

THE BODY THAT PERFORMS THE SHARED SPACE

Music
Dance
Drama

ANTON BRUCKNER
PRIVATE UNIVERSITY
UPPER AUSTRIA

Tag der offenen Tür | Open House

Embodying Expression, Gender, Charisma – Breaking Boundaries of Classical Instrumental Practices

29 September 2023, 14 – 18 Uhr, Anton Bruckner Privatuniversität

Kleiner Saal | Foyer der Bruckneruni | Container im Garten

Gastgeber/Host: Vizerektorat für Forschung

Das dreijährige künstlerische Forschungsprojekt *Embodying Expression, Gender, Charisma – Breaking Boundaries of Classical Instrumental Practices* (gefördert vom FWF unter der Projektnummer AR -479) feiert am 29.9.23 an der Bruckneruni seinen ersten Jahrestag mit einem Tag der offenen Tür.

Von 14-18 Uhr öffnen das Team, Univ. Prof. Dr. Barbara Lüneburg, Dr. Kai Ginkel und Renata Kambarova gemeinsam mit der Gastkomponistin Dr. Reiko Yamada die Pforten für die Universitätsgemeinschaft und das Linzer Publikum und bespielen unter dem Thema “The Body That Performs | The Shared Space” den Kleinen Saal, das Foyer und den Gartencontainer der ABPU mit Kunst und Forschung, die sie im Projekt entwickelt haben.

In *Embodying Expression, Gender, Charisma - Breaking Boundaries of Classical Instrumental Practices* untersuchen die Geigerin, Komponistin und Wissenschaftlerin Prof. Dr. Barbara Lüneburg, der Soziologe Dr. Kai Ginkel und die Flötistin Renata Kambarova wie der Körper von Performer*innen ein wesentlicher Faktor für musikalischen Ausdruck, Geschlechterwahrnehmung und Charisma ist.

Der Körper ist das Medium, durch das Instrumentalist*innen Klang, musikalische Ideen und Emotionen realisieren. Ihr Körper ist sowohl die Emotion als auch der Träger von Klang und musikalischer Idee. Interpret*innen nutzen - bewusst oder unbewusst - Gestik und Mimik und die Inszenierung des Körpers als Mittel des Ausdrucks, der Kommunikation und der Interaktion mit dem Publikum. Durch ihre Körperlichkeit geben sie dem Publikum einen Einblick in ihre individuelle, aber auch in ihre inszenierte und kulturell geprägte Persönlichkeit und werden vom Publikum über den Körper ebenso wahrgenommen und interpretiert wie über ihre musikalische Sprache. Die Körperlichkeit der Interpret*innen, die durch Training, jahrelange Übung, kulturelle Assoziationen, gelebte Werte und individuelle Persönlichkeit in die Körper eingeschrieben ist, spielt direkt in das mit dem Publikum geteilte Wertesystem hinein, worüber nicht nur das musikalische Erlebnis, sondern auch Charisma konstruiert wird.

Projektwebsite: embodying-expression.net



PROGRAMM

Willkommen/Welcome

14.00 Kleiner Saal

Grussworte von Rektor Martin Rummel

Performances und Vorträge/Performances and Talks

14.10 -14.50 Uhr und 16.00 Uhr-16.40 Uhr Kleiner Saal

Barbara Lüneburg, *Artistic Practice as a Means for Research in Artistic Research*

Reiko Yamada, *Quaver and Quiver* für Flöte und Violine (Uraufführung)

Barbara Lüneburg, *Exploring Gestures* (2023) für Airvioline und Soundtrack

Kai Ginkel, *Doing Excellence in the Performance and Reception of Classical Music*

Installationen/Installations

14.50 -16.00 Uhr und 16.40-18.00 Uhr Kleiner Saal und Container im Garten

Barbara Lüneburg, *The Body that Performs* (2022), Mixed Media Installation –
Kleiner Saal

Renata Kambarova, *Looking Up To* (2023), Video Installation – Container im Garten

Kai Ginkel, *Research Wallpaper: Field Notes From a Sociologist at Musikverein Vienna* –
Container im Garten

Ausstellungen/Exhibitions

14.50-18.00 Uhr, Foyer der ABPU

Kambarova, Ginkel, Lüneburg, *Excellence of Listening*, eine Serie von Postern

Kambarova, Ginkel, Lüneburg, *Situational Maps zu drei klassischen Musikevents*

Barbara Lüneburg, *Making of 'Exploring Gestures'*

Barbara Lüneburg, *The Body that Performs / The Shared Space*

We will take photographs and videos at this event. The material will be published to showcase our activities on the project's and ABPU's website, on social media channels and in print media or used for documentation of the research project. For more information, please visit <https://www.bruckneruni.at/de/datenschutz>.

