AEC EPARM 2026

European Platform for Artistic Research

ALONE TOGETHER

Exploring Dimensions of Interdependence and Cooperation

Report

AEC

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Norges musikkhøgskole
Norwegian Academy of Music

Table of contents

Introduction 5
The EPARM Working Group 7
Pre-conference intro session 8
Opening event 8
Keynote speech 9
Round table 12
Research presentations 13

I A - Gender Narratives and the Embodiment of Charisma in European Art Music Performance - **Barbara Lüneburg** 13

I B - Research education through artistic co-creation: mapping different nodes for collaboration in a shared research environment - **Henrik Frisk and Stefan Östersjö** 15

I C - An Oracle of Sounds Sampling potential sonic futures using text-sound multimodal models - **Zoi Efstathiou** 17

II A - Why don't you just write an article? - composing with a complex musical language and difficult texts - **Henrik Hellstenius** 18

II B - "I Am Simpatico": Exploring Interdependence and Shared Agency with Community Groups through Co - Creation How can collaborative songwriting frameworks support shared agency, co - authorship and interdependence within participatory music - making with carers? - **James Holt** 19

II C - When the Body Listens Back: Gesture as sonic feedback, rethinking the performer - instrument relationship - **Agata Garbin** 21

III A - Re-Sounding the Bekan Horn Transcultural Dialogues Between Ancient Irish and Amazonian Long - Reed Instruments - **Brenda Suyanne** 22

III B - Transmedia Composition and Hermeneutic Accrual Early Empirical Insights from BAROGUE - **Marko Ciciliani** 23

III C - Awkward multi-being actions and abstractions in performance. Conjuring eco-queer atmospheres with butterflies and moths - **Maria Braender** 25

IV A - Mobility, Simplicity and Alternative Artistic Ecologies: Exploring performer autonomy, micro - formats and new forms of audience engagement - **Eira Bjørnstad Foss** 26

IV B - Composing DEVIANCE Creative transformation through neuroscience and AI - **Zubin Kanga and Emily Howard** 28

IV C - Music, Identity and Cooperation: Co - Creating Gender - Inclusive Learning Through Artistic Practice How collaborative musicking fosters gender - affirming spaces in education - **Nico Perez** 30

V A - ESP Duos: Remote Collective Improvisation and the Embedding of Internal Counterparts - **Ivar Krizic Roban** 31

V B - Artistic Hacking as transformative encounter Interpretation, Collapse, Co-Creation, and Relational Responsibility - **Lorenzo Orsenigo** 34

V C - Giving space, giving time, giving flow Shadow singing as a method for attention in Folk Song Lab - **Susanne Rosenberg** 35

VI A - Mechanical Animalities Robotic Puppetry and More - Than - Human Presence in Contemporary Music Composition and Performance - **Pedro González** 36

VI B - Metaxis: Sound of Movement and Movement of Sound Entangling Cello, Bow, Body, and Movement in a Collaborative Compositional Process - **Tanja Orning** 38

VI C - In Motion – Mediations of Interplay - **Olof Misgeld, Ami Dregelid and Andreas Berchtold** 40

VII A - Cross - Pollination. A Found Archive of Scottish Hardanger Fiddle Music (A ScHaM) - **Sarah Jane Summers** 43

VII B - Ethics of Musical Ecologies Reflections on Interspecies Musical Encounters and their Mediations - **John Andrew Wilhite** 44

VII C - The Continuously Receding Fourth Wall. Cooperation, improvisation, and research co-created with the audience - **Jacob Anderskov** 46

Research Performances

I A - The Avatar and I: Affects , vulnerability, and ethics in a digitally mediated free improvisation performance - **Libero Mureddu and Giorgio Convertito (live audiovisuals)** 48

I B - Composing Protest: Mini - Opera as Feminist Practice. Reflections on Artistic Research through the mini - opera " Lūmen I" - **Martyna Kosecka** 49

I C - Ghosts in the Piano Acoustic Feedback as a Musical Partner in a Grand Piano - **Johann Vacher & Tom Gurin** 51

II A - Discoveries of the Choreomusical Performance: "Lure of Light" by Indra Riše and "Crystals" by Anitra Tumševica for Piano and Choreography - **Diāna Zandberga** 53

II B - Voice Twist How can classical singing technique support sustainable and diverse vocal practices in a co - created work for voice and interactive electronics - **Zsuzsa Zseni-Clausen** 54

II C - Not Alone, Together ! A Polyphonic Lecture - Performance on Collaborative Musicking Intersecting Research Trajectories in Experimental , Collective Music Practices - **Katelyn King** 56

III A - Glacier Lamentation The sound of climate change - **Torben Snekkestad** 58

III B - Putting Sound to Work Piano Preparation, a tool for composing within hybrid tuning systems - **Amalia Deorsola** 60

III C - Sounding Care: Listening as Infrastructure for Solidarity How can spatial sound practices create conditions for care and collective knowledge - making within precarious artistic communities? Presentation of COST action Toolkit of Care - **Magda Mayas and Anthea Caddy** 62

IV A - Architecture as Instrument. How built structures themselves can act as sounding bodies — acoustic instruments that express material, spatial and historical characteristics - **Gisle Nataas** 64

IV B - Lingue che mancano Rediscovering our roots through breath and sounds - **Albane Tamagna and Vittoria Ecclesia** 66

IV C - Recording Nostalgia Exploring the interpretation of British vocal music from the 17th century through a poetic, experimental and "haptic" approach to Historically Informed Performance - **Sean Bell** 68

Open space 70

Information forum 71

Safe space 73

Sustainable Practicies 73

Networking and optional activities 74

Closing session 75

Thank you! 76

Photo gallery 76

Programme 81

Report by **Giovanni Francescon** and **Beatriz Laborda** (AEC Office)
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Introduction

The 2026 edition of the European Platform for Artistic Research in Music (EPARM) took place from 9 to 11 April at the Norwegian Academy of Music in Oslo. It brought together artists, researchers and teachers from across Europe and beyond. This year's theme, **"Alone Together: Exploring Dimensions of Interdependence and Cooperation"**, shaped a programme that looked closely at how artistic research is created, shared and supported through collaboration.

As in previous editions, EPARM combined presentations, performances, and discussions, while keeping artistic practice at the centre. Alongside papers, participants took part in lecture-performances, concerts and other formats. The Open Space session, the Concert-Walk and the poster exhibition by teachers from the **METRIC network** added further opportunities to share work and ideas. These different formats allowed participants to experience research not only through words, but also through sound and artistic action.

One of the key moments of the conference was the keynote by philosopher **Sigurd Hverven**, titled "**Beyond Recognition: Acknowledging Nonhuman Nature**". In his talk, Hverven asked the audience to reconsider how we relate to the natural world. He suggested that "acknowledgement" might offer a more responsible approach than simply "recognition." The keynote also included a live musical contribution by **Anja Lauvdal**, who responded to the ideas in real time through improvisation, adding an artistic dimension to the discussion.

The round table, "**Tipping Point: Accelerating collaboration in the expanding artistic research community**", brought together several experienced voices from the field. The panel focused in particular on the role of institutions, funding structures and international networks in shaping the field. They reflected on the rapid development of artistic research in recent years and discussed both opportunities and challenges. While collaboration can strengthen the field, it also raises questions about diversity and shared standards.

Across the programme, participants could attend sessions covering a wide range of topics. Some presentations explored **the use of AI in composition and performance**, tools that interact with live musicians or generate new material. Others looked at **inclusion in music education**, such as gender-aware teaching practices or work with underrepresented communities. **Environmental themes** also had a space in the programme, including presentations on soundscapes, listening to changing ecosystems, or sustainable approaches to performance. Several contributions combined music with other disciplines, such as **dance, visual arts or technology**, and many involved collaboration with communities outside academia.

Beyond the formal sessions, musical moments and informal gatherings played an important role. They gave participants time to exchange ideas, reflect and start new collaborations.

EPARM 2026 showed a field that continues to grow and adapt and it also confirmed the importance of working together, while still leaving space for different voices and approaches.

The AEC extends its **heartfelt thanks** to all who made the 2026 edition a success: our hosts in Oslo, the members of the EPARM Working Group, and, of course, the participants whose energy and engagement continue to drive the platform forward.

We would like to express our sincere gratitude to **Stephen Broad**, who has chaired the EPARM Working Group since 2020 with dedication and vision for many years. Under his leadership, the platform has grown significantly, strengthening collaboration and delivering valuable progress for all involved. His commitment, guidance, and tireless efforts have been instrumental in shaping the success of the Working Group.

We are pleased to announce the appointment of **Paul Craenen** as the new WG Chair, who will build on this strong foundation and lead the EPARM Working Group into its next chapter. He is a composer and researcher working at the intersection of artistic practice, education, and artistic research and he has been part of the EPARM WG since 2022. Since 2018, he has led the Lectorate Music, Education & Society at the Royal Conservatoire The Hague and also serves as Assistant Professor and lecturer at Leiden University.

Watch the official **aftermovie** of the EPARM 2026!

The EPARM Working Group

The EPARM Working Group (WG) is in charge of organising the AEC Annual EPARM meeting. The Working Group is formed by active individuals in the relevant field of specialisation within AEC member institutions. Proactivity, as well as geographical and gender balances are the applied criteria to guarantee the diverse and dynamic character of the group, who should ideally recreate the diversity of AEC members institutions.

EPARM Working Group members:

Stephen Broad -Royal Conservatoire of Scotland (Glasgow, United Kingdom) (WG Chair)
Paul Craenen – Royal Conservatoire The Hague (The Netherlands)
Anne Gry Haugland – The Royal Danish Academy of Music (Copenhagen, Denmark)
Theodore Lee Parker – Estonian Academy of Music and Theatre (Tallinn, Estonia)
Wei-Ya Lin – mdw – University of Music and Performing Arts (Vienna, Austria)
Daniela Macchione – Conservatorio di Musica "Alfredo Casella" (L'Aquila, Italy)
Beatriz Laborda – AEC Office Team (WG Coordinator).

Pre-conference Intro session

The EPARM 2026 started with a Pre-conference introductory session presented by **Anne Gry Haugland and Daniela Macchione** (EPARM Working Group members). The session provided an overview of the conference theme, programme, and formats, introduced the platform and its activities, and established the overall tone and direction of the conference.

Opening event

Astrid Kvalbein - Principal NMH
Morten Qvenild - Deputy Principal, Vice Principal for R&D and outreach NMH
Finn Schumacker - Executive Director AEC
Stephen Broad - Chair EPARM WG

FlytPunkt.no.2 – For violin and machine learned player piano (2025)
Composed by Anders Tveit
Performed by Victoria Johnson

Alone Together (1932)
Composed by Arthur Schwarz
Performed by Lage Lund

Workers Union (1975)
Composed by Louis Andriessen
Performed by students and teachers, led by Kjell Tore Innervik

Keynote speech

Sigurd Hverven - **"Beyond Recognition: Acknowledging Nonhuman Nature"**. In musical dialogue with Anja Lauvdal.

Music:
Havgaver (2025)
Composed and improvised by Anja Lauvdal
Performed by Anja Lauvdal
—
This talk drew a distinction between two concepts: recognition and acknowledgement. In Sigurd's view, both terms can be used in a technical sense that is related to, but not identical with, their everyday meanings.

Recognition can be regarded as a form of affirmation that presupposes reciprocity and symmetry. To recognize another being, in this sense, is to recognize him as capable of recognizing you in return. Recognition therefore presupposes a certain degree of shared capacities between the participants in the relation.

Acknowledgement, by contrast, refers to a form of affirmation that does not require reciprocity. One party may acknowledge the other without being acknowledged in return. Such relations are asymmetrical, and the relevant capacities may be unevenly distributed or even absent on one side. Yet something is nevertheless present in the other that calls for acknowledgement: at minimum a form of activity or difference that makes a difference in the world.

Hverven reflected on the possibility of recognition or acknowledgement in relation to nonhuman nature – species and organisms other than humans, as well as landscapes largely shaped by them. Can humans recognize nonhuman nature? Or can we rather acknowledge it?

These questions arise at the intersection of environmental philosophy and social philosophy. Environmental ethics has often argued that a non-dominant relationship to nature requires recognizing the intrinsic value of nonhuman beings. Yet this notion often appears as little more than an unsupported intuition. Recognition theory, developed in the tradition of Hegel, offers a powerful account of how we come to understand the value of others and why we are motivated to respect it. However, in its classical formulations recognition is restricted to relations between humans.

In Hverven's view, this limitation points toward the need for another concept: acknowledgement. Drawing on environmental philosophy and thinkers such as Val Plumwood, he argued that acknowledgement may help articulate meaningful relations between humans and nonhuman nature without presupposing reciprocity. A key element of such acknowledgement may be wonder, understood as a boundary experience that makes us aware of the limits of what we can understand and recognize in our own terms, while reminding us that something nevertheless exists beyond those limits and may call for respect.

Watch the session!

Sigurd Hverven

University of Oslo (Oslo, Norway)

Sigurd Hverven holds a PhD in philosophy from the Norwegian University of Science and Technology (NTNU) and works as a researcher in ethics, environmental philosophy, and ecotheology at the Faculty of Theology, University of Oslo.

His work spans environmental ethics, philosophy of nature, the history of philosophy, political philosophy, and the philosophy of childhood. Alongside his academic research, he has extensive experience communicating philosophy to wider audiences through radio, newspapers, short films, lectures, panel discussions, and school visits.

He is the author of four books: Naturfilosofi (2018), Ville verdier: Naturfilosofi i menneskets tidsalder (2023), Hegel: En ganske enkel bok om en vanskelig filosof (2024) and Så setter vi oss på huk: Filosofi på høyde med barn (2025).

He received the Skjervheim Prize in 2024, and his book on Hegel was awarded the Norwegian Critics' Prize the same year. He has also been named one of Norway's ten best writers under 35 by Morgenbladet and the Norwegian Festival of Literature.

Anja Lauvdal

Norwegian Academy of Music (Oslo, Norway)

Freeform pianist and electronic musician Anja Lauvdal (born 1987) has an inimitable ability to conjure multiple sonic moods, reflecting on the fragility of the natural world while exhibiting a positive stillness. She's an established force on the Norwegian scene with her playful and textural playing, running the All Ears festival and collaborating with Jenny Hval, Hamid Drake and William Parker, among others. 'From A Story Now Lost,' marked her first solo album on Smalltown Supersound, and won the Edvard-prize. 'Farewell to Faraway Friends' is a collection of improvisations on Wurlitzer. She is a frequent member of Trondheim Jazz Orchestra.
She is a part of Shape+ Platform, Re-Imagine Europe, Phd fellow at the Norwegian Academy of Music (2024-).

She has performed at esteemed festivals and venues internationally: Semibreve (Braga), Blank Forms (NY) Rewire (The Hague), Akademie der Kunste (Berlin) and made commissioned works for Ina GRM (Paris), Henie Onstad Kunstsenter, Munch/Ultima, Videodroom (Ghent) and Fosseprisen/NRK. Former Artist in Residence at Punkt and Kongsberg Jazzfestival.
She holds a bachelor degree in Jazz piano from NTNU, and in Journalism from Oslo Met.

Round Table

Tipping Point. Accelerating collaboration in the expanding artistic research community.

Music:
Cellotronics (2026) by Tanja Orning
Tanja Orning – Cello
—

Artistic research is no longer a newcomer. Although there are considerable differences between countries and institutions, doing artistic research has become an integral part of educational programmes and curricula across higher music education in Europe. The growing number of applications for the annual EPARM conferences shows that the field can rely on an expanding community that has reached critical mass, acting as a catalyst for in-depth and far-reaching collaboration. As recent European and international initiatives demonstrate, there is a strong and shared desire to exchange experiences and expertise, and to join forces in developing sustainable research programmes and infrastructures.

This roundtable discussion reflected on the potential and consequences of the current appetite for collaboration. Does increasing exchange also require developing common criteria for conducting AR? Will collaboration risk the homogenization of the field, or cause a deepening of the current divisions between specific visions and approaches? Can critical mass, combined with increased mobility, also lead to more self-critical reflexes? And to what extent do individual students and researchers benefit from the involvement of higher music education institutions in transnational collaborative projects?

Following up on the ARE-webinars curated by the EPARM working group since last year, this interactive session invited reflection on the role of exchange and collaboration between artistic research programmes and initiatives, and more specifically, suggestions on how EPARM can support collaborative developments in this area.

Watch the session!

Panel:
Barbara Lüneburg – Bruckner University (Linz, Austria)
Morten Qvenild – Norwegian Academy of Music (Oslo, Norway)
Theodore Parker – EPARM WG and Estonian Academy of Music and Theatre (Tallin, Estonia)
Therese Kaufmann – mdw – University of Music and Performing Arts (Vienna, Austria)
Carla Conti - Conservatorio di Musica "Santa Cecilia" (Rome, Italy)
Paul Craenen (moderator) – EPARM WG and Royal Conservatoire (The Hague, The Netherlands)

Research presentations

I A - **Gender Narratives and the Embodiment of Charisma in European Art Music Performance** - Barbara Lüneburg

Instrumental soloists move their audiences and provoke powerful emotions. Charismatic bonds are formed, gender stereotypes are challenged, and socio-cultural boundaries are blurred. In this talk, Lüneburg investigated how expression and the 'lived self' of instrumental soloists manifest in their bodily performance on stage, and how gendered narratives are constructed, and charismatic bonds formed between soloists and their audiences.

