

Thinking With The Body – Breaking Methodological Boundaries

The symposium “Thinking With The Body – Overcoming Methodological Boundaries” is hosted by the artistic research project “Embodying Expression, Gender, Charisma - Breaking Boundaries of Classical Instrumental Practices” (in short: EmEGC, FWF PEEK, AR 749-G) and Bruckner University and co-organised by the Interdisciplinary Research Network Implicit Knowledge (FORIM). We welcome participants from art, as well as artistic and scholarly research to explore and discuss the body as a source of knowledge and thinking and to discuss how to overcome methodological boundaries in the investigation of embodiment.


The following research questions are at the centre of our attention: How do we use the body as a source of knowledge and as a way of thinking, and how do we make this knowledge accessible and shareable? How can 'embodiment' be defined and represented conceptually, theoretically or artistically? What does the concept of 'body' imply for theories of implicit knowledge?

We offer an interdisciplinary variety of perspectives and presentation formats, including lectures, performances and lecture recitals from artistic research, the social sciences, philosophy, psychology, educational science and others. The two-day programme is divided into contributions focusing especially on artistic research (day 1, EmEGC) and on presentations with more academic approaches on implicit knowledge (day 2, FORIM).

THE ORGANISERS

In the artistic research project "**Embodying Expression, Gender, Charisma - Breaking Boundaries of Classical Instrumental Practices**", violinist, composer and scholar Barbara Lüneburg (PI), sociologist Kai Ginkel (postdoc) and flutist-researcher Renata Kambarova (doctoral candidate) investigate how the body of instrumentalists is an essential factor for musical expression, gender performance and charisma in Western classical instrumental practice. The team systematically explores how implicit knowledge that lies in the bodily performance of instrumentalists can be analysed, made explicit and expressed. (<http://embodying-expression.net/>)

The international and interdisciplinary "Research Network Implicit Knowledge" (**FORIM-Forschungsnetzwerk Implizites Wissen**, <https://www.jku.at/institut-fuer-wirtschafts-und-berufspaedagogik/forim/ueber-uns/>) is interested in the exchange of information on the phenomenon of human expertise from the perspective of implicit knowledge. FORIM was founded in 2009 by Fritz Böhle (Institut für sozialwissenschaftliche Forschung e. V., Munich), Jörg Markowitsch (3s research laboratory), Georg Hans Neuweg (Institute for Business and Vocational Education, JKU Linz) and Tasos Zembylas (University of Music and Performing Arts Vienna). Since then, the network has met annually and is aimed at researchers who are interested in the study of human expertise that can be described as intuitive-improvisational, situational, flexible, artistic, creative and, as a result, non-formalisable.



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 and among others as part of the documentation of our research. 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

Thursday, 19.9.2024

Sonic Lab

- 09.00-09.15 General welcome: Barbara Lüneburg
- 09.15-10.15 Keynote: Jennifer Torrence: “Thinking with the body: Undoing the boundary project”
- Short break –
- 10.30.-11.00 Guy Livingston: Lecture performance on “Scripting Silence: Gestures and Embodiments in Beethoven’s Opus 111 Piano Sonata”
- 11.00-11.30 Joanna Wicherek: Lecture performance on “The Pianistic Body: Exploring the Potential of Gestural Expression in Theatrical Piano Performance”
- 11.30-12.00 Renata Kambarova: Lecture performance “I Shape My Breath - My Breath Shapes Me”
- Lunch break –
- 13.00-13.30 Deok-Vin Lee: In discussion with Barbara Lüneburg on “Transmitting Embodied Knowledge”
- 13.30-14.00 Kai Ginkel: Lecture on “Changing Postures and Shifting Perspectives: Performative Modes of Interdisciplinarity between Sociology and Artistic Research”
- 14.00-14.30 Catherine Laws: Lecture on “What am I touching when I play the piano?: musical touch and vicarious perception”
- Short break –
- 15.00-15.30 Vittoria Ecclesia: Lecture performance on “Historical Clarinet Affordances As a Source of Embodied Knowledge”
- 15.30-16.00 Eduardo Gaspar Polo Baader: Lecture performance on “Finding Cadence – How 18th-Century Dances Might Move the Bodies of Performer and Listener”
- 16.00-16.30 Barbara Lüneburg: Lecture on “Re-enacting Embodiment – Between Creativity, Subjectivity and Rigour” and performance of “Exploring Gestures” for air violin and soundtrack
- Buffet break –

Kleiner Saal

17.30 Concert

- Deok-Vin Lee “up to” Version 1.2. performed by Deok-Vin Lee
- “up to” Version 3.0 performed by Barbara Lüneburg
- Simon Løffler “ANIMALIA CYCLE” performed by Simon Løffler, Jennifer Torrence, Ane Marthe Sørlien Holen and Inga Margrete Aas.

PROGRAMME

Friday, 20.9.2024

Sonic Lab

10.00-10.10 Welcome to the day of FORIM: Georg Hans Neuweg (FORIM)

10.15-11.15 Marjolein Baars and Tom Maassen: Lecture performance "For the moment"

11.30-12.30 Isabel Wullschleger: Vortrag zum Thema "Körperwissen und Körperschema: Vom Können und (musikalischen) Gestalten am Beispiel einer körperlich-praktischen Tätigkeit"

- Lunch break -

14.00-15.00 Günther Fleck: Vortrag zum Thema "Zupacken, Zurückhalten und Loslassen. Zur impliziten Bedeutung von Anspannung und Entspannung bei Handlungen"

15.00-15.15 Concluding words by Barbara Lüneburg (EmEGC) and Georg Hans Neuweg (FORIM)

ABSTRACTS AND BIOGRAPHIES

Marjolein Baars and Tom Maassen

Abstract

As an expert in the Michael Chekhov acting technique, Marjolein explicitly uses the body as her instrument. She does so in acting, but also in performing theatrical research with groups, for example with academics in the field of ageing. Inspired acting for her means knowing what to say and what to do here and now, which becomes possible if the actor is guided by intangibles such as atmosphere, direction, space and movement. Tom, as a philosophical researcher interested in the nature of caring practices, pays specific attention to the involvement of the body in careful (and careless) acting, knowing and thinking. Marjolein and Tom have worked together intensely for the past year, mainly on exploring and developing new interdisciplinary research collaborations in care and academia in The Netherlands.

The methodological principles Marjolein works with, share many resemblances with the metaphysical thoughts supposedly expressed by Heraclitus of Ephesus. In Heraclitus time, around 500 BCE, there was no clear distinction between philosophy and performance. He spoke, he performed, and that is how his philosophy was known, repeated and talked about. The meaning he gave to his words is related to intonation, pause, gesture and the context of the moment, somewhere far away in time, long before western thought came to be about control, and had for that aim analytically separated body from mind. In his attention for physis (nature) in relation to knowledge and truth, he pointed to the relevance of the knower being present, through the thinking body, in and with the world around us. Nature shows itself, truth lets itself be known, at specific moments in which the mind is attuned to a constellation of materiality, spheres and moods.

Such an attitude towards knowledge and truth is rarely expressed by academics these days. But for arts-science interdisciplinary approaches in the care domain it can be so necessary. The uninvolved and distant theoretician will forever be unable to know what embodiment in care really is. Same as the care professional that does not know how to use its own body as an instrument and as a source of knowledge and wisdom.

