

# GRiNM

*Network Conference 2019*

Experiences with Gender and Diversity in New Music



A 3-day conference exploring solutions to gender and diversity issues in European contemporary music institutions.

# GRiNM

## *Network Conference 2019*

The GRiNM Network Conference 2019 will bring together a variety of initiatives focusing on diversity and gender issues in contemporary music in Europe. In the course of our activism, we have seen both how such initiatives are crucial to the continued existence of the field, and how large-scale projects in schools, universities, music venues, and festivals are already underway. Despite this wealth of knowledge and experience, there has until now been little examination of the goals or results of these projects, something we now intend to change. The focus of our conference will thus be on bringing together people already working in this field to share their outcomes, experiences, and insights. Through keynotes, music, presentations, and most of all through discussion, our goal is to contribute to establishing a discourse around these issues across the contemporary music community.

**The GRiNM Network Conference 2019: Experiences with Gender and Diversity in New Music** is a cooperation between Gender Relations in New Music (GRiNM) and the Institute for Critical Theory, Department of Cultural Analysis, Zurich University of the Arts.

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of the Arts  
Printed in Switzerland

Gender Relations in New Music  
<http://conference.grinm.org>  
Graphic Design: Laura Weber

**Support and Cooperation**  
OnCurating e.V.  
Mariann Steegmann Stiftung  
SONART Swiss  
Fachstelle Gleichstellung und  
Diversity, Zurich University  
of the Arts

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Zürcher Hochschule der Künste  
Zurich University of the Arts  
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# TIMETABLE

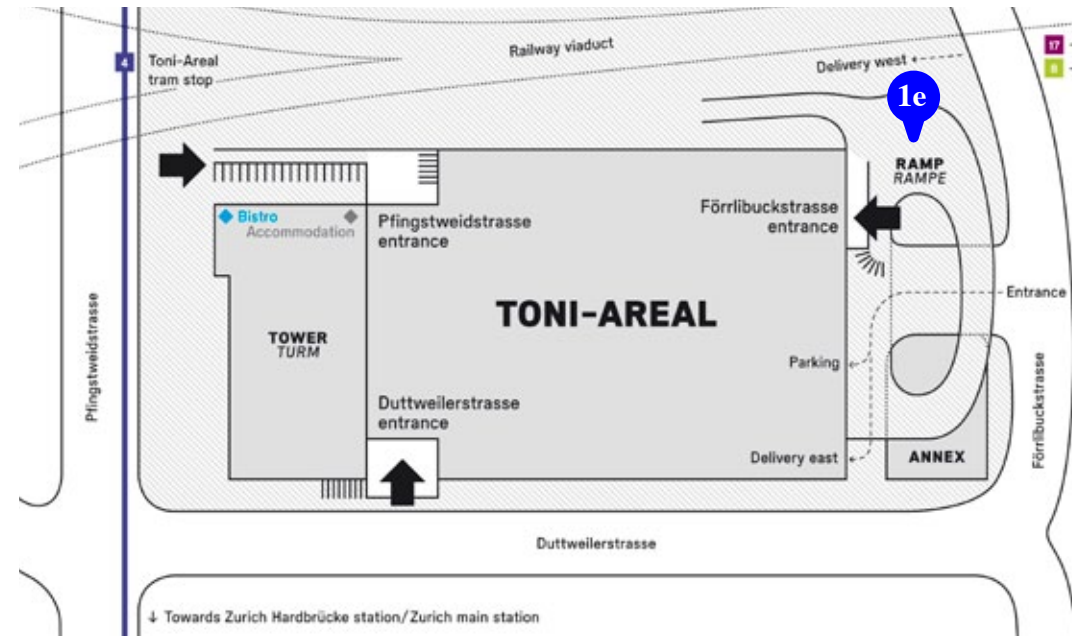
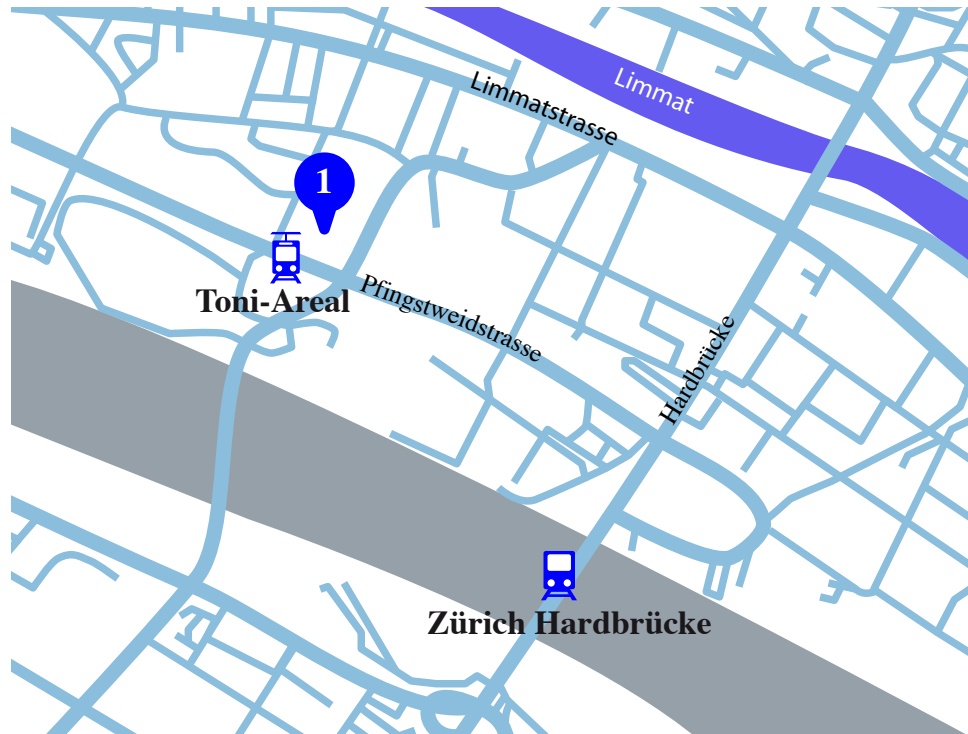
Day 1 / 3		THURSDAY 14.11.19
until 11:00	Arrival of Delegates →	
11:00	Registration, Coffee	
12:00	Speed Meet Activity ↗ Aktionsraum (5.K06) (for participants only)	
13:00	Introduction/ Keynote 1 ↗ Aktionsraum (5.K06) Welcome: <i>Christoph Weckerle (ZHdK/ DKV)/</i> <i>Brandon Farnsworth</i> Keynote: <i>Anke Charton (University of Vienna)</i>	
14:30	Presentations of Individual Projects (30 minute-slots, 10 minutes for questions/ changing speakers)	
Presentation 1	↗ Room 1 (5.K01)	↗ Room 2 (5.K03)
15:10	<i>Irena Müller-Brozovic,</i> <i>Anja Wernicke (FHNW Basel)</i>	<i>Sandeep Bhagwatti</i> <i>(Concordia University Montreal)</i>
Presentation 2	↗ Room 1 (5.K01)	↗ Room 2 (5.K03)
15:50	<i>Christina Lessiak</i> <i>(KUG Graz)</i>	<i>Elizabeth Treydte (Archiv</i> <i>Frau und Musik Frankfurt)</i>
Presentation 3	↗ Room 1 (5.K01)	
16:30	<i>Anna Jakobsson, Rosanna Gunnarsson</i> for Konstmusiksystrar (Installation + Presentation)	
17:10	Coffee Break ↗ Kaskadenfoyer	
17:45	Presentation by Gender Relations in New Music ↗ Aktionsraum (5.K06) Presentation & Moderated Discussion Session <i>Members of Gender Relations in New Music</i>	
18:45	Apero Riche, together with members of SONART SWISS ↗ Jazzklub Mehrspur	
20:00	Concert ↗ Jazzklub Mehrspur <i>Neo Hülcker (DE), Stellan Velloce (DE/ IT), Klara Andersson (SE)</i>	