Barbara Lüneburg's research focuses on the embodied and relational processes through which meaning is co-constructed in instrumental performances. She views performance as a space in which bodies, emotions, and interpretations interact, and where gendered interpretations and norms emerge from the dynamic interplay between performers and audiences.

Through a combination of artistic research methods, affect theory and discourse analyses, Lüneburg investigated the central questions of her research: What constitutes expression, gender and charisma in a performer's physical performance? How do performers' bodily routines on stage establish norms, values and social relations? What expectations does an audience have of values, gender, and charisma within a particular discourse? A case study of the violinist Maria Dueñas will illuminate my method and findings.

The talk provided an insight into an upcoming monograph on the multi-year artistic research project Embodying Expression, Gender, and Charisma: Breaking Boundaries of Classical Instrumental Practices, which was funded by the Austrian Science Fund.

Barbara Lüneburg

Anton Bruckner University (Linz, Austria)

Barbara Lüneburg is a performing artist and researcher of international reputation in the fields of contemporary music, violin, and multimedia. She has appeared at international festivals and concert series across Europe, the USA and Asia. üneburg's arts-based research focuses on instrumental performance studies with an emphasis on embodiment, collaboration, gender, charisma, participatory and gamebased art, and artistic research.

In 2022, she was awarded the multiple year artistic research project Embodying Expression, Gender, Charisma––Breaking Boundaries of Classical Instrumental Practices (http://embodying-expression.net). Between 2014 and 2021, she was principal investigator of the artistic research project TransCoding––From 'Highbrow Art' to Participatory Culture and main investigator in the artistic research project gappp.net (all funded by the Austrian Science Fund).

For her research, she composes artworks, realises performances, writes articles, monographs, and anthologies. Lüneburg holds the professorship of artistic research at the Anton Bruckner Private University and leads the university's doctoral programmes.

Website

Check the presentation

I B - **Research education through artistic co-creation**: mapping different nodes for collaboration in a shared research environment - Henrik Frisk and Stefan Östersjö

This talk was built on the two authors' experience of organising artistic PhD education and of individual supervision. It addressed the following research question: In what ways may artistic collaboration function as a means for supervision, for artistic development, and for research in an artistic doctoral program?

By describing a number of cases in which artistic practices have formed an integral part of the projects of a number of PhD candidates, Frisk and Östersjö explored how particular forms of collaboration, and the availability of potential nodes of co-creation, may strengthen not only the individual research projects but also the shared research environment. Two of these contexts described during the talk are the TCP/IP quartet and the Interface Research Lab (IRL). These function as node catalysts that generate potential for collaborations.

At Piteå School of Music, the GEMM (Gesture Embodiment and Machines in Music) cluster has formed a senior research environment for PhD education, since its formation in 2019. As a part of this work, in 2020, the TCP/IP quartet was formed to explore hyper organ performance. The group included two PhD students, a postdoc and the professor heading the cluster. The presentation provided an analysis of instances in which artistic collaboration within the quartet served to address research questions in the individual PhD projects.

The Interface Research Lab (IRL) has been the central platform for PhD students in the shared research environment of the Royal College of Music in Stockholm and the Piteå School of Music. After previous discussions on the notion of the artistic research laboratory (Östersjö 2020; Stefansdottir et al, 2025), Frisk and Östersjö referred to their long-term experience of organising such labs, since 2006. However, the main source in their analysis was based on interviews with two alumni at KMH whose projects have been carried out with a grounding in the IRL. They believe artistic collaboration constitutes a central factor in supervision, and consequently that research environments need to be more firmly grounded in co-operative structures.

Check the presentation

Henrik Frisk is an active performer (saxophones and electronics) and composer of contemporary music. He is a pro-vice-chancellor professor of music at the Royal College of Music in Stockholm and professor of music, teaching composition at the department for electroacoustic music. His research is concerned with improvisation, interactivity, spatialisation, method development, and experimental electroacoustic music. Currently involved in several projects, including studies in the perception of spatiality and a project employing a multidisciplinary approach to electronic music heritage, his research focuses mainly on artistic practices. He is the co-author of a book on stimulated recall methods on Cambridge University Press (2024). His music has been performed at festivals and concerts across Asia, Europe, and North America and recorded on many record labels. As a performer, he has played at festivals such as the Bell Atlantic Jazz Festival, in NYC, and toured in many countries in the world.

Henrik Frisk

Royal College of Music (Stockholm, Sweden)

Stefan Östersjö

Piteå School of Music (Piteå, Sweden)

Stefan Östersjö is Chaired Professor of Musical Performance at Piteå School of Music, Luleå University of Technology. He is the leader of the GEMM (Gesture, Embodiment and Machines in Music) research cluster and director of LTU ARC, a centre for arts-based research at Luleå University of Technology. He received his doctorate in 2008 for a dissertation on musical interpretation and contemporary performance practice. In 2009, he became a research fellow at the Orpheus Institute. He is currently also a guest professor at Ingesund School of Music, Karlstad University of Technology and associate professor at DXARTS, University of Washington.

I C - **An Oracle of Sounds.** Sampling potential sonic futures using text-sound multimodal models - Zoi Efstathiou

During the past few years, text-sound multimodal machine learning models have become increasingly widespread. These models can generate a new sound given a text prompt, or an audio file. Given an audio prompt, the model aims to, either suggest a plausible continuation of the input sound, or provide a sound that is similar to the input sound. These models are based on very deep architectures that require vast amounts of data and significant computational power for their training. The state of the art models of this type are commercial models. Open source text-sound multimodal models are research prototypes usually trained on generic music and audio in the public domain (for example Meta's MusicGen or AudioLDM2). These research models typically generate around 10 seconds of audio per prompt.

Within this context, the talk raised the following questions:
In which ways do the nonlinearities inherent in the algorithmic generative process (also called inference or prediction) of text-sound multimodal models influence time in the compositional process? And, as these algorithms sample from plausible futures, what can the artistic process of imagining these potential sonic futures be? Moreover, what are the challenges and methods of aesthetic negotiation that emerge as the artist attempts to assert aesthetic agency over these black boxes? And lastly, where does the issue of interpretability come to play in the iterative process of model prompting?

Efstathiou described the ways she has been exploring these questions in her research, prompting both with text and with her own sound inputs. She also presented a set of criteria and methods for artist-model aesthetic negotiation that have emerged through her practice and shared methods of co-creation and of reclaiming agency within her artistic process.

Zoi Efstathiou

Norwegian Academy of Music (Oslo, Norway)

Pianist and electroacoustic music composer, originally from Greece, is known for her work on extended techniques and on expanding the timbral possibilities of the piano. She holds a Master in Improvisation from the Academy of Music and Drama at the University of Gothenburg and an Advanced Postgraduate Diploma (Soloist) in Composition from the Rhythmic Music Conservatory in Copenhagen.

She also holds a Bachelor degree in Mathematics from Lund University, awarded with distinction, that includes advanced courses in machine learning. Her music has been performed by her or others at Nordic Music Days Festival, A L'Arme Festival, Onassis Cultural Center, Levande Musik, Only Connect, Copenhagen Jazz Festival, Monopiano Festival, Copenhagen Piano Festival, Samtida Musik, Alice, The Nordic Embassies Berlin, Njord Festival, among others. Currently, she is a Research Fellow in Artistic Research at the Norwegian Academy of Music.

II A - **Why don’t you just write an article?** - composing with a complex musical language and difficult texts - Henrik Hellstenius

For many years Hellstenius has been interested in the fact that people, as individuals in different collectives, have to look at new ways of being together, rather than cultivating an individualism that has long since been exhausted. The question he tries to ask in different ways in his works, is how people function together. What strategies do they have for interaction in a time the sociologist Richard Sennet believes is characterized by a late capitalism that, rather than building character, reduces our ability to solve things together. Whether this is correct or not can be debated, but in any case, Sennett's books Corrosion of character (1999) and Together (2013) are interesting analyses of the influence of the great social machine right down to the individual's ability to see and be with others. Richard Sennett asks if not the market and cultural commerce's false representation of people as sovereign, individual consumers and "experiencers" of the world only confuses and makes them believe they don't have to develop abilities in interaction and togetherness? And must not communities, the ways of being together, change in step with the enormous pressure from the market place in our "flexible late capitalism"?

This is the background, represented by texts from Richard Sennett, Jean de Salzmann and Réne Girard in the three works; Together, Public Behaviour and Social Behaviour. All three pieces are the result of compositional processes where the semantic meaning and the musical material is brought together by mélange, contradiction, polyphony, mimesis and instrumentation. The musical expression and the reflections on the lack of attention, togetherness, cooperation, listening, the rise in aggression, mimetic envy and other topics are composed together in both musical forms and theatrical outcries.

The talk raised and explored the following questions, through presenting the three works as audio recordings and video:
Is the content and concepts of the sociological and philosophical texts possible to perceive when brought into a musical works with complex instrumental structures and vocal expressions?

Does it communicate, and if it does, what does it communicate? Is there a possibility of a unique mélange of musical expression/emotion and rational/analytic semantic meaning, or will the layers of semantic and musical meaning become too dense to make any sense?

By describing a number of cases in which artistic practices have formed an integral part of the projects of a number of PhD candidates, Frisk and Östersjö explored how particular

Check the presentation

Henrik Hellstenius

Norwegian Academy of Music (Oslo, Norway)

Henrik Hellstenius (born 1963), a Norwegian composer, studied composition at the Norwegian Academy of Music and with Gérard Grisey at Conservatoire Supérieur.
Hellstenius's output encompasses a large range of works: chamber music, orchestral works, opera, electro-acoustic music and music for theatre and dance. His music has been performed frequently at concerts and festivals around the world. He has received the Norwegian Edvard Award in 2000 and in 2022 he received a Spellemann Award (Norway's Grammy) as 'Composer of the Year' for the release Past & Presence. Hellstenius has been composer in residence with the Bergen International Festival 2011, Oslo Philharmonic Orchestra 2013/2014, and the June in Buffalo Festival 2017. Hellstenius is also a professor of composition at the Norwegian Academy of Music in Oslo and has been a guest teacher of composition at festivals, conservatories and universities in Germany, USA, Austria, France and the Nordic countries. His artistic research constitutes of three major projects: Extended Compostition (2018-21) , Music With the Real (2014-17) and Towards and expanding field of art music (2008-11).

II B - "I Am Simpatico": Exploring Interdependence and Shared Agency with Community Groups through Co - Creation.

How can collaborative songwriting frameworks support shared agency, co - authorship and interdependence within participatory music - making with carers? - James Holt

This research presentation explored the co-creative production of the song and music video "I Am Simpatico," developed through a participatory songwriting process with a group of unpaid carers in collaboration with the Octagon Theatre in Bolton. Rooted in his broader doctoral research on collaborative composition with vulnerable groups, James investigated through this project how interdependence, shared agency, and ethical cooperation emerge through artistic processes. The research question he explored is: How can collaborative songwriting frameworks support shared agency, co-authorship, and interdependence within participatory music-making with carers?

The presentation examined how improvisation, collective decision-making, and lived experience shaped the musical and lyrical content of the final work. Drawing on his 'Spectra Framework' - designed to evaluate participants' preferences for aspects such as authorship, leadership, vulnerability, and musical complexity - Holt' project foregrounds how ethical artistic facilitation can balance support with autonomy. Through six intensive workshops, participants generated lyrical material, melodic structures, harmonic choices, and performance ideas, collectively negotiating artistic quality, emotional expression, and the responsibilities of coauthorship. The research highlighted the artistic implications of "making-with", particularly the negotiation of power between facilitator and group, the ethics of drawing on lived experience, and the shifting boundary between individual creativity and collective identity.

By analysing moments of improvisation, refusal, agreement, and collaborative problem-solving, the project offered insight into the relational and aesthetic dimensions of participatory composition. The final artistic outcome - the collaboratively composed song recording and accompanying video - served as both documentation and artistic research output, illustrating how shared creativity can generate meaningful artistic work without compromising the values of care, respect, and mutual support.
This presentation combined analytical reflection with excerpts from the final recording and video, demonstrating how collaborative songwriting can function as a powerful mode of artistic research grounded in interdependence.

Check the presentation

Project video

James Holt

University of Salford (Manchester, England)

James Holt is an award-winning composer, multiinstrumentalist, and educator with over a decade of professional experience. His work centres on how collaborative music-making can cultivate community connection, shared agency, and social impact. Holding an MA in Music Composition (Distinction) from the University of Salford, he has developed a diverse career spanning artistic commissions, session recording, interdisciplinary collaborations, and extensive participatory work across youth, disability arts, and community sectors.

His PhD research investigates collaborative composition methodologies to examine how cocreative songwriting can empower underrepresented groups and ethically integrate lived experience into artistic outcomes. This research builds on long-standing practice, including his role as songwriter-in-residence for Manchester City of Literature, leading workshops with Bolton Music Service and Brighter Sound, presenting at SIMM Köln 2025, and supporting disabled musicians through Drake Music. Across all projects, James aims to unite creative excellence with ethical facilitation, positioning composition as a transformative and inclusive mode of artistic research.

II C - **When the Body Listens Back**. Gesture as sonic feedback, rethinking the performer - instrument relationship - Agata Garbin

What happens when every gesture can be heard? As a drummer, you are constantly aware that sound is born from movement — the raising of an arm, the tension of a wrist, the breath before impact. Yet these essential gestures usually remain silent. Garbin's research seeks to make them audible. When the Body Listens Back explores the sonic potential of movement through realtime motion tracking and sound transformation. Using computer vision techniques the system captures movement while allowing the performer's body to remain completely free. The goal of the research is not to control sound, but to let natural gestures resonate, creating a dialogue between movement and its acoustic shadow. At the core lies an artistic question: how does a musician's perception change when their own gestures respond sonically? What new forms of awareness, control, vulnerability emerge when the body becomes a sounding instrument? The research unfolds through performance-based experiments: solo and ensemble improvisations where musicians interact with a system that amplifies their movements.

These interactions are designed to explore, from an improvisational standpoint, what new possibilities emerge when movement and sound are placed on the same perceptual and expressive plane. Musicians not only listen to each other's sounds, but they respond to movement as they would to a phrase, and in turn shape and influence the movement itself.

Each session becomes a laboratory for examining how embodied listening reshapes interplay, timing and co-creation. The decision to use technology stems from three points: it acts as a perceptual mirror that makes internal micro-gestures audible; it allows a clearer observation of how movement and sound shape one another; and it functions as an active partner that can respond to or transform gesture, adding a subtle layer of otherness to the performance. The presentation included excerpts from Movement is Sound — a suite for drums, electronics and dance — illustrating different configurations of motion, sound and interaction. Garbin's project aims not to invent a new musical language, but to reveal one that already exists: the body's own music, where improvisation, technology and corporeality meet, and where playing becomes an act of mutual resonance.

Check the presentation

Agata Garbin

Conservatorio "L. Cherubini" di Firenze (Florence, Italy)

Agata Garbin is currently completing her Master's Degree in Jazz Drums at the "G. Verdi" Conservatory in Milan, Italy, following a firstclass honors diploma in Rovigo with a thesis on Mel Lewis' big-band style. Alongside institutional studies, she has worked with internationally renowned artists and attended seminars and workshops with musicians such as Peter Erskine, Thomas Fryland, Eric McPherson, Kit Downes. Her performance activity includes collaborations with various ensembles and big bands, as well as appearances at major Italian jazz festivals. During her studies, she has increasingly oriented my work toward interdisciplinary research. With a background in Mathematics and Data Science, she investigates the integration of algorithmic analysis and real-time interaction in the performing arts—an approach developed through her research internship at the Centro di Sonologia Computazionale and explored in her thesis on motion-tracking systems for light– sound performance interaction.

III A - **Re-Sounding the Bekan Horn.** Transcultural Dialogues Between Ancient Irish and Amazonian Long - Reed Instruments - Brenda Suyanne

This research presentation emerged from a practice-based investigation into the reconstruction and artistic performance of ancient aerophones. The central research question orbits on how the artistic re-sounding of the Bekan Horn – an Early Medieval Irish double-reed instrument – illuminates the process of cultural heritage, material agency, and transcultural exchange in contemporary musical practice.

Suyanne's project discusses this question through a transdisciplinary process that combines musical practices, ethnomusicology, and archaeology, examining how reconstructed ancient instruments can act as bridges between past and present, connecting cultures and epistemologies. Through the reconstruction of the Bekan Horn, and its dialogue with the Brazilian Uruá/Atangá (an aerophone played by the Kamaiurá and Kuikuro peoples during rituals in the Xingu National Park), the project examines how sound, material culture and performance can serve as sources of knowledge production within transcultural and transtraditional contexts. In this way, the project connects two distinct sonic cosmologies: the European archaeological past and a living Indigenous tradition.

