrian Federal Ministry of Education, Science and Research, in 2019 she was awarded the annual prize of the Society for Artistic Research (SAR). In the same year, her book *Lykanthropus erythematosus*, based on her Master's thesis in Art & Science, was published. From 2021 to 2023 she was a Research Fellow (DOC) of the Austrian Academy of Sciences (OeAW), in December 2023 she completed her doctoral studies at the University of Applied Arts Vienna. Her current artistic research project aims at developing a new theory of autoimmunity.

Lukas Mantovan

Abstract

On The Construction, Conception and Genesis Of Hungarian National Music Between 1750 and 1850

My dissertation project focuses on questions concerning the formation and perception of national identity both through music and its bearers in the socio-cultural space of Hungary in the period between 1750 and 1850. In Hungarian musicology, there is a broad consensus on the establishment of the *csárdás* as national music from the 1830s onwards. This perception not only plays a role in Hungary, but was also received in a non-Hungarian context as the so-called ‘style hongrois’. The problem here is that the musical trends before this, in particular the student songs of the 18th century and the mixture with the *verbunkos* music, are often not included in the construction of Hungarian national music. What processes can be observed here?

A critical examination of this research gap seeks to find answers to this question. On the one hand, I examine individual works from the collections published in the period in question for musical parameters (harmony, rhythm, melodic patterns) and their regularities. One example of these collections for instrumental dance music are the *Magyar Nóták Veszprém Vármegyéből* [Hungarian Melodies from the Veszprém Region], published in 15 volumes from 1823-32. At the same time, I link these findings with

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insights into the institutionalisation of music, its bearers and the discursive genesis of the attribute ‘national’. In this way, I try to develop an understanding of the musical and social processes that explain the incipient perception of music as typically ‘national-Hungarian’ - a research desideratum in this period to date. Methodologically, my dissertation project combines music-analytical, music-historical and socio-historical approaches.

Biography

Lukas Mantovan is a trained violinist and musicologist. After completing his bachelor's and master's degrees in IGP and concert violin at Bruckner University, he studied musicology and dance studies at Paris Lodron University Salzburg and at the University of Vienna. He gained his first experience in musicological research and academic work in 2017 as part of the research project “Towards Interdisciplinary, Computer-assisted Analysis of Musical Interpretation: A Study on the Art of Herbert von Karajan” (funded by the Austrian Science Fund, P 29840), focusing on interpretation research and on Karajan's cinematic oeuvre, and in 2021 in a pilot project on computer-assisted interpretation research with an additional form-analytical approach “EARS - Early Recorded Symphonies Project” (both Bruckner University Linz). During his Master's degree in Vienna, he focussed his second research area on the interface between music and society, the construction of national music in the Habsburg region from the late 18th century onwards. Since November 2024, Lukas Mantovan has been working at the Institute for Theory and History (ITG) at Bruckner University as a research assistant and lecturer, where he attempts to bridge the gap between methods of historical musicology and music and form analysis.

Konstantina Polychronopoulou

Abstract

Artistic co-creation in dance and music: decoding collaboration through kinaesthetic empathy and thematic analysis

This video lecture explores the collaborative dynamics between choreographers and composers, focusing on how movement and music co-shape each other within the creative process. Drawing on a hybrid research methodology that integrates artistic practice with scholarly analysis, the presentation examines rehearsal and final footage through coded thematic analysis, interviews, and embodied observation—based on close participation and sensing of what happens during rehearsals. Key communication patterns such as metaphor, kinaesthetic empathy, and verbal or non-verbal negotiation are revealed as essential tools in interdisciplinary creation. Through moments that show how dance and sound influence each other step by step, the lecture highlights the interwoven influences and subtle compromises that define the co-creative space.

In the artistic process, artists (choreographers and composers) often experience inspiration and collaboration physically, which is difficult to translate or capture with words or academic language. This presents a challenge when trying to express what we experience through our bodies and senses in an academic context, which tends to be more detached or analytical. To address this challenge, I used video-based analysis as a way to understand the physical and timing aspects of collaboration that are hard to capture through traditional academic frameworks. It's a mix of visual material, theory, and personal experience that aims to make implicit artistic knowledge more visible, i.e. explicit and to show how research can come from within the creative act itself.

