



**Forum Artistic Research:**  
*listen for beginnings*

Symposium 27–29 June 2024  
Gustav Mahler Private University for Music (GMPU)  
Klagenfurt, Austria

[forum-artistic-research.net](http://forum-artistic-research.net)

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Published by GMPU Klagenfurt, Austria

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# **Forum Artistic Research:** *listen for beginnings*

Symposium 27–29 June 2024

Gustav Mahler Private University for Music (GMPU)

Klagenfurt, Austria

## **Program and Abstracts**

[forum-artistic-research.net](http://forum-artistic-research.net)

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# Introduction

Dear participants,

Welcome to the first interdisciplinary Forum Artistic Research: *listen for beginnings!* This three-day event brings together artists-researchers from various backgrounds and practices. It is organised and hosted by the Gustav Mahler Private University for Music Klagenfurt and the project *Simultaneous Arrivals*.

## Theme

Listening seems to be a common-place and inconspicuous act, but at closer inspection reveals a complexity of uses, contexts and modalities, offering a rich discourse around which functions of listening in artistic research can be considered. Listening to, with, for others or oneself or an environment. Listening links body, mind, and culture. There is active and passive listening, deep and shallow, reduced and expanded, unconditional and critical, human and machinic. Listening depends and acts back on one's perspective and orientation, as much as it may cause an intervention in the world. Careful listening requires not just perceptual openness, but an openness for surprise and an engagement to distinguish the subtle tones from louder ones, foreground from background, giving voice to human and non-human entities, to the neglected. Far beyond its prominence in sound art and musicking, in the past half century listening has been instrumental across disciplines, occupying the minds of artists and scholars who wonder about its aesthetic, ethical and epistemic ramifications.

"Listen for beginnings"—thus reads the first of thirteen points for improvisation formulated by Pauline Oliveros in her 2012 anthology of text scores. Attention is given to how something is initiated or noted, where beginnings imply that things are in their infancy, still in flux, still forming. In research, beginnings are often moments of wonder when what is being researched is still obtaining its shape. Beginnings can be difficult to make out, or they are clearly foregrounded as in rites of passage. The listening in Oliveros' instruction does not happen in isolation, it is a collective listening among a group that wants to engage in an activity of togetherness, thus the beginning that is sought is a beginning *among*, the start of a movement of multiple actors.



In this sense, *listen for beginnings* ties in with the question of how forms of collaborative practices arise. Practices based on mutual awareness and giving space to one another, particularly when crossing disciplines and media. Understanding the conditions, methods and potentialities for collaborative space and place making seem crucial to allow the kind of beginnings to happen that make us wonder.

The programme was created based on an open call which invited presentation proposals on all topics of artistic research, with a focus on the theme and the following questions:

- How do you listen to yourself while listening to the other(s)?
- What modes of listening help establish mutual awareness, how can the work of others “positively contaminate” your doing without appropriation and threatening individual voices?
- What forms of togetherness occur in artistic research, and how are they related to the spaces and rhythms of creation and research?
- How is togetherness initiated, when do you “know”, and what forms of attention are enacted in the process?
- Which ecologies of practice support dynamics of collaboration, how do they begin and take form?
- How can artists-researchers “separate” their work from the group and take it further, what happens when it reappears outside the “wholeness” developed together?
- How can strategies be distributed or translated to others, how can shared concepts and materials facilitate a common beginning or arrival?
- How is it possible to document our experiences, to manifestly describe and systematise spaces of arrival? Are there ephemeral alternatives?
- How can forms of working-with be assessed if not primarily through language? How can non-verbal artistic propositions bear witness to shared practice?
- How do you attend to the adjacent / marginal / tangent / simultaneous?

The open call yielded twenty-seven contributions from various countries and authors with a large variety of disciplines and backgrounds—freelance artists, early career and established researchers. These contributions are presented in this booklet, along with two invited keynotes: On day one, Trond Lossius focuses on sound practices—connecting thus to a new research focus on *Sound and Intermedia* at GMPU—and on day two, Emma Cocker focuses on collaboration—the main focus of *simularr*, which is presented as a panel discussion during the day.

The symposium's organisers thank all contributors. We wish you insightful days with engaging discussions at the GMPU in Klagenfurt am Wörthersee!

**contact:** [info@forum-artistic-research.net](mailto:info@forum-artistic-research.net)

**conference chair:** Hanns Holger Rutz <[hanns-holger.rutz@gmpu.ac.at](mailto:hanns-holger.rutz@gmpu.ac.at)>

## Venue

The main venue is the GMPU's *Neuer Saal*, located at the third floor of the Konzerthaus, used for the talks and presentations. Research trailers accompanying the contributions are scheduled for display at the *Center Stage* of [kärnten.museum](http://kärnten.museum), neighbouring the GMPU.

## About the Organisers

The Gustav Mahler Private University for Music (GMPU) in Klagenfurt am Wörthersee is an academic institution of the state of Carinthia, Austria's southernmost state at the intersection of the Alps-Adriatic region that connects cultures and language communities. Founded on a long history of music education and emerging from the Carinthian State Conservatory, the Mahler university is a young and thriving institution that stands for variety, internationality and diversity. The first Forum Artistic Research marks its ambition to establish an environment for Artistic Research, with a PhD in the Arts programme currently in the process of accreditation.

Simultaneous Arrivals (*simularr*) is a project funded by the Austrian Science Fund (FWF) through its PEEK framework (AR 714-G). It is a collaboration between the hosting research institution GMPU and the national partner, Institute of Spatial Design at the faculty of architecture of the Graz University of Technology. Bringing together artists-researchers of different disciplines, the project probes the concepts of spatiality and simultaneity to develop other modes of working together and collaborative aesthetics in an artistic research process. Despite a rich history of collaborative practices, artists-researchers still work mostly isolated in their core capacity in the arts and through the arts. We are interested in reference frames that allow to establish a “togetherness, at the same time”, where different types of spaces—thought spaces, aesthetic spaces, architectural spaces—interact and interfere.

Gustav Mahler Private University for Music  
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## Schedule

**Please note:** all talks listed take place in **Neuer Saal**, except for the Deep Listening Workshop, which takes place in Blauer Saal.

<b>Thursday 27.06</b>		
9:00–10:15	<b>Welcome Desk, Registration</b>	
10:15–10:30	<b>Opening Address</b>	
10:30–12:00	<b>Session 1</b>	
	Mersid Ramičević	Listening to a Muslim Diva, Listening to the Master Narrator: Arriving at Singing Through the Spoken Voice
	Leonardo Barbierato	Artivistic Listening. How Listening of Improvised Music Performance Can Re-Shape Our Ecology
	Jeremy Woodruff	Doing Nothing as Transcultural Listening Practice
12:00–12:30	<i>Coffee Break</i>	

12:30–14:10	<b>Session 2</b>	
	Live Maria Roggen, Ingfrid Breie Nyhus	(un)Romantic
	Kelvin King Fung Ng	Dispositions of Being-With: Articulations Within a Diverse Concert Audience
	Jakob Stillmark	The Polyphony of Contemplative Practice
14:10–15:15	<i>Lunch Break</i>	
15:15–16:45	<b>Session 3</b>	
	Henrik Frisk	Beyond the Unnecessary Self
	Edith Kollath, Anne Brannys	Listening to Hope Labourers
	Joonas Lahtinen	How to Facilitate Careful Listening and Non-Coercive Participation in Artistic Research? LED Tickers and Love Letter Writing as Research Tools
16:45–17:15	<i>Coffee Break</i>	
17:15–18:45	<b>Keynote</b> Trond Lossius	Listening as a Way of Not Yet Knowing

## Friday 28.06

9:30–11:00	<b>Session 4</b>	
	Hinnerk Utermann	Talking House. Architectural Models for Shared Spaces
	Iulia-Andreea Smeu, Isabelle Meraner	The Witness Openlab – Worlding Through Socially Engaged Art Practice in Basel. Deep Listening Practices as Open Paths to Collaboration and Community-Building in an Academic Learning Environment
	Magda Stanová	Mind Wandering During Lectures
11:00–11:30	<i>Coffee Break</i>	
11:30–13:00	<b>Session 5</b>	
	Shane Finan	tír-éist – landlisten
	Felipe Steinberg	Opening
13:00–14:00	<i>Lunch Break</i>	
14:00–15:00	<b>Panel</b>	
	Nayarí Castillo, Shane Finan, Franziska Hederer, Daniele Pozzi, Charlotta Ruth, Hanns Holger Rutz, Fulya Uçanok	Simultaneous Arrivals

15:15–16:45	<b>Session 6</b>	
	Halldis Rønning	Expanding Artistic Dimensions of Conducting. Listening Actions to Create, Explore and Connect
	Sophie Fetokaki	Navel, Ear of God. Decolonial Listening and Situated Making
	Melissa Anne Ryke	Braced Under the Heating Sun: Embodied Listening Practices
16:45–17:15	<i>Coffee Break</i>	
17:15–18:45	<b>Keynote</b> Emma Cocker	Soft Letting of Language – Listening for Emergent Wor(l)ds

**Saturday 29.06**

9:30–11:00	<b>Session 7</b>	
	Jagoda Szmytka	Extended Listening and Its Role in Shaping Compositional Tools. A Few Remarks on the Exploration of Connections Between Auditory, Visual, Tactile and Kinesthetic Modes of Perception
	Birgitta Flick	The Enchanted Forest: Exploring the Development of Relationships in Artistic Collaborations That Combine Individual and Collective Creative Practices
	Thais Akina Yoshitake Lopez	Tending Towards Each Other: Between Breath and Inscription
11:00–11:30	<i>Coffee Break</i>	
11:30–13:30	<b>Workshop</b> Location: Blauer Saal	
	Nina Jukić	Deep Listening™ Workshop



11:30–13:00	<b>Session 8</b>	
	Éléonore Bak	The Big Resonators and Earpieces. Dealing with New Perceptions and Gestures
	Faidra Chafta Douka	Bodies in Resonating Action: Strategies of Initiating Collaborative Creative Work
	Illia Razumeiko	Listening to the Sounds of War. Or How to Make Opera in Museums During Wartime
13:30–14:30	<i>Lunch Break</i>	
14:30–16:00	<b>Session 9</b>	
	Miriana Faieta	Re-Voicing the Text. A Collective Practice of Vocal Improvisation
	David Chechelashvili, Alan Brown	Passive Listening: Exploring Interpassivity in Ambient Music
	Max Spielmann, Andrea Iten, Catherine Walthard, Daniel Hug	Becoming Soundscape. Listening, Perceiving and Acting
16:00–17:30	<b>Concluding Round, Goodbye</b>	

# Abstracts and Biographies

## Thursday

### Welcome Desk and Registration (9:00–10:15)

### Opening Address (10:15–10:30)

### Session 1 (10:30–12:00)

*Listening to a Muslim Diva, Listening to the Master Narrator: Arriving at Singing Through the Spoken Voice*

Mersid Ramičević

**Abstract:** Given the broad, thematically interrelated processes that are echoed as they are blended into hearing, I am thinking of listening as a discursive thread. Listening as a methodology of comparative attentiveness to the diva embodied in high art, to the bard's practices of musical mnemotechnics in the illiterate poetic traditions, and to the field recordings of the sound unearthed in ethnographic research. I am particularly interested in how the study of primary sources reopens artistic inquiry and archive-building of aural evidence in contemporary compositional practice, spanning multiple temporalities, and in many cases merging awareness of (ethno)musicological scholarship with aesthetic notions of modernist production. And to listening as a translatory strategy at the threshold of media shifts, reopening the field for artistic research in the process of creating auditory accounts. Listening as an act of ear-witnessing through the disembodied human agency of the 'Aufschreibesystem'. The unfolding of haptic space, listening as an absent 'communic' assembly. Arriving at singing through the spoken voice. To illustrate my approach, which is at the very beginning of my doctoral project, I will present my research findings from the archival fieldwork comparatively. The basis for the unfolding of the word is a radio interview with the now forgotten Sarajevo-born soprano Bahrija Nuri Hadžić, who sang the title role in the 1937 premiere of Alban Berg's unfinished opera Lulu. I also draw on visual and textual archive material that may be indexical to the once-aired interview itself. I am working towards re-syn-

thesizing her spoken voice and making it reappear, in line with the digitally transcribed culture and forgetting as a feature of the still scarce qualities of work on sound preservation.

