

# PARL

## Platform for Art and Research Linz

Music  
Dance  
Drama

ANTON BRUCKNER  
PRIVATE UNIVERSITY  
UPPER AUSTRIA

### WINTER LAB | 2023

#### 12-14 January 2023, Kleiner Saal | Sonic Lab

##### Host:

Doctoral Programmes of the Anton Bruckner Private University

PARL - WINTER LAB is part of the series "PARL - Platform for Art and Research Linz", which explores the field between art and research and their diverse combinations. The WINTER LAB 2023 takes the form of a laboratory in which lectures by international guests, coaching sessions, individual working sessions and joint feedback rounds promote collaborative exchange and individual growth.

##### Talks on (12 January, Kleiner Saal)

Dr. Winnie Huang,

Prof Dr Anne Marie Dragosits, ABPU

##### Talk (13 January, 14.00-17.00, Kleiner Saal)

Dr Nicoleta Paraschivescu, Musikakademie Basel

##### **game over: audio visual installation (12-14 January, Sonic Lab)**

by doctoral candidate Christof Ressi

##### Worklabs/Coaching:

**Doctoral candidates:** Renata Kambarova (intercultural research), Christof Ressi (composition and audience research), Claudio Ribeiro (historically informed performance practice), Joanna Wicherek (intermedial theatrical piano performance)

**Teachers:** Prof Dr Marko Ciciliani, Kunstuni Graz, Prof Dr Anne Marie Dragosits, ABPU, Dr. Winnie Huang, Royal Conservatory of Antwerp, Prof Dr Barbara Lüneburg, ABPU, Dr Nicoleta Paraschivescu, Musikakademie Basel

**Documentation:** Sam Erpelding, ABPU

We will take photographs and videos at this event. The material will be published to showcase our activities on the website, on social media channels and in print media or used for documentation of doctoral research. For more information, please visit <https://www.bruckneruni.at/de/datenschutz>. Hagenstraße 57 | 4040 Linz | T +43 732 701000 280 [events@bruckneruni.at](mailto:events@bruckneruni.at), [www.bruckneruni.at](http://www.bruckneruni.at)



# PROGRAMME

## Thursday, 12.1.2023

### Joint session:

09.30 – 09.45      **General welcome** Barbara Lüneburg, Director of Doctoral Programmes

09.45– 10.45      **Talk** by Winnie Huang (online, Kleiner Saal  
*THE MUSICAL-GESTURAL PERSPECTIVE (compositional/performative)*

### Parallel sessions:

10.45 – 13.00      **Individual Work Period:** Setting Up the Personal Project and option for  
documentation session with Sam Erpelding  
**Individual Coaching** with Winnie Huang (via Webex, focus on Joanna Wicherek's  
project)

LUNCHBREAK      Christof Ressi – *game over*  
Audiovisual Installation in the Sonic LAB open for the Public

### Joint session:

14.00-14.45      **Talk** by Anne Marie Dragosits  
*"Ups and downs" - the genesis of a long-term project about*  
*Giovanni Girolamo Kapsperger*

### Parallel sessions:

14.45-16.30      **Individual Work Period** and option for documentation of individual projects  
**Individual Coaching** with Winnie Huang (via Webex)

### Joint session:

16.30-17.30      **Personal Space and Feedback Round** for Joanna Wicherek  
with everybody at Kleiner Saal joint by Winnie Huang on Webex.

# \_PROGRAMME\_

## Friday, 13.1.2023

Joint session:

09.30 – 09.40      **Welcome to Marko Ciciliani and Nicoleta Paraschivescu**

09.40 – 10.40      **Talk** by Nicoleta Paraschivescu (Kleiner Saal)

*Francesco Durantes Regole per imparare di sonare il Cembalo (Neapel, 1754)*

*Basso continuo & Partimento*

*«...a chiunque vuole innocentemente divertirsi»*

Parallel sessions:

10.40 – 13.00      **Worklab/Coaching** with Nicoleta Paraschivescu (focus on Claudio Riberero's project, Kleiner Saal)

10.40 – 11.30      **Meet Marko Ciciliani – meet the Doctoral Candidates (Sonic Lab)**

Mini introduction: elevator pitches by Marko Ciciliani, Renata Kambarova, Christof Ressi and Joanna Wicherek and discussion on how to proceed, where you need support and schedule.