Anton Bruckner Private University | Alice-Harnoncourt-Platz 1 | 4040 Linz | mail: events@bruckneruni.at, www.bruckneruni.at

PROGRAMME NOTES

In alphabetical order

Artistic Practice as Means for Investigation in Artistic Research

Research Input by Barbara Lüneburg

In her research, Lüneburg explores performance practice not as a pure or absolute art but as something embedded in and shaped by social relations and society, highlighting the intricacies and complexities of interrelations between performers and music promoters, composers and audiences. In artistic research, she found the means to combine both the inside perspective of the active artist and the investigative mindset of a researcher to thoroughly research her own artistic discipline and practice. In her talk, she will present methods of artistic research that she has developed for her current research project, demonstrating how artistic practice serves as a means to explore otherwise difficult-to-access phenomena and express research findings in a multisensory, comprehensive way.

Doing Excellence in the Performance and Reception of Classical Music

Research Input by Kai Ginkel

Classical music thrives on the perception of its cultural excellence. From a sociological perspective, excellence is not simply a capacity that 'resides' in the individual performer, or listener. Instead, it is fruitful to address how excellence is embodied and, in this sense, produced collectively - by and with its specific situations, spaces, and actors.

The talk addresses how the collective effort of cultural excellence takes place in the form of a) specific listening modes, b) bodily discipline, and c) the "hybrid" involvement of non-human actors such as clothing, and architecture. The individual elements strongly rely on each other in a way that is not only collective but has a circular quality about it.

Excellence of Listening

by Renata Kamarova, Kai Ginkel and Barbara Lüneburg

The series of artworks *Excellence of Listening* (2023) features the audience of Western classical concerts. It grew out of sociologist Kai Ginkel's investigation on how the term "excellence" is not only a driving factor in the concert landscape of classical music and in its branding, but is also embodied by the participants in a circle in which everyone participates, thereby reinforcing the "excellence" of the situation experienced together. Excellence is experienced through the supreme performance of the musicians and soloists we admire on stage, the masterpieces of the centuries presented to us in the constant canon of the magnificent, through the interior of the concert hall with its symbols of royal excellence, golden chandeliers, ruby red velvet-covered chairs, and through the excellence of listening, concentration and dedication embodied.

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by the individual listeners and the audience as an acting collective. Thus, excellence circulates and is embodied between a network of acting agents in the classical concert situation.

In our artwork, which consists of a series of 25 different posters, we juxtapose footage from real concert situations of the Western classical music scene, showing the audience in their collective action, with isolated listening attitudes and bodily postures typical of classical concertgoers, which we recreated in the premises of the Anton Bruckner Private University. These postures are an expression of what we call "excellence in listening": postures of the most solemn absorption, superb intellectual attention and critical reflection, sensual, devoted enjoyment, and supreme concentration.

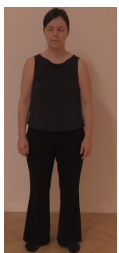
The accompanying texts are all quotes from researchers that appear in the anthology *Classical Concert Studies*, (2021, ed. Tröndle, Martin. London: Routledge). Read in combination with the imagery we intend to encourage the onlooker to critically appraise and reflect on the classical concert setting.

Exploring Gestures

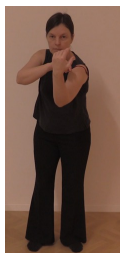
Exploring Gestures (2023) emerged from an exploration of how performers' bodies play a central role in communicating the expression of music.

The bodies of soloists on stage, like the music we hear from them, tell a story. Musicians act out not only musically but bodily facets of the music they tell. In doing so, they embody different emotions or personalities.

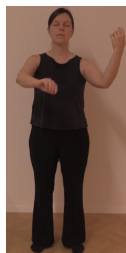
In the course of developing *Exploring Gestures*, Barbara Lüneburg re-enacted the interpretation and analysed the bodily expression of Maxim Vengerov, María Dueñas, Salvatore Accardo, Sergey Khatschaturjan and Janine Jansen and worked out typical postures.