**Biography:** Born in 1981 in Novi Pazar, Yugoslavia, Mersid Ramičević has lived mostly in Sarajevo, studied and performed throughout Europe and is now a doctoral candidate at the Academy of Music and Drama, University of Gothenburg. He's a composer, media artist and researcher with a focus on notated music and acousmatic composition, sound art practices and improvisation. Mersid has also received several artist residencies and been commissioned to create new works. Using phonography as a research tool, he navigates the fluctuating materialities of musical becoming, attending to obsolescence, deskilling, post-natural listening and states of migration. He is interested in the overlapping of musical and personal identities and the primacy of research concerns over an artistic position through archival research that determines how an aesthetic is conceived.

### *Artivistic Listening. How Listening of Improvised Music Performance Can Re-Shape Our Ecology*

Leonardo Barbierato

**Abstract:** The purpose of this presentation is to explore, albeit not exhaustively, the activist potential of a specific mode of listening to improvisational and participatory performances. Many studies have emphasized how listening is multifaceted and influenced by various attitudes and approaches that allow us to experience the sensory in different ways. In particular, Mailman's article (Joshua Banks Mailman, 2018) metaphorically juxtaposes one type of listening with another discipline, explicitly highlighting an interdisciplinary trend in contemporary art that redefines the concept of art itself (Brian Holmes, 2007). In this presentation, I will integrate two listening modes identified by Mailman, listening as adaptation and listening as improvisation, linking them to my artistic practice as an improviser/artist. Throughout my series of site-specific improvisation performances [in situ], acoustic interactions have developed between me, the instrumentation, the audience, and the non-human elements of the ecosystem in which I oper-

ated, which are worth reflecting upon. These interactions have led to the decentralization of the artist in favour of abolishing hierarchy and compartmentalization between passive and active elements within the performance. In this performance, listening is an active communicative component, even when silent, and lays the groundwork for recognizing a shared space-time in which interactions can occur, encouraging creativity and re-framing ecological perception with the environment. My thesis here is that this type of listening in improvised music performances, such as [in situ], can bring forth the agency of the listener and potentially transform the entire performance into an activating yet unpredictable practice. Through interviews with the actants that took part in the shows, integrating them with my notes and memories regarding the performances, I will, within this intervention, seek to understand the dynamics of this listening, its potential, and the ways in which it emerged during the performance, as well as how individuals felt emotionally during it. Expanding the perspective, the aim is to understand whether, with this awareness, sound artists (understood as all artists working with sound) can reclaim their political, social, and ecological impact and whether listening can become an activist means.

**Biography:** Born in Alessandria in August 1992 into a family rich in musicians, Leonardo Barbierato had the opportunity to study with renowned artists and, in 2016, he graduated cum laude at the Conservatory of Alessandria. Driven by a strong curiosity for the natural world, in 2018, he earned a degree cum laude in biology. In 2020, he completed his Master's degree at the Conservatory of Piacenza. These works form the basis for the development of his artistic research, leading him to win a scholarship for AREMus, a second-level Post-Graduate Master's program held in the Conservatory of Rome in 2022. In 2023, he joined the PhD program at the University Roma Tre. Currently, his research focuses on the interrelations between improvisation and ecology. The output of this project includes an album, called [insita], released in 2023, and a series of site-specific improvisation performances, [in situ], taking place from 2023 to 2025.

## *Doing Nothing as Transcultural Listening Practice*

Jeremy Woodruff

**Abstract:** Following Eidsheim 2019, the role of listening is most important for understanding sonic borderlines and the immediate cultural concepts we assign sounds. The Sonic Borderlines festival (April, May and June in Berlin) investigates a closer type of work, of “worlding” (Gale 2019 and Haraway 2016) with an engaged audience to help them interrogate their ways of hearing simultaneously with transcultural musical practices. This investigation gets to the heart of how people identify themselves with sound. I continually try to find ways to bridge the gap between sound studies and music theory through practice. Worlding as a way of listening has been key in that attempt particularly in my “do-nothing” compositional strategies. Do-nothing gardening, which comes from Masanobu Fukuoka’s organic gardening philosophies (1975) is where you apply minimal manipulation in horticulture, and just let the garden grow; you take a few weeds out, you do this and that, but basically ‘nature runs its course’. It is related to John Cage’s ideas to some extent but the difference is that it is not proprietary. It is saying that the artwork is not my possession – I do not “do” anything. By introducing new metaphors of “listening as” while combining unlikely sonic sources, sounds can be other while also being themselves. In a performance/lecture I introduce work where doing nothing is a work of worlding, a novel experience where the social tonality (Woodruff 2014, 2020) of the events come into focus.

**Biography:** Jeremy Woodruff BM, MFA, MMus, Ph.D. is Senior Scientist at the Doctoral School for Artistic Research (KWDS) at the University of Music and Performing Arts Graz. He is founder of Berlin School of Sound and formerly taught composition and theory at the Istanbul Technical University Center for Advanced Studies in Music (MIAM) and KM Music Conservatory in Chennai, India. He is an artist and composer with many internationally presented works. His work deals with diverse subjects including protest, urban gardens and transcultural music theory. Most recently he is a co-curator of the Dystopia Sound Art Festival 2024 and Leader of the Sonic Borderlines research project in Graz and Listening Series 2024 in Berlin. His numerous writings are published by Bloomsbury Press, Errant Bodies Press

among others and his co-edited collected volume “Haunted Soundscapes: Transcultural Perspectives on Sound, Music and Power in Turkey” will be published early next year by Routledge Press.

### **Coffee Break (12:00–12:30)**

### **Session 2 (12:30–14:10)**

#### *(un)Romantic*

Live Maria Roggen, Ingfrid Breie Nyhus

**Abstract:** “(un)Romantic / Improvising Interpretation” is a duo exploration, creating music for song and piano, with the starting point in late romantic lieder. The project is a 3-year artistic research project at the Norwegian Academy of Music in Oslo, 2021–2024. Vocalist Live Maria Roggen and pianist Ingfrid Breie Nyhus experiment with traditioning and interpretation with improvisation as main method. What is romantic and what is unromantic, for us as contemporary composer-performers of today? How are the concepts of style and aesthetics at work in our practice, and across traditions? What may interpretation be? Where does the new begin, and where does the old go? The project addresses macro questions on connections between interpretation-improvisation-composition and performing aesthetics; as well as micro level questions in the duo’s improvising interpretations and interpretational compositions. Working with artistic research as a duo, dialogue and listening are necessary tools. Over time, the duo has become a third “body”, with its own language and aesthetical framework. As we work with improvisation, much of our work happens in the moment, without the possibility of discussing every detail of composition. Part of the time communication must therefore take place without spoken language, in the music itself, in the flow of our joint day-to-day practice and active listening. However, we do discuss before and after playing, to understand each other’s choices, negotiating overall directions, brainstorming methods and discussing taste, expression and form. But in order to sharpen our listening inside the music-making, there is a need to not talk. And even active listening will partly include non-listening. In this presentation, we will show 15–20 min of film from our processes, showing rehearsals, communication and

development in the duo over time, and then talk for 10–15 min with focus on how dialogue, listening and togetherness works in our processes.

## **Biographies**

Live Maria Roggen is one of Norway's most recognized jazz and improv singers. She has performed and recorded with a number of ensembles, such as Come Shine and Trondheim Voices, and within a wide range of expressions. She has received the Radka Toneff Memorial Award, the Kongsberg Jazz Award, the Gambling Award, the Buddy Award (the highest recognition in Norwegian jazz) and two Norwegian Grammys.

Ingfrid Breie Nyhus grew up in a folk music family and made classical piano studies, then moving on to improvisational and compositional practices, and creating a sound for Norwegian folk music on the piano. Her artistic work often concerns experimentation with traditional music. She has received several awards, such as the Norwegian Soloist Award, the Norwegian Grammy and The Norwegian Composers' Associations' Work of the Year Award.

## *Dispositions of Being-With: Articulations Within a Diverse Concert Audience*

Kelvin King Fung Ng

**Abstract:** The concert setting as standardised by the prevalence of Western Classical music offers a unique condition in which audience members from diverse backgrounds coexist in the same time and space, where they act and interact, subtly but intensely, through attending and orienting themselves to a medium marked by its intangibility and ineffability. While many existing musical works aim to bring about different models of communion through departing from preexisting listening configurations, few fully exploit the aforementioned attributes, or constraints, of this richly evolved social practice of concerts to motivate new forms of togetherness. My artistic research seeks to create pieces that articulate unexposed relationships among the audience members, through acknowledging their differing preconditions and redistributing what can be sensed among them (Rancière,

2004). It primarily operates within the micro-sociality of the coexisting concert audience, while also reflecting on broader existing social relations such as class and race, corresponding to the first two planes of Born's (2007) heuristic analytical framework of social mediation in art. Following an overview of some musical works in the literature employing closely-related approaches, including 'und als wir' (1993) by Spahlinger and 'Quadraturen V' (2000) by Ablinger, I outline my strategies for redistributing the sensible and for motivating intersubjective awareness, as exemplified by several of my own pieces, including 'Brief Version of Seoljanggu' (2021-) and 'scitilop ytitnedi' (2022), that deal with individual and cultural differences. The experiences derived from these musical works aim to foster a more fruitful understanding of the intricate realm of intersubjectivity in the act of listening, with the potential to contribute insights to a broader domain of human relations.

**Biography:** Kelvin King Fung NG (born 1985) is a PhD researcher and part-time lecturer at the University of Huddersfield, U.K. Originally from Hong Kong, he has also studied composition in Graz, Kansas City and Hong Kong. His works have been performed in Austria, Australia, China, Hong Kong (China), the Faroe Islands, France, Germany, Slovenia, South Korea, Switzerland and the United States, featuring distinguished and engaged artists and ensembles.

### *The Polyphony of Contemplative Practice*

Jakob Stillmark

**Abstract:** Contemplative practice, although often practised in community, is most commonly directed to foster subjective experience and reflection. Especially theorists of aesthetic contemplation such as Martin Seel highlight the fact that contemplative experiences are impossible to be expressed intersubjectively. Nevertheless, art opens up a wealth of possibilities to exemplify, document, and therefore share them retrospectively with others. In my lecture performance, I aim to demonstrate, based on the insights from my compositional research, how polyphonizing can be utilized as a concept in both contemplative listening and the documentation of the resulting ex-



perience through musical composition. Polyphonizing is a term I developed within my research during my ongoing doctoral studies. It describes a practice of contemplative listening where the present experience of sound is reflected in its complex simultaneity of relations to the past and future by imagining them as set in tension within a polyphonic soundscape. I will therefore share the methodological approach that I applied in my work “Poly-Momente” for piano, saxophone, percussion, and electronics, which focusses on the use of musical quotations and samples. I will argue that by the means of the techniques of repetition, fragmentation, and variation within the conceptual framework of a contemplative polyphony, composition can become a way of documenting indentations of the subjective experience when listening to quotations, and how this concept enables a non-appropriative perspective in using the work of others. More generally I want to propose to view the concept of contemplative polyphonizing as a non-utilitarian approach to listening to the works of others which is driven by the urge of “aesthetical contamination” rather than taking possession of intellectual or cultural property. As my approach builds also on practical and experiential knowledge, I use a hybrid presentation format that involves a session of polyphonizing together (a special form of guided sound-meditation), followed by a contextualizing lecture and the presentation of a sound installation, which gives an example of one possible way of documenting contemplative experience.

**Biography:** Jakob Stillmark is a composer and artistic researcher. He studied composition with Isabel Mundry at the University of Music and Performing Arts Munich and has been working as a freelance composer since 2019. He participated in numerous international master classes, where he received lessons from Toshio Hosokawa, Liza Lim, Younghee Pagh Paan and Marco Momi, among others. His works have been performed at numerous occasions such as the chamber music series of the Munich Philharmonics, Kammerspiele München, Shanghai Academy of Music, SONify!-Festival, aDevantgarde Festival, Central Conservatory of Music Beijing, Deutsche Radio Philharmonie or Munich Chamber Orchestra. A residency at the Cité internationale des Arts in Paris was enabled for him by the Bavarian Ministry of Science and the Arts. Since 2020 he is a PhD student at the Zurich University of the Arts and is a scholarship holder of the Friedrich Ebert Foundation.