Day 2 / 3		FRIDAY 15.11.19	
09:00	Coffee		
10:00	<b>Keynote 2</b> ↗ Aktionsraum (5.K06) Speaker: <i>Susanne van Els</i> in cooperation with <i>Camilla Overgaard</i> ( <i>Royal Welsh Conservatoire of Music/ Royal Academy of Music Aarhus</i> )		
<b>Discussion Session 1: Speculative Design Discussions</b>			
11:00	↗ Room 1 (5.K01) <i>Thørbjorn Tonder Hansen</i> ( <i>Ultima Festival Oslo</i> )	↗ Room 2 (5.K03) <i>Serge Vuile (Contrechamps</i> <i>Geneva)</i>	
11:45	<i>Dahlia Borsche (DAAD)</i>	<i>Julia Eckhardt (Q-02 Brussels)</i>	
12:30	Lunch		
<b>Presentations of Individual Projects</b>			
Presentation 1	↗ Room 1 (5.K01)	↗ Room 2 (5.K03)	
13:50	<i>Sophie Vögele</i> ( <i>Zurich University of the Arts</i> )	<i>Patricia Felber Rufer</i> ( <i>Zurich University of the Arts</i> )	
Presentation 2	↗ Room 1 (5.K01)	↗ Room 2 (5.K03)	
14:30	<i>Luisa Santacesaria,</i> <i>Valentina Bertolani</i> ( <i>CuratingDiversity.org</i> )	<i>Monika Żyła (Paris Lodron</i> <i>University of Salzburg)</i>	
Presentation 3	↗ Room 1 (5.K01)	↗ Room 2 (5.K03)	
15:10		<i>Lucien Danzien, Stellan Velloce,</i> <i>Evelyn Saylor (FEM*_MUSIK*_</i> <i>UdK Berlin)</i>	
16:00	Coffee Break ↗ Kaskadenfoyer		
16:30	<b>Discussion Session 2</b> Breakout Groups based on conference themes so far, presentations of group findings to plenum		
19:00	<b>Conference Dinner</b> (for participants only)		
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Day 3 / 3		SATURDAY 16.11.19	
10:00	Coffee		
10:30	Keynote 3 ↗ Aktionsraum (5.K06) Speaker: <i>Christina Scharff (King's College London)</i>		
11:45	Discussion Session 3		
	↗ Room 1 (5.K01) “6 Chairs” discussion session	↗ Room 2 (5.K03) Discussion: “ways to express femaleness/ otherness in and through music” led by <i>Julia Eckhardt</i>	
13:15	Lunch		
	Presentations of Individual Projects		
Presentation 1	↗ Room 1 (5.K01)	↗ Room 2 (5.K03)	
14:30	<i>Gina Emmerson (HfMT Hamburg)</i>	<i>Brian Current (NMC Toronto)</i>	
Presentation 2	↗ Room 1 (5.K01)	↗ Room 2 (5.K03)	
15:15	<i>Nina Noeske (HfMT Hamburg)</i>	<i>Theresa Beyer (Norient CH)</i>	
Presentation 3	↗ Room 1 (5.K01)	↗ Room 2 (5.K03)	
15:45	<i>Lona Gaikis (Academy of Fine Art Vienna)</i>	<i>Global Musics Network Initiative</i>	
16:30	Final Discussion ↗ Aktionsraum (5.K06) (all participants)		
17:30	Conference Ends, Delegates travel home →		