The presentation integrated a live demonstration on a reconstructed Bekan Horn, and a reflection on the process of instrument construction, fieldwork among the Kuikuro and Kamaiurá peoples, compositional methods with artificial intelligence (AI), and consequently, performance, assisted by images and video reproductions. This format embodied the methodological foundation of the research, which engages arts-based and phenomenological approaches with fieldwork, comparative organology, and technology. It also engages transdisciplinary, transcultural and transtraditional concerns by merging archaeological reconstruction, Indigenous sound practices, and computational creativity. Artificial Intelligence was used in the compositional process to generate and transform sonic textures, in combination with recording of the sound and musical notes produced by the Bekan Horn. These AI-generated materials extend the compositional possibilities with the instrument, intertwining ancient and contemporary timbres.

The work positions the performance as both method and outcome, and the performer's body as a site of critical inquiry, in an embodied process where knowledge emerges through sound, gesture and reflection. Ultimately, "Re-Sounding the Bekan Horn" reanimates silent artefacts and demonstrates how artistic research can transform ancient musical instruments into resonant voices in a globally interconnected sound world.

Check the presentation

Brenda Suyanne

Hochschule für Musik Franz Liszt Weimar-Jena (Weimar, Germany)

Brenda Suyanne Barbosa is a Brazilian performer, ethnomusicologist, music-archaeologist, and music educator. Currently, she is a Research Assistant at the Hochschule für Musik Franz Liszt Weimar-Jena, where she is also pursuing her doctoral studies. Her work bridges historical investigation, ethnographic studies and artistic creation, focusing on ancient instruments and transcultural sound dialogues. Drawing on fieldwork with indigenous musicians in Brazil and studies of historical instruments along the European Atlantic coast, she explores how musical reconstruction and performance can reanimate ancient soundscapes and create new artistic languages connecting the past and present.

III B - **Transmedia Composition and Hermeneutic Accrual**. Early Empirical Insights from *BAROGUE* - Marko Ciciliani

This presentation investigated how audiences construct meaning across the multiple components of a transmedia composition, drawing on Ciciliani's ongoing artistic research into modes-of-encounter and the dynamics of vertical and horizontal attention.
Ciciliani approaches transmedia composition not merely as the combination of multiple media, but as the creation of autonomous works that share a conceptual core – an idea-scape – and invite cumulative interpretation over time. The central research question guiding his project is: How do audiences navigate, interpret, and relate autonomous components of a transmedia work, and what kinds of hermeneutic processes emerge when meaning is distributed across works, media, and modes-of-encounter?

This question is rooted directly in his current transmedia composition BAROGUE, which consists of three independent works: a string quartet with electronics and four-channel video, an audiovisual performance for an audience of four persons, and an audiovisual installation – each offering distinct media constellations and perceptual framings. The works were designed to intentionally evoke different modes-of-encounter, ranging from immersive spatial configurations to focused concert settings.
Following the premiere of all three components, Ciciliani conducted semi-structured interviews with audience members who experienced all parts of the project. These conversations explored how they experienced the changing modalities. Did they recognise conceptual, thematic, or aesthetic connections across the works? Which elements acted as anchors, and how vertical (deep, work-internal) and horizontal (associative, cross-work) attention shaped their sensemaking?

The research adopts a constructivist methodology grounded in artistic research. The project combines:

- Compositional experimentation using varied media and perceptual framings,
- Modes-of-encounter analysis (adapted from Elleström's modalities), and
- Audience-centred qualitative inquiry, using interviews to trace the process of hermeneutic accrual.

This combination allows artistic decisions, theoretical models, and audience responses to critically inform one another. The empirical insights now emerging from BAROGUE offer the first opportunity to test hypotheses formulated in earlier publications and refine our understanding of how transmedia composition facilitates meaning-making across works, media, and time.

Marko Ciciliani

University of Music and Performing Arts (Graz, Austria)

Marko Ciciliani is a composer, intermedia artist, performer and artistic researcher. The focus of his work lies in the composition of performative electronic music, mostly in audiovisual contexts. Interactive video, light design and laser graphics often play an integral part in his compositions, just as well as elements of ergodic or transmedia storytelling, or speculative fabulation.
Ciciliani's music has been performed in more than forty-five countries across Eurasia, Oceania and the Americas. His work has been released on five full-length CDs and four multimedia books featuring inter- and transdisciplinary works.

Ciciliani is Professor for Computer Music Composition at the Institute for Electronic Music and Acoustics (IEM) of the University of Music and Performing Arts Graz. From 2016-21 he conceived and led the artistic research project GAPPP in which with a team of artists/researchers he investigated the artistic potential of elements from computer games in the context of experimental audiovisual composition.

III C - **Awkward multi-being actions and abstractions in performance**. Conjuring eco-queer atmospheres with butterflies and moths - Maria Braender

Maria Braender attunes to the knotty and awkward sensations and reflections occurring when directing attention to the more-than-human, asking: how can sound art and extended voice - play a part in conjuring ecoqueer atmospheres and invite embodied imaginations of perspectives/perceptions of species very different from us? In this presentation, Braender shared and discussed sound and images from her PhD with a focus on experiences of 'making-with' Lepidoptera insects.

As part of her practice-based doctoral research, Braender explores and manifests the ideas of radical environmental philosophy through live multi-layered performance (and/or installation) experiences for audiences. Drawing on thinkers such as Catriona Sandilands, Donna Haraway and Anna Tsing and through a practice-as-research methodology, she seeks to challenge dichotomies of human/nature and self/world: to think (and attend to) that which is beyond the human. Specifically, she develops multidimensional artworks that interrogate and challenge the aforementioned human/nature split, while embracing playful tentacular thinking and trans-disciplinary practices. Braender's hope is that this practice inspires others to consider our intricate relationship(s) with other species.

Braender shared examples from SPEAKING IN WINGS, created and performed with movement performer Claus Otto, and sound artist Alistair MacDonald in Copenhagen ZOO, in 2024. During a six month residency in the zoo's tropical butterfly house, she learned from and directed attention to the winged insects and our complex, entangled (human/lepidopterological) relationship. Collaboration with the zoo's specialists and scientists from the Danish Entomological Society informed the piece that consists of field recordings of the insects and their life cycles, as well as corresponding abstracted sonic motifs and vocalisations. The residency concluded with a meditative sound art piece where audiences were invited to roam around surrounded by actual fluttering butterflies, lepidopterous persona performers and other animals, like free-ranging birds, turtles, West African crocodiles and the rare Java mouse-deer.

Additionally, Braender touched on MOTH MUTTERINGS, which she is currently developing with data of moth monitoring from the Eco-science department, at Aarhus University.
This research presentation discussed how these Lepidoptera performance experiments explore dimensions of multi-being interdependence and cooperation.

Check the presentation

Maria Brænder

The Royal Conservatoire of Scotland, Glasgow (Glasgow, Scotland)

Working in the cross-currents of sound/performance/installation and bio art, the work of Copenhagen-based artist Maria Brænder explores and manifests the ideas of quirky radical environmental philosophy. For over a decade, she has worked with various animals, insects, fungi, bacteria, zoo plankton and other matters to engage deeply with more-than-human agency through installation (and/or live performance) experiences for audiences. Currently, Brænder is a practice-based doctoral researcher at the Royal Conservatoire of Scotland (RCS) and St. Andrews University.

Brænder enjoys collaborations with a wide variety of artists and researchers and her work has been presented across Denmark, the UK and Canada. Most recently she was artistic researcher at the Scottish Association of Marine Science, at the Danish Medical Museum and at Copenhagen ZOO. She has received various grants among others by the RCS, New Carlsberg Foundation, Cryptic (art house) and the Danish Composers Society.

IV A - **Eira's Kiosk: Mobility, Simplicity and Alternative Artistic Ecologies**. Exploring performer autonomy, micro - formats and new forms of audience engagement - Eira Bjørnstad Foss

What kinds of artistic communities are performers part of, and what new forms of community can they create? How can performers operate outside established institutions and power structures in the arts? These questions underpin Foss' artistic research project PerformerCurator at NTNU, where he investigates artistic autonomy, collaborative processes, community-building, and alternative modes of disseminating music and sound-based work.

A central method in this research is Foss' Kiosk – a series of small, mobile artistic formats that appear briefly in unexpected locations. Inspired by his young son's homemade kiosk, built from scrap wood to "sell anything, anywhere," Foss' project adopts principles of simplicity, flexibility, and mobility. While primarily a solo initiative, the kiosk often involves collaboration with other performers, composers, and audiences, creating situated, co-creative experiences. Improvisation is a key methodological strategy, allowing each iteration to adapt to context, audience, and site-specific possibilities. So far, six kiosk iterations have been developed, including a sound installation in an elevator, a board-game edition, a bar version, a goodie-bag edition, and two treasure-hunt formats. Each iteration foregrounds iterative exploration: ideas are tested, adapted, and sometimes abandoned. Documentation through video, photography, audio recording, and audience responses serves as a tool for critical reflection. Ethically, the kiosk format opens for low-threshold audience participation without exploiting the participants, fostering inclusive and playful encounters.

In the presentation, Foss outlined the research questions driving the project, showed selected examples from the kiosk iterations, and reflected on how the practice itself generates knowledge. She highlighted how mobility, simplicity, improvisation, and playful constraints support flexible artistic practices, foster co-creative interactions, and expand understanding of music dissemination. The presentation also considered how these insights may inform artistic research methodology, transdisciplinary practice, and approaches to teaching and learning in music education.

Eira Bjørnstad Foss

Norwegian University of Science and Technology (Oslo, Norway)

Eira Bjørnstad Foss is a Norwegian violinist working within contemporary, classical, and experimental music. Her artistic practice spans chamber music, improvisation, cross-disciplinary collaboration, and alternative concert formats. She has premiered over 30 works with the ensemble Tøyen Fil og Klafferi and has appeared as a soloist with Trondheim Sinfonietta. Foss is currently a Research Fellow at NTNU – Department of Music, where her PhD project Performer-Curator explores performer-driven initiatives, micro-formats, and expanded listening contexts as artistic research methods. Central to her current work is Eira's Kiosk—a series of mobile, small-scale sonic encounters that challenge institutional framings of where and how music can be experienced. She frequently collaborates with composers and fellow artists to create spaces for encounter, curiosity, and shared artistic exploration beyond conventional stages.

IV B - **Composing** *DEVIANCE*. Creative transformation through neuroscience and AI - Zubin Kanga and Emily Howard

This paper examines the work DEVIANCE (2023) for piano, electronics and video, composed by Emily Howard (with sound design by Bofan Ma and video by Erik Natanael Gustaffson). This work was commissioned and performed by Zubin Kanga as part of his Cyborg Soloists project, supported by a UK Research and Innovation Future Leaders Fellowship. Through examining this piece, we will explore the question: how can a neuroscientific data-driven experiment inform a multimodal artistic language?

DEVIANCE began with an experiment about how the brain perceives unexpected changes in music. Using EEG brain-scanning equipment from Cyborg Soloists industry partner ANT Neuro, Dr Christiane Neuhaus (University of Hamburg) conducted an experiment on how listeners respond to Howard's music, including her orchestral work, Torus, and piano material derived from it.
Neuhaus' experiment found that the volunteers heard the music in two parallel ways: one part of the brain perceived the work as a whole, while another perceived the moments of 'deviance': any change to a pattern that had been established by the preceding music. Particularly striking were brain responses to gradual shifts in tempi: accelerandos shifting into rallentandos.

Howard decided to explore these experimental results across different media. The live piano is fused with two intermittent deviant trajectories: sound design by Bofan Ma and video design by Erik Nataneal Gustafsson, each offering an alternative response to the original experimental brain data. Ma's electronics use AI-generated audio (created using PRiSM SampleRNN software in consultation with researcher, Christopher Melen) trained on the same piano and orchestral recordings used in the experiment, as well as the sonification of the brainwaves that were recorded by Neuhaus, creating a rich and complex texture through which the piano weaves.

The paper explores the opportunities and challenges of translating this brain data into different media (including interviews with both Ma and Gustaffson); how the use of brain data alters and extends traditional approaches to composition; how neuroscience facilitated new perspectives on listening to Howard's previous work which were then artistically manifested in this work; and how notions of "deviance" from science and society intersect with the aesthetic choices embedded in the work.

Check the presentation

Performance

Professor Emily Howard holds a Personal Chair in Composition and is Head of Artistic Research at the RNCM. She is a composer, a curator and founding director of PRiSM, the RNCM Centre for Practice & Research in Science & Music. Her music is widely recorded and performed including at the BBC Proms, Aldeburgh Festival, Wien Modern and Manchester International Festival. Her works include three orchestral geometries Torus, sphere and Antisphere; the sci-fi chamber opera To See The Invisible; The Anvil for massed choirs and orchestra to mark the Peterloo Massacre; and string quartets Afference, shield and Rhomb in Silhouette. Between 2019 and 2024, Emily was Principal Investigator of the RNCM's £1 million UKRI E3 award to establish and sustain PRiSM, leading multidisciplinary research collaborations and curated events including Music, AI, and Co-Creation (International Contemporary Ensemble, New York) and Ada Lovelace, Imagining the Analytical Engine (Britten Sinfonia, The Barbican Centre).

Emily Howard

Royal Northern College of Music (Manchester, England)

Zubin Kanga

Royal Holloway, University of London (Egham, England)

Zubin Kanga is a pianist, composer, and technologist. For over a decade, he has been at the forefront of creating, co-creating and performing interdisciplinary music that seeks to explore and redefine what it means to be a performer through interactions with new technologies. Since 2021, he has been the Director and Research Lead of Cyborg Soloists, a major music technology research project, supported by a UKRI Future Leaders Fellowship and based at Royal Holloway, University of London, where he is also Senior Lecturer in Musical Performance and Digital Arts. Cyborg Soloists is unlocking new possibilities in composition and performance through interactions with AI and machine learning, interactive visuals, motion and biosensors, and new hybrid instruments. Zubin has premiered more than 160 works and performed at many international festivals including hcmf// (UK), Paris Autumn Festival (France), Hamburg International Music Festival (Germany), Gaudeamus Festival (Netherlands), Transit Festival (Belgium) and Modulus Festival (Canada)

IV C - **Music, Identity and Cooperation: Co - Creating Gender - Inclusive Learning Through Artistic Practice**. How collaborative musicking fosters gender - affirming spaces in education - Nico Perez

This research presentation introduced Music and Gender Identity: Practical guide for diversity in the music classroom, a practice-based project that investigates how collaborative musical creation can support gender-diverse students and transform music classrooms into inclusive, cooperative communities. Grounded in queer theory, critical pedagogy and inclusive music education, the project asks: How can cooperative artistic practice promote gender-affirming, respectful learning environments for all students?

The research responds to a documented need: music teachers often lack tools, training and protocols to address gender diversity adequately. Drawing on interviews with experts in music education and gender diversity, analysis of institutional protocols, and a review of existing pedagogical models, the project builds up to a guide with practical strategies, musical activities, and inclusive frameworks for everyday teaching.

At the core of the research lies artistic practice as both method and output. Workshop-based musicking (vocal exploration, improvisation, movement, identity-focused composition, and guided listening) functions simultaneously as research material, as dialogic space, and as cooperative experimentation. These activities allow participants to explore their identities, negotiate meaning collectively, and understand the interconnectedness that structures musical and social relations.
Methodologically, the project integrates:

- Co-created practical workshops, tested and refined through iterative cycles
- Artistic experimentation, including original compositions on gender identity
- Qualitative analysis of expert interviews and field notes
- Evaluation of the guide by the same experts to ensure relevance and applicability

The session at EPARM followed the same structure as the workshops developed in the research:

- A concise introduction to key concepts on gender identity and safe-space creation
- A hands-on artistic segment, where participants engaged in short musical activities used in the research
- A reflective dialogue, connecting artistic practice with methodological and ethical dimensions of “making-with”.

Ultimately, the project positions cooperative musicking as a powerful tool to affirm gender-diverse identities, counteract symbolic and institutional violence, and cultivate interdependence within artistic research and educational settings.

Nico Pérez

ESMUC (Barcelona, Spain)

Nico Pérez Carbonell is a composer, music educator and choral director specializing in the intersections between music, gender identity and inclusive education. Trained in piano, flute and composition, and currently completing a Master's in Ethnomusicological Research, she develops artistic and educational projects focused on gender diversity and dissident identities. Her artistic practice includes protest compositions about identity and workshops that use music as a space for expression, experimentation and belonging. As a choir director and music educator, Nico works to create safe and creative spaces where all identities can be recognized and celebrated.

Check the presentation

V A - **ESP Duos** - Remote Collective Improvisation and the Embedding of Internal Counterparts - Ivar Križić Roban, Thomas Grill, Adrian Kempf

This presentation introduced the ESP Duos project, a collaborative artistic research inquiry into resonance, imagination, and long-term improvisatory experience. Their research question asks: To what extent can long-term collaborators in free improvisation maintain a sense of collective interaction and musical coherence when performing simultaneously in different locations, without hearing each other? Inspired by studies of extrasensory perception (ESP) and remote viewing—understood metaphorically rather than empirically—the project explores whether long-term musical collaboration produces internalized models of others that persist beyond physical co-presence. These internal counterparts may allow improvisers to enact forms of imagined copresence, activating embodied traces of shared experience that shape real-time decisionmaking even in isolation. The project takes the form of a series of ESP Duos, in which two performers begin five-minute improvisations at the same time in different locations, guided only by a synchronized timer. Each performer imagines the other's presence—recalling their sound, phrasing, and responsiveness—while recording independently. After each session, the participant listens only to their own recording, and an individual interview is conducted to probe specific moments of imagined interaction—what was internally heard, which cues were anticipated, and how these shaped decisions.