Embodiment research within care theory and practice can benefit methodologically from crossovers between artistic and academic researchers. It can take many forms, for example that of a continuous search for and performance of a shared ontology.

In "For the moment", a joint performance lecture, Marjolein and Tom initiate a performance dialogue on their continuous search for this shared ontology. The practical focus of this theatrical and philosophical performance will be on embodiment and the use of the senses to perceive the tangible and intangible in the moment and acting upon it. While their dialogue evolves, the audience is invited to gradually participate more and more in the conversation.

Marjolein Baars

Biography

Marjolein Baars (Netherlands, 1958) studied and worked as a physio- and haptotherapist, and mime. As a theatre maker she specialised in the Michael Chekhov acting technique, and in clowning. She worked in Europe, Australia, the USA Russia and Lithuania. Marjolein creates performances, training and projects on pressing social topics. Her deep interest is in co-creation, linking theatrical reality to daily reality and working consciously with the intangible to create tangible results on fundamental questions around transformation and creation. She developed a form of theatrical research in which entering the unknown and being present in the moment are keywords. She was the first artist in residence at Leyden Academy, where she brought her theatrical research into practise, together with researchers, older persons and artists. Marjolein addresses the Creative Individuality in each individual body as well as in the group 'body' as an ensemble, as a whole. With her unique approach, Marjolein has facilitated several social projects.

The biography of Tom Maassen can be found at → [Maassen](#).

ABSTRACTS AND BIOGRAPHIES

Eveline Christof

Abstract

Pädagogisches Handeln von Lehrer:innen an der Grenze zwischen Ethik und Profession

Lehrer*innen sind tagtäglich gefordert als ganze Person in und vor einer Klasse zu stehen, zu vermitteln, zu kommunizieren, zu unterrichten und als Mediator*innen für herausfordernde Situationen zu fungieren. Lehrer*innen agieren ihren Schüler*innen gegenüber zwar in einer Rolle mit einer professionellen Haltung, sie sind jedoch stets mit ihrem ganzen Körper, mit ihrem Leib anwesend und ununterbrochen gefordert Entscheidungen zu treffen und zu handeln. Für diese täglich zu treffenden Entscheidungen gibt es keine Rezepte, pädagogisches Handeln kann nicht standardisiert werden kann, es gibt keine Technologie für das Handeln im Unterricht. Es bleibt die Frage offen, worauf sich Lehrer*innen bei alltäglich zu treffenden Entscheidungen beziehen sollen, was ihr Handeln letztlich begründen kann. Der Lehrberuf verlangt pädagogisches Ethos, das als kreatives Handeln (Joas 1996) mit dem Hintergrund von Verantwortungsübernahme für die Lernenden und als (individuelle) moralische Entscheidungsfähigkeit (Oser 2018, Christof 2021) beschrieben werden kann. Dazu braucht es Präsenz, als ganze Person, um mit den Lernenden zu interagieren und in widersprüchlich strukturierten Situationen Entscheidungen zu treffen, die begründet werden müssen. Es stellt sich die Frage, wie mit Lehramtsstudierenden an pädagogischem Ethos gearbeitet werden kann?

Der Beitrag stellt ethische, bildungs- und übungstheoretische Grundlagen für eine Neufassung von Ethos als pädagogische Praxis vor. Es soll damit ein Beitrag zur Professionalisierung von (angehenden) Lehrpersonen geleistet werden. Ethos wird hierbei als moralische Entscheidungsfähigkeit und urteilskräftiges Können unter Bedingungen von Differenz, Pluralität und Kontingenz bestimmt. Es basiert auf implizitem Wissen (Neuweg 2015, 2022) und Erfahrung und zeigt sich in der Praxis in je spezifischen Situationen. Es kann daher nicht im Sinne einer Instruktion gelehrt, sondern muss als moralische Entscheidungsfähigkeit eingeübt werden (vgl. Brinkmann & Rödel, 2021).

In einem deutsch-österreichischen Forschungsprojekt (Elbe – Ethos im Lehrberuf) (Rödel et al. 2022, Rödel, Christof, Schauer 2024) wurde ein Manual zum Einsatz in der hochschulischen Lehrer*innenbildung entwickelt, mit welchem pädagogisches Ethos – im besten Fall – geübt werden kann und Studierende mit ihrem impliziten (Erfahrungs-)Wissen in Berührung kommen und dieses reflektieren können. Im Finden und Begründen unterschiedlicher Lesarten einer Situation, dem Durchleben von Phasen der Irritation und Distanzierung sowie dem Erkennen und Abwägen alternativer Handlungsmöglichkeiten wird anhand unterschiedlicher erfahrungsbasierter Beispiele aus der konkreten Unterrichtspraxis moralische Urteilsfähigkeit (ein-)geübt und implizites Wissen thematisiert. Im leiblichen Durchleben der in den Beispielen aufgezeigten Ambiguitäten wird verschiedenen ethischen Prämissen Rechnung getragen, welche auch in Situationen der (zukünftigen) Praxis virulent werden können.

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Lebenslauf

Professorin für Bildungswissenschaften am und Leiterin des Instituts für musikpädagogische Forschung und Praxis der Universität für Musik und darstellende Kunst Wien, Studium der Bildungswissenschaft an der Universität Wien, 2008 Promotion zum Thema "Das pädagogisch reflexive Interview – ein qualitativ empirisches Forschungsprogramm zur Anregung und zum Nachweis von Bildungsprozessen", 2017 Habilitation an der Universität Innsbruck zum Thema "Berufsbezogene Überzeugungen angehender Lehrerinnen und Lehrer. Professionalisierung durch Reflexion", tätig an der Universität Wien, der Universität für Bodenkultur Wien und der Universität Innsbruck, Lehraufträge an verschiedenen Universitäten und Pädagogischen Hochschulen, Schwerpunkte in Forschung und Lehre: Professionalisierung von Lehrer*innen, allgemeine Didaktik sowie Lern- und Bildungsforschung.

Vittoria Ecclesia

Abstract

Historical Clarinet Affordances as a Source of Embodied Knowledge

In this presentation, I will discuss the application of embodied knowledge gained through the practice of a historical clarinet and its musical affordances. The historical clarinet used is a 13-key Müller system instrument from the beginning of the 19th century. In this research, the instrument was taken out of the historically informed performance practice and used as simply another type of clarinet, comparing the playing experience between historical and modern instruments.

The research was conducted through structured practice sessions where I compared the clarinets. The practice sessions were documented in an autoethnographic practice journal and later analysed and reflected upon. The initial expectation to find insurmountable technical limitations in the historical instrument was quickly abandoned, in favour of exploring what the instrument could afford me as a player, and how it differed from the modern clarinet. These affordances and differences were not simple curiosities but became a source of embodied knowledge that I could draw upon in my everyday musical practice. These practical applications were used to improve not only my technical skills such as articulation, intonation, and airflow, but also my approach to music, my inner talk, and my mindset as an artist. The research ultimately systematised the process of skill transfer between different instruments, a process familiar to multi-instrumentalists but now organised and applicable across various instrumental contexts.