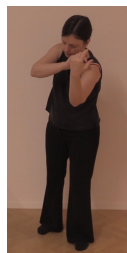
Basic stance



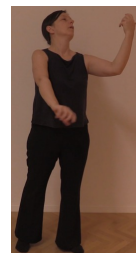
Attack



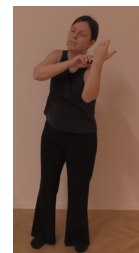
Queenly



Immersed



Divine inspiration



Intimate listening.

She then took the modes of embodiment she had explored out of their original classical context and displays them now in a contemporary context, thereby articulating and showcasing the research findings in art.

Looking up to....

Video installation by Renata Kambarova (2023)

Concerts of classical music are often seen as events that exemplify excellence. The concept of excellence has

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its etymological roots from the Latin 'ex', meaning 'out of', and 'cellere,' meaning 'to rise high', 'to tower'. This poses the question of who rises high above whom, and how is this achieved? Who do we look up to? In a classical concert setting the audience elevates the soloists to something extraordinary, almost sacred.

The video in this installation focuses on the body of the instrumentalist. In the installation, I explore an unusual perspective: I have removed the sound from the original file so that the viewer can concentrate solely on the body language. I project the films onto the ceiling so that the usual concert perspective we are familiar with, with the stage in front of us, is 'altered' and again allows a novelty in the way we see. The experience of being in an office container and sitting on office chairs puts the exclusive audience of no more than four people into a different context. All this allows the viewer a certain distance from an otherwise familiar situation. This helps us to see what we would not see otherwise.

With this installation, we explore the notion of excellence and audience perception. By physically placing the video projection above the visitors as they sit on ordinary office chairs, we play with the notions of the divine and the mundane, of emotional awe and sobriety, of elevation in contrast to the here and now of an everyday workspace. In this way, we create a situation that allows a new perspective on the body of the performer and at the same time, we reflect on how we, as an audience, create charisma together with the performers in classical concerts.

Making of *Exploring Gestures*

Web documentation by Barbara Lüneburg

The artwork *Exploring Gestures* has various roots that Barbara Lüneburg traces in this web documentation.

Situational Maps on Three Classical Music Formats

- Violinist María Dueñas at Wiener Musikverein (26.1.23, Vienna)
- Final Prize Winner Concert of the mdw – International Summer Academy 2022 (27.8.22, Schloß Reichenau)
- YouTube Channel TwoSetViolin

Situational analysis is an innovative extension of grounded theory developed by Adele Clarke. It can be used in qualitative research projects such as ours that are based on interviews, observations, and visual, narrative, and historical discourse materials. So-called "situational maps" are one of the tools Clarke offers within this methodology. Situational maps help us to explore the complexity of three different formats in the classical music scene: A concert at Wiener Musikverein with the violinist Maria Dueñas performing Beethoven violin concerto (attended by Kai Ginkel), the prize winner and final concert of mdw's isa summer academy 2022 (attended by Barbara Lüneburg) and the famous YouTube channel TwoSetViolin with currently over 7,500,000 followers across social media and over one billion views.

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We use situational maps not only in order to “to represent the field's messiness, i.e., its heterogeneous and complex character” (Tom Mathar. 2008. *Making a Mess with Situational Analysis?*) but the various narratives that can be found, the sub- and metatexts that accompany every representation of classical music, the discourses of the field that vary depending on the situation, and the many currents in which we as makers and audiences are involved. The maps presented here could be considered ‘messy’ in that they do not present one single, clean narrative about a space, but instead require exploration. They give us a first access into the investigation of values of classical music audiences and how these values are context dependent and shaped by the various actors of the scene observed.

Research Wallpaper – Field notes from a sociologist at Musikverein Vienna

Kai Ginkel (2023)

The bodies of listeners in classical concerts can seem almost inactive. However, this is not the case, as participants embody specific forms of listening that contribute to the collective performance of cultural excellence. The research wallpaper shows excerpts from sociologist Kai Ginkel's field notes of a concert by soloist María Dueñas and the Vienna Philharmonic at the Musikverein Vienna in January 2023. The notes describe the appearance, gestures and facial expressions of a middle-aged mixed-gender couple attending the concert. Field notes are memory protocols in ethnographic research practice. Researchers write them for the purpose of documentation and in the sense of initial interpretations.