This methodological framework combines performative experimentation with autoethnographic and analytical reflection, forming a hybrid between artistic research and phenomenological inquiry. The examination of verbal accounts will be further enriched by a computational analysis of the audio recordings conducted by Adrian Kempf, who also carries out the interviews. Such a mixed-method approach may uncover evolving traces of internalized representation in the audio recordings and connect them to performers' descriptions of their lived experience.

By situating improvisation within the context of resonance (Rosa 2016) and shared mental models (Canonne & Aucouturier 2015), ESP Duos critically examines the relational, cognitive, and affective dimensions of collective music-making. The project proposes that through long-term collaboration, improvisers develop embodied representations of one another that enable interaction across absence—an expanded form of resonance in which musical response becomes a mode of remembering, imagining, and re-enacting connection. This research is embedded in the Spirits in Complexity artistic research project [Grant DOI 10.55776/AR821]. It serves as a prototypical inquiry into opaque interactions with humans or non-humans, where a musical partnership is necessarily assumed but not certain.

Research Catalogue

Ivar Roban Križić

mdw - University of Music and Performing Arts (Vienna, Austria)

Ivar Roban Križić is a musician, composer, researcher, and curator based in Vienna. His artistic practice moves across contemporary jazz, experimental music, free improvisation, and artistic research. He studied Philosophy and German Studies at the University of Zagreb, earned a Master's degree in Jazz from the University of Music and Performing Arts Graz, and completed a Doctorate in Artistic Research at the University of Music and Performing Arts Vienna (mdw). His work combines improvisation, performance, and sound-based experimentation with a critical approach to music-making. Central to his research is the epistemology of improvisation, the dynamics of musical cognition, and the role of self-sabotage and technological extensions in shaping artistic practice. Križić curates Perspectives on Improvisation, a Vienna-based transdisciplinary festival, and teaches artistic research and critical improvisation studies at the mdw and MUK Vienna.

Thomas Grill

University for Music and Performing Arts Vienna (Vienna, Austria)

Thomas Grill works as a composer and performer of electroacoustic music, as a media artist, technologist and researcher of sound. His artistic work encompasses most varied fields of audible and trans-media art, focusing on loudspeaker-based music, electroacoustic improvisation, as well as installations and interventions. His education includes studies of technical physics, of computer music and electronic media and of interactive electronic instruments. He earned a doctorate in composition and music theory at the University for Music and Performing Arts, Graz. Post-Doc research followed at the Austrian Research Institute for Artificial Intelligence (OFAI) in the domain of machine listening and learning. He currently heads the Certificate Program in Electroacoustic and Experimental Music (ELAK) and co-heads the Artistic Research Center (ARC) at the University for Music and Performing Arts Vienna. Grill has been awarded with an Honorary Mention of the Prix Ars Electronica, with the TheodorKörner prize, the Award of Excellence of the Austrian Federal Ministry of Education, Science and Research, with two PEEK grants by the Austrian Science Fund and various work stipends.

Adrian Kempf

Independent Researcher

Adrian Kempf is a music cognition researcher, focusing on musical creativity with particular emphasis on the creative process in musical improvisation and the role of social interaction. He earned his Ph.D. from the University of Graz with a thesis on the role of rhythm production in musical creativity and has an academic background in computer engineering, philosophy, and cognitive science

V B - **Artistic Hacking as transformative encounter**. Interpretation, Collapse, Co-Creation, and Relational Responsibility - Lorenzo Orsenigo

This presentation investigated Artistic Hacking as a practice-based method for critically engaging with musical works by breaching, re-coding, or collapsing their structures. Emerging from hacker methodologies in network security (McClure et al. 2012) and inspired by Jack Halberstam's "aesthetics of failure" (2021), Donna Haraway's call to "staying with the trouble" (2016), and Anna Tsing's notion of the "transformative encounter" (2015), hacking treats the score not as a fixed set of instructions but as a system open to intervention. Drawing on examples from Why Listening?, a hacked interpretation of Vinko Globokar's? Corporel through Pauline Oliveros' Meditations, Orsenigo demonstrates how this method extends beyond interpretative experimentation into questions of ethics and relational responsibility.

Unfolding as an intermedia, interactive installation, Why Listening? positions the audience as active participants, foregrounding cooperation and shared meaning-making across the different human (and non-human) actors involved in the network. In this context, hacking and collapse are not acts of destruction but generative conditions that destabilise the hierarchies between composer, performer, audience, and material.

While these interventions already carry ethical implications when applied to historical works — where they can be situated within a lineage of institutional and interpretative critique—the stakes shift when the composer is alive, perhaps a colleague or friend, and potentially part of a cultural, ethnic, gender, sexual, social, or linguistic minority. The second part of the presentation addressed this expanded ethical and social complexity through a hacking-based case study developed in relation to Juta Pranulytė's Meow-Mouth (2024), a work whose compositional experimentation Orsenigo actively contributed to. Whereas the Globokar/Oliveros encounter allowed collapse to operate across a historical distance, engaging with a living composer with whom one also collaborates complicates the performer–composer relationship, raising questions of negotiation, consent, transparency, and co-authorship.

- Can collapse become a cooperative act rather than a unilateral intervention?
- How can performers navigate the power dynamics that emerge when "hacking" the work of a peer within shared institutional or artistic ecosystems?
- What forms of dialogue or shared authorship are needed to ensure that Artistic Hacking remains generative rather than extractive, especially when working across differences of identity or positionality?

Check the presentation

Lorenzo Orsenigo

University of Music and Performing Arts Graz (Graz, Austria)

Lorenzo Orsenigo is a dedicated, versatile and enthusiastic percussionist and performer specializing in contemporary music. As a soloist and in duo with guitarist Verena Merstallinger, he experiments with new interdisciplinary, improvisatory and performative approaches to expand his expressive possibilities. Throughout his career, Lorenzo has collaborated with orchestras, wind orchestras, chamber ensembles, and pop/jazz bands and performed in many countries around the world, from Austria to Norway, from Belgium to Oman. Completing part of his studies at the Norwegian Academy of Music of Oslo (NO), Lorenzo graduated (MA) at Conservatorio "G. Verdi" of Como (IT) and is now pursuing a doctorate at the University of Music and Performing Arts Graz. To be mentioned the invitation as "New Music/Research Artist" at the PASIC 2022 international convention held in Indianapolis (USA) in November 2022.

V C - **Giving space, giving time, giving flow.** Shadow singing as a method for attention in Folk Song Lab - Susanne Rosenberg

In our time, attention is our most valuable currency, (Nørretranders, 1997), and it is a challenge to find a longer timespan for focused music-making together that fosters both creativity and flow. To address this, an artistic project called Folk Song Lab (Rosenberg, 2019-2022) was created. The questions posed were whether it is possible today to develop a platform for collaborative, collective voice improvisation that enables creative attention. How long would such a session need to be? Could this platform, by using artistic methods such as mimicry, play, risk, and reorientation, developed in earlier artistic projects (Rosenberg, 2013), provide a space for attention and holistic creativity? Offering a longer, more coherent period for collaborative voice improvisation. To explore this, new methods were developed. One of these, which started each session, was called Shadow Singing, meaning that participants "shadow" the person who improvises, using the same melody at the same time, based on the idea that humans are primed to mimic both feelings and actions through the use of mirror neurons. This also develops our ability to collaborate and develop empathy (Trainor (Cirelli et al., 2014).

Reflections from participants suggest that the meaningfulness of shadow singing and a longer timespan are crucial for giving room for creativity and flow, and that the shadow singing method plays a significant role in this process. This presentation demonstrated, both artistically and through some findings, that this has implications for our attention span and sustainability in today's society, as well as in today's complex world.

Check the presentation

Susanne Rosenberg

Royal College of Music (Stockholm, Sweden)

Folk singer, professor, and Doctor of Music, has been a pioneer both in rediscovering the older Swedish style of folk singing and in using it in new artistic environments, involving cooperation with contemporary composers and directors, and with her groups, with which she has toured Europe, Asia, and the United States. Rosenberg has developed the folk singing environment in Sweden through innovative research in Kulning (herding calls), folk song style, improvisation in folk singing, etcetera. She is a professor of folk singing at the Royal College of Music in Stockholm. In 2013 she finished her artistic doctoral studies, Kurbits-ReBoot: Swedish traditional singing in new artistic context. Rosenberg has been conducting an interdisciplinary improvisation research project, Folk Song Lab, funded by The Swedish Research Council (2019-2022).

Website Wikipedia

VI A - **Mechanical Animalities.** Robotic Puppetry and More - Than - Human Presence in Contemporary Music Composition and Performance - Pedro González

This project was a practice-based research on robotic puppetry in contemporary Western Art Music composition and performance. It focused on the incorporation of mechanical animal puppets as performing objects (following Proschan's definition) and combined pre-recorded movements with stochastic and Hidden Markov Model-based autonomous behaviour in order to explore human-machine co-presence on stage from a posthuman standpoint.

The main questions articulating the inquiry were:

- How could posthuman, zoe-centric conceptions of interdependence (Braidotti) reframe the performers 'role when machinic figures appear to act as if with agency on stage?

- How would this perceived machinic autonomy constructed through dramaturgy, HMMs, and pre-recorded behaviors affect the audience's perception of the piece and the performers 'musical and theatrical interpretation?

- What are the most effective ways to design interfaces and staging strategies that create meaningful co-presence between human performers and mechanical puppets?

The research addressed the following issues: understanding how zoe-centric conceptions of interdependence and machinic autonomy could influence the distribution of roles between humans and more-than-humans on stage, incorporating mechanical puppets with AI-triggered or HMM-selected behaviors to facilitate co-creative illusions of agency, examining the impact of these dramaturgical choices on both the audience's listening experiences and the performers' interpretation, and developing experimental methods for integrating posthuman theoretical framings into my musical compositions.

Creative practice was central to the project. The methodology was built on an iterative, critically reflective approach. Performer-machine interactions were designed and tested as part of newly created scenic pieces, with each iteration evaluated for its aesthetic, performative, and relational impact. This included both quantitative and qualitative methods, such as observational analysis of audience responses, feedback loops with performers to gauge interpretative shifts, and structured audience members feedback sessions. The presentation was accompanied by examples of performances, software, and scores. Documentations:

- **Ex-Natura**
- **Dysfunctional**
- **Symbiont**

Pedro González

ESMUC (Barcelona, Spain)

Pedro González is a Spanish violinist, composer, and researcher specialized in multidisciplinary and intermedia art projects. He received his bachelor's degree from Escuela Superior de Música de Catalunya and later participated in the European joint Masters program in Contemporary Performance and Composition (CoPeCo) in Tallinn, Lyon, Stockholm, and Hamburg. Since 2018, he has been working on his PhD in composition at HfMT Hamburg under the guidance of Prof. Alexander Schubert. His compositions have been performed at various prestigious festivals in Europe, including Internationales Musikfest Hamburg, International Computer Music Conference, SMC, the Centre National de Création Musicale (GRAME), or the Musica Festival in Strasbourg, among others. In March 2021, González was appointed Professor for Contemporary Music at ESMUC in Barcelona. In 2023, he was the recipient of a Fulbright visiting scholar grant at CCRMA, (Stanford University). He has also given seminars on live electronics and multimedia at the Musikhochschule Lübeck and works as a freelance composer and violinist in Spain and Germany.

Website

VI B - **Metaxis: Sound of Movement and Movement of Sound.** Entangling Cello, Bow, Body, and Movement in a Collaborative Compositional Process - Tanja Orning

Metaxis, a Greek concept evoking an in-between state of shifting boundaries where movement becomes sound, the physical merges with the auditory, and the visual intertwines with the sonic, is an interdisciplinary work for moving solo cellist, composed by the cellist in collaboration with two choreographers. This artistic research focuses on two key questions: - How can improvisation function as a compositional method to explore a sympoietic (Haraway) collaboration between body, instrument, and disciplines? - What happens when the performer's body is no longer just a tool for sound production, but a material and agent of artistic expression in its own right (Fischer-Lichte)?

Through Metaxis, the cello, bow, and the performer's body are treated as entangled agents within an ongoing creative process. The cello is not merely a tool but a co-creator, its material presence resonating with the body's gestures and the choreographic input. Movement, sound, and physicality are given equal status as concrete compositional materials. Improvisation serves as a method for experimentation: trying out ideas, testing hypotheses, and discovering unexpected relationships between the sonic and the physical.

The concept of response-ability (Haraway) is central to this collaborative process. It involves cultivating a heightened sensitivity to the agency of all participants, whether human (choreographers, performers) or nonhuman (the cello, bow, and environment). In iterative workshops, improvisation is used to explore how sound and movement emerge as interdependent processes. These sessions are documented through video and audio, enabling critical reflection and analysis of perceptual instabilities, patterns, and discoveries. This cyclical process of experimentation, reflection, and refining is central for both the artistic work and the research.

By combining improvisation, choreographic work, and theoretical reflection, Metaxis seeks to create a space where the boundaries between movement, sound, roles, and the musical work are continually renegotiated. Metaxis challenges classical music hierarchies, foregrounding the performer's body and gestures as visceral sources of artistic agency and materiality. Operating in the liminal space of metaxis, it explores the in-between, where distinctions blur and transform—where movement becomes sound, sound becomes movement, and each informs the other in a dynamic, sympoietic process.

Tanja Orning

Norwegian Academy of Music (Oslo, Norway)

Tanja Orning is an experimental contemporary cellist, composer, researcher, and educator who explores the intersection of classical tradition, contemporary music, improvisation, and interdisciplinary art forms. She has realized projects like "Cellotronics" and ensemble collaborations including asamisimasa (Spellemann awards 2012 and 2015), Helga&Tanja, Kyberia, Boa trio, Ametri String Quartet, and Wunderkammer. Orning has premiered over 200 works, such as cello concertos by Lene Grenager, Bente Leiknes Thorsen, and Mark Adderley, and collaborated with prominent composers and musicians internationally. An active improviser, she has performed with Ayumi Tanaka, Christian Wallumrød, Sigurd Hole, Eivind Lønning and others. Her compositions have been performed at festivals such as Ultima, Borealis, Tonehimmel, and Dark Music Days (Reykjavik). She has collaborated with dramaturges and choreographers on projects like "Ensemble Studies" (2021) and "Moving Cellist" (2023). Orning earned her PhD at the Norwegian Academy of Music, where she is Associate Professor in Performance Practice and Contemporary Performance.

Website

VI C - **In Motion – Mediations of Interplay** - Olof Misgeld, Ami Dregelid and Andreas Berchtold

This presentation explored how motion-capture–based visualizations and sonifications of dance can offer new insights into the embodied interplay between musicians and dancers in Swedish folk traditions. The question is: How can technologically mediated representations of dance illuminate the shared, bodily knowledge that underlies the co-creative act of “dancing to playing and playing to dancing”?

As practitioners—musicians, dancers, and pedagogues—Misgeld, Dregelid and Berchtold approach this research from an insider perspective, focusing on the artistic processes that shape dance–music interaction. While previous studies often rely on ethnography, music theory, or choreomusicology, the embodied knowledge generated within practice itself is less articulated. By grounding the research in their own artistic doing, the aim of the project is to illuminate modes of perception, interaction and use of terminology that arise from within the practice.

The method combines motion-capture recordings of dance–music sessions with iterative, practice-based analysis. The three researchers work with the resulting visual and sonic representations—viewing, listening, dancing, and playing to the mediated movement data.

This process, informed by concepts such as embodied learning, reorientation, and autoethnographic reflection, allows them to examine how mediated fragments of movement can challenge or reframe habitual understandings of pulse, phrasing, articulation, and interaction.

Comparing simplified visualizations, sonifications, and full-body renderings, they engage with how different mediations highlight distinct musical–kinetic qualities: the articulation of meter and beat in the svikt, the interwoven phrasing of dance phrases and melodic lines, the asymmetric meter of the polska, and the shifting spatial relationships of omdansning. These perspectives reveal aspects of balance, impulse, and mutual orientation as they are experienced from within the bodies of the performers.

The findings suggest that technological mediation can serve as a generative tool for artistic research—supporting reflection, new conceptual language, and expanded possibilities for pedagogy and performance. Rather than seeking objective measurement, mediation as a catalyst for rethinking the embodied, dialogic, and multidimensional nature of the dance–music relationship is emphasized.

Check the presentation

Olof Misgeld

Royal College of Music (Stockholm, Sweden)

Olaf Misgeld is a folk musician, fiddle player, and Senior Lecturer at the Royal College of Music in Stockholm (KMH). His playing, rooted in Swedish traditional styles, emphasizes the close interplay between music and dance. As a performer, he works across ensembles, theatre, and stage dance, collaborating with dancers, choreographers, and pedagogues to explore improvisation, ensemble interaction, and the expressive potential of folk music. He has recorded with Fri Form Folk, Oleman, BLM, and Stockholm Vodou Ensemble, collaborated with choreographers Anna Öberg and Martin Forsberg, and performed with Teater i Haga, Cirkus Cirkör, and Riksteatern. At KMH, Olof is Program Director for the bachelor's and master's programs in folk music.

In 2025, he earned a Ph.D. from KTH Royal Institute of Technology with the dissertation MusicDance Mediations – Performance Explorations into an Asymmetrical Type of the Swedish Polska.