## Lunch Break (14:10–15:15)

### Session 3 (15:15–16:45)

#### *Beyond the Unnecessary Self*

Henrik Frisk

**Abstract:** In my 2013 paper *The (un)necessary self* (Frisk, 2013) I further explored the idea of the giving up of the self as an important step towards the dismantling of the romantic idea of creation, and approach an understanding of creativity that is more closely aligned with the other. The other should be understood as anyone in the proximity of the artistic practice: a co-creator, a listener, a participant or a remote collaborator. The point here is to move the focus from the creator to what is created and to understand the roles of the various agents involved. In music, hyper-capitalism of the twenty first century is eager to commodify the artistic output, the artist, as well as the listeners. This is not only a problem for the freedom of art (a concept equally complex), it also makes the role of the self difficult to understand. But in the radicalization of the role of the creator, both a new work concept and a review of the self is necessary, even beyond the notion of giving up of the self. The ethics in artistic practices, that is, the moral values that are expressed through artistic practices in music, specifically improvisation, may complement traditional views on ethics and are an important aspect when discussing the roles of the self. The notion of the Care of the Self, as discussed in Michel Foucault's Volume Three of the *History of Sexuality*, is used as a method to approach this complex area.

**Biography:** Henrik Frisk is an active performer of improvised and contemporary music and a composer of electroacoustic music. As a professor at the Royal College of Music in Stockholm he is the head of programs for electroacoustic music and research. His own research is concerned with improvisation, interactivity, spatialisation and collaborative practices. Henrik has performed in many countries in Europe, North America and Asia, and as a composer he has received commissions from many institutions, ensembles and musicians. Numerous recordings, mostly collaborations, are available on American, Canadian, Swedish and Danish record labels.

## *Listening to Hope Labourers*

Edith Kollath, Anne Brannys

**Abstract:** In our dialogical artistic research collaboration (ODE), active listening and resonance, embodying techniques and phenomenological approaches play a pivotal role. In our project “Hope Labour: Constellations,” which was initiated during a residency at Lothringer 13 Halle in Munich in November 2023 and which we aim to present at the symposium, we invited participants into a three-way conversation about hope and hope labour (unpaid/underpaid work done in anticipation of future rewards). This topic, though it concerns us and many other cultural workers and academics directly, has mainly been discussed from a sociological angle so far. Our aim has been to listen to internal perspectives through recurring performances with guests, who were asked to bring objects and questions related to our research topic. Our notations supported the understanding of the resulting emotionally charged conversations. Post-discussion, we engaged in direct artistic processes, transforming thoughts into monotypes. The chosen printing process was characterized by an explicitly intuitive approach. Subsequently, selected prints were placed in constellations, contextualized and discussed with the participants, carefully tracing sensual physical-bodily experience processes using the micro-phenomenological method extended by tactile-kinesthetic components. We believe that sharing and listening to each other creates a basis in which hope labourers are no longer situated solely within the exploitative ideas of liberal scripts, but can come to an amplified, shared voice and power. And the listening continues when we sense into our material and the artefacts created: What knowledge resides in these artefacts, and who can hear/listen to it? Who has the agency to engage with this knowledge? And further: How can this knowledge, respectively the course of a conversation be transformed into aesthetic constellations and physical objects? Our performance lecture aims to explore these questions, extending our ongoing dialogue on hope labour by opening it to the audience: We will give insights into our research on hope and hope labour, on diverse phenomenological approaches (micro-, post-, etc.) on the basis of our research processes, material artefacts, live drawings and notations. During our presentation we invite the audience into body and breath exercises to

create a space within us and between us to enable us to listen to ourselves and to each other.

## **Biographies**

Edith Kollath is a visual artist, researcher, and author. She studied sculpture and time-based media as well as costume design in Hamburg and has been an active member of the feminist hackerspace NYC Resistors. In her nationally and internationally exhibited installations, videos and performative objects, she examines transformation processes, precarious conditions and their particular social, ecological and philosophical contexts. Her Ph.D. thesis “Respiration Essays: Of Phenomena of Contingency Based on a Breathing Movement” at Bauhaus University Weimar introduces an aesthetic-respiratory research method, entangling theoretical and practical perspectives rhythmically. In the collaborative project “ODE” with Anne Brannys they engage in an image-text exchange, develop performances, installations exhibitions and texts on different research topics. They co-founded the “Vis-à-Vis” working group in the Society for Artistic Research Germany (GKFD) concerned with hospitality and empowerment.

Anne Brannys is a researching artist, curator and author and currently works as the coordinator of the “Lernraum Bauhaus” project at the Bauhaus-Universität Weimar. She studied Fine Arts and Philosophy at the Bauhaus University and the Friedrich Schiller University Jena and completed her doctorate in the Ph.D. programme in Fine Arts with the artist book “An Encyclopaedia of Tenderness”. Anne Brannys has received several awards for her work at the interface of art and science, most recently a research grant from the Berlin Senate, a federal scholarship abroad for the German Study Centre in Venice and postdoctoral research grants from the Bauhaus University Weimar. In the collaborative project “ODE” with Edith Kollath they engage in an image-text exchange, develop performances, installations exhibitions and texts on different research topics. They co-founded the “Vis-à-vis” working group in the Society for Artistic Research Germany (GKFD) concerned with hospitality and empowerment.

## *How to Facilitate Careful Listening and Non-Coercive Participation in Artistic Research? LED Tickers and Love Letter Writing as Research Tools*

Joonas Lahtinen

**Abstract:** In this lecture performance, I introduce and outline productive possibilities that LED ticker displays and love letter writing can offer for facilitating careful listening and non-coercive participation in artistic research, and in research-driven artistic practice. Briefly put, by the term “careful listening” in this context, I refer to modes of listening that are attentive to the contents of what is being said, but that also allow for and encourage the reflection of the subjective and “intra-active” (Barad) dimensions inherent in, and the material-performative and situated conditions of, listening. The term “non-coercive participation”, for its part, refers here to participative art-based practices that are careful – or caring – in the sense that they leave room for different modes or “degrees” of participation, and in that they aim to take the potential processes of exclusion and coercion rooted in the practical decisions and material circumstances regarding the devising and realization of the given project into account.

Operating on the premiss that reading can be considered as a form of listening and attending to the text and its contents (Boulous Walker), and drawing on two recent endeavours I was part of in different yet cross-pollinating roles – as an advisor and collaborator in the artistic research project ‘Tactics for a Collective Body’ (AP Arts Antwerp, 2020–22), and as the artist-initiator of the installation ‘Love Letters’ in public space (Kunstzelle, WUK Vienna, 2023–24) – I discuss and present, first, ways in which love letter writing can function as a tool for – or mode of – careful listening, thereby fostering democratic and attentive dialogue between investigators within the frames of an artistic research project, and as a tool for offering a caring and accessible starting point for non-coercive participatory art practice. Secondly, I aim to show how the use of seemingly simple LED ticker displays can promote careful listening and non-coercive participation both in research workshops, showings, and artistic practice while, in the Rancièrean sense, also making the material-performative, “intra-active”, situated and auditive qualities of text and reading visible and sensible.

**Biography:** Dr. Joonas Lahtinen is Professor of Performance Art and Artistic Research at MUK – Music and Arts University of the City of Vienna. He studied Performance at Queen Mary University of London and Theatre research at the University of Helsinki, where he completed his performance analytical and epistemological dissertation ‘Making Sense of Perception and Power in Participatory Performance’ in 2021. Lahtinen’s performances and installations are research-oriented, investigating the politics and poetics of space, place and the everyday, participatory strategies, collaborative forms of artistic practice, and questions about self-determination. His projects have been presented in art institutions and festivals both in Austria and internationally. He is a member of the Artist Pedagogy Research Group of the SAR and convenor of the subgroup Spaces of Artist Education. He has contributed to research journals and publications on themes such as performance analysis, art education, and theatre theory.

### **Coffee Break (16:45–17:15)**

### **Keynote 1 (17:15–18:45)**

#### *Listening as a Way of Not Yet Knowing*

Trond Lossius

**Abstract:** To listen can mean pausing from outward action to receive, take in, and contemplate one’s surroundings. To listen is to open up to and be challenged by the environment, community, culture, and ideas one is surrounded by and embedded within. To listen is to willingly destabilise oneself, daring not to know, and instead accept and enter into a world that repeatedly reveals itself as different from how one previously knew it. Listening is to let go of control and embrace questions more than desire answers. Gradually, I have realised that such ways of listening have always saturated my artistic practice, literally and metaphorically. Fresh out of composition studies, I transitioned from composing scores intended for concert performances to working on computer-based sound installations. I got involved with collaborative and transdisciplinary projects, which exposed me to the worlds of other artists and concerns beyond music, informed by discourses in fine arts and performance arts. Developing sound in galleries and mu-

seums as part of installations that might also contain paintings, video or objects, I had to listen to and be sensitive towards acoustics, architecture, site, artistic concepts and audio-visual relations to develop site-specific or site-adjusted works affording the audience to listen and take time. Spatial audio became an essential means of engaging with the site and offering the audience an experience of being present within the resulting environment. Additionally, the various projects often required custom software development, and engaging with software's affordances, preconceptions, and limitations implied listening to the tendencies and forces driving tech development. For over ten years, I have developed a field recording practice using surround (ambisonic) microphones, primarily in suburban areas. Rather than recording sound, these recordings capture a sense of place. To understand something, I have found it more valuable to operate at the margins rather than at the centre. It is at the edges that something is negotiated and becoming. Working between sound, music and fine arts, with software still in flux, within artistic research while still in the making, is to position myself where I continuously have to ask what this is and can become. From this position, I do not yet know; instead, I can listen and be alive.

**Biography:** Trond Lossius investigates relations between sound, place and space in field recordings, audio-visual installations and collaborative cross-disciplinary projects. Using surround (Ambisonic) microphones, he records places rather than sounds, primarily engaging with suburban sound environments. *The Atmospherics (River Deep, Mountain High)* is an ongoing collaborative project since 2014 with Jeremy Welsh. The project researches notions of "place" explored through field recording in sound and video that capture unique qualities from rural and urban areas. The material is processed and edited to realise large-scale audio-visual installations. He has previously worked with the contemporary performance group Verdensteatret, winner of the New York Dance and Performance Awards, a.k.a. The Bessies. He develops open-source software for spatial audio and real-time media for his projects, and he has published research on sound and music computing in international conferences and journals. Trond Lossius holds an MA in geophysics, studied music composition at The Grieg Academy, and has a PhD in artistic research from the Academy of Fine Art, Bergen National Academy of the Arts. He has formerly been Head of Research at the Oslo National Academy of the Arts. He is currently a professor and Head of PhD at The

Norwegian Film School, Inland University of Applied Sciences and Professor II at The Grieg Academy, The University of Bergen.

## Friday

### Session 4 (9:30–11:00)

#### *Talking House. Architectural Models for Shared Spaces*

Hinnerk Utermann

**Abstract:** ‘Talking House’ creates spatial situations for a coming together of two people. I invite a person I know or a stranger to share a space and moment in time with me. I offer the possibility of an encounter beyond prescribed social or public roles and patterns of behaviour. The spaces and situations I create can be understood as niches and sites of retreat. Depending on the perspective of the observer, they can be understood as prostheses, support structures or open frames that seek to create a confidential form of proximity. Proxemics is a concept developed by the American anthropologist Edward T. Hall, that focuses on human spatial behaviour. I understand proxemics as a phenomenon that cannot be empirically measured, but rather as a complex interaction between known and unknown parameters, between humans and matter. In ‘Talking House’, I explore the relationship between built and interpersonal space: what kind of relationships do built environments generate? What does a building tell us and how does it communicate? What kind of uses and memories are inscribed in a built space? Furthermore, I ask: What is proximity? How can it be described, constructed, defined from an architectonic perspective? What are the intrinsic qualities of built situations that allow for proximity? How to build a situation that allows for proximity between two strangers?