# CONNECTIONS & MAPS

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**1** Zurich University of the Arts (ZHdK)  
Pfingstweidstrasse 96  
CH-8005 Zurich  
Tram 4 “Toni-Areal”

**1a** Room 1 (5.K01)

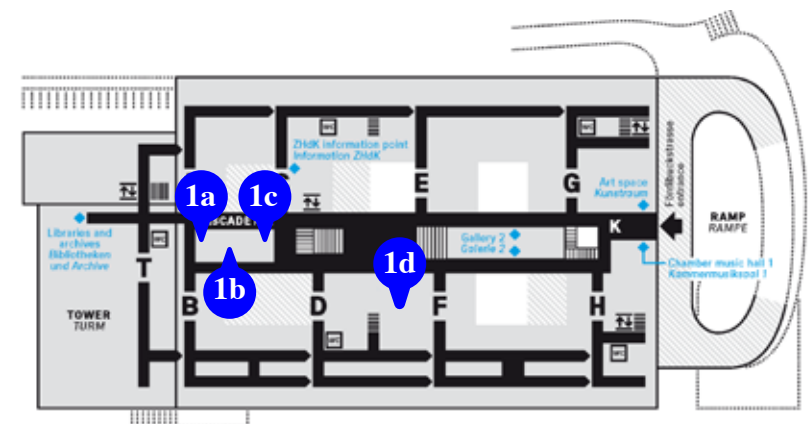
**1b** Room 2 (5.K03)

**1c** Kaskadenfoyer

**1d** Aktionsraum (5.K06)

**1e** Mehrspur Club  
The Mehrspur Club is located just outside the ZHdK, underneath the entrance to the delivery ramp.

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# PARTICIPANTS

## ANJA WERNICKE

**Hochschule für Musik FHNW**

① *Interdisziplinarität - Migration - Forschung & Praxis*

Anja Wernicke studied Cultural Studies and Aesthetic Practice at the University of Hildesheim as well as Cultural Mediation of Art at the University of Provence in Marseille. Since 2013 she lives in Basel and works among other things as managing director and production manager for the festival ZeitRäume Basel as well as scientific assistant in the research department of the University of Music FHNW in Basel. In 2018 she completed the part-time continuing education course “curating in the scenic arts” at the University of Salzburg. She also works as a music theater dramaturge.

## ANKE CHARTON

**University of Vienna**

① *Historiography & (un)gendered vocality*

Anke Charton is Assistant Professor of Theatre with the Department of Theatre, Film and Media Studies at the University of Vienna.

She studied at the universities of Leipzig, Bologna and Berkeley and holds a PhD in Theatre Studies from Leipzig University. Her work is centered at the intersection of Performance Studies, Musicology and Gender Studies; recent publications include papers on migration, agency and queerness and the historicity of gendered voice aesthetics.

## ANNA JAKOBSSON

**Konstmusiksystrars (Sisters in Contemporary Music)**

① *Gender equality for composers*

Anna Jakobsson is an artist-researcher, stage-director, and producer based in Stockholm. Her practice expands over the fields of contemporary performance, opera, and theatre and is distinguished by an interest in feminine narratives and non-hierarchical working methods. Since 2017 she is the creative producer of Konstmusiksystrar (Sisters in Contemporary music).