Since 1996, Ami Dregelid has worked full-time as a dancer and folk dance pedagogue, teaching adults, youth, and children in various institutional settings and throughout the folk music communities of Sweden and Norway. She has developed courses and programs in folk dance and playing for dance, within higher music and dance education at the Royal College of Music and the University of Dance (now Stockholm University of the Arts). In 1999, Ami Dregelid founded the semester-long Folk Dance course at Malung Folk High School (folkhögskola), serving as program director and lead teacher until 2008. Since 2009, she has been program director and lead instructor for the one-year folk dance program at the Eric Sahlström Institute in Tobo, under the Swedish National Agency for Higher Vocational Education (Yrkeshögskolan).

Ami Dregelid

Eric Sahlström Institute (Tobo, Sweden)

Andreas Berchtold

Eric Sahlström Institute (Tobo, Sweden)

Andreas Berchtold works as dancer and teacher in dance. Moving in contexts of folk dance with a close relation to and experience of dancing in different communities of social dance, the interest in and critical view on folkdance has always been a motivational ground for artistic and teaching practices, and during the last years, led to practice-based research within the field of artistic research. Andreas has a degree from the master's program Contemporary Dance didactics 2019, and currently a position as PhD candidate in Performative and Media based practices, at Stockholm University of the Arts. 2005-2023 Andreas worked as program director and teacher for the folk-dance program at the Eric Sahlström Institute, under the Swedish National Agency for Higher Vocational Education.2013-2023, Assistant professor in Folk dance at Stockholm University of the Arts and since 2024 and ongoing Assistant professor in Dance Pedagogy at the same University.

VII A - **Cross - Pollination.** A Found Archive of Scottish Hardanger Fiddle Music (A ScHaM) - Sarah Jane Summers

In the mid-1800s, a Norwegian fishing boat sank off the coast of Scotland. Thankfully, all were rescued. Several were Hardanger fiddle players, and they left behind many Hardanger fiddle tunes (and a certain amount of DNA). The misremembered, Scottisised versions of these tunes have recently been discovered in A Found Archive of Scottish Hardanger Fiddle Music (or A ScHaM). Some have formed the basis for new, larger-scale compositions.

In her research, Summers asks the following question - what happens when she cross-pollinates her three musical practices:

- Traditional Scottish fiddle music
- Traditional Norwegian Hardanger fiddle music
- Experimental/improvised music.
- The music contained in A Found Archive of Scottish Hardanger Fiddle Music grew from the following methods:
- fragmentation & development
- transplanting/translating
- improvisation
- 'misremembering'
- Jigscore

Summers gave examples of the very different results each method leads to, and spoke about how they relate to the following concepts: Tim Ingold's correspondence, Mikhail Bakhtin's dialogism & response-ability, and Michael Schwab's transpositioning.

She also focused on what she calls Re-Sonance, inspired by Hartmut Rosa's concept of Resonance. Sonance is defined not only as a sound, voice or noise, but also a tune or melody. She therefore interprets resonance as re-sonance, or re-tuning – in other words, finding her own tune from within a Hardanger fiddle tune, or the Self within the Other. She then repeated her new tune, this time re-incorporating elements of the original tune. This process resulted in two new versions: one that reflects her (the Self), and a hybrid version in which both Self and Other coexist.The hybrid is like a musical version of Wittgenstein's Aspect Seeing where the brain flits between the Scottish & Norwegian versions, as if hearing both concurrently. Of course, it is not just the surface melodies that meet in the hybrid version, but the whole underlying traditional ecosystem.

Finally, the talk also addressed ethical issues, in particular copyright, and explained how Gaelic grammar helps Sarah understand the extent to which she has agency as a performer-composer, and how the different aspects of that dual role interact within her.

Check the presentation

Sarah-Jane Summers

Norwegian Academy of Music (Oslo, Norway)

Sarah-Jane Summers is a free-thinking & impassioned performer-composer who blends elements from Scottish & Norwegian traditional music with experimental improvisation. She has released six solo albums, the most recent, Echo Stane, on the experimental music label Another Timbre. Summers' albums of contemporary folk music with Juhani Silvola all received Songlines' Top of the World status. They were nominated for a Norwegian Grammy (2021) & won the prestigious NOPA Music Prize (2022). They have written several commissions, including a 20-min work for their duo + BBC Scottish Symphony Orchestra strings. Summers has performed with many top folk, jazz, pop & contemporary music artists, including Quatuor Bozzini, Highasakite, and Susanna Wallumrød. She's currently doing a PhD in Artistic Research at The Norwegian Academy of Music.

VII B - **Ethics of Musical Ecologies.** Reflections on Interspecies Musical Encounters and their Mediations - John Andrew Wilhite

John Andrew Wilhite has been working for over 7 years recording and making art from cod sounds, together with biologists (UiA) and Norwegian and Sami artists from the arctic region. This collaboration contributed directly to scientific breakthroughs in understanding fish communication, and in continuing this transdisciplinary and transcultural collaboration, Wilhite now aims to make an equally important contribution to artistic research. Fustrated with methods of recording and recomposing fish sounds— methods which reproduce "resource extraction" processes that created the climate and overfishing crises— his current PhD project, Listening-Ecologies, critically responds with live listening based interspecies performance practices, beginning with the burning question: How can we make music with and not from other species? But the ethics of these musical interactions are complex— to what extent can we collaborate when we cannot know what fish sounds "mean", and when they cannot directly express consent? These central ethical questions demand that listening is at the center of John's project, as well as collaboration with biologists who can interpret fish behavior.

After several trials at aquariums and research stations, Wilhite visited Vesterålen in the arctic circle where he played music with 40,000 cod living in sea pens.

Using underwater speakers and microphones, I created a sonic interface allowing mutual audibility between species. He spent three days documenting a series of improvisations with the fish. But this encounter revealed yet another ethical tension shaping the work, as he began to hear and see the infrastructure mediating his relation to the fish. These fish in their storage pens were waiting to be sold and killed. The imbalance between species was stark, but this situation draws attention to a crucial ethical dilemma that is present in effectively all interspecies music of the Anthropocene age. Rather than abandoning the project as unethical, the question becomes: how can we create interspecies music that makes space for the voice of the other, while also revealing the structural hierarchies and violences that humans have created? Only when addressing this question can our music illuminate potentialities of new ways of being with other species, and not just the superficial appearances of equality.

John Andrew Wilhite

Norwegian Academy of Music (Oslo, Norway)

John Andrew Wilhite (b.1991, Richmond VA) is a Norwegian-American composer and musician. Often working with large-scale and interdisciplinary projects that inspire collaboration across both discipline and geographical space, he is a recipient of commissions from institutions and festivals such as The Norwegian National Opera, Munch Museum, Norwegian Center for Technology in Art and Music, Nordic Culture Point, and MINU. As a performer, John Andrew works regularly with artists such as Elliott Sharp, Sofia Jernberg and Alpaca Ensemble, and has been a soloist with The Norwegian Radio Orchestra, among others. John Andrew holds master's degrees in both double bass performance and composition from the Norwegian Academy of Music, where he studied with Håkon Thelin (bass) and Trond Reinholdtsen (composition). He also studied at the New School for Jazz and Contemporary Music. John Andrew studied Slavic art and philosophy and was assistant to philosopher Boris Groys at NYU.

VII C - **The Continuously Receding Fourth Wall.** Cooperation, improvisation, and research co-created with the audience - Jacob Anderskov

How can hybrid participatory concert formats enable professional musicians, amateur singers, and audiences to become simultaneously active collaborators? And how might such practices contribute to a broader rethinking of the role of art and artists in society?

To explore this question, the Artistic Research projects Echoes from the Torn Down Fourth Wall and The Song of the Continuously Receding Demarcation Horizon of the Role of the Artist have developed and tested concert formats that merge composition, improvisation, community singing, and audience participation. These formats have been realized through collaborations involving, simultaneously; a sinfonietta, an improvising ensemble, community choirs, and audiences performing together, while maintaining a "contemporary art music sensibility". The projects have investigated how shared musical agency can become an integral part of professional artistic practice.

The empirical material consists of rehearsals, workshops, full-scale concerts, and listening-based inquiry sessions, which together form the basis for analysis and reflection.

The methodological approach is practice-led, combining artistic experimentation with theoretical reflection. Perspectives from 4E cognition help conceptualize listening as an embodied, relational activity, while literary genre theory supports an examination of the hierarchies, dichotomies, and mutual cultural blind spots between contemporary "art music" and "cultural heritage community singing".

The research is additionally framed by the broader societal shift from top-down cultural models toward participatory structures, prompting renewed questions about artistic authorship, cultural authority, and potential social responsibilities of artists in an increasingly AI-mediated world.
The research ultimately seeks to nurture forward-looking discussions on how shared and situated musical experiences might be created and perceived today. Thus, proposing ways in which artistic research can function as a catalyst for rethinking both artistic practice and the societal discourse around the role of music and its capacity to support collective cultural resilience in the 21st century.

Jacob Anderskov

Rhythmic Music Conservatory (Copenhagen, Denmark)

Jacob Anderskov is professor WSA at RMC, Copenhagen, where he is responsible for the main subject Artistic Development Work. Here, the students' reflections on methodology and contextualization are intersected with presentations of the students' own artistic work. As part of his development responsibilities at RMC, Anderskov has initiated and led a handful of larger artistic research projects, including Habitable Exomusics, Sonic Complexion, and Echoes from the torn down fourth Wall, all of which are published at researchcatalogue.net. In his artistic practice, Anderskov is a pianist, composer and bandleader. He has released more than 35 albums as a leader, and his oeuvre covers a broad continuum from improvised works in small groups to composed material for larger ensembles.

The numerous ensembles he has been forming and leading include Anderskov Accident, Agnostic Revelations, Emerald, Resonance, and most recently "I Sang". Anderskov was nominated for the Nordic Council Music Prize 2018. Links to a related RC-exposition, representing an earlier point in time for the proposed research:

Research Catalogue Website

Check the presentation

Research performances

I A - **The Avatar and I.** Affects , vulnerability, and ethics in a digitally mediated free improvisation performance - Libero Mureddu and Giorgio Convertito (live audiovisuals)

The research investigates how unconventional performative frameworks affect improvisers' embodied knowledge and the complex interactions that occur during group free improvisation. This is studied by having improvisers perform with, or control, audio-visual virtual replicas called Sonic Avatars. In these frameworks improvisers are distanced from habitual skills and immersed in an environment that blends acoustic and digital sound with live visuals. 'The Avatars and I' is the title of Mureddu's third doctoral concert, in which he performed at the piano alongside two avatars of himself controlled by two performers.

Analysis of rehearsals, concert recordings, and interviews shows that some performers experienced liberating effects while others felt discomfort that impacted their musical identity. These responses influenced all participants and shaped the music produced. Thus, a free improvisation performance functions as a network of affects, desires, and feelings rather than merely a sequence of musical actions.

Translating the artistic practice into a conceptual framework clarified these processes. Reading improvisation as a Deleuzian assemblage highlights interplay among desires across multiple planes: musical, technological, instrumental, affective, and conceptual. Baptiste Morizot's work offers an ethical lens for distinguishing constructive and disruptive forces in improvisation. Mureddu's findings underscore the significance of the affective plane, the necessity of self-transformation during challenging moments, and the role of ethics in improvisational practice.

From this perspective, free improvisation consists of interacting forces that shape how actions are conceived and executed. Improvisers thus become expert navigators of complexity: following, steering, cultivating positive influences, and mitigating negative ones. This leads to key research questions: Is the musical outcome (the "what") a direct consequence of how it is performed? Is the timing of an action (the "when") subordinated to how it is executed? Are musical language and instrumental skills central to free improvisation, or are they tools for individual expression and articulation?

In his performance Mureddu presented the Avatars framework: he played piano with a single replica of himself controlled in real time by dancer-improviser Giorgio Convertito using a tablet. By exposing the framework's complexities and our vulnerabilities in real time, the audience could witness their reactions and strategies and connect the artistic performance with the conceptual framework. At this link, a video recording of an excerpt from the premiere of 'The Avatars and I'.

Check the presentation

Libero Mureddu

Sibelius Academy (Helsinky, Finland)

Libero Mureddu is an Italian-Finnish pianist, improviser, and researcher based in Helsinki. His research focuses on how technology can be used to reveal how embodied knowledge is used in free improvisation. A versatile musician, he has experience in contemporary, experimental, jazz, and popular music. His current projects are based on the completed doctoral concerts: 'Joy Against the Machine', 'Sonic Avatars', and 'The Avatars and I' which combine improvisation, composition, digital audiovisual projections, and algorithmic scores. Active as a teacher, he teaches contemporary-free and electroacoustic improvisation at the Sibelius Academy.

Mureddu Mureddu is the Sibelius Academy's representative of the METRIC (Modernising European Higher Music Education through Improvisation) network, a cooperative forum between several European conservatoires that focuses on curriculum development and cooperation in the field of improvisation in higher music education.

Website

I B - **Composing Protest: Mini - Opera as Feminist Practice**. Reflections on Artistic Research through the mini - opera " Lūmen I" - Martyna Kosecka

This research performance presents "Lūmen I", a mini-opera conceived as both a compositional experiment and a reflection on protest, gender, and performative agency within contemporary music theatre and opera. The work emerges from Kosecka's doctoral artistic research project "Mini-opera: on the dramaturgy of protest" at the Norwegian Academy of Music, which investigates how the condensed mini-opera form can serve as a site for artistic inquiry, social critique, and feminist reflection. Inspired by the testimonies of Iranian women prisoners and the interviews collected in "White Torture" by the 2023 Nobel Peace Prize laureate Narges Mohammadi, the mini-opera explores anger as a dramaturgical force, a form-building principle, and a call for freedom. In this multimedia monodrama, Norwegian soprano Silje Aker Johnsen embodies multiple women's experiences, giving voice to layered emotional narratives situated within a prison-cell environment.

Script

In this 30-minute session, the performance of “Lūmen I” was framed by a brief spoken introduction and a concluding dialogue between Kosecka and her artistic research supervisor, Professor Henrik Hellstenius.

The discussion considered how the work engages with contemporary debates on opera’s social function and the potential of artistic research to reshape musical dramaturgy and ethical representation. Together, they reflected on how a reduced, transdisciplinary form reconfigures the relationships between composer, performer, and audience, and how feminist agency may be embedded within the structural and performative dimensions of an artwork.

The project’s central research questions concern the evolving definition of the mini-opera and its capacity to convey social and political content through compressed dramaturgical and musical means. The presentation examined how the figure of the woman can function simultaneously as subject and analytical lens for interrogating institutional conventions of opera, as well as the composer’s dual position as artist and activist.

Martyna Kosecka

Norwegian Academy of Music (Oslo, Norway)

Martyna Kosecka is a Polish composer, performer, conductor, curator, and researcher in contemporary music. Her artistic practice merges philosophy, linguistics, physics, and mythology into transdisciplinary explorations of narrative, microtonality, symbolism, and ritual. Drawing from cultural influences across Iran, Poland, and Norway, she emphasizes transcultural dialogue and collective creation. Kosecka is currently a Ph.D. Research Fellow at the Norwegian Academy of Music in Oslo. Her doctoral project, “Mini-opera: on the dramaturgy of protest”, investigates the mini-opera as a site of artistic and social critique, focusing on the ethical representation of women and the composer’s role as both artist and activist. Her compositions are published by Donemus Holland and performed internationally at festivals for new music and experimental theatre.

I C - **Ghosts in the Piano**. Acoustic Feedback as a Musical Partner in a Grand Piano - Johann Vacher & Tom Gurin

In Spring 2025, American composer Tom Gurin developed a system for generating expressive and dynamic acoustic feedback within a grand piano. The setup combines an electric guitar pickup, an amplifier, and a tactile transducer placed on the soundboard or the metal frame of the instrument. A series of experiments were conducted that culminated in the premiere of Gurin's work "Can you see me", for two performers and amplified piano. In this piece, both performers engage exclusively with extended techniques—never playing notes from the keyboard.

Wishing to expand Tom's concept, he and Johann Vacher continued their explorations through a series of improvisations examining the possible interactions between acoustic feedback and keyboard playing. Throughout this process, they came to realize that the behaviour of acoustic feedback—this non-human entity which, as Robert Ashley observed, is "the only sound intrinsic to electronic music" (Holmes 2008, 185)—resists human control and prediction. Its artificial voice unveils a hidden and complex world, ephemeral and unstable. The experiments led to the following question: in what ways can acoustic feedback inside a grand piano function as a non-human musical agent, shaping compositional and improvisational processes?

Collaborating with the feedback ecosystem of a grand piano means entering into a form of negotiation: a compositional practice grounded in improvisation, one that demands the performer listen and adapt in real time. Both Gurin and Vacher create music that can never appear the same twice, vanishing into the air as soon as it manifests—a form of collaboration with ghosts. The piano, too, is haunted—by the repertoire written for it and by the social expectations it carries. By silencing the keyboard, Gurin turned the instrument into a blank space, focusing on the emergence of the acoustic feedback ghosts.