11.30 – 13.15      **Individual Work Period** and option for documentation of individual projects

**Individual Coaching** with Marko Ciciliani (focus on project by Renata Kambarova, Christof Ressi or Joanna Wicherek)

LUNCHBREAK      Christof Ressi – *game over*

Audiovisual Installation in the Sonic LAB open for the Public

Parallel sessions:

14.00 – 16.30      **Individual Work Period** and option for documentation of individual projects

**Continuation Coaching** with Marko Ciciliani

Joint session:

16.30-17.30      **Personal Space and Feedback Round** for Claudio Ribeiro

with everybody at Studio Alt

# \_PROGRAMME\_

## Saturday, 14.1.2023

Joint session:

09.30 – 10.30      **Personal Space and Feedback Round** for Renata Kambarova  
with everybody at Kleiner Saal

Parallel sessions:

10.30 – 13.00      **Individual Coaching** with Marko Ciciliani (focus on project by Renata Kambarova,  
Christof Ressi or Joanna Wicherek)

10.30 – 13.00      **Individual Work Period**

10.30 – 13.00      **Documentation of individual projects** with Sam Erpelding

LUNCHBREAK      Christof Ressi – *game over*  
Audiovisual Installation in the Sonic LAB open for the Public

Joint session

14.00 – 15.00      **Personal Space and Feedback Round** for Christof Ressi with everybody at Sonic Lab

Individual Wrap up Session

15 – 16.00      **Wrap Up Individual Work Period and Documentation of Individual Projects**

Joint session

16.00.-17.00      **Final Feedback Round on the Seminar** at the Sonic Lab

# ABSTRACTS AND BIOGRAPHIES

## **Marko Ciciliani**

### **Biography**

Marko Ciciliani is a composer, intermedia artist and performer. The focus of his artistic work is the composition of performative electronic music, mostly in audiovisual contexts. Interactive video, light design and laser graphics often play a role in his compositions, 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 published on five CDs, and three multimedia books of transdisciplinary and audiovisual works. As a result of his interdisciplinary practice, his work can be found in a variety of genres. It has been presented at festivals and concert series for electronic experimental music, such as ZKM, Karlsruhe, Experimental Intermedia, NYC, Club Transmediale, Berlin, SuperDeluxe, Tokyo, Ibrasotope, São Paulo or Findars, Kuala Lumpur; at festivals for post-avant-garde music, such as Donaueschinger Musiktage, Musikprotokoll or Maerzmusik; as well as in the context of media art, such as Ars Electronica, Linz, Glowing Globe, Rijeka or iMAL, Brussels.

Ciciliani is Professor of Computer Music Composition and Sound Design at the Institute for Electronic Music and Acoustics (IEM) at the University of Music and Performing Arts Graz. In 2014, 16 and 18 he taught as a tutor at the "Ferienkurse für Neue Musik Darmstadt". In 2017, 2020 and 2021 he was artistic director of the interdisciplinary workshop for young artists ChampdAction.LaBO in Antwerp.

In the field of artistic research, Ciciliani has published several works and articles, mainly in the field of audiovisual composition, a practice he called "Music in the Expanded Field" in his widely acclaimed lecture given in Darmstadt in 2016. From 2016-21 he conceived and directed the PEEK-funded artistic research project GAPPP, in which together with a team of artist/researchers he investigated the artistic potential of elements from computer games in the context of experimental audiovisual composition.