Biography

Konstantina Polychronopoulou is a versatile artist who completed her piano studies with honours and graduated cum laude from the Hellenic American University with a degree in Music Theory and Composition. She holds a master's degree in “Science of Education—Music Education” from the University of Nicosia. Her studies abroad include piano and chamber music lessons at the Malmö Music Academy, Sweden. Engaging in a diverse range of seminars, including piano, composition, singing, musical improvisation, vocal music therapy, and music therapy; she also pursued acting and kinesiology lessons. She is an adjunct faculty

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member of the Hellenic American University and works as a piano and theory teacher for the Ph. Nakas Conservatory at the Associated Board of the Royal Schools of Music. Since 2013 she has been teaching music theory and history to dance students, primarily through movement development at professional dance schools. In 2022, her book *Music and Body*, a handbook on music for dance students and performers was published by Nasos. In 2019 she created LINK, a music/dance performance based on the principles of musical composition.

Polychronopoulou composes music for choreographies and dance videos by renowned choreographers. Her compositions have been performed at international festivals by distinguished ensembles such as the Aeolos Woodwind Quintet, the String Quartet L'anima and the Hellenic Group of Contemporary Music.

As a doctoral student in the artistic-academic doctoral programme at the Anton Bruckner Private University, she draws on her wealth of experience, allowing her to understand and establish relationships between the disciplines of dance and music.

Anna Rezai

Abstract

From Page to Stage: Performing Knowledge, Practicing Becoming

Research in, about, and through the arts invites us to rethink what counts as knowledge and how it can be generated. In artistic research — especially when grounded in performance — the question often shifts from “What does this mean?” to “What does this do?” or “What does it feel like to become this?” While these questions can transform the methodology, a culture of mutual understanding grows when academic and artistic practices are not seen as opposites, but as mutually enriching. Theory can illuminate practice — and practice can stretch, disrupt, and activate theory. In my research, I focus on Iranian traditional performance, based on the epic Šāhnāme (Book of Kings) and its contemporary reimaginings. I approached to Šāhnāme not only as a literary epic, but as a living, performative text — one that speaks through the body as much as through language. Rather than analysing it solely through reading, I engaged with it through performance and music, exploring what forms of knowledge emerge through embodiment. This work mediates between academic and artistic modes of inquiry and is part of the broader project *The Epistemic Power of Music*, where I examine how bodily and performative ways of knowing intersect with scholarly research. I also reflect on the challenges I encountered in combining academic and practical approaches — working in a way where concepts are not only thought, but enacted, embodied, and felt. These challenges include navigating differing epistemologies, vocabularies, and standards of evaluation, all of which can produce friction. Yet it is precisely within that friction that creative potential arises. My response to this was to embrace a mode of thinking inspired by Deleuze — one that allows each mode to provoke the other into becoming something new: a Deleuzian becoming that resists static knowledge and moves toward affective, bodily, and performative understanding.

Biography

Anna Rezaei is a Ph.D. candidate in Ethnomusicology at the University of Music and Performing Arts Graz (KUG). Her research focuses on Iranian music and performance, migration, sound studies, and religion. She earned a B.A. in Philosophy from Shahid Beheshti University and an M.A. in Ethnomusicology from Mimar Sinan Fine Arts University, where she studied the theoretical and historical aspects of Dastgâhi music of Iran. Her Ph.D. research explores Naqqāli, a traditional Iranian storytelling, with attention to nationalism and gender. She is also part of the FWF-funded project “Epistemic Power of Music” which explores the relationship between philosophy and music, as well as the potential of music as a means of knowledge production.

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Claudio Ribeiro

Abstract

Applying Evidence Of Performance Practice From Historical Sources To The Performance Of Italian Harpsichord Music Of The High Baroque

Within the field of historically informed performance, the Italian repertoire written for solo harpsichord between 1690 and 1740 is still largely unexplored and rarely performed. Through archival research I have been able to find a considerable amount of new material, thus adding to the repertoire already accessible.

My central research question is: how can I perform this repertoire? I cannot rely solely on historical treatises from regions outside of Italy because they represent different styles.

My doctoral project focuses on researching relevant primary sources that contain evidence on the different aspects of the performance of the repertoire in question, and analysing them using methods of academic and artistic research.

In this presentation I will address some of these sources and demonstrate how the practical application of the evidence found can offer possibilities for the performance of this repertoire.