The Body that Performs

Mixed media installation by Barbara Lüneburg (2022)

The body is the medium with which instrumentalists realise sound, musical ideas and emotions. However, we rarely consciously focus on body language and expression when watching performers on stage. It turns out that music and gesture are so closely connected that it is almost impossible to perceive them separately. In her audiovisual installation *The Body that Performs*, Barbara Lüneburg has sought ways to capture the bodily and artistic expression of various violinists as an essential part of their musical and cultural expression and the values we share with our audiences. An added text video displays comments that represent reactions of audience members to the videos of the featured violinists on YouTube. Through her art, Lüneburg points us to musical moments expressed through posture, movements, small or large gestures, down to the raising of an eyebrow and how music and body are being received by audience members.

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The Body that Performs | The Shared Space

An exhibition on the research catalogue by Barbara Lüneburg

On the research catalogue of the Society of Artistic Research, Barbara Lüneburg offers a complementary website to my research project. In a yet different form, she investigates how an instrumentalist's body contributes to musical expression and whether gender assignments can be perceived in the way an instrumentalist moves or is presented and filmed.

For her research purposes, she uses footage available on YouTube of violinists performing solo repertoire and mixes short excerpts from it to create remixes videos that emphasize the soloist's musical-physical expressive repertoire. The videos feature violinists of different generations, most of whom are internationally known and have left their mark on the world of classical music for the violin. Her intention is to examine how these instrumentalists embody musical expression through their posture, gestures, or facial expressions, how they present themselves on stage, and how they are portrayed in the media. She juxtaposes the videos with public commentary on the expressive body language and gender perception of the artists that she finds on YouTube, as well as in reviews or articles about the soloists in professional journals. Lüneburg supplements these with her own observations that arise from the artistic process of remixing. Thus, she successively gathers data material on violinists of different generations and genders, which can be further investigated from the point of view of embodiment and gender.

Quaver and Quiver for flute and violin

by Reiko Yamada (world premiere)

Quaver and Quiver is a newly composed piece, created exclusively for this research project by Yamada, delving into the intricate relationship between vibrato and musical expression. The composition is intentionally designed to evoke the style of Baroque instrumental music, offering a unique perspective on the historical nuances of vibrato.

During the Baroque era, vibrato was employed in a manner distinct from its contemporary usage in classical music. As this period's treatment of vibrato remains an active area of investigation and interpretation among musicians and musicologists, various aspects such as its frequency, stylistic characteristics, notational conventions, speed, and techniques are subject to differing opinions and perspectives. *Quaver and Quiver* centers around the idea of playful interaction, serving as a platform for exploring the contrasts and negotiations inherent in the divergent approaches to vibrato. Two performers engage in a dynamic exchange, embodying these differences to shape and enhance the expressive qualities of their performance.

BIOGRAPHIES

Barbara Lüneburg – Head of project, Art and Research



Head of project and principle investigator Prof. Dr Barbara Lüneburg is Professor of Artistic Research and head of the doctoral programmes at Anton Bruckner Private University.

She is an internationally renowned violinist, artist and artistic researcher in the fields of classical contemporary art music with appearances at major international festivals like Biennale Venice, Wien modern, Donaueschinger Musiktage, Darmstadt International Summer Courses and many others in Europe, Asia, and the Americas. From 2014 to 2018, she was PI and head of the artistic research project *TransCoding – From Highbrow Art to Participatory Culture* with a team of three researchers, a visual artist, and a software programmer. The project was funded by the Austrian Science Fund (FWF) as PEEK-project AR 259-G2. From 2017 to 2021, Lüneburg was key researcher in performance practice of the three-year artistic research project GAPPP-Gamified Audiovisual Performance Practice. The project was funded by the Austrian Science Fund (FWF) with a grant of ca. 330000 €. Both projects were located at University of Music and Performing Arts/Graz, Austria.

Her main areas of and most important achievements in research lie in the fields of instrumental performance studies, collaboration, creativity, performer-audience relations, charisma, participatory art, performers' agencies in game-based multimedia artworks, and methodology in artistic research.

www.barbara-lueneburg.com

Kai Ginkel – Postdoc, sociology of practice



Postdoc and key researcher Dr Kai Ginkel has a background in sociology with a specialization in practice theory. As former PhD scholar at Vienna's Institute for Advanced Studies (IHS), he earned his doctorate magna cum laude in 2017 at the Catholic University of Eichstätt-Ingolstadt. This marked his first major involvement with sociological research on music, resulting in a monograph that took a praxeological look at noise music

(Ginkel 2017).