## BAPTISTE GRANDGIRARD

**AEC Diversity, Identity, Inclusiveness**

① *Student/ Diversity representation in Conservatoires across Europe*

Baptiste is a saxophone and recorder player from France and a student at the CESMD Pôle Aliénor in Poitiers. He became involved in the AEC Strengthening Music in Society project in 2018, as a member of both the student working group and the ‘Diversity, Identity and Inclusiveness’ working group. He is involved in many ways in the student representation of his institution, trying to debate wherever he goes across Europe from his subjects of predilections.

## BASTIAN ZIMMERMANN

**Positionen Magazine**

① *Editor, dramaturg and curator in music and performance*

Bastian Zimmermann is one of the co-editors of the magazine Positionen. He often works as a dramaturg for musical-performative settings and curates the series Music for Hotel Bars.

## BRANDON FARNSWORTH

**Zurich University of the Arts**

Brandon Farnsworth is a music curator and scholar based in Zurich and Berlin. He completed his MA in Transdisciplinary Studies at the Zurich University of the Arts in 2015, and his BA in Music Performance in 2013. His dissertation in musicology with the title “Curating Festivals for Contemporary Music” will be completed at the Hochschule für Musik Carl Maria von Weber Dresden in 2019.

## BRIAN CURRENT

**NMC Toronto (CA)**

Brian Current studied music at McGill University and UC Berkeley. His music, lauded and broadcast in over 35 countries, has been awarded a Guggenheim Fellowship, the Barlow Prize for Orchestral Music (USA), the Italian Premio Fedora for Chamber Opera and a Selected Work (under 30) at the International Rostrum of Composers in Paris. Brian Current’s pieces have been programmed by all major symphony

orchestras in Canada and by dozens of professional orchestras, ensembles and opera companies world-wide. He is in demand as a guest conductor and regularly leads orchestral programs of contemporary music.

**CAMILLA OVERGAARD**  
**AEC/ Royal Academy of Music**  
**Aarhus**

① *Working with songwriting and social entrepreneurship*

Camilla Overgaard is a Danish songwriter, guitarist, and entrepreneur, currently studying her master at The Royal Academy of Music Aarhus/ Aalborg (RAMA) in Denmark. In her songwriting, she reflects on society, and has collaborated with musicians from different genres, actors and architects. As a member of the AEC Entrepreneurship Working Group and the AEC Student Working Group within the framework of the AEC's Strengthening Music in Society initiative, Camilla seeks to explore new ways of thinking within higher music education in order to help bring value to society.

**CHRISTINA LESSIAK**  
**University of Music and**  
**Performing Arts Graz/**  
**Centre for Gender Studies**

① *Composing, feminism, autoethnography, artistic research*

Christina Lessiak (BA, MA), born in Klagenfurt, is a musicologist, pop-musician, songwriter, event engineer, and cultural worker. She has studied Musicology and Interdisciplinary Gender Studies at the Karl Franzens University of Graz, University for Music and Performing Arts Graz and Aarhus University/ Denmark. In her academic work, she focuses on issues of gender and inequality. Currently, she is working with the compositionist and co-researcher Pia Palme on the project "On the fragility of Sounds" (funded by the Austrian Science Fund FWF) which takes place at the University for Music and Performing Arts Graz. Here she focuses on the issues of composing, feminism and autoethnography.

**CHRISTINA SCHARFF**  
**King's College London**  
 ① *Inequalities and precarious labour in the classical music profession*

Dr. Christina Scharff is Senior Lecturer in Culture, Media and Creative Industries at King's College London. Her research interests are in gender, media, and culture with a focus on engagements with feminism and the politics of creative work. Christina is the author of *Repudiating Feminism: Young Women in a Neoliberal World* (Ashgate, 2012) and, most recently, *Gender, Subjectivity, and Cultural Work: The Classical Music Profession* (Routledge, 2018). She co-edited (with Rosalind Gill) the books *New Femininities: Postfeminism, Neoliberalism and Subjectivity* (Palgrave Macmillan, 2011); *Aesthetic Labour: Rethinking Beauty Politics in Neoliberalism* (with Ana Sofia Elias and Rosalind Gill) (Palgrave Macmillan, 2017); and *Digital Feminisms: Transnational Activism in German protest cultures* (with Carrie Smith-Prei and Maria Stehle).

**DAHLIA BORSCHÉ**  
**DAAD Artist-in-Residency**  
**Program, Berlin**  
 ① *Head of Music (DAAD Artists-In-Residence Programme)*

Dahlia Borsche is a musicologist and curator. In 2019, she became Head of Music at the DAAD Artist-In-Residence program. Dahlia Borsche has been active as a promoter, DJ, coordination manager, and producer (CTM Festival Berlin, Labor Sonor, et al.). From 2014-2019, she cocurated CTM's discourse program. As a musicologist, her most recent engagement was at Humboldt-University's Chair for Trans-Cultural Musicology, in the Department of Musicology and Media Studies. Her research interests focus on contemporary and transcultural music processes, thereby expanding traditional discipline boundaries to the fields of sound/ urban/ cultural studies.