Biography

Claudio Ribeiro is a harpsichordist, conductor and researcher. He works with a variety of orchestras and ensembles, as a regular guest at the major concert venues and festivals in Europe, and records for labels as Ramée, Ricercar, Ambronay Éditions, ORF, Brilliant and Passacaille. He combines music making with an intense research activity focused on performance practice and the discovery and promotion of unknown baroque repertoire, and is also an active harpsichord and early music teacher.

Claudio teaches at the Royal Conservatoire in The Hague and at the Institut für Alte Musik und Aufführungspraxis der Kunstuniversität Graz and is regularly invited to teach harpsichord and early music at international summer/winter courses. He is a member of the lectorate 'Music, Education & Society' of the Royal Conservatoire, conducting a joint research project with Dr. Inês d'Avena on the performance practices of Italian baroque music, and is a PhD researcher at the Anton Bruckner Privatuniversität in Linz, researching the performance practices of early 18th century Italian harpsichord music. www.maestroalcembalo.com

Bernhard Ernst Scharl

Abstract

La mise en scène: Inszenierung als Perspektive auf musik(schul)pädagogische Kontexte

Musikpädagogische Kontexte können als performative Akte betrachtet werden, die durch die körperliche Präsenz von Agierenden und Zuschauenden sowie durch spezifische Materialitäten geprägt sind und dementsprechend einer Inszenierung bedürfen. Inszenierung als Perspektive wirft dabei besondere Herausforderungen und Chancen für Lehrpersonen auf. Der Begriff "Inszenierung" erschien im deutschsprachigen Raum Mitte des 19. Jahrhunderts, basierend auf dem französischen "mise en scène", und bezeichnet einen intentionalen Prozess der Planung und Festlegung von Aufführungen in Bezug auf ihre räumliche, zeitliche, körperliche und akustische Dimension. Ziel ist es, die Wahrnehmung des Publikums zu lenken. Aufgrund der Ereignishaftigkeit der Situation bleibt die Inszenierung jedoch nicht vollständig kontrollierbar, sondern lässt Frei- und Spielräume für Unvorhergesehenes. In musikpädagogischen Kontexten erfordert Inszenierung von Lehrenden ein breites Spektrum an Kompetenzen, die über fachlich-musikalische Expertisen hinausgehen. Ästhetische Ansprüche müssen mit künstlerisch-pädagogischen Zielen kombiniert werden, wobei durch die Gestaltung der Rahmenbedingungen Raum für kreative Entfaltung geboten wird. In reinpädagogischen Kontexten ist die Inszenierung durch die bewusste Gestaltung von Unterrichtsumgebungen und -dynamiken relevant. In theatral-performativen Handlungsfeldern können ästhetische Erfahrungsräume geschaffen werden, die kreatives und spielerisches Lernen fördern.

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Ziel dieses Beitrags ist es, das Potenzial der Inszenierung als Perspektive auf musikpädagogische Kontexte aufzuzeigen und konkrete Ansätze darzulegen, um die Gestaltung ästhetisch anspruchsvoller und methodisch fundierter Unterrichts- und Aufführungssituationen zu unterstützen. Besonders wird die Herangehensweise einer theaterpädagogischen Inszenierung in theatral-performativen Kontexten betrachtet. Durch die Wahrnehmung der Situation als performativer Handlungsraum werden neue Möglichkeiten zur ästhetischen In-Szene-Setzung von handelnden Personen, Musik und gestalterischen Räumen eröffnet. Verwendete Literatur auf Anfrage.

Biography

Bernhard Ernst Scharl ist Performer sowie Musik- und Theaterpädagoge. Seine wissenschaftliche, pädagogische und künstlerische Arbeit bewegt sich stets in den Schnittfeldern Musik - Theater - Pädagogik. Diese Bereiche sind in seiner Wahrnehmung nicht nur gleichberechtigt. Sie ergänzen einander. Bereits während seiner Schulzeit begann er ein Studium am Konservatorium für Kirchenmusik St. Pölten. Weiters studierte er in Wien und Berlin Sologesang, Musiktheaterregie und Gesangspädagogik. Letzteres schloss er unter anderem mit einer Masterarbeit über die politischen Dimensionen der Opern Hans Werner Henzes sowie den Schwerpunkten „Musiktheaterpädagogik“ und „Musik.Theater.Film.Gender.“ mit Auszeichnung ab. Engagements brachten ihn auf diverse Bühnen in Österreich, Deutschland, Italien, Spanien und Japan. Er arbeitet sowohl an professionellen Theatern als auch in der freien Szene als Performer, inszeniert Musik- und Sprechtheater und tritt regelmäßig mit verschiedenen Formationen als Improvisationstheater-Spieler auf. Pädagogisches Handeln sieht Bernhard Ernst Scharl als künstlerische Tätigkeit, wobei Arbeit mit Menschen im Kleinkind-, Kindes-, Jugend- und Erwachsenenalter sowie Integrationsgruppen gleichermaßen im Zentrum seines Tuns stehen. Ein besonderes Anliegen ist ihm, allen Menschen, unabhängig von Alter, sozialen, kognitiven und körperlichen Voraussetzungen, die Teilnahme an künstlerischen Prozessen zu ermöglichen.