To further embody the potential of the historical clarinet as a musical tool outside of historical performance, I will play a piece for solo historical clarinet by the Italian composer Alessandro Malcangi, "Mindfulness on an Ancient Body", which explores the unique sonic possibilities of the instrument. By investigating the dynamic interplay between breath, body, and musical expression, this performance interrogates how performers shape their artistic identities through expressive gestures and how these gestures, in turn, influence them.

Biography

Vittoria Ecclesia is an Italian clarinetist and researcher. She holds a Bachelor's degree in Clarinet Performance from the Conservatory of Novara, and a master's degree cum laude in Clarinet Performance from the Estonian Academy of Music and Theatre. In 2024 she

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obtained her PhD from the same institution, with a research project on the musical affordances of historical clarinet and their practical applications. At the same time, she worked as a Junior Researcher for the doctoral department. She regularly presents her work at international conferences.

Vittoria is an active orchestra player: she appeared with Orchestra Teatro Regio di Torino, Orchestra Accademia Teatro alla Scala, Mediterranean Youth Orchestra, and Estonian National Symphony Orchestra. She has an interest in contemporary music and has premiered several pieces dedicated to her. She is currently the second clarinet at the Estonian National Opera. Technical needs: three music stands. A five-minute soundcheck is enough, no set-up time.

Eduardo Gaspar Polo Baader

Abstract

Finding Cadence – How 18th-Century Dances Might Move the Bodies of Performer and Listener

How can one play 18th-century dance music in a way that makes the listener truly want to dance? In the realm of traditional music, it is often said that the ability to play a tune with the swing, lilt, or cadence that makes it danceable can only be “passed on” from one musician to the other. The method employed for transmitting this tacit knowledge usually relies on comparing how the tune is performed by master and apprentice respectively. This comparison generates explicit feedback. Consequently, there is a re-ingraining of habits, in which the explicit knowledge generated during the comparative process is integrated as tacit bodily knowledge. The cycle is repeated as often as needed, in the rhythm of tacit-explicit-tacit knowledge that characterises the acquisition of any skill.

The challenge with 18th-century dances is, of course, that no 18th-century musician is alive today to pass on the lilt with which they would have performed this music to incite dancers to sway. The subtleties of noteshaping and timing that are an intrinsic feature of the quality of cadence have only been made explicit to a very limited extent in the treatises from the time, and the recording methods available then (such as barrel organs) hardly allowed for the precision that transmitting it would have required.

In October 2023, I was presented with the chance to work with a master whom I consider to have fully embodied this quality. Given that our work together would last for less than a week, I realised that I would not be able to make his tacit knowledge my own during our time of contact, so I sought, by means of observation, to make explicit as much of his embodied knowledge as I could. Afterwards, I developed a step-by-step methodology for learning dance pieces that would, to begin with, allow me to train my body to feel the lilt I was looking for in each kind of dance. From then onwards, my body would become the master over the learning process, my playing subservient to the basic swing I had embodied. Each of my tacit habits regarding rhythm, articulation, sound, or finger technique that would disturb this basic bodily cadence could be quickly spotted, analysed, made explicit, modified, and re-ingrained as new tacit knowledge.

In this lecture performance I lay out the basic theoretical framework of this methodology, and then exemplify the latter by applying it to a number of dances from Joseph Bodin de Boismortier’s Op. 35 suites for traverso and optional continuo (1731). Each piece is subjected to a process of simplification until an essential rhythmic cell is obtained that can be tapped with one’s feet. The piece is then rebuilt step by step, until it includes all the graces and diminutions present in the printed work. The process shows just how distinct each type of dance is in the basic way in which it moves both the performer’s and listener’s bodies to its cadence.

Biography

Eduardo Gaspar Polo Baader was born in 1997 in Salamanca, Spain and is currently based in Delft, The Netherlands. He is a performing musician specialised in historical flute playing, a composer, and a philologist. Gaspar’s primary interest as a researcher lies in the study and application of the mechanisms of craft, particularly the use of domain shifts, i.e. tools or ideas that are used outside of their original realm which might generate new insights in the target realm. As a consequence, his work tends to be intrinsically interdisciplinary, both in its methodology and results.

ABSTRACTS AND BIOGRAPHIES

Gaspar holds BA degrees in Classical Music Flute (Fontys Hogeschool voor de Kunsten, Tilburg, NL) and English Studies (Universidad Española de Educación a Distancia, ES), and an MA degree in Early Music Traverso (Koninklijk Conservatorium Den Haag, NL). He has obtained the highest qualifications for both his bachelor's thesis in English Studies, on the embodiment of rhetorical techniques for the retrieval of affect in 18th-century English poetry; and for his master's thesis in Early Music, on the pairing of food and music in live performance settings.

Gunter Fleck

Abstract

Zupacken, Zurückhalten und Loslassen. Zur impliziten Bedeutung von Anspannung und Entspannung bei Handlungen

In den östlichen Kampfkünsten gilt die subjektive Herrschaft über Spannung und Entspannung als wichtige Form von Könnerschaft. Dabei steht die Fähigkeit im Vordergrund, „blitzschnell“ zwischen muskulärer Anspannung und Entspannung wechseln zu können. „Blitzschnelle“ Bewegungen können nur aus einem Zustand relativer Entspannung gestartet werden. Um aber die Ausführung einer Kampftechnik zum richtigen Zeitpunkt zur Wirkung zu bringen, bedarf es in der Endphase der Handlungsausführung maximaler Muskelanspannung (z.B. beim Karate-Do). Unmittelbar danach erfolgt schlagartig die Rückkehr zur Entspannung. Die möglichst gute Beherrschung der genannten Spannungs-Entspannungs-Dynamik bildet eine der wesentlichen Grundlagen aller Kampfkünste und anderer Sportarten.

Darüber hinaus ist sie für die geistige und körperliche Gesundheit von grundlegender Bedeutung. Aufgrund eines nicht gut entwickelten bzw. defizitären Muskelsinns haben viele Menschen Probleme, körperliche Anspannung von Entspannung unterscheiden. Auch körperliche Fehlhaltungen verbunden mit chronischer Verspannung bzw. Schläffheit werden als solche nicht mehr wahrgenommen, beeinflussen aber unser Erleben und Handeln (vgl. Storch, Cantieni, Hüther & Tschacher, 2022).

Des Weiteren sind viele psychische Probleme (z.B. Angststörungen, Depressionen) mit der Spannungs-Entspannungs-Dynamik aufs engste gekoppelt. Das betrifft in besonderem Maß Probleme, die die menschliche Handlungsdimension Aktivität versus Passivität (vgl. Fried, 1972) und die zwischenmenschliche Beziehungsgestaltung (vgl. Riemann, 2019) beinhalten.

Bilden man Analogien zu menschlichen Handlungsausführungen in einem sehr umfassenden Sinn, dann können die psychomotorischen Tätigkeiten des *Zupackens*, *Zurückhaltens* und *Loslassens* als Metaphern zur Charakterisierung vieler Handlungsmuster fungieren. Das bedeutet, die drei Begriffe als implizite psychische Haltungen des Umgangs mit der Welt und der eigenen Person aufzufassen (vgl. Siegelman, 1990).