**DÉSIRÉE MEISER**  
**Gare du Nord, Basel**  
 ① *Artistic director*

Désirée Meiser is the initiator, co-founder and artistic director of



Gare du Nord, the new music station in Basel. She completed her degree in acting at the University of Music and Theater Hannover. After her involvement at the Staatstheater Darmstadt in 1988, she worked with Frank Baumbauer at the Theater Basel, until 1993. In the following years, she worked as a singer, actress and/ or director, especially in the field of music theater. Since the opening of the Gare du Nord in 2002, she has worked (until 2008 together with the dramaturg Ute Haferburg) as artistic director. Over the past 15 years, she has staged several music theater productions, and successively established the 'Gare du Nord' as a venue for contemporary music theater.

## **ELISABETH TREYDTE**

**Archiv Frau und Musik  
Frankfurt/ M.**

① *Music(ology) & gender, research, discourse (women) composers today*

Elisabeth Treydte studied musicology in Frankfurt/ M. and Vienna and she was a researcher at Hochschule für Musik und Theater

Hamburg (2014-2018). Since 2019 she is a researcher at Archiv Frau und Musik Frankfurt/ M., focusing on the project "Setting the Tone for Women in Music! Equal Opportunity for Women Composers." Her Ph.D. Project is on discourses and gender-stereotypes about contemporary male and female composers.

## **EVELYN SAYLOR**

**Archiv Frau und Musik  
FEM\*\_ MUSIC\*\_ , UdK Berlin**

① *FEM\*\_ MUSIC\*\_ member; composer; teach at Universität der Künste Berlin*

Evelyn Saylor is a composer and performer living in Berlin, originally from New York City. She writes electronic music for the concert, for the theater, for modern dance, and for film. She finds arresting sounds in unexpected places and explores their materiality and sonic properties in her compositions through close recording and electronic manipulation. Found and created instruments, synthesis, processing, field recordings, and the human voice play a large role in her music. She has received commi-

ssions from the Stiftung Bauhaus Dessau, the Heroines of Sound Festival, the Orfeo Duo and the Church of the Heavenly Rest in New York City, and was the recipient of the Mellon Elemental Arts Award. She received her BA in composition from Pomona College in southern California and her MA in electronic music composition from the Universität der Künste Berlin. She currently teaches electronic music at the Universität der Künste Berlin, and is co-founder and current active member of FEM\*\_ MUSIC\*\_ at UdK Berlin. Evelyn Saylor is also active as a singer, performer, pianist, synth player, and sound technician for live electronics.

## **GINA EMERSON**

**Hamburg University of Music and Drama (HfMT)**

① *Audience research for contemporary music*

Gina Emerson is a Ph.D. candidate in Musicology at the Institute for Cultural Innovation Research at Hamburg University of Music and Drama. She has been working with the Ulysses Network since November

2016 and is writing her doctoral thesis, 'Receiving the Contemporary: Investigating Audiences for Contemporary Classical Music', as part of the Network's Audience Research project. For this, she is conducting audience surveys at twelve contemporary classical music concerts from a range of institutions across Europe, including IRCAM, the Darmstadt Summer Course for New Music, Snape Maltings and the Ultima Festival.

Prior to this, she was a Research Associate with the 3DMIN (Design, Development, and Dissemination of New Musical Instruments) project at the Technical University of Berlin. She holds an MA in Musicology from the Humboldt University of Berlin and a BA in Music from the University of Oxford. Her research interests include 20th/ 21st-century art music, empirical aesthetics, audiovisual music perception and the reception of contemporary music and new music technologies.



## **IRENA MÜLLER-BROZOVIC** **Hochschule für Musik FHNW**

① *Interdisciplinarity - Migration  
- Research & Praxis*

Irena Müller-Brozovic, wissenschaftliche Mitarbeiterin Hochschule für Musik FHNW in Basel und Dozentin für Musikvermittlung an der Hochschule der Künste Bern. Studium der Schulmusik und Instrumentalpädagogik (Klavier) in Basel sowie Musikvermittlung in Detmold. Langjährige Praxis als Schulmusikerin (Sekundarstufe I und II) und als Leiterin interdisziplinärer partizipativer Kulturvermittlungsprojekte (u. a. mit dem Sinfonieorchester Basel, dem Kammerorchester Basel und der Basel Sinfonietta), 2007 ausgezeichnet mit dem „Junge Ohren Preis“. Vorstandsmitglied von „Kulturvermittlung Schweiz“ und Mitglied von „Musikvermittlung Schweiz+“. Derzeit Promotion in Musikpädagogik an der Universität für Musik und darstellende Kunst Wien.

## **JOCELYNE RUDASIGWA** **SONART Swiss Musicians' Association**

Jocelyne Rudasigwa began the double bass at the age of 16, and in 2001 obtained a teaching diploma from the Conservatoire de Lausanne, studying with Michel Veillon. Further studies at the Conservatory in Basel in the class of Wolfgang Gütter, where she obtained a concert diploma in 2004.