## **Anne Marie Dragosits**

### **Abstract**

"Ups and downs" – die Genese eines langjährigen Projekts über Giovanni Girolamo Kapsperger (ca.1580-1651) und seine Vokalmusik: Von der Masterarbeit über ein künstlerisches Doktorat mit umfangreichen Archivrecherchen, Konzerte und Aufnahmen bis hin zur Buchpublikation und der internationalen Verbreitung der Ergebnisse durch Workshops und Vorträge.

# ABSTRACTS AND BIOGRAPHIES

## **Biography**

Die in Tirol geborene Cembalistin Anne Marie Dragosits lebt in Wien. Sie studierte bei Wolfgang Glüxam in Wien und bei Ton Koopman und Tini Mathot in Den Haag. Als gefragte Solistin und leidenschaftliche Continuospielerin reist sie mit Ensembles wie vivante, barucco, Barocksolisten München, musica alchemica, l'Arcadia, l'Orfeo Barockorchester oder der neugegründeten Accademia degli Stravaganti durch die Welt. Ihre besondere Passion gilt der Auseinandersetzung mit historischen Cembali, die auch zahlreiche, teils preisgekrönte Aufnahmen dokumentieren.

Seit 2016 ist sie Professorin für Cembalo an der Anton Bruckner-Universität in Linz, seit 2021 unterrichtet sie Generalbass an der Haute école de musique in Genf. 2020 wurde ihre Biographie des Frühbarock-Komponisten G.G.Kapsperger bei der Libreria Musicale Italiana, LIM (Lucca), veröffentlicht: Giovanni Girolamo Kapsperger, »ein ziemlich extravaganter Mann«.

[www.dragosits.org](http://www.dragosits.org)

## **Winnie Huang**

### **Abstract**

THE MUSICAL-GESTURAL PERSPECTIVE (compositional/performative)

In the contemporary music world of the performing arts, an increasing number of musical-gestural works are being composed and performed. The rise of these pieces, the curiosity in creating them by composers, and the growing demand for performers specialised in this type of performance necessitate investigation from an artistic researcher's perspective, in the hope of providing insight and agency for future creators, performers, and academics in this field.

Through a methodical investigation of various case studies, differing in the degree of composer/performer collaboration, this presentation questions the identity and role of the musical-gestural artistic researcher, from a performative and compositional standpoint. It examines the varying degrees of participation during the process of collaboration, composition and performance.

This presentation aims to examine how musical-gestural pieces are learned and performed through an exploration of the various skill sets, performance practice methods, notational issues, and the physical states a performer adopts, and effectively to provide additional knowledge for an evolving group of artists and the spectrum of creatives around and within.

# ABSTRACTS AND BIOGRAPHIES

Finally, my research hopes to explore how the performer inhabits the artistic body in the creation/composition process and during the performance, the presentness; understanding the artistic body's physical presence, self-awareness, and sensorial interactions while in rehearsal/performance, since dramatic movements seemingly provide some of the strongest contributors for human expression, intention, and focus. Through proactive embodied research, the collaborative and transmissive experiences, and the emergence of new pathways, this critical presentation showcases the expanding nature and collective knowledge gained from the musical-gestural perspective for all participants.

## **Biography**

Winnie Huang is a Chinese-Australian violinist, violist, gestural performance artist and composer currently based between Belgium and France. An active performer of new music, she is co-artistic director and violinist of Paris based new music ensemble soundinitiative and co-founder and member of an experimental instrumental duo hoodwink with Kevin Toksöz Fairbairn, and performative duo LOOKOUT with Jessie Marino. As part of the Contemporary Leaders, Winnie is also currently co-curating the Lucerne Forward Festival and violin coach at the summer Lucerne Festival Academy. She continually works with emerging and established composers and regularly performs with international ensembles at international festivals. Career highlights have included solo performances at the Berlin Philharmonie (DE), KKL Lucerne (CH) and the Elb Philharmonie (DE), among many international ensemble tours in Europe, USA and Australia.