To investigate these questions, I design and build a 1:1 scale architectural model that serves as an experimental apparatus. For the Forum Artistic Research, I present my work ‘Talking House’ including four spatial situations and my practices of building and model making and the act of giving space – hosting. Together with the audience, I would like to discuss how togetherness is initiated and how the talking and listening to and in spaces create forms of togetherness.



**Biography:** Hinnerk Utermann (\*1978) is a Berlin-based architect, artist, craftsman and teacher. Currently he is a PhD candidate in Artistic Research at the University of Applied Arts Vienna. His artistic research project “Talking House” is located at the intersection between architecture, handcraft, installative art and performance. Hinnerk studied architecture in Weimar and Tokyo and Fine Arts in Leipzig. As an architect and construction supervisor he has broad experience in small and bigger construction sites. Hinnerk has been teaching architecture and urban design at the Bauhaus University in Weimar since 2015. He is currently working as a researcher on the transdisciplinary research project ‘V-Act’, which explores formats for activating and connecting a networked industrial and cultural landscape in the Vogtland region of eastern Germany.

*The Witness Openlab – Worlding Through Socially Engaged Art Practice in Basel. Deep Listening Practices as Open Paths to Collaboration and Community-Building in an Academic Learning Environment*

Iulia-Andreea Smeu, Isabelle Meraner

**Abstract:** “The Witness Openlab Project” took place during the Fall Semester of 2023, representing the final test phase for a newly created MA Music and Scene in Transformation, starting 2024/2025 at the Hochschule für Musik Basel, FHNW. Led by director/curator Julie Beauvais and part of the transdisciplinary project “The Witness”, the Openlab offered us, as students or young artists, the opportunity to extend our practice into the field of artistic research and to engage fully on both an embodied and a spiritual level with the communities that we are part of.

Based on Pauline Oliveros’ score ‘The Witness’, three strategies of listening are used as guiding principles to create an all-round awareness and sensitivity, as well as a critical tool to reframe our relationship to the environment. Through our daily practice entailing body work, embodied dramaturgy and deep listening practice, we learned how to create open architectures by negotiating interchangeable roles and establish mutual awareness, granting each other autonomy, while keeping closely connected and focused on common aims. Thus, we built a strong foundation for the emergence of new col-

laborative works, relevant for the communities that we looked into and to which we, ourselves, are part of.

Both projects that stemmed from the Openlab approached “togetherness” as the core of their research, providing insights into two forms of cohabitation and “stranger-ness”: human-human / human-other-than-human. Our documentation consisted of videos, field recordings, interviews, performances/improvisations, animations, poetry. The end of the project was marked by a public event, where we had to find ways in which to present our work process.

Through the Witness Openlab most participants, young artists and students rooted in performative practices, were introduced to artistic research. There are many questions that arose during the process of working together that we would like to open for discussion during the Forum Artistic Research, such as: How does the negotiation of collaborative ways of working influence artistic outcome? How can the practice of community building (considered phenomenologically between artist-researchers, but also between artists and the focus of their research) be translated, as to become an equally enriching experience for an audience? Does the audience even need to be aware of our collaborative practice?

## **Biographies**

Iulia-Andreea Smeu (RO/CH) is a multidisciplinary artist based in Basel, Switzerland. Trained as a classical violinist in Bucharest (RO) and Bern (CH), changing direction into the field of freely improvised music and interdisciplinarity led to embracing an extended artistic practice. Within her present work, electroacoustic sound intertwines with spoken word and visual elements to create embodied experiences that facilitate self-reflection, while experimenting with the potential of hybrid forms of expression and formats. Since 2021 she has been a collaborator for the Hochschule für Musik Basel, teaching introductory modules for improvisation, and sound recording/editing. In 2023 Iulia became assistant for Prof. Dr. Anne-May Krüger, responsible for organizational and technical production of the Openlab (HSM, FHNW), part of the Witness.earth. Within the project she was also active as a transdisciplinary researcher, exploring social problematics that are embedded in the local community.

Isabelle Meraner is a musician and interdisciplinary artist focused on new music and improvisation. After studying the classical flute in her hometown Bolzano (IT) and in Lucerne (CH), she is currently enrolled in a Specialised Performance Master for contemporary music at HSM Basel. In her own work, Isabelle seeks to be inspired by the ecologies that she finds herself in. Her practice includes public sound walks, field recordings and making music for more-than-humans. It is her concern to foster anti-hierarchical, feminist and ecological structures within her art. Isabelle has studied and/or worked with numerous musicians and artists including Sarah Maria Sun, Yaron Deutsch, Marcus Weiss, Mike Svoboda, Pirmin Grehl, Magda Mayas, Susanne Peters, Eric Lamb and Julian Sartorius. She has performed at various festivals such as the Lucerne Festival, the Musica Festival Strasbourg and the Gustav Mahler Academy. Currently, she is one of the researchers in Julie Beauvais' The Witness Project.

### *Mind Wandering During Lectures*

Magda Stanová

**Abstract:** A short drawing-based lecture about how the attention of the members of an audience diverges and converges with that of the lecturer. Academic lectures, panel discussions, and conferences are all formats for collective listening, but somehow they took on conventions that make listening itself difficult: reading aloud texts that are too complicated for listening, speaking quickly in order to squeeze as much material as possible, showing slides with long texts, sitting for a long time without moving, and having too little time to think about what has been said. Silence is considered awkward—there's a kind of horror vacui of silence. In his book *The Pleasure of the Text*, Roland Barthes writes that the best pleasure he gets from reading a text is when it makes him frequently look up and think about something. When the same thing happens during a lecture (the lecturer says something that sparks/inspires our thinking), we cannot just stop and then start where we left—we will inevitably miss some part of the lecture. In panel discussions, participants prepare their questions, answers, or comments while the other person is still speaking, risking that what they will ask has been just answered. Most of research on attention is focused on how to pay it for a

longer time. We feel guilty when we stop paying attention and start mind wandering. But mind wandering is necessary for creative thinking. We need it for unusual connections, leaps, insights. In this lecture show, I distinguish two kinds of mind wandering—one that is inspired by a lecture and one that is caused by a lecture being too simple or too complex for a person to pay attention to. I also share some observations about verbalizing non-verbal ideas in project proposals, in particular about how a text description at a beginning of a project can tie its loose ends too tightly.

**Biography:** Magda Stanová is a multidisciplinary artist, whose research-based practice results in artistic forms like visual essays and lecture shows. She looks into cognitive sciences for ideas about creative process and perception of art and combines them with the experience of an artist. She authored two books—*Algorithms in Art* (2016) and *In the Shadow of Photography* (2022)—and co-authored the publication *The Pedestrian's Venice* (2017). Her work has been exhibited internationally, including at EFA Project Space, New York; Angus Hughes Gallery, London; Školská 28, Prague; ThreeWalls, Chicago; Fremantle Arts Centre, Australia; ZPAF i S-ka, Krakow; and Shedhalle, Zurich. She holds an MFA in new genres from the San Francisco Art Institute, where she studied as a Fulbright scholar, an MFA in photography from the Academy of Fine Arts and Design in Bratislava, and a PhD in fine arts from the Academy of Fine Arts in Prague, where she now teaches doctoral-level classes related to artistic research.

## **Coffee Break (11:00–11:30)**

## **Session 5 (11:30–13:00)**

### *tír-éist – landlisten*

Shane Finan

**Abstract:** Words such as “collaboration” come with their own histories, assumptions and etymologies. “Collaboration” is a blend of “com” (together) and “labour” (work). A together-working may describe how a bridge gets built or how a community garden is planted, but may not describe the strange moments when we just learn from being present. Humans in groups are not always together for work, and when they share work they are not al-

ways gathered together. As the anthropologist Maria Puig de la Bellacasa reminds us, “When bodies/things touch, they are also touched” (Matters of Care, p.99). The land that we walk on moves under our foot, the air shifts around our bodies, our phone screens yield gently at the movement of our thumb. Both (or all) touched objects change. Beyond the human-human connection, there are entanglements through technology and environment that have similar impacts. A landscape can speak, and a shoreline can listen. Sometimes, technologies enable or undermine the haptic, aural or other sensory connections between human and non-human, but even when coming between these connections, a collaborative bond emerges from one body to the next. Donna Haraway suggests that such bonds can be enabled by and through technologies (Staying With the Trouble 2017), and artists have used technologies as a bridge to reach audiences and non-human colleagues (El Putnam, Livestreaming 2024). In my work, I engage in experimental artist-led collaboration. I propose a presentation of artistic research findings from different collaborative projects under the title ‘tír éist’ (in the Irish language), or ‘landlisten’. I draw comparisons between artistic engagement on four projects that I have either led or have been a collaborator on: 1) ‘Púca in the Machine’: 6-artist collaboration on entanglements between myth, ecology and the more-than-human, Ireland (2021–date). 2) ‘Waking the Land’, led by collaborative ^ and involving the work of 12 artists/collaborators, creating wake rituals for the mountain Benbo which is earmarked for gold and silver mining, Ireland. 3) ‘Swap Space’, a 12-artist collaboration researching simultaneous arrivals, on which I was a collaborating artist, Austria (2022). 4) ‘FIELD’, a 6-university collaborative project investigating endemic livestock disease with three artists in residence, UK (2021–22).

This research is presented by one person, however it is the result of different collaborations with human and nonhuman colleagues who are too many to list, and they will be acknowledged in the presentation.

**Biography:** Shane Finan assembles artworks from interactive contemporary technologies, found objects and traditional media. His work is based in rural environments and examines technologies in human and non-human entanglements. He always collaborates, most recently working with lichen, artists, epidemiologists, historians, salmon and fungi. As part of his practice, he organises and runs collaborative artistic research. He is one of four

co-founders of the art collective and workspace  $\wedge$  in Manorhamilton in September 2022 developing collaborative research around art, landscape and technology. Shane has been awarded Arts Council of Ireland Bursary Award (2023) and Agility Awards (2022, 2021, 2020), and has been funded by Culture Ireland (2018, 2021), Creative Europe (2020), Wicklow Arts Office (2023, 2022, 2021), Leitrim Arts Office (2021, 2022, 2023) and the Irish Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media: Decade of Centenaries (2022).

## *Opening*

Felipe Steinberg

**Abstract:** “Opening” is an event (2018) and a lecture performance (2023). One does not exist without the other. “Opening” is a lecture performance that returns to a one-evening event, also titled “Opening,” that I conceived and organized at the Playhouse Theater in Houston in 2018, furthering my ongoing exploration of decentralization, labour practices, and the relation of artist and society. This was the first time that the theatre had been used in fifteen years, even though it had once been heralded as a landmark space as the world’s first “theatre-in-the-round,” that is, a round stage surrounded by the audience. It was built in 1951 as a promise for the creation of a theatre for democracy—a democratic surround. The event needed to be created in order for a story to be told. In that regard, “Opening” is also a digressive and wide-ranging lecture performance that uses the documentation of the 2018 event alongside never-before-seen documents and research material in order to take the audience on an exploration of the theatre, its surroundings, and the many layers of modern life hidden within this seemingly abandoned edifice. In a looped, poetic narrative, the question of expectations frames the story—the expectations about theatre and democracy, about urban planning and revitalization, and about what the public expects from art. In each pass of the loop, our expectations are thwarted: the theatre does not create community, but maps onto the Cold War plan for bombproof cities; the revitalization projects create innovation for some but leave many more behind; And the people who show up for the opening are not expected only because of who most of us imagine an art audience to be. I challenge us to reframe our

expectations as we think about the lines between information, urbanism, entertainment, art, and propaganda. On how a series of decisions about the creation of a theatre for democracy (a stage, a city, a nation) is perpetually dispersed and delayed. And I bring these moments back together through small but not insignificant acts of assembly, assemblage, re-assemblage, and montage. In so doing, I carefully enact present-day constellations of conviviality, reflecting the lively ambiguities and utopias of different emancipatory projects.