She has since taught for many years at the Conservatoire de Fribourg, enriching her pedagogical approach by attending Virginia Dixon's Suzuki classes in Copenhagen. In addition, she performs in various contemporary musical genres, including in classical, jazz, so-called popular music, and improvisation.

## **JULIA ECKHARDT** **Q-O2 Brussel**

① *Equity in sonic arts curation, connection between art and its maker.*

Julia Eckhardt is a musician and curator in the field of the sounding arts and at the intersection of com-

posed and improvised music. She is a founding member and artistic director of Q-O2 workspace in Brussels, for which she conceptualized different thematic projects such as *Field Fest*, *Tuned City Brussels*, *Interpretations.*, *the other the self*, //2009// - *what do you make of what I say*, *DoUndo/ Recycling G*, *Abstract Adventures*, *De Tijd is Rond*, *Spelling*. As a performer of composed and improvised music she has collaborated extensively with composer Eliane Radigue, next to other artists such as Phill Niblock, Pauline Oliveros, Jennifer Walshe, Wandelweiser-composers, Rhodri Davies, Taku Sugimoto, Manfred Werder, Angharad Davies, Lucio Capece, Manu Holterbach, Anne Wellmer, Carol Robinson, several of them being represented on recordings. She has been teaching and lecturing at Lemmens Instituut (Leuven), Transmedia (LUCA Brussel) and La Cambre (Brussels). She is the author of *The Second Sound, conversation on gender and music, together with Leen De Graeve* (Umland), and of *Grounds for Possible Music* (Errant Bodies).

## **KLARA ANDERSSON** **(AKA FÅGELLE)**

① *Sound art and noise pop*

Klara Andersson is a sound artist and composer working with questions of identity, hierarchies and power. Through her art she researches unexplored digital materials and human stories like archaeological artifacts from her generation; chat conversations, webcam videos, forgotten websites which contain information about our times. Text, sound and the performative presence are all tools which borderless moves the works between different artforms and contexts where sound is allowed to act more or less musically.

## **LETIZIA CARIGIET** **Helvetiarockt**

① *We support women to confidently go their own way & experiment joyfully*

Letizia Carigiet holds a Master degree in German Literature (focus on Medieval German Literature and Digital Humanities), and gained a diverse range of experience in organisations working on gender

equality and youth policy.

She has been working for Helvetia-rockt for 1.5 years as project manager of the Female Band Workshops, which offers young women their first band and stage experience.

## LONA GAIKIS

### Academy of Fine Art Vienna

① *Intellectual Muse, Magical Realist*

Lona Gaikis is a Postdoctoral researcher, author, curator, and lecturer in philosophy, music, and art. Her research involves the meaning of music in artistic practice and study of the “new key” in analytic philosopher Susanne K. Langer (\*1895; †1985). Active as a curator and engaged with sub- and club cultures in music and the arts, she founded the platform czirp czirp – experimental and sonic arts in 2009. Lona Gaikis holds a master degree in Fine Arts and Ph.D. in Philosophy/ Arts and Cultural Studies.

## LUCIEN DANZEISEN

### FEM\*\_MUSIC\*\_ , UdK Berlin

① *Participatory, feminist project at UdK/ Hanns Eisler Berlin*

Lucien Danzeisen is a composer and artist. Lucien took part in ‘The Young Composers Project’ (Künstlerhaus Boswil) and completed their bachelor’s degree in composition (Josef Kost, Michel Roth, Bettina Skrzypczak) and piano (Yvonne Lang, Marc Hunziker) with a minor in harpsichord (Bettina Seeliger) at the Hochschule für Musik Luzern in the Department of Classical Music. From 2012-2014, they were based in Basel. They completed their master’s degree in composition at the Hochschule für Musik Hanns Eisler Berlin with Hanspeter Kyburz. They are currently teaching at the UdK Berlin as part of FEM\*\_MUSIC\*\_ , and are a member of the Insu-bordination Meta Orchestra in Geneva. Lucien has given concerts in Switzerland, Germany, Finland, Poland, France, and the Czech Republic, and focuses on composition and free improvisation.

## LUISA SANTACESARIA

### Curating Diversity

① *Gender representation in Italian music programming*

Luisa Santacesaria is a musician and musicologist. She studied piano at Scuola di Musica di Fiesole and graduated at the Department of Musicology and Cultural Heritage of Cremona (University of Pavia) with a MA thesis on the relationship between sound and space in electro-acoustic music. She was music curator of the Luigi Pecci Center for Contemporary Art in Prato (2016-2017). She currently collaborates as a musicologist with the Amici della Musica di Firenze concert season, the Centro Studi Luciano Berio, and with the research center Tempo Reale, where she curates the experimental music concert season TRK. Sound Club and the website *musicaelettronica.it*. Since 2015, she is a member of the collective of musicians Blutwurst.