His work experience, which has been focused on interdisciplinary projects, includes a position as post-doctoral researcher in the research project Popular Music and the Rise of Populism in Europe (Volkswagen Foundation, 2019-2022) and (between 2016 and 2018) as junior researcher in the research project "TransCoding – From 'Highbrow' Art to Participatory Culture" (funded by the FWF's PEEK program), both at University of Music and Performing Arts Graz. Recent publications include articles on popular music (such as popular music and politics, noise music, and remix practice), as well as qualitative methodologies, with a forthcoming handbook chapter on "ethnophonography" highlighting his expertise in ethnographic methods and research on sound and music (Ginkel 2021).

Main research areas include qualitative methodologies, popular music, sound, and theories of practice.

Link to the Volkswagen research project Popular Music and the Rise of Populism in Europe in which Kai Ginkel has been a key researcher from 2019-2022.

<https://musicandpopulism.eu/>

BIOGRAPHIES

Renata Kambarova – Predoc, art and research



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

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

Trained in classical flute and piccolo as well as contemporary music at the conservatories of Brussels (BE), Tilburg (NL) and Liège (BE), Renata leads an active international career: she has performed with various ensembles and orchestras in many countries and has participated in renowned international festivals such as the Biennale de Venezia, reMuisk or Ars Musica. She is the artistic director of the Collectif Dódeka - a collective dedicated to contemporary music with variable geometry - whose latest project, "Beyond Borders", was funded by the Fédération Wallonie Bruxelles. With her ensemble "Ensemble Fractales" she has premiered more than 50 works by young and internationally acclaimed composers from all over the world.

Not only is Renata a member of various classical and contemporary music ensembles, she also develops her own art projects that include improvisation, electronics and visual media. She has recorded several albums of classical, contemporary and electronic music. Since 2021, she is a candidate for a doctorate in the arts at Anton Bruckner Private University, Austria. (Photo © Reinhard Winkler)

www.renatakambarova.com

Reiko Yamada, visiting artist, composer



Reiko Yamada is a composer and sound artist, originally from Hiroshima, Japan. She

composes concert works, creates sound art installations and works with interdisciplinary collaborators.

Her work explores the aesthetic concept of imperfection in a variety of contexts.

Yamada holds a D.Mus in composition from McGill University, and is a recipient of numerous prestigious awards and fellowship. She was a 2015-16 Fellow at the Radcliffe Institute for Advanced Study of Harvard University, the 2016-17 artist-in-residence at IEM (Institut für Elektronische Musik und Akustik), the 2018 Innovator-in-Residence at Colorado College, and 2020-21 S+T+ARTS resident artist. Her various projects have been commissioned and/or funded by New Music USA, the Canada Council for the Arts, IRCAM (the Institute for Research and Coordination in Acoustics/Music), CIRMMT (the Centre for Interdisciplinary Research in Music Media and Technology), the Conseil des arts et des lettres du Québec, Armitage Gone! Dance, the Zentrum für Orgelforschung der Kunstuniversität Graz and the European Commission among others. Her works have been presented in venues such as The Metropolitan Museum Breuer (New York), and Sónar Festival (Barcelona). She is currently a postdoctoral researcher at ICFO (Institute for Photonic Sciences) and composer-in-residency at Phonos Foundation in Barcelona.

<https://www.reikoyamada.com/>

– LOCATION –

Music
Dance
Drama

ANTON BRUCKNER
PRIVATE UNIVERSITY
UPPER AUSTRIA



Location

Anton Bruckner Privatuniversität/ Anton Bruckner Private University

Kleiner Saal, Foyer, Container im Garten

Alice-Harnoncourt-Platz 1

(former address: Hagenstrasse)

4040 Linz /Austria

The easiest way to reach the Bruckner University is by the following public transport:

Linie 50-Pöstlingbergbahn (departs from Hauptplatz, stop: Hagen/Bruckneruniversität)

Linie 33 (stop: Nißlstraße)

OÖVV Linien 250/251 (stop: Hagen/Bruckneruniversität)

Approx. 20 minutes on foot from Linz's main square or 12 minutes from the Landgutstraße tram stop (line 3/4).

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

The Anton Bruckner Private University is a 15-minute walk from the Hotel Goldener Adler.

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

An event of the artistic research project *Embodying Expression, Gender, Charisma - Breaking Boundaries of Classical Instrumental Practices* funded by the FWF as project AR 749-G.

Project lead, concept and coordination: Prof. Dr Barbara Lüneburg

<https://embodying-expression.net>

Contact:

Univ. Prof. Dr Barbara Lüneburg, Director of Doctoral Programmes

Barbara.Lueneburg@bruckneruni.at