**Biography:** As an artist, researcher, and cultural producer, Felipe Steinberg enlists various types of media and systems of circulation to explore the thickness between social spaces and interpersonal encounters. His work captures the constructed meanings of the local and the global through its mediations—to look at facts not in their crude facticity, but through the meditations by which facts acquire their immediacy: psychological, historical, ideological, and economical. He was a fellow at the Whitney Independent Study Program, The Core Program, Museum of Fine Arts Houston, and Raw Material Company in Dakar. His work has been presented in venues such as the The Elizabeth Foundation for the Arts, Museu Oscar Niemeyer, and Anthology Film Archives. Recently, he was a lumbung Program and lumbung Film coordinator (public program) at documenta fifteen.

### **Lunch Break (13:00–14:00)**

### **Panel (14:00–15:00)**

#### *Simultaneous Arrivals*

Nayarı Castillo, Shane Finan, Franziska Hederer, Daniele Pozzi, Charlotta Ruth, Hanns Holger Rutz, Fulya Uçanok

**Abstract:** The round table brings together artists-researchers of the project *Simultaneous Arrivals* (FWF AR 714-G). *simularr* posits other kinds of collaborative work, giving space to individual languages and disciplines, while aiming for perceivable forms of togetherness. It departs from *simultaneity* and *spatiality* as ‘basic’ or ‘boundary’ concepts that are negotiated and complementarily guide artists working together, questioning thresholds between different practices. The project designs methods that facilitate contact

among the concurrent interdisciplinary artistic processes and understand how these concepts affect them. What are reference frames that allow to establish a “togetherness, at the same time”, and how do different types of spaces—thought spaces, aesthetic spaces, architectural spaces—and their corresponding modes of spatiality interact and interfere? In the panel, the core team of the project that runs from 2022–2025 is joined by artists-researchers that worked in the project during its pilot run (*Swap Space*, 2022) and the first two intervals (spring 2023, spring 2024). In each of these periods, the augmented team lived and worked alongside each other, developing methods of being-with and making-with that produced artefacts and propositions as manifest traces of this togetherness. A central part of each of these periods were intensive research retreats, where the team situated itself in a particular architecture and workspace (Künstlerhof Schratzenberg, AT, 2022/23; Palazzo Russo, San Cesario di Lecce, IT, 2024). The symposium intersects with the timeline of the project, which is now anticipating its third and last interval. We use this opportunity to reflect and create a temporal bridge between voices that prior had not been heard together at the same time.

## **Biographies**

Nayarí Castillo is an artist-researcher specialised in installation art and art in public space. Her often site-specific interventions engage with history, time and space, with emphasis on experiments in perception and engagement. With more than two decades of artistic experience, including personal, academic and big-scale transnational projects, Castillo has been involved as artist, curator, project leader, and artistic researcher at all levels of project development. She was responsible for coordinating the Austrian chapter in the EU project MAST – Master Module in Arts, Science and Technology, devoted to the introduction of social values (solidarity, collaboration) in the TU Graz curriculum through different spatial experiments. She was faculty at EU project Adriart and artist-researcher in the EU project Iterations. She is a principal investigator in the *simularr* project. The work on process-oriented development is rooted in her background in applied sciences as a molecular biologist. She received several awards, most recently the Promotional Award of the State of Styria for Contemporary Fine Arts 2019.



Shane Finan assembles artworks from interactive contemporary technologies, found objects and traditional media. His work is based in rural environments and examines technologies in human and non-human entanglements. He always collaborates, most recently working with lichen, artists, epidemiologists, historians, salmon and fungi. As part of his practice he organises and runs collaborative artistic research. He is one of four co-founders of the art collective and workspace  $\wedge$  in Manorhamilton in September 2022 developing collaborative research around art, landscape and technology. Shane has been awarded Arts Council of Ireland Bursary Award (2023) and Agility Awards (2022, 2021, 2020), and has been funded by Culture Ireland (2018, 2021), Creative Europe (2020), Wicklow Arts Office (2023, 2022, 2021), Leitrim Arts Office (2021, 2022, 2023) and the Irish Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media: Decade of Centenaries (2022).

Franziska Hederer is an architectural researcher. An expert in spatial perception and experimental design, she works in the cross-over domain of art, architecture and urbanism, focusing on the exploration of artistic practices, especially the performing arts, as tools for spatial perception and for sensitising the understanding of space. Hederer is Associated Professor at the Institute of Spatial Design at Graz University of Technology and serves as Deputy Head. Her habilitation treatise “On the oscillating boundaries of architecture\_tools for spatial perception” provided the *venia docendi* in 2015. In the *simularr* project, she focuses on the design of spatial circumstances that foster simultaneity.

Daniele Pozzi is a sound artist and electronic musician. Among his works are live performances and improvisations, sound installations and electroacoustic music, often involving the design of original computer programs and interfaces addressing compositional or performative issues. He investigates the relation of process and form in feedback practice, and the becoming of sound and algorithmic processes. Pozzi holds a BA in Electroacoustic Music Composition from the Conservatory of Padua, IT, and a MA in Computer Music from the Institute of Electronic Music and Acoustics (IEM) of the University of Music and Performing Arts Graz (KUG). He is currently pursuing his doctoral degree at KUG, and working as University Assistant for Artistic Research at GMPU Klagenfurt.

Charlotta Ruth plays with time and perception inside choreography and ludic systems. Her practice takes a media independent but site and context specific approach ranging between stage, gallery, public space, writing, institutional in-between spaces, games, video and online. Her work has been co-produced by for instance MDT and Dansens Hus in Stockholm, Tanzquartier, brut, WUK, Brunnenpassage and City Games Vienna. She is educated at the Royal Swedish Ballet School, holds a MFA in choreography from Stockholm University of the Arts, regularly collaborates as a performer with other artists and teaches internationally. Since 2017 Ruth is associated with the University of Applied Arts Vienna, where she concluded her PhD in Arts (2022) and currently co-leads the research projects WITHDRAWING THE PERFORMER with Jasmin Schaitl (INTRA) and Archives in Practice with Olivia Jaques and Marlies Surtmann (INTRA) as well as contributes to Outer Woman / Cordula Daus (Elise-Richter PEEK/FWF).

Hanns Holger Rutz is an artist-researcher who works in sound installation, improvisation and electronic music, spanning two decades, having extended to other digital (image, video) and non-digital media in the past decade. Most of his installations have been created in collaborative contexts, and he has worked in several interdisciplinary projects (e.g. with choreographers, writers, visual and video artists). He has developed several group projects, such as the digital art parcours Algorithmic Segments. He obtained a PhD in Computer Music studying the temporality and observation of composition processes in sound art. He led the FWF PEEK project *Algorithms that Matter*, and is currently leading the FWF PEEK project *Simultaneous Arrivals*, with interests in trans-individual agency, materiality and reciprocation of the artistic work process. Rutz is Professor for Artistic Research at the Gustav Mahler Private University for Music (GMPU) Klagenfurt.

Fulya Uçanok is an electroacoustic musician and pianist; composing and improvising. Her work takes forms of composition, score-based or improvised performance, and artistic research. She works with everyday objects, acoustic pianos coupled with a variety of objects (utilizing inside-piano technique), electronic processing, generated electronics, and field recordings. She completed her Ph.D. at the Sonic Arts Department of Center for Advanced Studies in Music – Istanbul Technical University. Her dissertation is titled “Towards a Response-able Com-position Practice: Entangling with

Humans, More-than-humans and Materials”. Her interest lies in sympoietic, response-able sonic practices with humans, more-than-humans, and physical materials (musical instruments). Currently her practice focuses on instrument-human collaborations, through new materialist and feminist strands of thought. She investigates interfaces of relation within social sound engagements focusing on embodied explorations for listening, performance and composing, weaving theoretical, sensory, and movement-based forms of thinking and expression into the sonic process.

## **Session 6 (15:15–16:45)**

*Expanding Artistic Dimensions of Conducting. Listening Actions to Create, Explore and Connect*

Halldis Rønning

**Abstract:** I will present some ongoing research related to listening as a creative artistic practice and what role transdisciplinarity can have in that context. I will, in a video, refer to an art project that relates to this. I am a conductor. These are some of the established conventions and norms for a conductor: She interprets a score / She performs notated music / She uses a given moving pattern to organize and shape the music / She leads the rehearsal process and has the role that forms most of the result / Her artistic role is limited to the rehearsing and performing of the music. What if all of these conventions were dissolved and there is a new collaborative, creative space to be defined? What processes, results and insights could arise from this new situation? In this research project I challenge our conceptions of what a conductor can be and do. I cross the borders of my profession in the direction of performance art, dance and composition. Listening is the core method of my artistic practice, and the different disciplines represent different modes of listening that can inform each other. Artistic projects in the research: - Creating, co-composing, dancing and conducting the transdisciplinary multimedia performance «Black Obsidian» (performed at the Reykjavik Arts Festival in cooperation with the Icelandic Opera in 2022). This was a collaborative art project based on improvisation where we fused visual art, acoustic and electronic music and dance. - Curating, composing and leading a concert with the Stavanger Symphony Orchestra, August 2025. In

this production I will try to open the space for shared creative listening both for the musicians in the Symphony Orchestra, for the audience and for myself. I will challenge our preconceived ideas about what a conductor is as well as applying some of my ideas about listening and transdisciplinarity into the concert hall. We will perform compositions by Maja Ratkje, Arvo Pärt and myself. Some keywords for the presentation: Listening to a process. Transdisciplinarity as a method of listening. Listening with the body as a method. Mutual exchange: discussing Pauline Oliveros' quote from *Quantum Listening 2022* (p.9): "As you listen, the particles of sound decide to be heard. Listening affects what is sounding. It is a symbiotic relationship. As you listen, the environment is enlivened. This is the listening effect."

**Biography:** Halldis Rønning is a violinist and an orchestra conductor educated from the Grieg Academy in Bergen, the Conservatory of Amsterdam and The Norwegian Academy of Music in Oslo where she took a master in conducting in 2006. She was the first woman to conduct the Vietnam National Orchestra in the Hanoi Opera House in 2006. From 2011–2013 she was assistant conductor of the Bergen Philharmonic Orchestra. She has been active as a guest conductor for leading orchestras and ensembles in the Nordic countries for 20 years. Rønning has a broad musical repertoire and has a special interest in contemporary music and art. She has in recent years expanded her artistic platform as a conductor, exploring improvisation with orchestras, dance and movement, composition and collaborative art projects across disciplines. She is interested in expanding the conductor's role into a creative and performative one as well as opening up for a creative artistic exchange with the musicians she works with.

### *Navel, Ear of God. Decolonial Listening and Situated Making*

Sophie Fetokaki

**Abstract:** The seed sprouted in a dream. I am sitting on the floor, surrounded by fresh louvi. I hear the sound of the word, louvi, the Greek-Cypriot word for the black-eyed bean, a humble traditional dish of Cyprus. In my dream, I am sitting in a gallery shelling the peas, carefully unzipping the

pod and popping out each bean one at a time. Five years later, in October 2023, I am artist in residence at Xarkis Festival in Cyprus. The curatorial team is exploring the relationship between heritage and contemporary artistic practices through a lens of feminist care ethics. I have proposed a piece called “φρούτα ονείρων · dream fruit.” It is to be a four-hour participatory performance, during which I will invite the public to assist me in shelling 30 kg of fresh louvi. I spend the residency carefully preparing the space of our encounter: I make a four-channel sound installation which I will diffuse live, including field recordings featuring interviews with Mr. Kostas and Mrs. Toulla, the couple – both refugees from northern Cyprus – who grew and harvested the louvi, in lands within the UN buffer zone near their home; I write three short scripts to be read by groups of three audiences members at a time; I gather the equipment to clean, prepare and serve the louvi to the public. During the performance, conversation begins to sprout between Greek and Turkish Cypriots among us. They discuss home, land, displacement and longing, as Mr. Kostas and Mrs. Toulla’s voices spoke softly to us, voices I sent to different corners of the space in which we were assembled, improvising along with the conversation as it unfolded. Drawing on decolonial listening frameworks developed by Amanda Gutiérrez, Rolando Vázquez, Grace Lee-Amuzie and Francis Sosta, as well as theories of social reproduction, gendered and racialised labour and feminist care ethics, I am currently immersed in the work of ordering the audiovisual documentation of this event into a video essay, which I propose to share at Forum Artistic Research 2024. This video essay draws on my previous work in situated making (Fetokaki 2022), a methodology of performance-creation rooted in situated knowledge and relationship to place. I bring the methods of situated making into dialogue with practices and theorisations of decolonial listening, with the aim of sketching out a method of artistic practice as the preparation of the ground for future acts of listening that can take place during a performance.