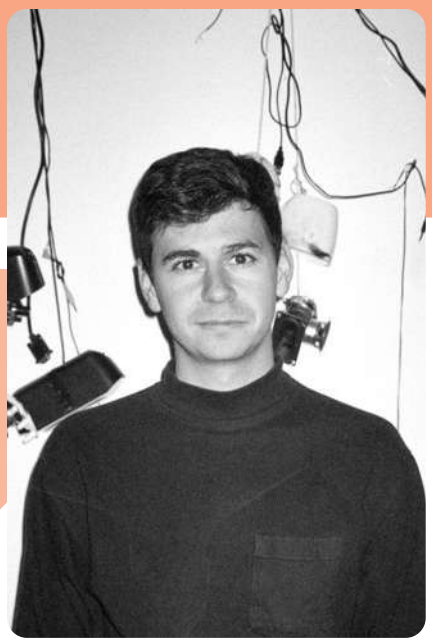
Vacher's improvisations, in contrast, aim to connect these new electronic ghosts with the older musical ones. By giving Vacher permission to extend the work through his own improvisations, Gurin also revived another ghost: the performer's art of expanding pre-existing pieces through improvised preludes, cadenzas, or variations—an almost vanished practice that, perhaps, deserves to return and haunt the future of contemporary music performance.

Check the presentation

Johann Vacher is a French pianist and composer. He studied piano at the Haute École de Musique in Geneva under Cedric Pescia and Pascal Devoyon. Currently, he teaches supplementary piano, keyboard harmony, orchestral score reading, and a seminar on contemporary music titled “Creativity and New Technologies” at the same institution. A specialist in modern and contemporary music, Johann performs in solo recitals, chamber ensembles, and as an orchestral pianist. He is pursuing a PhD at the Orpheus Institute in Ghent/LUCA Leuven, focusing on “Amplified Piano Music.” Passionate about the intersections between music and other art forms, Johann has conceived and premiered various musical productions as both a musician and actor with "Ensemble Caravelle." He is also a founding member and artistic co-director of the French Chamber Music Festival "Les Fieffés Musiciens," an annual event held each July since 2015.

Johann Vacher

Orpheus Institute (Ghent, Belgium)



Tom Gurin

Independent Composer

Tom Gurin is a composer, multimedia artist, and carillonist. He holds a master's degree (2025) in music composition and computer music from the Haute école de musique de Genève and a bachelor's degree (2018) in music composition from Yale University. He also holds a superior diploma in composition from the École Normale de Musique de Paris and an artist diploma from the Royal Carillon School in Belgium. He studied composition privately with Allain Gaussin in Paris. Tom's musical scores range from traditional orchestration to interactive video games. He has presented his work in cabaret shows, at art galleries, and in contemporary music festivals. He is a 2025 Tremplin Leenaards / HEM Prize winner, a past multimedia (sound and sculpture) laureate at the Cité internationale des arts in Paris, a Mortimer Hays-Brandeis Traveling Fellowship recipient, a Fulbright scholar, a Harriet Hale Woolley Scholar, and a Fellow of the Belgian-American Educational Foundation.

II A - **Discoveries of the Choreomusical Performance:** "Lure of Light" by Indra Riše and "Crystals" by Anitra Tumševica for Piano and Choreography - Diāna Zandberga

This research is dedicated to multi-sensory integration of body movements and sound in contemporary music specially written for Diāna Zandberga – pianist and dancer. After more than 10 years of artistic practice, she concluded that during the performance there is no difference in sense of the intensity of technical / artistic aims and narratives when playing the piano or dancing. American choreographer Juliet McMains and composer Ben Thomas emphasize two types of choreomusical relationships – amplification and emergence (McMains, Thomas 2013). However, in the performances of one multidisciplinary artist it is possible to define the intensity of the relationships between music and dance from the conversation to fusion of these two artforms.

The piano work "Lure of Light" (2025) by Latvian composer Indra Riše (1961) includes the choreographic cadenza of pianist by choreographer Baiba Kokina (1984), where the rhythmic patterns are performed with point shoes. Thus, the dance amplifies or illustrates the idea presented in the music - one artform converses with the other, but none is dominant.

Two choreomusical miniatures "Crystals" (2024) by Latvian composer Anitra Tumševica (1971) and choreographer Milana Komarova (1989) are inspired by except from the Bible - having the glory of God, its radiance like a most rare jewel, clear as crystal (Revelation 21:11). At the "Mountain Crystal", the recording of electronics is mixed with live piano and dance performance. The idea is based on an interaction and canon between the spiritual and physical world: ideal and imperfection. "The Viking Stone Crystal" depicts a sun compass artifact with crystals, which allowed Vikings to guide their boats at night. Two media - dance and music simultaneously create imagery, which is not possible in one artform. Thus, the choreomusical relationships in "Crystals" by Anitra Tumševica fuse in a new, qualitatively different meaning that does not exist in either medium alone. Thus, the research questions are: How can the sound of music merge into a movement of dance and vice versa? What are the possible ways of choreomusical relationships in the artistic praxis of one performer?

The research method includes the collaboration of the performer with like-minded composers and choreographers to create choreomusical works as well as autoethnographic reflection afterwards. This reveals and justifies the results of artistic research and innovative creative discoveries.

Check the presentation

Diāna Zandberga

Jāzeps Vītols Latvian Academy of Music (Riga, Latvia)

Diāna Zandberga is a pianist and dancer specialising in Artistic Research. Currently she works as a Vice-Rector for Scientific and Creative Work, Head of Doctoral School and associate professor of Piano Department of the Jāzeps Vītols Latvian Academy of Music. Having obtained a master's degree in piano performance at the Jāzeps Vītols Latvian Academy of Music, she completed her PhD in Musicology. Diāna has studied with legendary pianist Lazar Berman, and improved her performance with Alicia de Larrocha. Since 1996 Diāna Zandberga has won acclaim for a succession of recitals in European countries, Brazil and the USA. Zandberga has premiered piano works by dozens of different composers, recorded eight piano music albums and published a scientific monograph about the history of the Piano Department of the Jāzeps Vītols Latvian Academy of Music.

Website

II B - **Voice Twist**. How can classical singing technique support sustainable and diverse vocal practices in a co - created work for voice and interactive electronics - Zsuzsa Zseni-Clausen

This research performance presented the musical work Voice Twist by Andrea Szigetvári for soprano and interactive electronics, lasting about 20 minutes. The work is built on tongue twisters in English, Finnish, Portuguese, and Hungarian. The singer's role moves between speech, song, and gesture-controlled sound. A dedicated handheld game controller with two retractable cords tracks movement in three dimensions and sends real time data to the composer's sound engine. The result is a live instrument where vocal sound, language, and body movement form a single musical system. The performance is an outcome of Zseni-Clausen's PhD project "The Expanding Voice", which investigates how classical singing technique can serve as a foundation for sustainable and diverse vocal practices. She defines the classical base as breath management, resonance alignment, balanced registration, legato connection, and efficient articulation.

Against this base, Voice Twist requires extended approaches that remain compatible with vocal health, including overtone resonance shaping, controlled fry onsets, occasional inhaled phonation used as color, and percussive articulations such as clicks and tongue slaps. Zseni-Clausen's artistic choice is to work only with techniques that she finds integrable with classical practice and safe for long term use. The spoken introduction, up to 10 minutes, situated the work inside her research questions. First, how classical coordination supports new sounds without loss of vocal economy. Second, how alternative forms of notation and real time mapping shift the singer's role from interpreter to co-creator. Third, how rehearsal laboratories and composer performer dialogue generate methods that are shareable beyond one project. A few notational or mapping snapshots were shown in order to illustrate how gestures and electronics were iterated until the result was both singable and musically clear. The performance itself demonstrates interdependence and cooperation. The score is a framework that is completed in performance by negotiated gesture and sound. The electronic part reacts to motion parameters on 6 axes, so timing, color, and density emerge through embodied action rather than fixed tracks. This exposes the research focus on singer agency, negotiated notation, and sustainable limits. After the performance, three points were discussed. One, where the classical base helps or resists. Two, how mapping design affects musical meaning and physical load. Three, what ethical and health frameworks are needed when extended practices meet demanding stage technologies. In sum, Voice Twist was presented as an artistic research outcome that makes visible the dialogue between tradition and innovation. It shows how a classically trained voice can expand its expressive field through carefully chosen techniques, documented collaboration, and reflective iteration with the composer.

Zsuzsa Zseni-Clausen

Grieg Academy (Bergen, Norway)

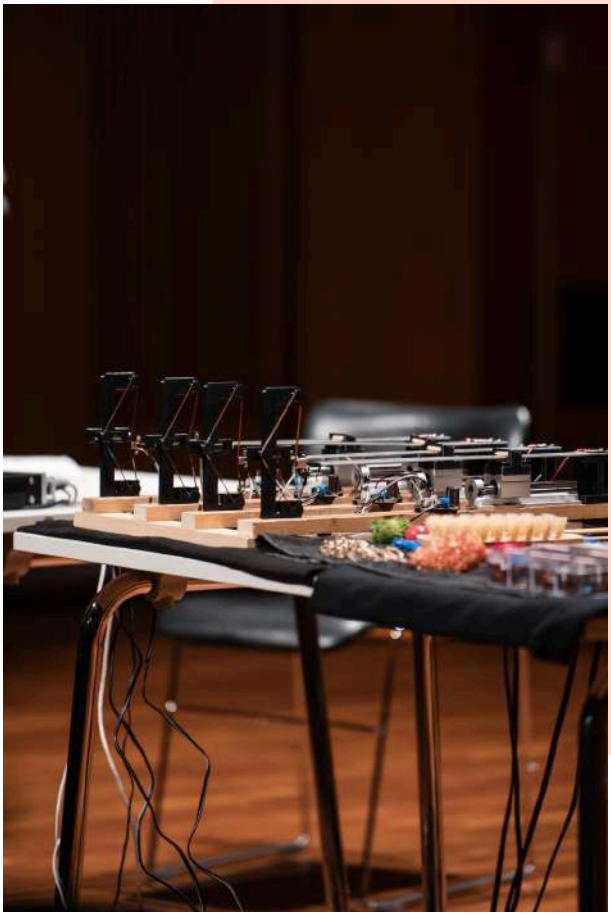
Zsuzsa Zseni-Clausen is a classical singer and Artistic Research Fellow at the Grieg Academy in Bergen. Her project The Expanding Voice explores how classical technique can support diverse vocal practices through extended techniques, alternative notation, and close collaboration with composers. She performs internationally and works with ensembles and festivals that foreground contemporary creation and experimental vocal practices. As a member of the ensemble Tabula Rasa, she regularly co-develops new works that combine voice, movement, electronics, and theatrical elements. Her artistic research focuses on singer agency in rehearsal laboratories, negotiated notation, and sustainable vocal health when working with new techniques. Collaborators include Andrea Szigetvári, Jostein Stalheim, Mirsaeed Hosseiny Panah, Craig Farr, Tord Kalvenes, and Knut Vaage. Zseni-Clausen aims to create new works while developing practical artistic methods and documentation that make co creative processes visible and transferable to other singers and composers.

II C - Not alone, together! A Lecture-Experiment on the Topic of Affordances and Collaborations in “Performer-Composer-Thing” Networks - Katelyn King

This lecture-performance brings two parallel yet interwoven artistic research projects into a shared space of inquiry, resonance, and performative co-presence. Emerging from my ongoing doctoral work (Exploring Affordances during Collaboration in Thing/Performer/Composer-Networks, 2024–2028) and the forthcoming post-doctoral project Of the Collective (Jennifer Torrence, 2026–2030), the presentation stages a polyphonic encounter between individual trajectories that are already—methodologically and relationally—mutually shaping. In doing so, it responds directly to EPARM 2026’s theme via student-supervisor dialogue. The performance unfolds through analytical exposition, sonic demonstration, and embodied dialogue. First, King introduced current findings from her doctoral research, which investigates triangular relationships among performers, composers, and musicking technologies through a series of collaborative experimental labs. Drawing on affordance theory (Gibson 1979), Rheinberger’s experimental system (2001), and Barad’s notion of intra-action (2007), the project asks: What knowledge can be drawn from analyzing co-creative music practice through the concept of affordance, particularly in how we navigate composition collaboration, technological mediation, and mutual perception? How might “data” from co-creative situations be captured, and how can such documentation material come to life outside the lab?

Through selected sonic materials and documentation fragments, King showed how these microlaboratories expose shifting networks of agency, affect, tacit co-creation, problem-solving, and processes of becoming acquainted. Rather than working toward predetermined outcomes, the research embraces interruption and failure—allowing unexpected events (a snapped tape loop, malfunctioning circuitry) to reconfigure the collaborative system and produce new insights.

Second, the lecture entered into literal and performative dialogue with supervisor Jennifer Torrence’s post-doctoral project Of the Collective, which investigates a recent “social turn” in contemporary and experimental musicking. Her work focuses on collective composition and performance-installation formats (including collaborations with the ensemble Pinquins), examining how collectivity is enacted, rehearsed, and materialized, and how artistic processes may themselves function as collective thinking practices. Through shared sounds, texts, and performative actions, the two traced resonances and divergences between our approaches: one grounded in delimited experimental systems, the other in expanded, durational, and socially oriented modes of creation.



Check the presentation

Finally, the lecture-performance reflected on the collaborative relation—not as mentorship nor as the fusion of two projects, but as a poly-research constellation. This was done by exploring how two inquiries remain distinct while continually shaping one another; how artistic practices may be "alone" in method yet "together" in influence, environment, and epistemic entanglement. The onstage exchange became a live demonstration of interdependence, where sounds crosscontaminate, methodological frameworks fold together, and new questions emerge that neither project could produce in isolation.

Katelyn Rose King

University of Performing Arts, Vienna (Vienna, Austria)

Katelyn Rose King is a music practitioner and researcher working at the intersection of contemporary/experimental music and theater. Her research investigates post-digital cosmopolitanisms in musicking, with particular attention to evolving performer–instrument relations and postmigrant movements. She focuses on postdisciplinary collaboration, nonconventional creation processes, and critiques of pseudo-productive musical norms. King's doctoral project (2024-28) examines "performer"–"composer"–"electronic-thing" intra-actions within collaborative micro-lab environments, and her artistic practice centers on contemporary music theater performance, emphasizing percussion, electronics, and voice/acting.

A Fulbright Scholar from Georgia (USA), Katelyn moves between North America and German-speaking Europe. She has performed at places such as Deutsches Theater Berlin, Burgtheater Vienna, Berliner Festspiele, Salzburger Festspiele, Lucerne Festival, among others. She holds degrees from the Hochschule der Künste Bern, McGill University, and Kennesaw State University, and is currently pursuing a Doctorate in Artistic Research at the University of Performing Arts, Vienna.

III A - **Glacier Lamentation.** The sound of climate change - Torben Snekkestad

- Anja Laudal - keys and electronics
- Morten Qvenild - keys and electronics

Glacier Lamentation is an electroacoustic performance emerging from an artistic research into how the changing Arctic can be sensed and understood through sound. The trio—Torben Snekkestad (wind instruments/electronics), Anja Lauvdal (keyboard/electronics), and Morten Qvenild (keyboard/electronics)— works with live improvisation, field recordings, and visual material collected during our Svalbard expeditions. In this setting, artistic practice becomes a method of inquiry where listening, interpretation, and performance unfold as interconnected research processes.

Field recordings form the core of the work. Sounds of calving ice, turbulent meltwater, gas release, pressure vibrations, and shifting snow are treated not as merely documentation but as active musical agents. These sonic materials shape the trio's improvisational strategies and sculpt the spatial and temporal contours of the electroacoustic textures. In this sense, the glacier becomes both instrument and co-composer.

The visual material extends this investigation. Footage of melting surfaces, ice textures, fog, and atmospheric transitions operates not only as illustration but as another perceptual thread. Sound and image interact to reveal processes normally beyond human sensing, creating a multisensory encounter with glacial transformation.

The performance engaged with the central research questions of the project:

- How can sound provide alternative ways of perceiving climate change beyond scientific representation?
- What forms of attention or empathy arise when artistic practice makes perceptible the thresholds where melting ice transforms—ice to water, pressure to vibration, landscape to resonance?
- What becomes possible when artistic research meets scientific research, and how can artistic work circulate meaningfully in non-art contexts—such as climate conferences, diplomatic arenas, or environmental policy spaces?

Rather than reproducing the glacier, the trio engaged with its sonic traces as responsive, living material. Through electroacoustic improvisation and audiovisual dialogue, Glacier Lamentation explores how artistic research can deepen ecological awareness, open new modes of understanding, and create forms of relational sensitivity that operate alongside scientific knowledge.

Ultimately, the performance shifted the experience of climate change from distant abstraction to embodied presence. Artistic research was not explained but enacted—an invitation to listen differently to a world in motion.

Research Catalogue NMH

Torben Snekkestad

Norwegian Academy of Music (Oslo, Norway)

Torben Snekkestad is a Norwegian saxophonist, improviser, composer, educator, and researcher whose work spans free improvisation, electroacoustic music, jazz, and contemporary classical performance. His musical signature is shaped by an exploratory approach to sound, where extended techniques, critical listening, and poetic structural awareness play central roles. Snekkestad has collaborated with a wide range of internationally recognized artists, performed worldwide, and contributes extensively to the experimental music scene through solo projects and numerous ensemble collaborations.