An engaging educator, Winnie Huang has consistently taught in Australia, France and Belgium. She has frequently guest tutored at many major institutions in Europe, Asia and Australia, and currently teaches interdisciplinary musical-gestural works at the Royal Conservatoire of Antwerp (BE). Huang's strong interest in the performance of musical-gestural pieces is explored frequently through her own original compositions and collaborating with other composers, developing highly gestural contemporary works. Academically, Huang's doctoral artistic research was on interdisciplinary.

# ABSTRACTS AND BIOGRAPHIES

**Renata Kambarova**

## **Abstract**

### **Intercultural music-making between Belgium and Uzbekistan**

According to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (Article 4.8), "interculturality" refers to the existence and equal interaction of different cultures and the possibility of creating common cultural expressions through dialogue and mutual respect.

This is the basis for my research project: I am exploring a way to create meaningful musical relationships between musicians from Uzbekistan and Belgium through an intensive study of the traditional musical culture of Uzbekistan, learning the nay and Uzbek shashmaqom from experts in the field, while at the same time interacting with the Uzbek ensemble Omnibus to learn their methods of collective resonance composition and progressive notation, which they have developed to combine contemporary music and Uzbek maqom. At the same time, I intend to work with composers and musicians from both countries to develop mutually influenced ways and means of making music and to express a third place between two musical backgrounds. Then I intend to transfer the insights gained to Western concert flute practice and make them accessible to Western composers.

I ask: How can a Western-trained musician approach Uzbek maqom and blend it with Western contemporary music in a balanced and respectful way, where the exchange is mutual and implies a learning process based on instrumental practice and an artistic creation process that runs in two directions between two countries with different cultures, while producing new repertoire and reaching new audiences?

## **Biography**

Renata Kambarova 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).

In 2015, she graduated cum laude in flute and pedagogy at the Brussels Conservatory in the class of Baudoin Giaux. She obtained a second Master's degree in music at the Fontys Hogescholen voor de Kunst in Tilburg (Netherlands) with Valerie Debaele. She then studied a specialised Master's degree in contemporary music at the Conservatoire Royal de Liège (Belgium) with Ine Vanoeveren.



# \_ABSTRACTS AND BIOGRAPHIES\_

Renata is a member of various classical and contemporary music ensembles and develops art projects that include improvisation, electronics and visual media. She has recorded several albums of chamber and electronic music.

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. With her own ensemble "Ensemble Fractales" she premieres works by young and internationally acclaimed composers from all over the world.

**Nicoleta Paraschivescu**

## **Abstract**

***Francesco Durante's Regole per imparare di sonare il Cembalo (Neapel, 1754)***

***Basso continuo & Partimento «...a chiunque vuole innocentemente divertirsi»***

Im 17. und 18. Jahrhundert zielte die Partimento-Praxis auf eine künstlerisch umfassende Beherrschung des Cembalospiels («imparar di sonare il Cembalo»), zu der auch die Fähigkeiten zu begleiten, zu variieren sowie zu improvisieren gehörten.

Die Handschrift *Regole per imparare di sonare il Cembalo* ist die früheste überlieferte Partimento-Handschrift von Francesco Durante (1684–1755) und befindet sich heute in einer privaten Sammlung in Paris. Sie wurde im April 1754 in Neapel vom Priester D. Giustino de' Santi (1711–1773) kopiert. Diese Quelle ist von zentraler Bedeutung, weil sie in konzentrierter Form den didaktischen Weg aufzeigt, wie facettenreich Cembalo unterrichtet wurde, beginnend mit einer Anleitung sein Cembalo zu stimmen, die Vermittlung der Grundlagen der Musiktheorie, die Oktavregel (mit spannenden Fingersätzen!) und Grundlagen des Basso continuo. Inhaltlich deckt zudem die Handschrift verschiedene Bereiche der Partimento-Praxis, die uns aus späteren Quellen von Francesco Durante vertraut sind: *Regole*, *Partimenti numerati*, *Partimenti diminuiti* und *Intavolature*.