Die Kombination aus künstlerisch-performativer Arbeit und pädagogischem Wirken führte zu einem besonderen Forschungsinteresse an künstlerisch-pädagogischen Prozessen, Inszenierungsstrategien sowie Performance Studies. Bernhard Ernst Scharl unterrichtet verschiedene musik- und theaterpädagogische Fächer und Inhalte am Kolleg für Elementarpädagogik Linz sowie als Referent an Pädagogischen Hochschulen und publiziert regelmäßig in (musik)pädagogischen Journals. An der Anton- Bruckner-Privatuniversität Linz lehrt er im Masterstudium EMP und arbeitet als Universitätsassistent im wissenschaftlichen Doktoratsstudium. Er promoviert über Inszenierungsprozesse Elementarer Musikperformances.

Oliver Schmellenkamp

Abstract

Semantic Potentials of Harmony in Hollywood Films Between 1970 and 2000

Depending on the context, film music evokes supra-individual associations. As part of enculturation, children unconsciously acquire an understanding of the level of meaning of music in different contexts. In films, for example, this happens through the repeated pairing of musical stereotypes, clichés or conventions with specific non-musical stimuli.

In this dissertation, I focus on the semantic patterns and potentials of music in Hollywood films between 1970 and 2000 by assigning harmonic categories to the image level. So far, a corpus of 500 film music passages with a length of 15-60 seconds that can be clearly categorised harmonically is presented. With the help of MaxQDA, the music examples are recorded and analysed both quantitatively and qualitatively. In summary, the following questions arise:

What harmonies do composers use in Hollywood cinema (1970-2000)? How can this harmony be theoretically understood and categorised? How can the harmonic categories be assigned to the image content? What semantic patterns and potentials are there?

Most studies to date have used music that is as emotionally contrasting as possible in order to generate considerably large differences in the meanings triggered by the music (e.g. the same melody in major and minor mode).

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In my dissertation project, I will examine harmonic categories for their semantic potentials. What kind of scene is accompanied by what kind of music, and how can semantic potentials be recognized from this? The aim is to create a systematic, empirically verified overview of the harmonies of film music and their assignment to the image level.

Biography

Oliver Schmellenkamp completed his studies at the Cologne University of Music with renowned lecturers such as Bill Dobbins, Andreas Lonardonni and Frank Haunschild, graduating in 2001. Today he is a university professor and head of the Institute for Media Music at the Jam Music Lab University in Vienna. He specializes in film music, game audio and music production.

For over two decades, Schmellenkamp has worked as a composer and sound designer for well-known clients such as Coca-Cola, Boss, McDonald's, ZDF, Netflix, National Geographic and many more. During this time, he has worked on more than 200 video games, film scores and advertising productions. A particular focus of his work is composition and sound design for computer games. He also works as a composer for Universal Edition in Vienna.

In addition to his teaching activities and the management of his institute, Schmellenkamp devotes himself to research into harmony in film music. He has developed a master class from his initial findings, which is available online. At the Anton Bruckner University in Linz, he is currently continuing work on his dissertation, which he began at the University of Music and Performing Arts Vienna.

Further information can be found on his homepage: www.oliverschmellenkamp.com

Ashwathi Sharma

Abstract

The Politics of Research Legitimacy: Navigating Disciplinary Boundaries in Practice-Based Research

Academic disciplines often operate within rigid boundaries, shaping what is considered legitimate research and who is deemed qualified to conduct it. My doctoral research examines the displacement of Tamil-speaking families from Burma (present day Myanmar) to India in the context of the Second World War, through material culture, oral histories, and intergenerational memory. Initially framed within a traditional, theory-driven PhD in history and sociology, my work faced institutional resistance due to my educational background in engineering and technology. I was advised to abandon the conventional path and instead reposition my research as practice-based, drawing from my professional practice in design education. The transition was not merely a shift in method but a confrontation with the hierarchies of knowledge production.