His artistic research investigates improvisation, embodiment, sampling, instrument design, electroacoustic practices, and listening as both method and material. He is particularly engaged with new materialist and diffractive methodologies, phenomenology, and the ways musical practices emerge through relations between bodies, technologies, and environments. Snekkestad is currently Professor of Contemporary Music Performance at the Norwegian Academy of Music in Oslo and holds a PhD in artistic research from the Norwegian Artistic Research Programme.

III B - **Putting Sound to Work**. Piano Preparation, a tool for composing within hybrid tuning systems - Amalia Deorsola

What happens when multiple musical practices collide, how do we attend to this collision and how can we leverage it as a resource offering new perspectives on transcultural creation? The performance aimed to present Deorsola's current artistic research on hybrid tuning systems and Piano Preparation, a technique altering pitch and timbre of the piano through materials inserted within its strings. Amalia started from her practice as a pianist and composer and moved towards an introductory note on EMBAT, the ongoing collaboration between the Indonesian Gamelan ensemble Sandikala and my trio, Anaphora.

The discussion focuses on Questions Bouclées (for re-tuned Gendèrs , Sulings, Rebab, Drums, Prepared Piano, Trumpet and Double Bass) that Deorsola wrote for the project. She had the chance to share the motions in thought that this encounter awakened in her work and how Piano Preparation became both an epistemic interface and a material practice of instrumental intervention with which to navigate and think through this encounter. If music is a form of thought (Nono, 2018), then instruments constitute objects through which this thinking is made, they entangle and co-compose with our creative capacities (Patteson, 2015). They are an extension of the performer (Magnusson, 2009), materializing cognition as a process unfolding through material interfaces and in-between human and non-human bodies (Sauvagnargues, 2013). Deorsola wonders if Sound offers a different image of thought, one in which instruments become technologies for knowing otherwise.

The up-coming album for EMBAT was prepared throughout a residency in October 2024 at the Institut Francais of Yogyakarta, Indonesia. With two different families of instruments — Equal Temperament and Sandikala's own 14-note tuning system — the hybrid tuning line-up was both a challenge and an opportunity to consolidate new methods of composition improvisation, interplay and formal organisation of the material. Because harmony and melody depend on a larger tuning system organising the structural possibilities of relation between pitches, these notions cannot be used as stable parameters of form across two tunings. Rhythm and Timbre become the primary elements shaping musical form and interplay. Timbre, because it relates to the harmonic spectra of the note being sounded, is a physical characteristic of the instrument and for this reason is not bound to any tuning system in particular.
Cyclicity is a preferred vehicle for organising rhythmical and timbrical materials, which become directly generative of form through their iteration. Piano preparation turns the instrument into a rich timbrical palette and highlights its percussive character, becoming an ideal carrier of this logic of hybridity.

This was put to example through Anaphora's piece Le Nomade, and continued through with the piano solo performance, exploring other compositions and sketches exploring the notions discussed above. Putting Sound to work gives us a chance to slow down the way we know by embodying it through our performing practices. Relational,(Star Rogers, 2022) artistic research offers an ecological understanding of how we unfold and mend into the worlds we co-create with. These entanglements call to our attention : sound teaches us a practice of motion, because thinking well is "moving well with others" (Nail, 2020, p.188).

Check the presentation

Amalia Deorsola

Koninklijk Conservatorium Brussels/ Vrij Universiteit Brussels

Amalia Deorsola is an Italian pianist, composer and researcher based in Brussels. With a mixed background of Music (BA) and Philosophy (MA), their practice is hybridized and encompasses group and solo projects, article publications and composing for diverse setups including chamber ensemble, Javanese Gamelan instruments and smaller electroacoustic line-ups. They are known for their long-standing piano trio project, Anaphora. Releasing a first album for Auand Records (IT) in 2022, the group's latest work, [Bloom], mixes jazz with textural and percussive influences from Balinese Gamelan and released in January 2025 for Swedish label Loumi Records.

A multi-awarded artist in solo (Best instrumentalist, Tremplin Jazz d'Avignon 2024) and with Anaphora (Burghausen Nachwuchs-Jazzpreis 2025, Jazz Migration 2025, Keep an Eye 2024, Goethe-Culture Moves Europe 2023, VGC 2023, Italy Music Export 2022), they are also co-leading EMBAT, an international collaborative project between the gamelan ensemble Sandikala and Anaphora.

III C - **Sounding Care: Listening as Infrastructure for Solidarity**. How can spatial sound practices create conditions for care and collective knowledge - making within precarious artistic communities? Presentation of COST action Toolkit of Care - Magda Mayas and Anthea Caddy

This research performance explored Sounding Care, an ongoing collaborative artistic research project investigating how sound, space, and listening practices function as infrastructures of solidarity within vulnerable creative communities.
The research question asks: What forms of collective care emerge when listening itself becomes the primary method of knowledge production and community building? The project responds to increasing precarity of creative work under neoliberal economic pressure, institutional neglect, and political marginalization.While artistic networks often act as informal care infrastructures, sharing resources and creating spaces for experimentation, these solidarities remain fragile and largely invisible to institutional recognition.

This artistic practice centers on listening sessions— extended, collaborative conversations with over forty artists, theorists, and cultural workers in Berlin and internationally. These sessions generate a living archive that becomes the sonic material for site-responsive multichannel installations. The methodology draws on Judith Butler's concept of radical interdependency, understanding that we are fundamentally dependent on others and on social/material infrastructures for survival. This theoretical framework shapes how we understand listening not as passive reception but as an active practice of care and collective meaning-making.The artistic work manifests as spatial sound installations where visitors navigate multichannel acoustic environments carrying fragments of recorded conversations, reflections, and improvisations. This creates an embodied cartography—knowledge generated through movement, resonance, and relation rather than linear comprehension.

The installation's architecture prevents mastery; visitors cannot hear everything, preserving the unknowability that Aruna D'Souza identifies as essential to "imperfect solidarity." The research critically examines improvisation as both artistic method and social practice.
rawing on Ingrid Monson's analysis, music-making is understood as a creating performative community—not reducible to shared geography or identity but produced through collaborative action.

The research performance engaged the audience in a collective listening session, presenting installation documentation while inviting participants to experience fragments from the living archive. Through this engagement, the performance demonstrated how artistic research can make visible the complex knowledge embedded in care practices while proposing sound as a medium for building resilient, interdependent communities under systemic pressure.

Check the presentation

Magda Mayas

Lucerne university of applied sciences and arts (Lucerne, Switzerland)

Magda Mayas is a Berlin-based pianist, composer, and researcher whose work explores the sonic possibilities of the piano through extended techniques, amplification, and preparations. She holds a PhD in Music Performance and Interpretation from the University of Gothenburg and is a professor at Lucerne University of Applied Sciences and Arts. Her practice spans solo performance and collaborations with leading figures in experimental music and improvisation. She has toured extensively across Europe, the USA, Australia, Mexico, and Lebanon, and has been featured at major festivals including Maerz Musik, Documenta, and the Berlin Biennale.Mayas is co-founder of smallest functional unit, which publishes experimental music scores, and Khomasi, a Berlin-based curatorial collective that produces Making Waves, a series of conversations and screenings around art and politics. She has released over 50 recordings and created radio pieces for ABC Australia and Deutschlandradio Kultur.

Anthea Caddy

COST- European Cooperation in Science and Technology - Toolkit of Care (TOC) Network

Anthea Caddy is an artist whose work reveals space as an active participant in energetic events, where forces converge, interfere, and transform. Her practice explores the relationships between spatial energies, material resonance, and sonic vibration, examining how energy occupies and produces space. Caddy creates large-scale spatial works—installations and performances in architectural and outdoor environments—that employ specialised loudspeaker and amplification systems to expand and expose the spatial phenomena embedded in the environments we inhabit. Through these works, she maps resonant territories that emerge when sonic vibrations encounter architectural, environmental, and social spaces, investigating sound as both a territorial marker and a force that dissolves spatial boundaries. Her work has been presented at HKW Berlin, Museo Reina Sofía, Stedelijk Museum, Contemporary Art Museum Zagreb, Tesla Museum, Venice Architecture Biennale, and Venice Music Biennale, among others. She completed doctoral research on energies, sound, and space in the arts under media theorists Douglas Kahn and Caleb Kelly.

IV A - **Architecture as Instrument**. How built structures themselves can act as sounding bodies — acoustic instruments that express material, spatial and historical characteristics - Gisle Nataas

Architecture as Instrument investigates how built structures themselves can act as sounding bodies—acoustic instruments that express material, spatial and historical characteristics. The performance The Sounds of Fehn is an outcome of an ongoing artistic research process that explores the sonic potential of architecture through field recording, physical interaction, and live sound manipulation.

This performance focused on two architectural works by Sverre Fehn — Storhamarlåven and Gyldendalhuset — and interpreted their spatial and material resonance as compositional material. Using contact microphones, resonant transducers, and live electronics, Nataas extracted and reintroduced sound to the architectural surfaces, creating a dialogue between performer, building, and audience.

The research questions that guide this work are:

- How can architecture itself perform as an instrument?

- What kinds of listening and compositional strategies emerge when the material environment becomes both source and performer?

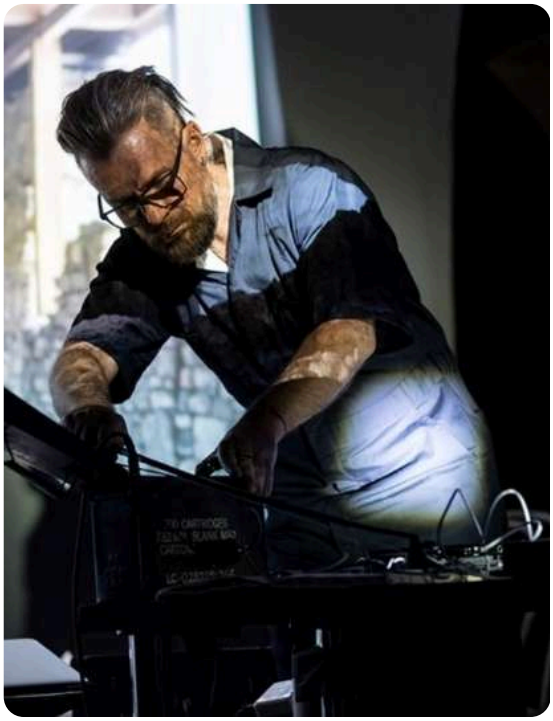
- In what ways can sound performance reveal new layers of architectural experience and memory?

The performance situated itself within artistic research in music, architecture, and sound art, emphasizing transdisciplinary collaboration between spatial design and sonic practice. It also addressed the 'more-than-human' dimension of artistic research by engaging directly with material agencies and resonant environments. The presentation began with a 10-minute introduction situating the work within Nataas' broader artistic research, followed by a 20-minute live performance combining recorded and live architectural sounds.

Check the presentation

Gisle Nataas

Independent



Gisle Nataas is an architect and sound artist based in Oslo, Norway. Educated at Bergen School of Architecture and The Royal Danish Academy in Copenhagen, he explores the intersection of architecture, sound, and performance. His project Architecture as an Instrument investigates how built spaces can be played, listened to, and transformed into musical instruments through tactile and electronic interaction. Nataas is a member of The Norwegian Society of Composers (NKF) and The National Association of Norwegian Architects (NAL). His recent works include Fehn/The Sounds of Storhamarlåven and Fehn/The Sounds of Gyldendal, which explore the acoustic signatures of architect Sverre Fehn's buildings. His practice seeks to create a closer relationship between audience, materials, and movement—revealing architecture as a living, sonic entity. www.nataas.com

IV B - **Lingue che mancano**. Rediscovering our roots through breath and sounds - Albane Tamagna and Vittoria Ecclesia

This performance “Lingue che mancano” emerges from an ongoing project exploring the intersection of personal heritage, linguistic memory, and contemporary instrumental practice. At its core lies a shared experience of absence: both performers grew up with the sounds of regional languages, Corsican and Verbanese, echoing in their family contexts, yet never acquired fluency in these tongues. This research asks: how can musical practice become a site for reactivating what has been lost through artistic imagination? What does it mean to inherit a language one cannot speak? How does the body remember what the mind has forgotten?

The duo 1212 was born at the Darmstädter Ferienkurse in 2025, where initial conversations revealed this common ground of missing languages and spaces, of redefining what “home” means and what “home” sounds like. This performance presents a selection of improvisations and composed material developed through our artistic residency at Voce, in Corsica. Drawing on field recordings, archives of folk songs, and our own memories and agency, we create hybrid sonic spaces where instrumental timbre merges with vocal inflection, where traditional melodic fragments dialogue with extended techniques, and where the act of listening becomes a form of remembering.

The methodology centres on cooperation and interdependence at multiple levels: between two performers negotiating shared and divergent histories; between contemporary instruments and the spectral presence of traditional ones, like the Corsican pivana; between active creation and receptive listening. The researchers’ approach is to problematise romanticised notions of cultural retrieval, instead proposing music as a generative space where tradition and innovation are not opposed but mutually constitutive, therefore not treating folk materials as static objects of preservation. Instead, positioning ourselves as subjects traversed by these traditions, using contemporary improvisational tools to make audible what exists in the threshold between presence and absence, between knowing and not-knowing. This approach resonates with current discourse on artistic research as a method for addressing questions that cannot be answered through conventional academic inquiry alone.

Check the presentation

Albane Tamagna is a French flutist and researcher, trained at the higher conservatories of Dijon, Paris, and Liège, where she specialized in contemporary music and mixed media performance. She collaborates with composers and ensembles across Europe and develops transdisciplinary projects that intertwine sound research, documentary narrative, and stage performance.

Her work explores notions of border, identity, and displacement, most notably through Les Gens qui Partent, a project carried by La Compagnie du Chant des Baleines, which she directs. A lecturer at the CRLg, she also shares her research within academic contexts. Her practice is rooted in a dual dynamic of artistic and transmission, at the intersection of instrumental performance and critical reflection.

Albane Tamagna

Royal Conservatory of Liège (Liège, Belgium)

Vittoria Ecclesia

Anton Bruckner University (Linz, Austria)

Vittoria Ecclesia is an Italian clarinettist, researcher, and pedagogue, currently Senior Scientist at the Anton Bruckner University in Linz. She holds a doctorate in clarinet performance from the Estonian Academy of Music and Theatre, where her award-winning dissertation focused on historical clarinets and their contemporary potential.

A versatile musician, she has been a member of the Estonian National Opera Orchestra and has performed at festivals such as Verdi, Afekt, Darmstädter Ferienkurse, and the ICA New Music Weekend. Her practice weaves together research and performance, moving between historical instruments and contemporary creation, guided by a common thread: exploring the connections between heritage, identity, and new artistic forms.

The Duo – 1212

1212 is a duo born in Darmstadt from the friendship between Albane and Vittoria and from a shared commitment to research—two dimensions that feed each other and ultimately merge in their practice. From the very beginning, playing together has meant exploring, questioning, and confronting their heritages and trajectories. They do not approach tradition as an external object to be reshaped, but as something that passes through them, shapes them, and becomes living matter to be set in motion. With flute and clarinet in all their variations, 1212 explores hybrid forms where instrumental timbres and vocal dimensions intersect, dissolving the boundaries between heritage and invention. These breath-related instruments open a field of transformation: they invite a research that engages with voice, language, and breath, as much as with the sonic memory of territories. Their work unfolds through contemporary repertoire, free improvisation, and graphic score interpretation, which intersect with a cross-cultural dialogue rooted in their Mediterranean backgrounds (Corsican and Verbanese traditions). 1212 is not conceived as a closed project but as an open and evolving space, responsive to collaborations and resonances.

IV C - **Recording Nostalgia**. Exploring the interpretation of British vocal music from the 17th century through a poetic, experimental and "haptic" approach to Historically Informed Performance - Sean Bell

Recording Nostalgia is the first of three artistic research labs exploring Sean Bell's poetic, experimental and "haptic" approach to interpretation within the context of Historically Informed Performance (HIP) in Early Music. This experiment focuses on English lute songs from the 17th century and investigates what happens when this repertoire is placed in dialogue with the sound world of a four-track tape machine. The work is grounded in Bell's ongoing PhD in artistic research at the Norwegian Academy of Music, where he explores interrogating Early Music through new instrumentation, arrangement, and intuitive, hands-on experimentation. 17th century English lute-song repertoire is characterised by intimacy, melancholia, and a close relationship between voice and accompaniment. In this lab, the material is approached through baroque guitar and voice — a choice of instrumentation that connects to the repertoire's historical context while allowing flexibility in shaping and re-shaping the songs.

Alongside these instruments, the tape machine introduces an intimate and melancholic sound world that connects to the original lute-song genre but through a contemporary sound expression: a recording technology with a fragile and fleeting sonic character evoking nostalgia. Its hiss, instability, and layering possibilities opens new connections within the songs. Connecting HIP as method to record history and tape machines as retro recording device, what will the interplay between these nostalgic technologies be?

Check the presentation

Sean Bell

Norwegian Academy of Music (Oslo, Norway)

As a countertenor, Sean Bell performs his own arrangements of Early Music, which stay close to the source material's text and melody, but use new instrumentation, harmonisation, and tonality. A synthesis of historical and contemporary performance makes up the core of his artistic practice. He sees his relationship to interpretation as a practice of Historically Informed Performance (the method used in Early Music, often shortened to HIP). However, the repertoire always acts as material with which to create, without a preconceived idea of what the result will be. Bell works broadly and exploratively with all these composite elements in order to embody the interpretation.