Der Vortrag setzt sich mit dem Aufbau und inhaltlichen Aspekten dieses Manuskripts auseinander und zeigt anhand dessen, dass das praktische Erlernen des Instruments eine ganzheitliche Angelegenheit war.

## **Biography**

Dr Nicoleta Paraschivescu teaches organ at the Musik-Akademie Basel (AMS) and is organist at the Theodorskirche in Basel. She is a 2016 laureate of the hibou Foundation and received her doctorate from Leiden University (NL) in 2015.

# \_ABSTRACTS AND BIOGRAPHIES\_

She studied organ with Ursula Philippi at the Gheorghe Dima Conservatory in Cluj-Napoca (Klausenburg/RO). She then extended her education by studying early music at the Schola Cantorum Basiliensis in the subjects organ with Jean-Claude Zehnder and harpsichord with Andrea Marcon. She successfully completed her postgraduate artistic studies with Prof. Jon Laukvik at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart. She received further groundbreaking musical impulses from Enrico Baiano in Naples. She is the leader of the ensemble La Floridiana, with whom she has already recorded two CDs for the SONY label (dhm) with world premiere recordings of the Haydn pupil Marianna Martines (1744-1812). Further CD recordings have been made for audite, Guild and Gallo, as well as live recordings of her performances. Concerts have taken her to various European countries and renowned festivals. Her latest CDs include the two world premiere recordings: "Partimenti napoletani" (dhm 2018) and "Cantatas & Instrumental Works by Pier Giuseppe Sandoni" (dhm, 2022). The monograph "Giovanni Paisiello's Partimenti: Wege zu einem praxisbezogenen Verständnis" (Schola Cantorum Basiliensis Scripta6, 2019 Schwabe Verlag) has been translated into English and is published in 2022 by the University of Rochester Press, New York under the title "The Partimenti of Giovanni Paisiello. Pedagogy and Practice".

[www.nicoletaparaschivescu.com](http://www.nicoletaparaschivescu.com) | [www.partimenti.ch](http://www.partimenti.ch)

## **Christof Ressi**

### **Abstract**

#### ***game over***

*game over* is an interactive installation where the audience is meant to explore large 2D game worlds and interact freely with the surroundings and inhabiting creatures. The game worlds are collages of well-known vintage video game genres. Everything the player touches will either create new sounds or change the overall sound of the environment. There are many autonomous NPCs (non-player-characters) which the player can interact with in various ways, often leading to suprising musical patterns. Furthermore, the author intentionally kept certain glitches and loopholes in the game architecture ("easter eggs") which can be discovered by the curious player.

Unlike previous versions of the installation, the individual game instances are now connected in a local network so that all players actually inhabitate the same game world. After discovering that they are not alone, players might start to interact with each other and create sounds together. There is no winning or losing: players can "die", but they are just teleported to another area and forced to stay silent for a few seconds.

# ABSTRACTS AND BIOGRAPHIES

Generally, there are no pretermind goals at all. Players are "thrown into the world" and have to make sense of it on their own. As an artist, I am interested in individual behavioral patterns and group dynamics that arise within an anonymous collaboratory music creation environment.

## **Biography**

Christof Ressi is an Austrian composer, arranger, media artist and software developer. He studied composition and music theory with Gerd Kühr, Dieter Ammann and Alexander Stankovski, jazz composition and arranging with Ed Partyka and computer music with Marko Ciciliani. He works and lives in Graz (Austria). His artistic work spans various genres including contemporary classical art music, jazz, experimental electronics, and media art. He produces music, sound design and video for theater and dance productions and arranges music for all kinds of ensembles and instruments, including big band and orchestra. Ressi's music has been performed in many countries around the world and his computer music work has been presented at international conferences such as NIME and Linux Audio Conference. He is a recipient of the "Andrzej Dobrowolski Composition Scholarship of the Province of Styria" (2017) and a laureate of the "SKE Publicity Prize" (2018). In 2020 he was one of the two prize winners of the 8th International "Johann-Joseph-Fux" Opera Composition Competition. 2021 he won the "Erste Bank Kompositionspreis". He shares an intensive collaborative relationship with clarinettist Szilard Benes. As a duo they perform both audiovisual compositions and improvisations. As a software developer, Ressi also helps with the technical implementation of art projects and regularly contributes to open-source projects such as Pure Data and Supercollider. He publishes his own software under open-source licenses.