What happens when disciplinary gatekeeping restricts who can study a historical event and how? How do practice-based methodologies—which prioritize embodied, material, and visual forms of knowledge—challenge academia's dominant textual frameworks?

My work, situated at the intersection of art, design, and historical inquiry, raises critical questions about the politics of legitimacy in research. Through practice-based methods, I explore material culture as testimony (personal objects and artifacts as carriers of intergenerational memory), oral histories as counter-archives (narratives of the displaced families as alternative historical records), curatorial interventions as scholarship (visual and material assemblages as legitimate forms of inquiry). I argue that multimodal, practice-based research is not a lesser form of scholarship but an essential expansion of epistemological boundaries. Academia must move beyond privileging the written word and embrace material, visual, and affective ways of knowing. My experience navigating this transition offers a case study in the ongoing struggle to redefine what counts as knowledge—and who gets to produce it.

ABSTRACTS AND BIOGRAPHIES

Biography

Ashwathi is an educator and research scholar at Manipal Academy of Higher Education, Bangalore. Her research examines the experiences of families who were displaced from Burma to India after the Japanese bombing of Burma in 1942 (in the context of the Second World War), through photographs, letters and artefacts. At Srishti Manipal Institute, she is active in the intersecting disciplines of design and art, and is passionate about pedagogy, learning about the complex relationships between creativity, culture, and human behaviour. Using a foundation built on academics and practical experience, she fosters and equips students to discover the transformative potential of design thinking and creative expression.

Lara Stanic

Abstract

The Smartphone as a Performance Tool in Composition and Sound Art

Since the introduction of the smartphone in the first decade of the 21st century, a wide range of experimental art forms have emerged that incorporate and explore the possibilities offered by this technology. The present research project investigates the potential of the smartphone as a performance tool in composition. The focus is on the technical possibilities as well as the artistic and aesthetic dimensions of smartphones in compositional practice.

A smartphone is a multifunctional communication medium and a powerful, wireless, networked, handy, weatherproof computer. It is an intensively used device in today's society. In technical terms, it implements loudspeakers, a microphone, display, light, sensors and network connections. These potentials of smartphones open up possibilities for compositional processes and performative situations.

My research questions are: What musical artworks have been created with the inclusion of smartphones? How do these artworks utilise the technological possibilities of the smartphone? How can we categorise these applications? How can analysing the existing and continuously evolving corpus of artworks influence one's own artistic practice and vice versa?

The research method includes a corpus analysis according to the following procedure: Contextualisation: Relevant musical works since 2007 are reviewed and collected. Based on this, smartphone usage categories in compositions are defined. Works are analysed according to these categories. A questionnaire is developed for the content analysis. Expert interviews applying qualitative content analysis according to Mayring are conducted for specific artworks. Results are presented in independent texts, accompanied by tables, graphics, photos and annotated videos. Scientific and corpus-analytical findings are incorporated into the artistic side of the project. The knowledge gained from compositional practice will flow into the analysis of relevant works of art.

Biography

Lara Stanic is a musician, composer, media and performance artist. She was born and raised in Belgrade in the former Yugoslavia and lives and works in Zurich, Switzerland. She studied classical music at the Musikhochschule Zürich and at the Hochschule für Musik und Theater Bern/Biel and graduated with a concert and teaching diploma in flute. This was followed by the "Open Music Diploma" with a focus on new music theater and performance art as well as the "Music and Media Art /Sound Arts" diploma at the Bern University of the Arts.

Lara Stanic works as a composer and performer in the fields of contemporary music, electronic music, sound art, music theater and performance art. She develops stage performances and composes for soloists, ensembles and electronics. The combination of digital media with the bodies of musicians and the classical concert situation are frequent themes in her work. In her experiments with electronics, she tries to give technology a playful effect. By using modern media, Lara Stanic often gives classical concert situations an unexpected twist.

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Stanic is co-founder of the GingerEnsemble. The composer-performer ensemble focuses on historically informed performance practice of experimental electronic music. As a flautist and composer, Lara Stanic is a member of the ensemble metanoia, Zurich, as well as the ensemble Funkloch, which presents the concert series "FunklochOnAir" with radio broadcasts on Radio Lora Zurich.