Aus kybernetischer Sicht ist der Mensch in zwei Hauptwirkungskreise eingebunden: in einem äußeren und einem inneren. Menschen interagieren mit ihrer Umwelt (äußerer Kreis), aber auch mit sich selbst (innerer Kreis). Einen ausgezeichneten Zugang, die genannte Dynamik erlebnisnah zu veranschaulichen, sie also erfahrbar und somit explizit zu machen und folglich auch gezielt zu nutzen, bietet sich der Weg über die Aneignung einer muskulären Entspannungsmethode an.

Nach einem kurzen Problemaufriss wird zunächst die Muskelentspannungsmethode der progressiven Relaxation nach Edmund Jacobson (Bernstein & Borkovec, 1975) theoretisch und praktisch (d.h. mit einer Demonstration von einfachen Übungsanleitungen) vorgestellt. Danach wird anhand von Analogiebildungen auf psychische Probleme eingegangen, die mit der Spannungs-Entspannungs-Dynamik vergesellschaftet sind. Die Meisterschaft von Anspannung und Entspannung als gelernte Form von Selbstkontrolle dient der Herstellung und Aufrechterhaltung der eigenen psychischen Balance und ist notwendig für erfolgreiche Selbstbestimmung. Abschließend wird unter Bezugnahme auf den Embodiment-Ansatz (Storch, Cantieni, Hüther & Tschacher, 2022), der die Wechselwirkung von Körper und Psyche untersucht, ein theoretisches Modell zur impliziten analogen Bedeutung der Spannungs-Entspannungs-Dynamik vorgestellt: Zupacken, Zurückhalten und Loslassen als Metaphern für Wagnis- und Verzichtleistungen (vgl. Bühler, 1969; Siegelman, 1990).

ABSTRACTS AND BIOGRAPHIES

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Lebenslauf

Hofrat i.R. Dr. phil. Günther Fleck

Klinischer Psychologe & Gesundheitspsychologe

1986-2000: Luftfahrtpsychologe beim Heerespsychologischen Dienst im Fachbereich Fliegerpsychologie

2001-2002 Aufbau und Leitung eines Referats für psychologische Ausbildung und Betreuung beim Heerespsychologischen Dienst

2003-2017 Leiter der Abteilung für Psychologie und Bildungswissenschaft am Institut für Human- und Sozialwissenschaften der Landesverteidigungsakademie Wien

2018 Versetzung in den Ruhestand

Seit 2002 Mitglied der Wissenschaftskommission beim Bundesministerium für Landesverteidigung

2021 Gründung und ehrenamtlicher Leiter der Forschungsgruppe Kognitionswissenschaft der Wissenschaftskommission beim Bundesministerium für Landesverteidigung

Mitgründer (1998) und Präsident (seit 2020) der Österreichischen Gesellschaft für organismisch-systemische Forschung und Theorie (Wien)

Seit 1997 diverse Lehraufträge an der Universität Wien, Medizinischen Universität Wien und Eötvös Loránd Universität Budapest

Aktuelle Forschungsinteressen

- Systematische Selbstreflexion und persönliches Wachstum
- Psychologie des wissenschaftlichen Beobachtens und Erkennens
- Bewusste und unbewusste Informationsverarbeitung
- Psychologie der Wissenschaft

Kai Ginkel

Abstract

Changing Postures and Shifting Perspectives: Performative Modes of Interdisciplinarity Between Sociology and Artistic Research

My contribution addresses the potentials in interdisciplinary work between qualitative sociology and artistic research, which I address from the position of my ongoing participation as “the sociologist” in the artistic research project “Embodying Expression, Gender, Charisma – Breaking Boundaries of Classical Instrumental Practices” (FWF PEEK AR 749-G). In a first step, I describe how our interdisciplinary work is performative in a way where it mobilizes different modes of collaboration (“strong”, “weak”, “dialogic”).

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This mobilization happens in accordance with individual steps and work packages of the process, which creates “protected zones” for the knowledge production of either discipline involved.

Based on this description of the collaborative process at large, I describe a different interdisciplinary activity where the project team “embodied” classical concert listening postures for a photo series in places of university life, such as office spaces and public workplaces. For this approach, we combined data from my own sociological ethnographic work in the project with techniques from the project’s central artistic research method, re-enacting embodiment.

Initially, this task was only intended for dissemination purposes, until it unexpectedly fostered new interdisciplinary insights where my own research perspective shifted considerably based on my bodily involvement. In accordance with the current discourse on knowledge production in artistic research, my contribution addresses this shifting and what potential it holds for interdisciplinary work between sociology and artistic research.

Biography

Kai Ginkel (Dr phil.) works as a post-doc for the project ‘Embodying Expression, Gender and Charisma - Breaking Boundaries’ (FWF AR 749-G, 2022-2026) at the Anton Bruckner University Linz, Austria. Previous work experience includes a position at the University of Music and Performing Arts Graz for the international project ‘Popular Music and the Rise of Populism in Europe’ (Volkswagen Foundation, 2019-2022) and a three-year fellowship at the Institute for Advanced Studies Vienna. He studied sociology, psychology and political science at the Technical University of Darmstadt, Germany. His research focuses on music, sound, practice theory and qualitative methods.

Renata Kambarova

Abstract

I Shape My Breath - My Breath Shapes Me – Lecture performance with Sound and Video

In this lecture-performance, I deal with the juxtaposition of my physicality and the physicality of classical music soloists, having previously re-enacted and analysed their expressive gestures and breathing. Through the systematic process of re-enactment, I came across interesting moments of resistance: When I found it difficult to reproduce a certain gesture because the movement did not make sense to me at first, I used this moment as an indication of an existing ‘friction’. I systematically reflected on these moments in order to understand through them how my own bodily boundaries were constructed in relation to expressive performance gestures, i.e. how bodily, aesthetic and expressive preferences were established in my education and professional life. I thereby question the origins of these boundaries: To what extent has my bodily way of expression been shaped by my conservatory training, my teachers, or my experiences as a contemporary chamber musician?

At the centre of this performance is the phenomenon of breathing, an essential part of my work as a flutist. Breath shapes phrases and tone colour, and is used in chamber music for cues, serving as both a technical necessity and an expressive tool. By examining how my breath interacts with the gestures collected during the re-enactment process, I aim to observe the complex influences that shape my musical expression and identity. By investigating the dynamic interplay between breath, body, and musical expression, I address how performers shape their artistic identities through expressive gestures and how these gestures, in turn, influence them.

Biography

Renata Kambarova, a flutist specialised in contemporary music and multimedia, was born in Tashkent, Uzbekistan. At the age of six she began her music studies at the V. A. Uspensky Music School in Tashkent, Uzbekistan. In 1999 she moved to Belgium where she continued her training on the baroque recorder and studied the flute. Early on, she won prizes at various competitions: she was a

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finalist at the Dexia Classics Competition (2009), received third prize at the Jmusiciens Competition (2001) and won the prize of the Concerts Permanents association (2007).