## LYDIA RILLING

### Rainy Days Festival

#### Luxembourg

① *Artistic Director, rainy days festival, Philharmonie Luxembourg*

Lydia Rilling, Chief Dramaturg at Philharmonie Luxembourg, is the Artistic Director of the rainy days festival. She has shaped the festival as a focused response to pressing cultural themes, offering a multiplicity of audiences – newcomers and specialists alike – a forum to experience and think about concert music in all of its diversity. She co-initiated the *red bridge project*, crossing the boundaries between music, dance, visual arts and film.

As a writer, journalist and moderator, she has worked for institutions including Südwestrundfunk (SWR) and Berliner Festspiele.

As a musicologist, she has edited books on 20th and 21st-century music, Gustav Mahler and American music. Rilling studied Musicology and Comparative Literature in Berlin, Paris and

St. Louis, was a Visiting Scholar at Columbia University in New York and taught musicology at Universität Potsdam from 2011 to 2016.

### **MANOS TSANGARIS** **Munich Biennale for New Music Theatre**

Manos Tsangaris is composer, drummer and installation artist, one of the most important representatives of experimental music theatre. His compositions are internationally acclaimed and have been performed at several renowned festivals and theatres. In 2009 he was appointed a professor of composition at the Hochschule für Musik Carl Maria von Weber Dresden, and, in the same year, elected as a member of the Akademie der Künste Berlin (director of the music department in 2012). He has been a member of the Sächsische Akademie der Künste since 2010 and a full member of the Bavarian Academy of Fine Arts since 2017. Tsangaris was artist-in-residence at the Zurich University of the Arts (ZHdK) for the 2012-13 academic year; he has, since October 2012, been the artistic director (from

2016) for the Munich Biennale for Music Theatre (together with Daniel Ott). In the academic year, 2017/ 18 Tsangaris is Visiting Professor at the Norwegian Academy of Music in Oslo. Tsangaris founded the Internationale Institut für Kunstermittlung (www.iike.de). He has done research in the field of scenic anthropology. Since the 1970s, he has repeatedly taken performance conditions to be an essential theme of his compositional work, expressed in different artistic formats.

### **MARC TEXIER** **Festival Archipel, Genève**

After studying medicine in Paris, epistemology at the École des Hautes Etudes en Sciences Sociales with Edgar Morin, and composition at the National Conservatory of Music of Paris with Pierre Schaeffer and Guy Reibel, Marc Texier works as artistic director, radio production, and writing. In 1983, at the request of the Royaumont Foundation, he founded the program “Voix Nouvelles” (training of composers and singers, ensembles in residence,

production of shows) with which he has been associated since 1990, organizing composition courses, multidisciplinary workshops (music, dance, theater, video) and a support program for artists as part of an international exchange network (France-Holland-Canada-Japan-Austria-Germany). Producer at France-Musique from 1982 to 1997, he deals particularly with the diffusion of the contemporary music and produces monographs of composers within the framework of Matins des Musiciens: Scelsi, Ives, Varese, Ohana, Pablo, Ligeti, Huber, Donatoni. He continued these activities at IRCAM from 1995 to 2004, where he designed and developed the brahms.ircam.fr documentary database on modern music. Between 1986 and 1992, he was co-founder and member of the editorial board of the journal EntreTemps, then in 1997-1998 part of the committee of Musica Falsa. He continues to publish texts on music. His journal of musical creation, Moments Passés-Musique Présente, is published by Éditions Van Dieren.

Since 2006, he is the general director of the Festival Archipel in Geneva.

### **MEREDITH NICOLL** **Hamburg University of Music and Drama (HfMT)**

Meredith Nicoll is currently studying with Prof. Yvi Jänicke at the Hochschule für Musik und Theater Hamburg and is the winner of the 2016 Elisa Meyer Vocal Competition. She has also recently won the 2016 Masefield Competition for Innovative Concerts for her concept “TRANSIT” and performs regularly with renowned ensembles for contemporary music such as SolistenEnsemble Phønix16 Berlin (@ashesandglory) and Ambitus Extended in Vienna.

### **MONIKA ŻYŁA** **Paris-Lodron University of Salzburg**

① *I research and write critically about contemporary music festivals.*

Monika Żyła is a musicologist, cultural theorist, author, and pianist. She is working on her Ph.D.

dissertation “Contemporary Music and Its Others: Female Composers, Gender Politics and Constructions of National Identity at the Warsaw Autumn Festival” (working title) in the Department of Musicology and Dance Studies at the University of Salzburg.

Żyła gives workshops and lectures on gender issues in contemporary music and sound art both in the academic and festival context. She taught at the University of Vienna, Salzburg and Berlin University of the Arts. She has published articles in *Glissando*, *Ruch Muzyczny*, *Dwutygodnik*, *Odra*, *Krytyka Polityczna*, *Circuit-Musiques Contemporaines*, and *Contemporary Music Review*. Her peer-reviewed article “The Need for Otherness: Hispanic Music at ‘Warsaw Autumn’” was published recently in *Contemporary Music Review*, Volume 38 Issue 1-2. Her first peer-reviewed article “Cornelius Carew behind the Iron Curtain” appeared in the Canadian musicological journal *Circuit — Musiques Contemporaines* (Volume 28, Issue 3) published by the University of Montreal.