Open Space

The session, facilitated by Stephen Broad and Theodore Parker (EPARM WG members), invited participants to engage in an open and collaborative exploration of the conference theme using the Open Space methodology. This approach, known for its flexibility and participant-driven format, allowed attendees to propose discussion topics and take active roles in shaping the conversations that followed.

After a brief introduction to the principles of OpenSpace, attendees suggested themes they wished to explore. They were then free to join any of the self-organised groups that formed around these topics. This format encouraged open dialogue and peer exchange, creating space for diverse perspectives within the EPARM community.

The session's objective was to foster meaningful discussion around the most pressing issues in artistic research today—such as the increasing need for interdisciplinary engagement, the complex questions surrounding artistic and researcher identity, and the broader philosophical and institutional frameworks in which artistic research is situated. The Open Space served as a platform for engaging with these themes collectively.

Information forum

Music:
1. Prolog

2. Passacaglia
Composed by Egil Hovland
Performed by Anders Eidstein Dahl (Organ)

Watch the session!

Information Forum:

- dialoguing@rts **conference in Klagenfurt - International Conference & Artistic Reunion 15-17 October 2026. Cultural Literacies: Social empowerment through the arts** - Alessandra Callegari - AEC Office (Brussels, Belgium)
- **"Å forsvinne uten å forsvinne - en utforskning av improvisasjon på tvers av sjanget og fagfelt" / To disappear without disapearing - an investigation on improvisation across genres and diciplines"** - Lisa Dillan - Norwegian Academy of Music (Oslo, Norway)
- **Sounding Care (COST Toolkit of Care research network)** - Anthea Caddy - University of New South Wales (Berlin, Germany)
- **ARTILACS (Artistic Intelligence in Latent Creative Spaces)** - Benjamin Sprick and Benjamin Helmer - Hochschule für Musik und Theater Hamburg (Hamburg, Germany)
- **Ethics of Musical Ecology** - John Andrew Wilhite - Norwegian Academy of Music (Oslo, Norway)
- **Ukrainian music teachers are open to cooperation: current areas of partnership** - Kateryna Yurieva - H.S. Skovoroda Kharkiv National Pedagogical University (Kharkiv, Ukraine)
- **In Motion – Mediations of Interplay** - Andreas Berchtold – Stockholm University of the Arts, Olof Misgeld and Ami Petersson Dregelid - Royal College of Music in Stockholm (Stockholm, Sweden)
- **Symposium Stuttgart-Karlsruhe** - Arabella Pare - Hochschule für Musik (Karlsruhe, Germany)
- **The 7th festival conference of music performance and artistic research DOCTORS IN PERFORMANCE at the Jāzeps Vītols Latvian Academy of Music in Riga, September 1-3, 2027** - Diāna Zandberga - Latvian Academy of Music (Riga, Latvia)
- **Artistic Research in Catalonia: Recent Initiatives** - Luca Chiantore - Escola Superior de Musica de Catalunya (ESMUC) (Barcelona, Spain)
- **DARE and EAR at the Santa Cecilia Conservatory: a dialogue between two artistic research projects** - Carla Conti - Conservatorio di Musica Santa Cecilia, Rome (Roma, Italy)

- **CNUCA Potential in ing Education Process During Wartime** - Tatiana Sovhyra - Kyiv National University of Culture and Arts (Kyiv, Ukraine)
- **"The Rajazz Theory: a musical geometry", which proposes new techniques and strategies for composition** - Manuel Hermia - Conservatoire royal de Bruxelles (CRB) (Brussels, Belgium)
- **“I Am Simpatico”: Exploring Interdependence and Shared Agency with Community Groups through Co-Creation** - James Holt - University of Salford (Manchester, United Kingdom)
- **Homo mensura** - Matej Bonin - University of Ljubljana, Academy of Music (Ljubljana, Slovenia)
- **Artistic Research @ UA / Inet-MD: From Experimentation to Augmented Musical Performance** - Henrique Portovedo - University of Aveiro (Aveiro, Portugal)
- **Spanish Vocal Music Idiosyncrasies. Developing an innovative cross-cultural method for singers** - Maria Pilar Beltrán - Conservatorio Superior de Música "Manuel Massotti Littel" (Murcia, Spain)
- **Clavius augmented instrument** - Daniele Ledda - Conservatorio Statale de Musica - 'Giovanni Pierluigi da Palestrina' (Cagliari, Italy)
- **From the Larsen Glass-harmonica to the Larsen Station: a report about the integration of electroacoustic feedback in chamber music writing** - Maurilio Cacciatore - Conservatorio Agostino Steffani (Castelfranco Veneto, Italy)
- **The Score as Multicursal Labyrinth** - Tom Blancarte - Syddansk Musikkonservatorium (SDMK) - Danish National Academy of Music (Esbjerg/Odense, Denmark)

Safe Space

This year marked the fourth edition of the Safe Space sessions at EPARM, providing participants with the opportunity to offer feedback on the event, with a specific focus on diversity, inclusion, gender equality, and non-discrimination issues.

The term safe space generally means an accessible place or environment in which a person or group of people can feel confident that they will not be exposed to discrimination, criticism, harassment or any other risk of emotional (or physical) harm, and is ultimately intended to be free of bias, conflict, criticism or potentially threatening actions. From 2023 onwards, in-presence participants at AEC events are welcome to join the Safe Space sessions, shaped as a confidential discussion group, in which they will be encouraged to give feedback about the event itself, with particular attention to diversity, inclusion, gender equality and non-discrimination matters.

Coordinated by **Steven Faber** (DEI allies Network): Program Coordinator Master of Music, Research Supervisor at the ArtEZ University of the Arts (The Netherlands) and Alessandra Callegari - AEC Office (Brussels, Belgium).

Sustainable practices

The EPARM 2026 implemented several environmentally friendly and conscious practices. Some of these practices included:

- providing a fresh water fountain vs plastic bottles
- "compile your own goodie bag" approach to avoid gifting unwanted items
- offering vegan/vegetarian options at the lunches/dinners
- encouraging low-carbon transport use

We encouraged participants to bring their own reusable water bottles and avoid single-use plastic. Instead, the NMH provided a fresh water fountain for everyone to refill throughout the event!

To minimise waste related to promotional materials, each participant could select their preferred items from the available options and create their own personalised goodie bag. The participants were encouraged to leave behind any items they would not use.

Vegetarian and vegan options were available at every lunch and dinner throughout the event, giving attendees a range of healthy alternatives alongside the traditional menu.

EPARM 2026 encouraged the use of low-carbon public transport, both locally and internationally, throughout the event. A travel guide was provided to participants with information on the local public transport system and available options. In addition, the AEC continued to offer a Travel Incentive for participants who chose to travel to EPARM 2026 using low-carbon means of transport.

Networking and optional activities

Over the course of the conference, participants had the chance to reflect on research related topics connected to the event's themes, while also enjoying a rich artistic programme put together by the host institution. The first day ended on a high note with a **concert by students and teachers from the Norwegian Academy of Music** in the main hall, followed by a **welcoming reception** in the foyer.

On the second day, attendees took part in a **Concert Walk**, a guided tour of the Academy enriched with live musical performances along the way, offering a closer look at the building and its history.

Beyond the academic and artistic sessions, the conference also offered plenty of informal **networking opportunities**. Coffee breaks throughout the event gave participants space to connect, share ideas, and continue conversations in a more casual setting.

Closing session

At the closing session, **Ellen Ugelvik** (Professor in Contemporary Music Performance and Leader of the NordART Centre for Artistic Research Norwegian Academy of Music) and **Riccardo Ceni** (AEC Council) thanked all those who helped bring the event to life and shared reflections on the conference topics.

Following this, **Lina Navickaitė-Martinelli** and **Stefan Gies** thanked **Stephen Broad**, concluding his term as EPARM Working Group Chair, for his outstanding contribution and dedication to the WG. In turn, **Stephen Broad** expressed his gratitude to the WG members for their shared commitment and collaborative efforts in organising the EPARM Conferences.

Finally, **Martin Rummel** (Anton Bruckner University President) invited participants to attend EPARM 2027 which will take place on 22 - 24 April 2027 at the Bruckner University in Linz, Austria.

Thank you!

AEC would like to express gratitude to all the participants who attended the event. We would like to extend a **special thanks to all the speakers** for their valuable contributions, to the **EPARM WG** for their insights and the host institution **(Norwegian Academy of Music)** for their exceptional support and participation in making this event a success, in particular to **Ellen Kristine Ugelvik, Morten Qvenild, Fride Nøstdahl Hjelle, Frode Larsen and Tone Jordhus.**

Photo gallery

Take a look at the full **photo gallery**!

Photo credits: Manuel Madsen and Erika Bruun

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ifferent parts of BAROGUE while being interviewed
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(P1)
(P2)
interviews, become part of the

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AEC EPARM 2026

THURSDAY 9 APRIL

12:00 **Registration** - informal networking | **Registration desk**

12:30 - 13:00 **Pre conference introductory session to the EPARM and its work** | **Lindemansalen**

12:30 - 13:45 **Lunch** | **Room 139**

13:45 - 14:30 **Opening event** | **Lindemansalen**

14:30 - 15:30 **Keynote speech** - "Beyond Recognition: Acknowledging Nonhuman Nature". In musical dialogue with Anja Lauvdal - **Sigurd Hverven** in musical dialogue with **Anja Lauvdal** | **Lindemansalen**

15:30 - 15:50 **Coffee break** | **Foyer**

15:50 - 16:20 **Research Presentations I**

A - Gender Narratives and the Embodiment of Charisma in European Art Music Performance - **Lüneburg, Barbara** | **Room 139**

B - Research education through artistic co-creation: mapping different nodes for collaboration in a shared research environment - **Frisk, Henrik and Östersjö, Stefan** | **U1021 Kammersal**

C - An Oracle of Sounds Sampling potential sonic futures using text-sound multimodal models - **Efstathiou, Zoi** | **Auditorium**

16:20 - 16:30 **Break** to allow room change

16:30 - 17:00 **Research Presentations II**

A - Why don't you just write an article? - composing with a complex musical language and difficult texts - **Hellstenius, Henrik** | **Room 139**

B - "I Am Simpatico": Exploring Interdependence and Shared Agency with Community Groups through Co - Creation How can collaborative songwriting frameworks support shared agency, co - authorship and interdependence within participatory music - making with carers? - **Holt, James** | **U1021 Kammersal**

C - When the Body Listens Back: Gesture as sonic feedback, rethinking the performer - instrument relationship - **Garbin, Agata** | **Auditorium**

17:00 - 18:30 **Open Space** - Themed discussion chaired by **Stephen Broad** and **Theodore Parker** (EPARM WG)| **Auditorium**

19:00 - 20:00 **Concert** | **Lindemansalen**

20:00 - 21:00 **Reception** | **Kantina**

FRIDAY 10 APRIL

09:30 - 10:45 **Information Forum** | **Lindemansalen**

10:45 - 11:15 **Coffee break & Information Market** | **Foyer**

11:15 - 12:45 **Round Table** - Tipping Point. Accelerating collaboration in the expanding artistic research community | **Lindemansalen**

12:45 - 14:00 **Lunch** | **Chateau Neuf 1st Floor**

14:00 - 14:40 **Research Performances I**

A - The Avatar and I: Affects , vulnerability, and ethics in a digitally mediated free improvisation performance - **Mureddu, Libero** | **Bevegelsesrommet**

B - Composing Protest: Mini - Opera as Feminist Practice. Reflections on Artistic Research through the mini - opera " Lūmen I" - **Kosecka, Martyna** | **Levinsalen**

C - Ghosts in the Piano Acoustic Feedback as a Musical Partner in a Grand Piano - **Vacher, Johann & Gurin, Tom** | **Lindemansalen**

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AEC EPARM 2026

14:40 - 14:50 **Break** to allow room change

14:50 - 15:20 **Research Presentations III**

A - Re-Sounding the Bekan Horn Transcultural Dialogues Between Ancient Irish and Amazonian Long - Reed Instruments - **Suyanne, Brenda** | **Auditorium**

B - Transmedia Composition and Hermeneutic Accrual Early Empirical Insights from BAROGUE - **Ciciliani, Marko** | **Room 139**

C - Awkward multi-being actions and abstractions in performance. Conjuring eco-queer atmospheres with butterflies and moths - **Braender, Maria** | **U1021 Kammersal**

15:20 - 15:50 **Coffee break** | **Foyer**

15:50 - 16:30 **Research Performances II**

A - Discoveries of the Choreomusical Performance: "Lure of Light" by Indra Riše and "Crystals" by Anitra Tumševica for Piano and Choreography - **Zandberga, Diāna** | **Lindemansalen**

B - Voice Twist How can classical singing technique support sustainable and diverse vocal practices in a co - created work for voice and interactive electronics - **Zseni-Clausen, Zsuzsa** | **Bevegelsesrommet**

C - Not Alone, Together ! A Polyphonic Lecture - Performance on Collaborative Musicking Intersecting Research Trajectories in Experimental , Collective Music Practices - **King, Katelyn** | **Levinsalen**

16:30 - 16:40 **Break** to allow room change

16:40 - 17:10 **Research Presentations IV**

A - Mobility, Simplicity and Alternative Artistic Ecologies: Exploring performer autonomy, micro - formats and new forms of audience engagement - **Bjørnstad Foss, Eira** | **Room 139**

B - Composing DEVIANCE Creative transformation through neuroscience and AI - **Kanga, Zubin and Howard, Emily** | **Auditorium**

C - Music, Identity and Cooperation: Co - Creating Gender - Inclusive Learning Through Artistic Practice How collaborative musicking fosters gender - affirming spaces in education - **Perez, Nico** | **U1021 Kammersal**

17:10 - 17:20 **Break** to allow room change

17:20 - 18:00 **Research Performances III**

A - Glacier Lamentation The sound of climate change - **Snekkestad, Torben** | **Levinsalen**

B - Putting Sound to Work Piano Preparation, a tool for composing within hybrid tuning systems - **Deorsola, Amalia** | **Lindemansalen**

C - Sounding Care: Listening as Infrastructure for Solidarity How can spatial sound practices create conditions for care and collective knowledge - making within precarious artistic communities? Presentation of COST action Toolkit of Care - **Mayas, Magda and Caddy, Anthea** | **Bevegelsesrommet**

18:00 - 19:00 **Concert walk** - Guided tour of the academy (optional) | **Registration desk**

19:00 - 21:00 **Dinner** | **Chateau Neuf Basement**

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SATURDAY 11 APRIL

09:00 – 09:30 **Research Presentations V**

A – ESP Duos: Remote Collective Improvisation and the Embedding of Internal Counterparts – **Krizic Roban, Ivar** | **Room 139**

B – Artistic Hacking as transformative encounter Interpretation, Collapse, Co-Creation, and Relational Responsibility – **Orsenigo, Lorenzo** | **U1021 Kammersal**

C – Giving space, giving time, giving flow Shadow singing as a method for attention in Folk Song Lab – **Rosenberg, Susanne** | **Auditorium**

09:30 – 09:40 **Break** to allow room change

09:40 – 10:10 **Research Presentations VI**

A – Mechanical Animalities Robotic Puppetry and More – Than – Human Presence in Contemporary Music Composition and Performance – **González, Pedro** | **Auditoium**

B – Metaxis: Sound of Movement and Movement of Sound Entangling Cello, Bow, Body, and Movement in a Collaborative Compositional Process – **Orning, Tanja** | **Room 139**

C – In Motion – Mediations of Interplay – **Misgeld, Olof, Dregelid, Ami and Berchtold, Andreas** | **U1021 Kammersal**

10:10 – 10:20 **Break** to allow room change

10:20 – 11:00 **Research Performances IV**

A – Architecture as Instrument how built structures themselves can act as sounding bodies — acoustic instruments that express material, spatial and historical characteristics – **Nataas, Gisle** | **Lindemansalen**

B – Lingue che mancano Rediscovering our roots through breath and sounds – **Tamagna, Albane and Ecclesia, Vittoria** | **Bevegelsesrommet**

C – Recording Nostalgia Exploring the interpretation of British vocal music from the 17th century through a poetic, experimental and "haptic" approach to Historically Informed Performance – **Bell, Sean** | **Levinsalen**

11:00 – 11:30 **Coffee break** | **Foyer**

11:30 – 12:00 **Research Presentations VII**

A – Cross – Pollination A Found Archive of Scottish Hardanger Fiddle Music (A ScHaM) – **Summers, Sarah Jane** | **Room 139**

B – Ethics of Musical Ecologies Reflections on Interspecies Musical Encounters and their Mediations – **Wilhite, John Andrew** | **U1021 Kammersal**

C – The Continuously Receding Fourth Wall. Cooperation, improvisation, and research co-created with the audience – **Anderskov, Jacob** | **Auditorium**

11:30 – 12:30 **Safe Space** | **Dirigentgarderoben**

12:30 – 13:00 **Closing Session** | **Lindemansalen**

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Who

The Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) is a European cultural and educational network with around 300 member institutions for professional music training in 57 countries. The network is co-funded by the Creative Europe Programme.

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