Trained in classical flute and piccolo as well as contemporary music at the conservatories of Brussels (BE), Tilburg (NL) and Liège (BE), Renata leads an active international career: she has performed with various ensembles and orchestras in many countries and has participated in renowned international festivals such as the Biennale de Venezia, reMusk or Ars Musica. She is the artistic director of the Collectif Dódeka - a collective dedicated to contemporary music with variable geometry - whose latest project, "Beyond Borders", was funded by the Fédération Wallonie Bruxelles. With her ensemble "Ensemble Fractales" she has premiered more than 50 works by young and internationally acclaimed composers from all over the world. Not only is Renata a member of various classical and contemporary music ensembles, she also develops her own art projects that include improvisation, electronics and visual media. She has recorded several albums of classical, contemporary and electronic music. Since 2021, she is a candidate for a doctorate in the arts at Anton Bruckner Private University, Austria.

Catherine Laws

Abstract

What am I touching when I play the piano?: musical touch and vicarious perception

This presentation focuses on aspects of the research project 'Musical Touch and Vicarious Perception', drawing on examples from new performance pieces developed through artistic research.

Touch is an important aspect of music-making. The nature and extent of the tactility involved in playing a musical instrument varies considerably, according to the bodily contact with and activation of the instrument. Nevertheless, qualities of touch are often central to the nuance of performance. Touch is bound up with the proprioceptive navigation of nuances of musical sound: we feel our way around qualities of tone and timbre. Unlike other senses, touch has no specific, singular sense organ: it operates beyond the surface, with receptors distributed across skin, muscles, and joints. Touch is multimodal and is transposable across the senses: we can see touch and hear touch, for example.

Most studies of touch in instrumental performance examine how measurable characteristics of touch (velocity, pressure, etc) relate to measurable sonic outcomes. However, the dynamics of embodied instrumental performance are complex. A performer's touch-related movements affect their own experience of – and subsequent response to – tone quality, due to haptic-proprioceptive feedback from the instrument and active interaction with it. If a sense of musical 'voice' or selfhood is, at least in part, contingent upon subtleties of sound quality, and touch is – consciously or subconsciously – an important factor in sound production, then musical touch contributes to the creative knowing, agency, and identity, of a performer. But how might the 'pushing back' of an instrument undermine the distinction between inside and outside, individual and environment?

Additionally, if the dynamic experience of touch changes how we feel as we perform, this entwines the physical experience of 'touching' with affective impact – how we are 'touched'. Finally, recent research into vicarious perception has shown that we, to different extents, represent in our brains the touch experiences of others, as if they are ours. Thus, for a performer the dynamics of touch can form an important role in the ecology of performance – in the interactions with objects (instruments and beyond), materials, and contexts – but a subsequent question also arises about the possible role of some kind of motor empathy in listeners' affective responses, rooted in embodied knowledge and experience.

As a pianist, touch lies at the heart of my practice. However, its mediation via complex instrumental mechanisms and acoustics ensures its persistent interactive instability and contingency: it is a form of tacit knowledge but also hard to know. 'Musical Touch and Vicarious Perception' explores performer touch as simultaneously central to performer experience but unstable and ambiguous in operation, while also examining how that significance might be experienced vicariously by audiences, or otherwise conveyed to them through performance. The research is primarily artistic, through collaborative development of new performances, informed by

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(and informing) parallel strands of critical-philosophical and empirical enquiry.

The project forms part of the research cluster 'Performance and Embodiment', a partnership between the University of York and the Orpheus Institute, Ghent.

Biography

Catherine Laws is Professor of Music at the University of York and a Senior Artistic Research Fellow at the Orpheus Institute, Ghent. As a pianist, Catherine specializes in new music, working collaboratively with composers but also theatre- and film-makers. Recent projects include her solo multimedia piece, *Player Piano*, plus a series of 'piano films' developed with film-maker Minyung Im and five composers: Juliana Hodkinson, Edward Jessen, Annea Lockwood, Roger Marsh, and Paul Whitty. Catherine's research examines processes of embodiment, subjectivity and collaboration in contemporary practices, with a current concentration on the role of touch in performance. The project 'Musical Touch and Vicarious Perception' includes the development of new performance pieces in collaboration with composers, audiovisual artists and theatre makers (including Teresa Brayshaw, Nicholas Brown, Damien Harron, Juliana Hodkinson, and Lynette Quek) and forms part of the research cluster 'Performance and Embodiment', a partnership between the Orpheus Institute and the University of York. Recent performance projects include Sciarrino's extraordinary trio *Vanitas*, with Sinder Loré Lixenberg and cellist Frances-Marie Uitti. Recent publications include *Voices, Bodies, Practices: Performing Musical Subjectivities* (Leuven, 2019) and the edited volume *Performance, Subjectivity, and Experimentation* (Leuven, 2020).

Deok-Vin Lee – Artist in Residence

Abstract

Transmitting Embodied Knowledge

In this presentation, Deok-Vin Lee discusses his collaborative project with Barbara Lüneburg, in which Lüneburg endeavours to learn and interpret Lee's performance work "up to" version 1.1, initially conceived for his solo bodily performances. The primary objective of this collaboration is to explore and refine the diverse methods and theories for transmitting the embodied knowledge Lee has accumulated through his artistic practice. Lee will analyse the specific bodily actions central to the piece and examine the communication strategies employed during the collaborative process. The presentation will be supported by video documentation of their trial sessions, illustrating the iterative process of communication and feedback integral to this collaborative exploration.

"up to" Versions 1.2. and 3.0

"up to" is a series of performance works by Deok-Vin Lee that explores the aesthetic potential of bodily actions, based on his personal insights into the body. It functions as both a research project and an artistic presentation. "up to" is a continually evolving piece, refined as Lee gains a new understanding and further explores the body. There have been four different versions: version 1.0, 1.1, 2.0, and 2.1. Variations of 1.x focus exclusively on body performance, while those of 2.x integrate other media such as electronics, live-amplified body sounds, mechanical devices, and light.

The "up to" series not only highlights the intense physical exertion of the human body but also incorporates various other challenging physical elements. Through the musical flow, different aspects of the body are emphasized, providing an opportunity to observe the essence of human qualities.

Version 3.0, the first in the 3.x variations, is a newly developed piece for/by Barbara Lüneburg, who has been closely collaborating with Lee to individualize the bodily knowledge that he initially held only for himself. The development of the 3.x variations remains open, potentially extending to those who perform the piece and may push beyond Lee's current understanding of the body.

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Biography

Deok-Vin Lee is a composer/performer based in Düsseldorf, Germany. He was born and raised in South Korea. His main artistic focus is on time-based stage arts where he explores the artistic potential of bodily limits, alongside utilizing electronics and mechanics. His approach is borderless, embracing various media such as instruments, objects, electronics, light, video, webpages, mechanics, and robotics.

He has collaborated with numerous artists and ensembles, including Franziska Baumann, ensemble recherche, Ensemble Adapter, Proton Ensemble, Names Ensemble, Moscow Contemporary Music Ensemble, Neue Vocalsolisten, Auditivvokal, Lucerne Festival Alumni Ensemble, and others.

Deok-Vin Lee studied composition at Kyunghee University with Jun Young Park and at the Hochschule für Musik Dresden with Manos Tsangaris and Mark Andre. He studied computer music at the IEM, University of Music and Performing Arts Graz with Marko Ciciliani, where he is currently a doctoral candidate in artistic-scholarly research.