**Biography:** Sophie Fetokaki is an interdisciplinary artist and researcher. Through music, text, theatre, pedagogy, academic research and other modalities, she explores the question of identity as an embodied phenomenon that takes shape through complex relationships to place. She holds a PhD in music performance, through which she applied theories of feminist epistemology to the methods of artistic practice. She has published work on de-

colonising voice studies as well as poetry, non-fiction and essays in a number of literary journals. Her participatory, socially engaged performance works have been shown at festivals in the UK, Cyprus, Iceland and the Netherlands. She is currently a postdoctoral researcher at University of the Arts Helsinki, where she is working on a project that disentangles legacies of colonial whiteness from the practices and discourses of training in the performing arts.

### *Braced Under the Heating Sun: Embodied Listening Practices*

Melissa Anne Ryke

**Abstract:** How can embodied listening be performed, from my ears (body) to yours? How are we (dis)oriented? 'Braced under the heating sun' is centred around listening to and documenting my childhood home and its aural particularities through processes of embodied listening. The project is based on my recordings and experiences there between February and March 2020 (bookended by the waning Australian black summer bush fires and the burgeoning COVID-19 pandemic). The house is made from wood and so bends with the weather. The wooden structure amplifies the sounds of our habitation. The house is located on the edge of a small town and next to a sugar cane farm in North Queensland. Although in a tropical climate it has no fly screens, and air-conditioning in only one room. The windows are open all of the time to let a breeze through. Most evenings you can find green tree frogs, geckos and insects amongst other animals in or around the house. In this way nature (a wild exterior) pushes against and blurs into the home (an organised interior). It is never silent there, the sounds are a mix of all forces; human/animal, natural/industrial. For me, it resonates as a site that is connected to the world despite its rural location. In this house the "rhythms and cycles of the living and the immediate needs of every living being are highlighted and played out. It is where intensities proliferate themselves, where forces are expressed for their own sake, where sensation lives and experiments, where the future is affectively and perceptually anticipated" (Elizabeth Grosz 2008). For this talk, I discuss this installation work and my continued research on embodied listening (which I am undertaking as part of being a PhD candidate at the ZHdK in partnership with the Kunstuniversität

Linz). I am interested in exploring embodied listening as an open-ended methodology to create transdisciplinary artworks as well as establishing a forum of discussion around this topic.

**Biography:** Melissa Ryke's practice focuses on a critical and playful investigation of the quotidian and experimentation with installation and time-based media. Through these mediums the notion of bodily experience in space is explored through a phenomenological framework. Recent projects have been focused on embodied listening. Ryke's work has been screened and exhibited internationally, including at Kiosk (Ghent, BE), AADK (Blanca, ES), the Palais des Beaux Arts (Lille, FR), Seventh Gallery (Melbourne, AU), !MetroArts and Boxcopy (Brisbane, AU), and in Kepler's Garden at Ars Electronica as part of Drums Radio (Linz, AT). She studied Fine Arts in Australia and France and has completed the European Postgraduate in Art in Sound at KASK, Ghent. Ryke is an Australian artist currently based in Brussels, Belgium. She is a teacher at the École Supérieure d'Art Dunkirk-Tourcoing and a PhD candidate at the ZHdK in partnership with Kunstuniversität Linz.

### **Coffee Break (16:45–17:15)**

### **Keynote 2 (17:15–18:45)**

#### *Soft Letting of Language – Listening for Emergent Wor(l)ds*

Emma Cocker

**Abstract:** Operating under the working title *Not Yet There*, writer-artist Emma Cocker's research unfolds through a dual enquiry: How to bring to reflective awareness the live and lived – yet often hidden or undisclosed – experience of artistic *thinking-in-action* especially within collaboration, whilst simultaneously searching for linguistic means capable of operating in fidelity to that embodied experience? This two-fold enquiry involves an attempt to become more attuned to the affective realm of energies, emergences and intensities operating before, between and below the more recognisable gestures of artistic process and practice. *Infra* – below. *Intra* – inside, within. *Inter* – between, amongst. Here, the focus is less towards what is *produced* through practice, but rather to attend to the experience of *thinking-feeling-knowing* therein. In parallel, this enquiry has called for the evolu-

tion of various language-based artistic research practices for attempting to speak *with*, *through* and *from* (rather than necessarily about) the experiential and relational dimensions of collaborative co-creation. Cocker's research often unfolds through collaboration with other artistic researchers within durational projects where a studio-residency or site-specific context becomes a live 'laboratory' for shared exploration, for testing different 'ecologies of practice'. Over the last decade, Cocker has evolved a complex web of conversation-based and experimental reading practices, conceived as tentative methods for inviting immanent, intersubjective modes of verbal-linguistic sense-making emerging through different voices enmeshed in live exchange. This process involves the revelation of a nascent artistic-poetic vocabulary, where linguistic content is not already known in advance, but rather emerges in and through the working-with of language. Transcript materials generated from recorded conversations become re-activated and re-organised through various experimental reading practices where fresh insights and understanding happens through unexpected conjunctions, (re)combinations, the circling and looping of language. In this performative presentation, Cocker draws on her recent collaborations to explore how the *ethico-aesthetic* practice of *listening* (and being *listened to*) has become a vital thread within her enquiry: listening as receptivity and open-ness within collaborative co-creation; listening as affective attunement during the 'turning together' of conversation; listening as an act of returning, repeating and re-engaging through the slow process of transcription; listening as the basis of dialogic and *kairotic* sense-making within improvisational spoken-word. Rather than grasping at sense or meaning, listening is approached as a practice of attention enabling the soft letting of language, in turn, the potential of emergent wor(l)ds.

**Biography:** Emma Cocker is a writer-artist and Associate Professor in Fine Art, Nottingham Trent University, UK. Her research includes diverse process-oriented, dialogic-collaborative and aesthetic-poetic approaches to working *with* and *through* language, involving an ecology of embodied, relational and performative writing, reading, conversation and listening-based practices. Cocker often works with other artistic researchers on durational projects, where the studio or site-specific context becomes a live laboratory for collaborative exploration. Cocker was a key-researcher in the PEEK-funded project *Choreo-graphic Figures: Deviations from the Line*, 2014–2017. She



was a contributing artistic researcher in *Ecologies of Practice*, Research Pavilion, Venice, 2019; and was co-editor of 'Practices of Phenomenological and Artistic Research', a Special Issue of *Phenomenology & Practice*, 2022. She is co-founder of the Society for Artistic Research Special Interest Group for Language-based Artistic Research, 2019. Cocker has published artistic research in JAR (Journal of Artistic Research), RUUKKU and VIS (Nordic Journal for Artistic Research). Her writing is published in *Failure*, 2010; *Stillness in a Mobile World*, 2011; *Drawing a Hypothesis: Figures of Thought*, 2011; *On Not Knowing: How Artists Think*, 2013; *The Creative Critic: Writing as/about Practice*, 2018; *Live Coding: A User's Manual*, 2022; *Writing Choreography: Textualities of and beyond Dance*, 2024, and the solo collections, *The Yes of the No*, 2016, and *How Do You Do?*, 2024.

## Saturday

### Session 7 (9:30–11:00)

*Extended Listening and Its Role in Shaping Compositional Tools. A Few Remarks on the Exploration of Connections Between Auditory, Visual, Tactile and Kinesthetic Modes of Perception*

Jagoda Szmytka

**Abstract:** Even if listening has become an explicit subject of artistic interest relatively recently in the perspective of the history of musical composition, composers have been incorporating the aspect of music perception into their works for centuries, mentioning the composed interplay with the listener's expectations in Haydn's 'Surprise Symphony' as an example. Since modernism, with the development of numerous new compositional perspectives, new concepts of listening have emerged, including those exploiting ambiguities in sound and its perception, such as the simulacra and illusions composed by Jean Claude Risset, or even altogether questioning and exceeding sound and its perception, as in John Cage's organ composition 'As Slow As Possible', or shifting compositional focus to listening and social context of listening, in the case of Pauline Oliveros. Despite a great diversity of compositional concepts and music literature created from the twentieth century until today explicitly in relation to perception of the sound or concepts contextualising the act of listening, it is only in the last few decades that listening has been considered in the entanglement with the other senses, not only in arts, but as well in research; research on perception has generally considered hearing, vision, and touch, i.e. each sensory modality, in isolation. "Although it has been traditional to study the various senses independently, most of the time, perception operates in the context of information supplied by multiple sensory modalities at the same time" (Lachs, 2024). The aim of the presentation is to point out several aspects of extended listening and their potential in shaping compositional tools.

**Biography:** Jagoda Szmytka is a composer who studied art history and philosophy at the University of Wrocław, music theory and electroacoustic composition at the Karol Lipiński Academy of Music in Wrocław and pur-

sued postgraduate studies in composition at the University of Music and Performing Arts in Graz, the University of Music and Performing Arts in Frankfurt am Main and the University of Music in Karlsruhe. Since 2021, she has been working on the dissertation “Essays, Etudes, Exercises. On Music Fundamentals and Elementary Counterpoint in Extended Composition” at the Artistic Research Center of the University of Music and Performing Arts Vienna.

*The Enchanted Forest: Exploring the Development of Relationships in Artistic Collaborations That Combine Individual and Collective Creative Practices*

Birgitta Flick

**Abstract:** In this presentation I reflect on the activity of listening as prerequisite for relationships in creative processes in a composition collaboration. The creation process of my piece *The Enchanted Forest* (2023) with choir *Musa Horti* (cond. Peter Dejans) serves as example to shed light on some of the manifold aspects of the arising of relations when combining individual and collective work. It is part of my artistic doctoral project, where I investigate which insights an understanding of composing and improvising as conglomerates of entangled creative activities can offer and how different combinations of activities generate and steer different creative processes and knowledge types. Guided by asking how to listen to myself while listening to other(s), I describe my understanding of creative processes as contact processes and how listening engenders the transactional relation to the situation (Schön 2017:150), where my body interacts with the material and non-material participants, thus creating the musical happening and relations between it and all participants. A concept of listening inspired by listening’s etymological proximity to obeying or responding, gives a key to grasping the tactile dimension of human interaction with sound and a sociological concept of resonance (Rosa 2018). Through reflecting on *The Enchanted Forest*’s different stages of collaboration and my individual work with text and sound, I describe listening as something active that involves movement and transformation. Drawing on Rosa’s concept and the tactile dimension of

improvising (Meelberg 2022), I trace the diversity of beginnings of developing relations between me, the choir and the musical material. Understanding thus listening to oneself as premise for listening to other(s), I show its necessity for the arising of the implicit knowledge and awareness of different forms of togetherness. Meelberg, Vincent (2022). *Improvising Touch: Musical Improvisation Considered as a Tactile Practice*. In: Kahr, Michael (ed.). *Artistic Research in Jazz: Positions, Theories, Methods*. New York: Routledge, 15–28. Nancy, Jean-Luc (2002). *À l'écoute*. Paris: Galilée. Rosa, Hartmut (2018). *Unverfügbarkeit*. Wien – Salzburg: Residenz Verlag. Schön, Donald A. (2017). *The Reflective Practitioner: How Professionals Think in Action*. London: Routledge.

**Biography:** Birgitta Flick is a Berlin based improviser and composer. Educated as saxophonist at Jazz-Institut Berlin (UdK/HfM “Hanns Eisler”) and in composition at the Royal College of Music, Stockholm, she works internationally with her own groups based in Berlin, Stockholm and New York City and collaborates as a composer with ensembles as LUX:NM (DE), Musa Horti (BE) or the youth choir of Berlin’s Staatsoper (DE). Her work is documented through an extensive discography, a choir edition by Gehrman’s Musikförlag and has been supported by e.g. the Berlin senate, Musikfonds e.V. or JazzBaltica Förderpreis. Interdisciplinary work includes an audiovisual performance for the Moderna Galerija, Podgorica, developed with Milana Novčić, Nina Perovic and Thomas van Walle in 2023. She is an artistic doctoral student at mdw, Vienna and has presented first research results at e.g. the AEC European Platform for Artistic Research in Music (EPARM) 2023 or the annual symposium of Exploratorium, Berlin in 2024.