## **Claudio Ribeiro**

### **Doctoral project**

**The Italian harpsichord in the early 18th century: a study of technique and performance based on historical sources.**

### **Biography**

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

# \_ABSTRACTS AND BIOGRAPHIES\_

Claudio teaches at the Royal Conservatoire in The Hague and at the Institute of Early Music and Performance Practice of Kunstuni Graz and is regularly invited to teach harpsichord and early music at international master courses. He is a member of the lectorate 'Music, Education & Society' of the Royal Conservatoire, conducting a joint research project with Dr. Inês d'Avena on the performance practices of Italian baroque music, and is a doctoral researcher at the Anton Bruckner Privatuniversität in Linz, researching the performance practices of early 18th century Italian harpsichord music.

[www.maestroalcembalo.com](http://www.maestroalcembalo.com)

**Joanna Wicherek**

## **Abstract**

### **Overcoming performative boundaries in intermedial theatrical piano music**

My artistic research project explores how the use of different media in intermedia theatrical piano music may limit the performative potential of the performers and how this can be overcome. In intermedia theatrical piano music, the attention of the performers and the audience often shifts from one performing element or medium to another, rather than allowing for a holistic performance and perception. Therefore, I would like to develop artistic intermedial tools that help artists to overcome these boundaries, and through which the different elements of the work complement and reinforce each other, allowing artistic expression to reach its full potential.

My research questions are:

How can the elements of intermedial theatrical piano music work together in an integrative and unifying way without limiting a pianist's performative expression? How can these artistic means be used to enrich and enhance different media to create a comprehensive, holistic experience for artist and audience?

Methodologically, I start with improvisations, using the piano as the first medium for exploration. Gradually I add other elements such as visualisation, movement, language, or others to my research strategy. To this end, I commission new works and collaborate with artists from different disciplines. I also intervene in the performative elements of existing theatrical piano works by expanding the media used.

# ABSTRACTS AND BIOGRAPHIES

## **Biography**

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

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

# – LOCATION –

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# – COVID 19 SAFETY REGULATIONS –

## Location

### **Anton Bruckner Privatuniversität/ Anton Bruckner Private University**

Hagenstrasse 57

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>

### **Hotel Goldener Adler**

Hauptstr. 56, A-4040 Linz [www.goldeneradler.at](http://www.goldeneradler.at)

By public transport: Tram no. 3 from the main station (stop "Biegung") or bus no.31 and 33 (stop "Biegung" or "Knabenseminarstraße").

## COVID-19: Safety Regulations

Status: October 10, 2022

### **OBLIGATION TO REPORT**

Corona illnesses or infections with Corona must be reported to [coronameldung@bruckneruni.at](mailto:coronameldung@bruckneruni.at) without exception.

### **ACCESS TO THE BUILDING**

University members with a Corona infection are not allowed to enter the university despite being symptom-free or mildly ill, at any rate with the onset of the infection or if the test is positive.

Entering the university is possible after five days if there are no symptoms and a free test has been performed (negative PCR test or CT value equal to or above 30). After ten days, the university can be entered in any case.

<https://www.bruckneruni.at/en/services/covid-19-information>

An event of the doctoral programmes of Anton Bruckner Private University, Linz, Austria.

Concept and coordination: Prof. Dr Barbara Lüneburg in cooperation with Prof. Dr. Anne Marie Dragosits

<https://www.bruckneruni.at/en/study-programmes/doctoral-studies/>

Contact:

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