Guy Livingston

Abstract

Scripting Silence: Gestures and Embodiments in Beethoven's Opus 111 Piano Sonata

This presentation explores the multifaceted concept of silence in musical performance through a detailed analysis of gestures and embodiments in Beethoven's last piano sonata, Opus 111. By examining the performances of six renowned pianists, I investigate how visual and gestural markers are employed to articulate silence on stage. Musical silence, often misconstrued as an absence of sound, is a powerful expressive tool that can be loud or quiet. Because performed silence is perceived independently of its loudness, silence is frequently signaled to the audience by means of markers. These can be the contextual markers around the performance (dimmed lights, the hush of the other participants, costumes or curtains, the architecture of the hall) or can originate from the performer in corporeal gestures that mark, shape, and describe the silences. These gestures are thus embodiments of silence, potentially transforming an audible phenomenon into a visual one.

I focus on the two dramatic silences that occur during the opening fanfare of Beethoven's last piano sonata, setting the stage for the remaining half-hour of non-silence. These silences have the character of ritual and are symbiotic with the rituals of a large and (presumably) attentive audience.

By analyzing and reproducing/re-performing video performances, I investigate how pianists use body language to convey silence, thus enriching the interpretative possibilities of the score. This cross-mapping of my own body archive and years of on-stage experience onto that of other performers provides a first-person perspective on the embodied nature of musical silence and allows for a more immersive analysis.

My research on silence draws from musicology, performance studies, and cognitive science. Key theoretical perspectives include Roland Barthes's notions of the neutral and captioning silence and Richard Schechner's interest in re-rehearsing. I react to, and against, earlier models of silence as slippery (Bataille, 1978), ineffable (Jankélévitch, 1959), and indeterminate (Busoni, 1911). In a contemporary response, I have tried to approach silences as thingy (Voegelin, 2010), multidimensional (Margulis, 2007), and often tangible. Building on existing ideas in gestural research (Acheson, 2008; Craenen, 2014; Jensenius & Wanderley, 2010; Tsay, 2013), my research on the performing body applies theories of gesture to performed silences. Through video analysis, photographs, and studies of the score, I analyze and re-rehearse the specific types of gestures used by pianists to signal and embody silences, to comprehend better the multifaceted roles that gestures play in enhancing the performative aspect of silences.

I employ a video analysis approach to identify and compare the gestures and embodiments used to articulate silence. Working at the piano, I watch and rehearse and re-watch and rerehearse. This method allows for a detailed examination of how visual markers complement and enhance the auditory experience of silence. The performances reveal a diverse vocabulary of gestural markers for

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silence. For instance, Sviatoslav Richter's use of a reverse boxer gesture and upright posture creates interruptive and structural silences, while Maurizio Pollini's reserved and magisterial posture minimizes visible markers, resulting in silences that are more implied than scripted. Maria João Pires' minimal markers create a balance between connective and disconnective silences, emphasizing the structural clarity of the music. This research has significantly altered my performance practice, leading me to experiment with methods of embodied learning and suggesting the creation of new performing gestures to signal silences.

Biography

Guy Livingston holds a Bachelor of Arts degree cum laude from Yale University, a Master's of Music from the New England Conservatory of Music, and a U.M. diploma from the Royal Conservatory of the Netherlands. He is currently completing an artistic research dissertation on performed silence at the University of Leiden (ACPA). Livingston is a pianist, researcher, and teacher. His practice focuses on contemporary as well as historical avant-gardes, particularly Dadaism, Futurism, the French Situationists, and Black Mountain College. As a piano soloist, he has traveled around the world and appeared with the Chicago Symphony, the Orchestre Nationale de France, and Ballet Zürich. He has recorded for New World, Wergo, and Mode Records. He has directed radio documentaries for Australian Broadcasting, RTÉ, WFMT (Chicago), and Concert Zender (Utrecht). During the pandemic, he hosted "The Bug," a podcast about music and surveillance, from an abandoned embassy building in The Hague. His documentaries for Irish National Radio won Bronze and Silver at the New York International Festival Radio Awards in 2018 and 2019. An expert on Dadaism, he has recontextualized "lost" films and manuscripts from the 1920s. Livingston teaches "Tangibilities of Sound" and "Materials/Sensing" at the Royal Academy of Art (KABK) in The Hague.

Simon Løffler

ANIMALIA CYCLE (2019-?)

With elephant eyelids, butterfly wings, bird beaks and much more, four musicians encircle radically different ways to become musical; alone and through each other. By playing music with physical appendages that are somewhere in between non-human body parts and instrumentalized extensions, they seek to move along a musical vanishing point with a maximum of intensity.

Animalia is a continuously growing cycle of pieces performed by Simon Løffler, Jennifer Torrence, Ane Marthe Sørlien Holen and Inga Margrete Aas.

Biographies of ensemble members and composer

Simon Løffler (1981), studied composition in Copenhagen, Berlin, Aarhus and Brussels.

In 2019 he began an artistic PhD at the Norwegian Academy of Music entitled "Becoming Animal". He is currently pursuing work in a-human directions with kind and kindred spirits such as Tanja Orning, Lorenzo Columbo, Jennifer Torrence and many others.

Inga Margrete Aas is an Oslo-based composer, improviser and musician, working in the field of experimental music.

As a performer you might find her playing circle bow on double bass in the improv duo Vilde&Inga, delicate noise sounds on viola da gamba in the free folk band O, engaged in a counterpoint with the classical chamber orchestra Ensemble Allegria or taking part in short term projects. Beside playing their own improvisations Vilde&Inga also commissions new works and engage in interdisciplinary collaborations.

As a composer Inga believes that the musical work provides an opportunity for asking questions, listening in new ways, thinking in other trajectories and imagining something else. She believes that composition can be about positioning sounds, actions, objects, text, light and technology in relation to each other, following a musical logic (i.e. the logic of the muses). Inga is currently working on pieces for Boyes musikkompani, Musica Vitae, Jennifer Gersten and Tøyen fil og klafferi.

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Jennifer Torrence is a percussionist/performer, curator, and artistic researcher based in Oslo, Norway. Originally from the United States, she has performed and taught in a variety of contexts across the entire globe. Much of her work is built upon extended collaborative processes with composers and artists from various experimental practices. Her research has focused on subjects related to the performer body in an expanded field of music, composer/performer collaboration, precariousness, queerness, and memory. In addition to solo and diverse collaborative projects she is a member of the Norwegian trio, Pinguins. She is currently Associate Professor II of percussion at the Norwegian Academy of Music and percussion tutor at the Darmstadt Summer Course. She is a curator at nyMusikk (2023- 2024). For more information see www.jennifertorrence.com<<http://www.jennifertorrence.com>>.

Ane Marthe Sørlien Holen is a Norwegian percussionist, multi-musician, one-woman-band, writer and composer. She is constantly challenging herself as an artist, seeking to extend herself as a musician/percussionist, finding new sounds, new ways of expressing herself, including voice and body as natural parts of her instrument.