### *Tending Towards Each Other: Between Breath and Inscription*

Thais Akina Yoshitake Lopez

**Abstract:** This research is grounded on the relation between listening and orientation through a kindred gesture: ‘tending towards’. It brings an embodied and spatial take using as an object of inquiry the dialogue between the poems from Paul Celan and the etchings from Gisele Lestranger-Celan in the publication of ‘Atemkristall’ (Brunidor 1965, France). The choice for this

pairing is based on the possibility of combining two elements: the breath and the ground (both present in Paul Celan's poetics and etching's material inscription). I am interested in the flux and exchange between breathing gestures (translating Atemkristall as breath-crystal) and inscription within the series of poems and etchings, proposing images not as illustrations or representations of the text but as possible spatial configurations of encounters (as readers, listeners, makers and witnesses). Departing from this specific word-image encounter, supported by their essays and letters, the research translates the gesture of listening to the tending towards a shared practice. The choice of this specific object was instigated by Paul Celan's references to geomorphism and breath in his late writings. Attendance as a gesture of attention is embodied when the poet imagines that 'the poem is pneumatically touchable' and that 'the reader breathes into the poem'. Concerning this turning-towards-the-poem, the dialogue with the etchings invites a reading of the poet's gesture, inclining his attention towards someone else's practice and medium. My interest in this dialogue lies in how both mediums affect each other in this publication. It allows for a spatial possibility where the reader is invited to perform the breathing pace of the poems (also their interruptions and ellipsis) in relation to the images (avoiding a static view of the print). At the same time, the gesture of imprinting puts at work a materiality of elements that Celan intertwines with the materiality of his medium: language. In letters to Gisele, Celan mentions, "In your etchings, I recognise my poems; they go through them and are there still". To 'go through' opens a channel where we, as readers, may encounter an openness initiated by their inclination towards each other. Extending this particular form of 'listening' means approaching the relation word-image as a possibility of generative spaces of attention, of listening before any immediate attempt to translate.

**Biography:** Akina Yoshitake Lopez is an artist and independent researcher from São Paulo (BR) who lives in Rotterdam (NL). Her research concerns the materiality and gesturings around language, such as manners of meanings, the rustles of translations' leftovers, the reimagined accents and timbres, the unheard mother tongues... She graduated with a MA from the Royal Academy of Arts of The Hague (KABK) and a BA from the São Paulo State University (UNESP). She is currently engaged with the relation between text and images in the works of Theresa Cha and Paul Celan.

## Coffee Break (11:00–11:30)

The programme continues with two parallel strands, Session 8 (Neuer Saal) and the Workshop (Blauer Saal).

## Workshop (11:30–13:30)

Location: Blauer Saal

### *Deep Listening™ Workshop*

Nina Jukić

**Abstract:** Deep Listening, as developed by the American composer Pauline Oliveros (1932–2016), explores the difference between the involuntary nature of hearing and the conscious nature of listening. The practice includes body-work, sonic meditations, and interactive performance, as well as listening to the sounds of daily life, nature, one's own thoughts, imagination, and dreams. It cultivates a heightened awareness of the sonic environment, both external and internal, and promotes experimentation, improvisation, collaboration, playfulness, and other creative skills vital to personal and community growth. From the 1980s onwards, Deep Listening workshops, retreats, and the Deep Listening Certification Program were developed and facilitated in close partnership with playwright IONE (also Oliveros' life partner) and movement artist Heloise Gold. Today, the philosophy and practice of Deep Listening continues to evolve through a growing international community of listeners. In this workshop, the participants will explore together the core principles, practices, and philosophy of Deep Listening through the three modalities: Listening through Sound, Dreaming, and Movement. Deep Listening offers a wonderful framework for people to get together, to create, improvise and experiment together, and to experience freedom and playfulness, all within the topic of listening, moving and sound-making. To some of us, it also may serve as a great source of inspiration for artistic practice. A welcome side-effect of all this are the feelings of peace and calm, and a shift in perspective in everyday life. The participants can expect a relaxed, playful atmosphere, lots of experimentation and improvisation, and leaving the workshop feeling more connected to themselves and one another.

**Biography:** Nina Jukić (1985, Zagreb) is a musician, composer, sound artist, singer and educator, currently studying at ELAK, mdw (Course for Electroacoustic and Experimental Music at the University of Music and Performing Arts, Vienna). In 2023, she was awarded the phonoECHOES Prize for Sound Art, Improvisation and Experimental Electronic Music by the Austrian Composers Association for her fixed media piece “Everything I Learned About the Stars”. Her works were featured at festivals such as Ars Electronica in Linz (AT) and PAYSAGES | COMPOSÉS in Grenoble (FR). Between 2016 and 2019 she was a key researcher on the artistic research project RESET THE APPARATUS! A Survey of the Photographic and the Filmic in Contemporary Art (University of Applied Arts, Vienna). She holds an MA in musicology and in art history and English (both from University of Zagreb), as well as a teaching certification in Deep Listening by the Center for Deep Listening (RPI, NY).

## **Session 8 (11:30–13:00)**

*The Big Resonators and Earpieces. Dealing with New Perceptions and Gestures*

Eléonore Bak

**Abstract:** With the big resonators and earpieces (écouteurs) that were created in 2003 as part of the exhibition “Esprits des lieux” for the Chapelle de l’Observance in Draguignan, I try to look into a hitherto invisible landscape and to deal with new perceptions and gestures. The reality of this landscape eludes frontal observation and emerges through a kind of sensory, sensual immersion. My personal idea of empathy and exploration comes to the fore: not to be inspired by the place or nature, but to lose ourselves in them in order to find out what still needs to be searched for, explored and built. In my lecture and the subsequent sound presentation, I will focus in particular on the question of togetherness and mutual awareness of space and research, space and art.

**Biography:** After an apprenticeship in weaving techniques, followed by an experience of the theatrical stage, Eléonore Bak studied at the Cologne College of Art and Design (1981–85). From 1985 onwards, following studies in

electroacoustics at the CIRM and an art and research residency at the Villa Arson both in Nice (1985–86), she devoted herself definitively to sound. To find out more about the relationship between invisible architectures, technologies and languages, she studied at the Nice Sophia Antipolis faculty (M2 in Technologies, cultures and forms of sociability 2000–2001). She has pursued this research in ACROE lab, INP Grenoble; holophonic platform, Centrale Supélec, Metz (2002–2014); CRESSON lab, ÉNSA Grenoble [her thesis (2010–2016) focused on the shareability of sound environments]. The artist, who has a doctorate in architecture and is an associate researcher at CRESSON, teaches at the École supérieure d'art de Lorraine, where she founded the Atelier de recherche sonore.

### *Bodies in Resonating Action: Strategies of Initiating Collaborative Creative Work*

Faidra Chafta Douka

**Abstract:** Music-making often times based on a system of objectified sound representations delivered into a fixed, precise and descriptive notation, renders the score independent of the composer, while at the same time creating a gap of communication between composer and performer. The research project “Bodies in resonating action” re-examines two fundamental relations of music-making, namely the dynamics between composer and performer, and the relationship of the performer with their own body during performing by extending its materiality towards the body of their instrument. In this context the sense of togetherness is being reinforced throughout the whole creative process of making music. By initiating constant experimentation through improvisation with the performer's body as a focal point of observation, both composer and instrumentalist—even though from a different perspective—develop a mutual dialogue and tune into physical and mental processes as they manifest during practice. Listening carefully to the performing body, how it behaves and reacts to specific tasks, how it breathes, moves, thinks, feels, while doing so in the unique way of a specific individual, creates a deeper understanding of what musicking actually involves, and in this way gives the composer important insights. The obtained knowledge through that process is individualised depending on the



specific research partner, it can however be applied, or even enriched, when put into practice with other musicians. Two strategies are followed in order to achieve that; firstly, devising a methodical process of working with a musician so as to observe and research their own uniqueness, and developing tools that facilitate the (re-)initiation of the creative process. As a composer, that leads this process, one also has to develop strong reflexes to observe and react to whatever may spontaneously occur. Secondly, constructing notations that encapsulate concepts or even processes of research, and can reflect thought, while having the flexibility to expand and include further knowledge gained. The result of this kind of work is a musical idea which is constantly in flux, is being re-shaped, deconstructed and re-constructed. The idea is also being performed on each different stage, incorporating more knowledge along the way, however not striving for a final absolute artwork, but rather attempting to capture and perform the process.

**Biography:** Faidra Chafta Douka is a composer based in Berlin. She studied composition and experimental music theatre at the Aristotle University of Thessaloniki with Michalis Lapidakis, at the Hochschule für Musik Dresden with Manos Tsangaris and Mark Andre, and at the Universität der Künste Berlin with Daniel Ott. Since 2019 she is a doctoral candidate for artistic research at the Kunstuniversität in Graz and ZHdK in Zürich, where she researches compositional methods starting from the body of the performer, the process of rehearsing, issues of notation as a visualisation and expression of thought, and the concept of ritual. Her artistic activity includes instrumental, music theatre and performance pieces often exploring process, repetition and the poetry deriving from the captured fictional frame of a live performance. In the recent years she focuses more on working in groups, as well as closely with performers creating the space for constant and immediate interaction and feedback.

## *Listening to the Sounds of War. Or How to Make Opera in Museums During Wartime*

Illia Razumeiko

**Abstract:** Genesis. Opera of Memory inside the Bohdan and Varvara Khanenko National Art Museum. Performative documentation of the space of the Khanenko Museum in Kyiv in 2022. During March–April 2022, after the start of the large-scale Russian invasion on Ukraine, all the museums artefacts of the Khanenko National Art Gallery in Kyiv were taken to the shelters. Empty walls began to tell their stories to museum workers and rare visitors. Since July 2022, museum teams started to work with the contemporary artists to make museum spaces alive, and conducted a few cooperation projects with visual artists and musicians. Working together with the artists of Opera Aperta, laboratory for contemporary opera in Kyiv, Ukrainian composers Roman Grygoriv and Illia Razumeiko created a five hours operatic performance for 13 museum rooms, dedicated to the history of the museum. The opera was premiered on 01 October, just ten days before the largest and deadliest missile strike on Kyiv, when one of the Russian ballistic missiles hit the park area in front of the museum, and damaged the historical building. The creation process of the opera was run through a series of performative acoustic experiments in museum spaces. A performative exploration of galleries and rooms was combined with historical research of museum artefacts and its building. Museum as a house, and museum as an institution, and museum transformations during war time became an inspirational point for operatic performance. Listening practice, involved with the creation process, and to be discussed, is co-developed during the presentation: Political listening (awareness to the rise of fascism, taking and avoiding responsibility). Co-operational listening (communication with colleagues in the time of war, extermination and genocide). Listening scenography (architectural site as a score). Language choreography (listening as connection medium between body, music and verbal languages).

**Biography:** Illia Razumeiko, composer and opera creator, was born in 1989 in Ukraine. He studied music theory in his home town of Zaporizhzhia and later composition in Kyiv Music Academy (Prof. A. Havrylets). In 2013–2020 he graduated at Vienna University of Music and Performing Arts (Prof. K.