Lara Stanic was a long-standing board member and president of IGNM Zurich. She is currently president of the board of the IFMZ "Initiative freie Musikszene Zürich" and on the board of SME Schweizer Musikedition. Lara Stanic teaches flute and is a lecturer for the module "Performing New Technologies" in the Master Contemporary Arts Practice at the Bern University of the Arts.

Kendra Stepputat – Keynote Speaker

Abstract

Choreomusicology: Transcending Research Boundaries in Sound and Movement Research

The focus of this presentation will be on choreomusicology, a relatively young field of study focusing on music/sound and dance/movement and their mutual relations. I advocate the term choreomusicology as an umbrella term for the various approaches that have been and are being used to investigate music-dance interrelations and related topics such as embodied music interaction.

As a term, choreomusicology has been primarily used in relation to Euro-American theatre dance and the music that accompanies specific dance pieces. My focus however is on combining views from ethnomusicology and ethnochoreology, which offers new potential to choreomusical research with culturally sensitive insights of these disciplines based on ethnographic fieldwork, often including practical understanding of the traditions studied. While many ethnomusicologists and ethnochoreologists are well aware of the intimate relations of sound and movement in the music-dance practices they have studied, the challenge of crossing established disciplinary boundaries remains, and often actively prevents researchers from including a choreomusical perspective into their research.

Nevertheless, the interest in choreomusical research is generally increasing. Based on my own research projects I will discuss approaches and possibilities from choreomusicology that enable researchers to explore phenomena beyond looking just at dance and music.

Biography

Kendra Stepputat is Associate Professor and currently Head of the Institute for Ethnomusicology at the University of Music and Performing Arts Graz (KUG). She got her master's degree in comparative musicology, media and communication science (Freie Universität Berlin) and Southeast Asian studies (Humboldt Universität zu Berlin) in 2003. As part of her studies, she completed a Dharmasiswa scholarship year at the University of Indonesian Arts (ISI) in Denpasar, Bali. From 2003-09 she worked as a research assistant at the Institute for Music, Musicology Department, Martin Luther University Halle-Wittenberg. She completed her doctorate in ethnomusicology at KUG in 2010 and her habilitation in 2022. From 2016-19 she was holder of an FWF-funded (Austrian Science Fund) Elise-Richter research grant. She is the current chair of the ICTMD Study Group on Sound, Movement, and the Sciences.

Her main research interests are Balinese music and dance as well as tango argentino as a translocal practice with a focus on choreomusicological research approaches.

She is co-editor of *Sounding the Dance, Moving the Music* (with Mohd Anis Md Nor, 2016), *Choreomusicology* (WOM New Series special double issue 2020 1/2, with Elina Seye) *Perspectives in Motion* (with Brian Diettrich, 2021) and *Joint Knowledge Production* (with Felix Morgenstern, 2024). Her recent publications are *The Kecak and Cultural Tourism on Bali* (2022) and *Tango Dance and Music* (2024).

– LOCATION –

Music
Dance
Drama

ANTON BRUCKNER
PRIVATE UNIVERSITY
UPPER AUSTRIA



WEBEX LINK for online participation:

<https://bruckneruni.webex.com/bruckneruni/j.php?MTID=m112d4b285baccde768424323cf9e8504>

Meeting-Kennnummer:
2782 688 6997

Meeting-Kennwort:
3pdPT8n75JG

LOCATION

Venue:

Kleiner Saal, Sonic Lab, Tanzsaal 2 – ground floor of the Anton Bruckner University

Anton Bruckner Privatuniversität/ Anton 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: Hagen/Bruckneruniversität)
- Linie 33 (Stop: Nißlstraße)
- ÖÖVV Linien 250/251 (Stop: Hagen/Bruckneruniversität)

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

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

<https://www.bruckneruni.at/en/top/contact>

PARL-SPRING LAB is an event of the doctoral programmes of Anton Bruckner University, Linz, Austria.

<https://www.bruckneruni.ac.at/en/research/research/doctoral-studies>

Concept and coordination: Hazal Akyaz, Athina Androulidaki, Enrico Coden, Vittoria Ecclesia, Barbara Lüneburg, Óscar Escudero Romero, Konstantina Polychronopolou

Assistant: Felix Brinkmann, coordinator of Doctoral Studies

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