Ane Marthe writes text and music, and her compositions usually combine these elements. She is also an improviser, both a soloist and in various constellations. Her texts have been published by Minerva and Ballade, but most of them are still lying in her desk drawer. Besides her own work she plays with Pinguins, Ensemble neoN, The Touchables and Plexus Polaire. She collaborates with artists such as Guro Skumsnes Moe, Håvard Skaset, Astrid Groseth, Jean-Philippe Gross, Stéphane Garin, Thore Warland, Solveig Styve Holte, Simon Løffler, and many more. With Plexus Polaire she won the Hedda Prize 2022 for Best Audiovisual Theatre, for the music in the show Moby Dick. <https://anemartheholen.squarespace.com/>

Barbara Lüneburg

Abstract

Re-enacting Embodiment – Between Creativity, Subjectivity and Rigour

This lecture serves as an introduction to the Re-enacting Embodiment method that I have developed for my current research project. The method is based on the bodily practice of a thoroughly trained instrumentalist, their phenomenological observation and embodied cognition. I have developed the method in order to conduct basic research into what constitutes expression, gender and charisma in the physical work of a performer in Western classical instrumental performance practice.

Questions that I aim to answer by using this method are: How is the body of an instrumentalist an essential part of the artistic expression? How do performers embody a fluidity of trans gendered notions on stage and how do they (possibly) embody traditional gender roles in order to fulfil the expectations of their audience? How do a performer's bodily routines on stage either confirm or reshape norms, values, and social relations and thus influence the charismatic relation to their audiences? And how can these findings be expressed through art?

I will explain the different steps and variants of the method, name what can be achieved with it and where its limitations lie, discuss the steps from the first methodological concept to its development to the present day, and point out the advantages and challenges in its application by myself or second and third users. Furthermore, I will explain how the method can be meaningfully combined with other academic methods in order to establish different strata of observation, which in turn can be used to validate the research results. The talk will end with the performance of "Exploring Gestures" for air violin and soundtrack, a composition that evolved out of my application of the Re-enacting Embodiment method.

Exploring Gestures for air violin and soundtrack (2023)

Exploring Gestures (2023) is the first composition developed in the framework of EmEGC. It emerged from an exploration of how performers' bodies play a central role in communicating the expression of music. The bodies of soloists on stage, like the music we

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hear from them, tell a story. Musicians act out not only musically but physically facets of the music they tell. In doing so, they embody different emotions or personalities. In the course of developing Exploring Gestures, Barbara Lüneburg re-enacted the interpretation and analysed the bodily expression of Maxim Vengerov, María Dueñas, Salvatore Accardo, Sergej Khatschaturjan and Janine Jansen and worked out typical postures (see Fig.1). and is based on the analysis of gestures and bodily postures of various violinists that Barbara Lüneburg re-enacted and analysed through her practice of remixing.

Biography

Principal investigator of the artistic research project “Embodying Expression, Gender, Charisma – Breaking Boundaries of Classical Instrumental Practices” Prof. Dr Barbara Lüneburg is Professor of Artistic Research and head of the doctoral programmes at Anton Bruckner Private University.

She is an internationally renowned violinist, artist and artistic researcher in the fields of classical contemporary art music with appearances at major international festivals like Biennale Venice, Wien modern, Donaueschinger Musiktage, Darmstadt International Summer Courses and many others in Europe, Asia, and the Americas. From 2014 to 2018, she was PI and head of the artistic research project “TransCoding–From Highbrow Art to Participatory Culture” with a team of three researchers, a visual artist, and a software programmer. The project was funded by the Austrian Science Fund (FWF) as PEEK-project AR 259-G2. From 2017 to 2021, Lüneburg was key researcher in performance practice of the three-year artistic research project “GAPPP-Gamified Audiovisual Performance Practice” funded by the Austrian Science Fund (FWF). Both projects were located at University of Music and Performing Arts/Graz, Austria.

Lüneburg’s main areas of research lie in the fields of instrumental performance studies, collaboration, creativity, performer-audience relations, charisma, participatory art, performers’ agencies in game-based multimedia artworks, and methodology in artistic research.

www.barbara-lueneburg.com

Tom Maassen

Biography

(Netherlands, 1977) works as a senior researcher at the Dutch research institute Leyden Academy on Vitality and Ageing. After having studied philosophy in Amsterdam and Jena (Germany), he lectured at the faculties of medicine in Maastricht and nursing in The Hague, designing and teaching medical philosophy, health law and care ethics.

During that time, he noticed a severe lack of attention in the curricula for the aesthetic aspects and qualities of care. Meanwhile, as a woodworker, he developed his ideas about woodworking as a form of care. In his PhD research he further develops his ideas on care aesthetics and its applications in health care education. He does this by performing artistic research, by critically analysing existing theories of embodiment in care theory, and by exploring new art-science collaborations.

(For the abstract see: Marjolein Baars and Tom Maassen: Lecture performance “For the moment”)

Georg Hans Neuweg

Lebenslauf

Prof. Dr. Georg Hans Neuweg, geb. 1965, Vorstand des Instituts für Wirtschafts- und Berufspädagogik an der Johannes Kepler Universität Linz, mehr als 150 Publikationen in verschiedenen Themenfeldern, v. a. in den Bereichen implizites Wissen, Professionalisierung von Lehrpersonen, Leistungsbeurteilung in der Schule, Wirtschaftsdidaktik und Wirtschaftsethik.

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Jennifer Torrence – Keynote speaker

Abstract

Thinking with the body: Undoing the boundary project

In this lecture-performance percussionist/performer Jennifer Torrence will attempt to grapple with what “thinking with the body” might mean in her own practice and the methods that ground it. The elusiveness of the body has marked the trajectories of her artistic research projects Percussion Theatre: a body in between (2015-2019) and Performing Precarity (2019-2023), where the consequences of thinking with the body have meant denaturalization and transformation, and ultimately, a recognition of the inherent instability of the body. At stake is a fundamental shift in intention and attention: from an instrumentalized body to a porous and entangled one.

Biography

Jennifer Torrence is a percussionist/performer, curator, and artistic researcher based in Oslo, Norway. Originally from the United States, she has performed and taught in a variety of contexts across the entire globe. Much of her work is built upon extended collaborative processes with composers and artists from various experimental practices. Her research has focused on subjects related to the performer body in an expanded field of music, composer/performer collaboration, precariousness, queerness, pedagogy, and memory. She has a PhD in artistic research from the Norwegian Academy of Music and her research has been published by Routledge, VIS Nordic Journal for Artistic Research and diverse independent research publications. Her collaborations projects include composer/performer collaborations with composers such as Francois Sarhan, Carola Bauckholt, Trond Reinholdtsen, Simon Løffler, Marina Poleukhina, Clara Iannotta, Marko Ciciliani, and many others. She has also created music for choreographers such as Janne-Camilla Lyster and Ann-Kristin Kongsness. In addition to solo and diverse collaborative projects she is a member of the Norwegian trio, Pinguins, an ensemble that largely creates collaborative evening-length works, for example working with scenographers, composers, choreographers, musicians across diverse genres, and work for public space.