Essl). Since 2020, Illia is enrolled at the Artistic Research Center of the Vienna University of Music and Performing Arts' doctoral program. Since 2015, he is active as opera in music theatre creator, first within Nova Opera group, later founding together with composer Roman Grygoriv the contemporary opera laboratory "Opera Aperta". Music theatrical and opera pieces by Opera Aperta were creating in Kyiv, Ukraine, and than presented in Vienna, Rotterdam, New York, Paris, Berlin, Vilnius, Copenhagen and other locations as part of the leading opera, theatrical and music festivals and events. Field of research: contemporary opera, new music theatre, expanded scenography, ecology, performance studies

### **Lunch Break (13:30–14:30)**

### **Session 9 (14:30–16:00)**

#### *Re-Voicing the Text. A Collective Practice of Vocal Improvisation*

Miriana Faieta

**Abstract:** In this collaborative performance, participants will sing and improvise together extrapolating and juxtaposing words from a text, thus attempting to unveil new meanings within a performance. This practice is part of the research processes of my ongoing project, which consists in the conduction of collective improvisations and vocal labs with both musicians and non-musicians, and consequent individual analysis of the carried-out performances. Through these methods, I intend to address the following research question: when we sing together improvising, how do we use language and what kind of meanings do we produce? And how can a different use of language in a community of singers innovate our musical practice? While the relationship between voice and language has been extensively discussed, processes of meaning-making through singing remain opaque to our understanding. Moreover, drawing upon theories that underline the communal element of language, this research aims to reconsider vocal improvisation as a social activity, thus challenging the idea of professionalism as the main way to be musicking, and encouraging a laboratorial dimension of performing. In «Re-voicing the text», we will try to understand what happens to meaning when we gradually shift from reading to singing. Where is

the line between these two activities? How do we musically engage with the linguistic material of the text? What role does the collective element of the improvisation have on this process of meaning production? Conceived as a vocal lab rather than a presentation, during this practice participants will have the chance to share their insights and reflect upon topics such as: the ephemerality of musical performances as a potential methodological problem; the interplay between moments of collaboration and individual work in artistic research practices; the art of listening-while-playing in vocal improvisation.

**Biography:** Miriana Faieta, born in 1996, is an Italian singer and artist-researcher. Her research project involves conducting vocal labs and collective improvisations aimed at understanding what type of meaning is evoked through collective singing. After a Bachelor's degree in Languages and a Master's degree in Jazz singing, she is now Subject-Matter Expert of Fundamentals of music semiology at Conservatoire L. D'Annunzio of Pescara. Alongside a career as a stage musician and singer (her album "Racconti" was published in 2021), she started her own path as a researcher under the guidance of Tiziano Manca with the project LabRAM (Orpheus Instituut, RAMI and Conservatoire of Pescara). She has performed vocal labs and presented her research in Italy and Europe, including Florence, Venice, Vienna (Zentrum Fokus Forschung) and Ljubljana (European Platform for Artistic Research in Music). She is part of the research group "Voice/s Voicings" presented in Tilburg at the SAR International Forum 2024.

### *Passive Listening: Exploring Interpassivity in Ambient Music*

David Chechelashvili, Alan Brown

**Abstract:** The landscape of ambient music presents unique challenges for critique and classification due to its wide range of subgenres, functions and goals. Often defined by its atmospheric and immersive qualities, ambient music is traditionally seen as providing a backdrop for relaxation or as a means to block out the harsh reality of the outside world. This dominant theory, while valuable in certain contexts, tends to oversimplify the multifaceted nature of ambient music and ignores the potential for more nuanced

listening experiences. The proposed alternative theory of interpassivity challenges existing understandings of ambient music production and consumption modes. Drawing on psychoanalytic theory, aesthetics and media studies, interpassivity suggests that, under certain circumstances, audiences can choose to delegate the experience of enjoyment to the music itself. This delegation involves a passive surrender of agency that allows the music to shape the listener's experience without direct, conscious participation. To illustrate this, we contrast ambient music with more conventional music styles. Exploring both compositional and audience perspectives, we examine how ambient music's intentional lack of participation distinguishes it from active and attentive music listening practices. By understanding the interplay between the compositional choices of musicians and the passive role assumed by the audience, we may gain a deeper understanding of the various expressions of the genre. We examine the modes of listening commonly associated with ambient music as a means for interrogating the interpassive nature of the genre. Scholars argue that ambience in the arts is an active and complex force that shapes our perception and understanding of sound and that it should not be dismissed as passive or inconsequential, but rather be seen as a dynamic element that demands critical engagement. In contrast to an emphasis on active engagement, our perspective accommodates instances where listeners engage in a more passive experience. We advocate for an expanded view of the listener's role in ambient music, recognising the potential for aesthetic experiences that may emerge from the intentional relinquishment of involvement. This nuanced perspective aligns with the complexities inherent in the genre and enriches the discourse surrounding ambient music, offering a broader framework for its classification and appreciation.

## **Biographies**

Dr. David Chechelashvili is a researcher and ambient music artist working primarily with modular synthesisers. He is also a music production lecturer and research coordinator at SAE Institute in Auckland, New Zealand. David's research interests include psychoanalysis and music, electroacoustic composition and computer-assisted music composition. More broadly, his research is interested in exploring to what extent can we treat aesthetic artefacts as symptoms of the culture in which they were produced. This relates

to the role of the Freudian unconscious in music-making, especially musical improvisation with technology.

Alan Brown is a musician with a long history in the New Zealand jazz scene as a pianist and Hammond organist. He was the bandleader of the successful jazz-funk ensemble, Blue Train, in the 1990s and the organ-based Alan Brown Trio in the 2000s. He has also performed and collaborated with New Zealand artists Caitlin Smith and Nathan Haines. More recently Alan has explored ambient approaches to composition. He released two albums of solo piano improvisations, in 2015 and 2018, and three albums with electro-acoustic duo, Alargo. His most recent albums have been released through Rattle Records. Alan has a Master of Music degree from Victoria University, and presented at an Australasian Music and Psychology Conference in 2015 on Spatial Responsiveness. Alan has been involved in music education for many years, having taught at MAINZ (Music and Audio Institute of NZ), Massey and Auckland University's jazz departments. He also runs a part-time business repairing vintage keyboards and synths.

### *Becoming Soundscape. Listening, Perceiving and Acting*

Max Spielmann, Andrea Iten, Catherine Walthard, Daniel Hug

**Abstract:** / Making Sense / We are an interdisciplinary team that combines pedagogy with art, design and sound. At the beginning of the COVID-19 pandemic we organized an international workshop series over Zoom, where participants from five continents recorded soundscapes together and exchanged ideas. We found that a re-resonance or con-sonance emerged from this collective work, in which sounds become manifestations of presence and agency; the sociality and simultaneity of the space we shared together remains with us today. / From Soundscape to Shared Listening / A soundscape is a shared space of possibility. The field of interaction created by sounds—crunching, hissing, whispering, or croaking—influences and includes us, and yet also exceeds our capacity to listen. While we give soundscape names such as “boundary-object” and try to encounter the unexpected with an applied curiosity, we also find that soundscapes design their own implications through the interactions of the groups that explore them. In

this way, shared listening creates a commonly negotiated and transient listening space, in which we actively decide how, why, and what we are listening to. / Performativity / A soundscape is a collective performance by living beings, machines, and physical phenomena. Although we might feel like we “arrive” inside the soundscape, the “moment” of arrival is actually in a continuous state of becoming: we perform while we listen and vice versa. And it is inside this transient and performative space that we also encounter objecthood, the remainder or trace of a concert, exhibition, natural environment, urban space, or Zoom call. By listening to and experimenting with the sounds that exceed the lecture room, we create a temporary spatial structure. / What Remains? / Our lecture performance creates a diversity of perception. Who has a voice and who or what is considered voiceless? Who joins in and where and how do these voices come together? For us, these questions are bounded by the possibilities of the soundscape itself, in that when we inquire we do so interactively and become part of the experiment ourselves. We aim to create an ephemeral pluriverse that expands outwards in such a way as to produce a “we” that neither subsumes nor valorizes the “I”, a collective experience that adapts to exposure and to whomever is present in that particular moment.

## **Biographies**

Max Spielmann studied medicine and has worked in the audiovisual sector since 1984. In 1987 he established the recording studio Elephant chateau and the Record Label BOY (Because of You), and later transferred to the areas of interactive media, exhibition concept, and design. In 1999 he co-founded the Institute HyperWerk. His main areas of research are participatory media and art/design for social transformation. His interests are in media and knowledge practices. His current projects include “What does the table know?” (about knowledge systems and paradigms), CommonLAB (Social transformation and artist/design practices), and peripher\_ies (Soundscapes and intercultural dialogue).

Andrea Iten was born in Glarus/CH and lives as artist in Basel/Berlin. She studied painting and audiovisual communication at the Basel School of Design, and currently works in drawing, video, installation, photography and new media. She was an assistant to Prof. P. Jenny, ETH Zurich, Re-

search Associate and Lecturer (1999-2023) at the Basel Academy of Art and Design FHNW. Here she worked for UNESCO World Heritage Jungfrau Aletsch, with University partner projects (Aristotle University, Thessaloniki, Univ. of Applied Arts Vienna, Univ. of Botswana), as well as on exhibitions, publications, yearly themes and research projects. She holds an M.A. in transdisciplinarity (2011), and her methodology combines artistic and scientific approaches. She has played the violin since childhood and has orchestral experience. She studied dance and bodywork with Jacqueline Moesch Mampuya and various teachers. She initiated the video collection in the Department of Fine Arts of Canton of Basel-Landschaft.

Catherine Walthard (Prof.) is a Professor at HyperWerk (BA Process Design IXDM HGK FHNW), which she joined as a founding member in 1999. She has over 30 years of teaching and directing experience in art education and lectures/workshops in Europe, Australia and New Zealand. She co-edited the international project Cultural Spaces and Design – Prospects of Design Education situated in the field of Applied Intercultural Design Research. Her areas of expertise are Process Design and Mentoring.

Daniel Hug (Dr. phil.) is a sound and interaction designer who explores the world of sound through art, design, theoretical inquiry, teaching and applied research. He is the co-founder and co-director of the Sound Design master's program at Zurich University of the Arts, and an international lecturer in Sound Studies and Sound Design. With his practice-based and interdisciplinary research, Hug has had a significant impact on the field of sonic interaction design (SID) and integrated music education (IME). As a member of the steering committee of the Audio Mostly conference and founder of the sound design and consultancy company "Hear Me Interact!", he connects the worlds of academia and business. His current interests include sound design for health tech and exercise, sound design methodology and participatory sound design processes.

## **Concluding Round, Goodbye (16:00–17:30)**



## Installation and Research Trailers

Daily, during the conference hours, you can visit a sound installation and a research trailer loop. The research trailers feature short video and/or audio clips that portray the artistic research connected to the projects presented at the conference.

The installation *Listening/Meidling* is located outside Neuer Saal. The research trailers are shown in the *Center Stage*, the multimedia space of kärnten.museum (Museumgasse 2), right next to the university.

### *Listening/Meidling*

Nina Jukić

**Abstract:** *Listening/Meidling* is an installation consisting of three black and white photographs (30 cm × 41.3 cm) and binaural field recordings played in loop on headphones, one for each of the photos. It was inspired by one of Pauline Oliveros' Listening Questions: "What is the soundscape of your neighborhood?" The idea was very simple. I was about to sit very still in different locations of my neighborhood with binaural microphones placed in my ears, recording sound as the camera behind me simultaneously captured light. Due to the long exposure, moving people and vehicles have disappeared from the resulting images. However, when visitors put the headphones on, they hear the exact soundscape my ears were listening to while the photo was being made in that particular moment, hearing also those things that became invisible due to the passing of time. I, on the contrary, will remain visible, but inaudible.

**Biography:** Nina Jukić (1985, Zagreb) is a musician, composer, sound artist, singer and educator, currently studying at ELAK, mdw (Course for Electroacoustic and Experimental Music at the University of Music and Performing Arts, Vienna). In 2023, she was awarded the phonoECHOES Prize for Sound Art, Improvisation and Experimental Electronic Music by the Austrian Composers Association for her fixed media piece "Everything I Learned About the Stars". Her works were featured at festivals such as Ars Electronica in Linz (AT) and PAYSAGES | COMPOSÉS in Grenoble (FR).

Between 2016 and 2019 she was a key researcher on the artistic research project RESET THE APPARATUS! A Survey of the Photographic and the Filmic in Contemporary Art (University of Applied Arts, Vienna). She holds an MA in musicology and in art history and English (both from University of Zagreb), as well as a teaching certification in Deep Listening by the Center for Deep Listening (RPI, NY).

# Imprint / Impressum

Published by: Gustav Mahler Private University for Music (GMPU),  
Klagenfurt, AT.

Editors:  
Hanns Holger Rutz, Nayari Castillo, Daniele Pozzi.

Klagenfurt, June 2024.

This booklet has been produced in the framework of the first Forum Artistic Research: *listen for beginnings*. Symposium 27–29 June 2024. Organised and hosted by the Gustav Mahler Private University for Music (GMPU), Klagenfurt, Austria, and the project *Simultaneous Arrivals* (FWF AR 714-G).



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