Jennifer is currently Associate Professor II of percussion at the Norwegian Academy of Music and percussion tutor at the Darmstadt Summer Course. She is a curator at nyMusikk (2023- 2024). For more information see www.jennifertorrence.com

Joanna Wicherek

Abstract

The Pianistic Body: Exploring the Potential of Gestural Expression in Theatrical Piano Performance

My research interests are centred on the expressive potential of gestural language in theatrical piano performance. In my doctoral project, I investigate how a pianist can learn from their body as a source of performative knowledge, with a particular focus on how they can develop their gestural potential to create their own performative language. Additionally, I examine the ways in which this kind of knowledge can be shared. In this lecture-recital I present explorations, experiments and results of my research so far.

I begin by contextualising theatrical piano compositions that explore the pianistic body as an additional instrument to the piano. I then proceed to present three gestural experiments that I conducted during my doctoral studies. In the first embodiment study, I look at the differences in the body language of selected pianists and explain how and to what effect the models of body language that I have extracted from them can be applied in practice. In this experiment, I focus exclusively on the gestural expression of the soloists I analyse and leave out the audio level. I am investigating how "borrowing" gestures from another pianist can influence one's own musical interpretation.

The second part of my lecture is about an experiment called "Air Piano". This is a sequence of video recordings in which I play silently on an imaginary piano with my hands floating in the air. In this experiment, all gestural decisions were made based on my

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spontaneous embodied responses to the piano music I was listening to. I tried to imagine how the pianist would move and gesture in the audio recording while performing and being influenced by the music.

The final part of my lecture-recital presents my latest experiment, which is a series of video recordings in which I allowed my body to teach and instruct me, while choosing gestural expression. This time the performative unity comes from the energy and expression of the performer themselves. Movement becomes sound, sound becomes gesture, gesture becomes expression. With this experiment, I want to show the potential of bodily knowledge of emotion and expression that can be presented through theatrical piano performance. I conclude my lecture-recital with a piano improvisation embodying the expression seen in the videos.

Biography

Joanna Wicherek studied piano, chamber music, historical keyboard instruments and organ at the Frédéric Chopin University of Music in Warsaw, at the Musikhochschule Freiburg and at the University of Music and Performing Arts in Vienna. She performs internationally with a focus on contemporary classical music and interdisciplinary performative art. She also has a profound knowledge of historical keyboard instruments and in historical performance practice. Wicherek collaborates with some of the most well known Polish composers such as Paweł Mykietyń, Paweł Szymański and Sławomir Kupczak and other internationally renowned composers.

Her documentaries include recordings of Paweł Szymański's music as the soundtrack to the film "Violated Letters", and a CD with the early music ensemble Proavitus. Wicherek has been awarded several prizes, including the Standard Bank Ovation Award at the National Arts Festival in South Africa, the Grand Prix at the 20th and 21st Century Young Performers Competition in Warsaw and the International Contemporary Chamber Music Competition in Krakow. Joanna is a "Young Artist" of the prestigious Accademia Europea Villa Bossi in Italy. Joanna currently lives in Bern, where she works as a concert pianist and piano teacher.

Isabel Wullschleger

Abstract

Körperwissen und Körperschema: Vom Können und (musikalischen) Gestalten am Beispiel einer körperlich-praktischen Tätigkeit

In diesem Vortrag werden Teilergebnisse einer abgeschlossenen Dissertation (Wullschleger 2023) vorgestellt. Aus der ethnographisch gerahmten, phänomenologisch orientierten Studie basierend auf Material – Beobachtungstext (Breidenstein, 2012) und Videografie (Brinkmann & Rödel, 2018; vgl. Knoblauch, 2004, S. 131) – aus einer ethnographischen Unterrichtsstudie (Musikunterricht) (Breidenstein et al., 2020), werden zwei verwandte Begriffskonzepte vorgestellt und eine Wissensform, die körpergebunden und nicht ohne Weiteres in Sprache übersetzbar ist. Das Gedächtnis bildet hier der Körper als Ganzes oder einzelne Körperpartien, die durch (Ein-)Üben ein Wissen erlangen.

Der Körper wird zum Träger und Speicher von Wissen (vgl. Klinge 2017, S. 93 f.). In der Studie wird u.a. eine Dimension der „Begegnung und Auseinandersetzung“ zwischen Kind und Instrument ausgearbeitet, die von Körperkontakt und Raumeinnahme, von einem physischräumlichen Arrangieren, von einer Platzierung des Kindes mit seinem Instrument geprägt ist. Im Vordergrund steht dabei das Aneignen von neuem Körperwissen zugunsten eines neuen Umgangs und zugunsten eines funktionierenden, wenn auch im Üben funktionierenden Kind-Instrument-Verhältnis.

Andererseits wird mit dem Konzept des Körperschemas in Anlehnung an die Leibphänomenologie auf ein „Raumbild“ (Schilder 1923) bzw. auf eine Erfahrungsqualität verwiesen, die Aufschlüsse über das (musikalische) Erleben der übenden und musizierenden Kinder geben kann. Im Unterschied zum Körperwissen handelt es sich beim Körperschema um eine Gestalt(-ung) (und nicht um eine Formung), eine gerichtete Akzentuierung und Polarisierung des Selbst hin zur Welt und auf die Welt (vgl. Merleau-Ponty 1945/1966, S. 125 f.). Das Körperschema fungiert an der Schwelle zwischen innen und außen, zwischen Selbst, Welt und Anderen und geht in einem

ABSTRACTS AND BIOGRAPHIES

Sich-nach-außen-Zeigen auf. Es verbindet – auch im Sozialen – und vermittelt. Im Körperschema manifestiert sich ein Spiel- und Gestaltungsraum, ein (potentieller) Raum der (Selbst-)Darstellung und der ästhetischen Erfahrung, fungierend, so dass das Kind sich damit ‚bewegen‘ und ausdrücken kann. Das erworbene Körperwissen tritt somit als Können in Erscheinung. Es geht um ein Spannungsfeld zwischen dem (Erwerb von spezifischem) Körperwissen und dem entfalteten eigenen „Raumbild“ im Körperschema, um die Dr. Isabel Wullschleger Juni 2024 Spannweite des Erlebens und Erfahrens im Zuge des Übens, Spielens und Musizierens, um ein Spannungsfeld zwischen dem Einüben (von Körperwissen) und dem Ausgestalten im Ausdrucksraum. Die Studie zeigt, dass ein komplexes Verhältnis zwischen den empirisch hergeleiteten Konzepten (Körperwissen und Körperschema) besteht und dass dieses von Dynamik, Spiel und Gestaltung, von Wissen, Können, Denken, Spüren und Erleben gezeichnet ist. Im Vortrag wird das theoretisierte Konzept des Zusammenspiels von Körperwissen und Körperschema am Beispiel des Instrumentalspiels von Kindern präsentiert und zur Diskussion gestellt.

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Lebenslauf

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– LOCATION & LINKS –

Music
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LOCATION

Venues:

Sonic Lab and Kleiner Saal – ground floor of the Anton Bruckner Private University

Anton Bruckner Privatuniversität/ Anton Bruckner Private University
Alice-Harnoncourt-Platz 1
4040 Linz /Austria

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

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- ÖÖV Linien 250/251 (Stop: Hagen/Bruckneruniversität)

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Meeting Passwort: kgNBPapI343

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