Żyła is an author and producer of the series of podcasts about contemporary music and sound art. In the season 2018/ 2019, she artistically directed a series of 24-hour staged performances *VEXATIONS: REVISITED* based on Eric Sate’s *Vexations* from 1893. She is a president of *Frankfurter Gesellschaft für Neue Musik*.

## NEO HÜLCKER

Neo Hülcker is a composer-performer whose work focuses on music as anthropological research in everyday life environments. Their compositions evolve as situations, performance-installations, actions and interventions, and deal with digital subculture (like ASMR), childhood, human-animal-relations, queer practice, and cultural hacking. They are a part of the Y-E-S collective, who publishes music dealing with performativity, temporality, sound as a physical experience and the cultural frames of concerts ([y-e-s.org](http://y-e-s.org)).

Neo Hülcker created compositions and installations such as “ear action” (2016) with Stellan Veloce,

“crackles” (2016) and “good dog” (2017) for MOCREP, “gib Pfötchen” (2017) for Maulwerker and “Da war ich noch nie in meinem ganzen Leben” (2017), “Musik für tote Tiere” (since 2017) and “tentaculus ohri” (2018) with Antonia Baehr.

## NINA NOESKE Hochschule für Musik und Theater Hamburg

Nina studied musicology, philosophy and music practice in Bonn. She completed her master’s degree in 2001 and her Ph.D. in 2005 at the Institute of Musicology Weimar-Jena (*Musical Deconstruction, New Instrumental Music in the GDR*, Böhlau 2007). She completed her Habilitation in 2014 at the University of Music, Drama and Media Hanover (Liszt’s “Faust”: *Aesthetics – Politics – Discourse*, Böhlau 2017).

In 2006, she worked as the Research Associate in the “Die Neudeutsche Schule” project at the University of Music Weimar. Between the years 2007-2011 she was the Research Associate at the Research Center for Music and Gender at the University of Music, Theater and

Media Hannover. In 2012, she had substitute professorships in Hannover (HMTM) and Hamburg University of Music and Theater. The same year, she worked as Assistant Professor of Musicology at the University of Salzburg until 2014. Since October 2014, she is a professor at the HfMT Hamburg as well as the spokeswoman for the Department of Musicology, since 2016.

## NOMI EPSTEIN University of Illinois at Chicago (UIC)

Nomi Epstein is a Chicago-based composer, curator/ performer of experimental music, and educator. Her music centers around her interest in sonic fragility where structure arises out of textural subtleties. Epstein’s compositions have been performed throughout the US and Europe by ensembles such as ICE, Ensemble SurPlus, Wet Ink, Mivos Quartet, Wild Rumpus, counter) induction, the Southland Ensemble, and Dal Niente. She is the founder/ director of the critically acclaimed, experimental music ensemble *a•pe•ri•od•ic*, and performs as part

of this ensemble in addition to the experimental improvisation trio, NbN.

Epstein produced the Chicago area 2012 centennial John Cage Festival and co-produced the 2014 Chicago Wandelweiser Festival and the 2017 Galina Ustvolskaya Festival. She continues to research, write, and lecture on post-Cagean notated experimental music. Epstein has served on the faculties of Northwestern University, Roosevelt University, the University of Illinois at Chicago, DePaul University and the University of Iowa.

### **PATRICIA FELBER RUFER**

**Zurich University of Arts**

① *Supporting gender and diversity topics in research and teaching*

Patricia Felber Rufer studied Geography and Social Anthropology at the University of Bern and the University of Arizona, USA. Rufer completed her Ph.D. at the Swiss Federal Institute for Forest, Snow and Landscape Research WSL in NRP49 “Landscapes and habitats of the Alps”. Between 2007 and

2011 she was the assistant at the Department of Geography of the University of Bern. From 2010 to 2015, she was the president of the “Gender Equality” working group of the Swiss Academies of Sciences Switzerland. Rufer has publications on the situation of junior scientists at Swiss universities. From 2013 to 2018, she was the ‘Equal Opportunities Officer’ at the Vetsuisse Faculty of the University of Bern.

Patricia Felber works as a social scientist on the topics of university development, university culture and career development. Her latest Publication is in 2016: *Assessment of the Career Situation of Young Female Scientists in Switzerland. Recommendations for gender-appropriate academic career paths.* Swiss academies communications, Vol 11, No 2, 2016.

### **PIA PALME**

**University of Music and Performing Arts Graz/ Centre for Gender Studies**

① *Composing, listening, performing, composting, feminist practice*

Pia Palme, Ph.D., born in Vienna, is a performer, researcher, and composer freely roaming between genres.

Listening perception is at the heart of her work. Her oeuvre includes instrumental, vocal, and electronic music, media compositions, and scenic works; she is known as a versatile performer with her contrabass recorder.

Pia Palme surrounds her practice with critical reflections and theoretical explorations. Palme holds a doctorate in composition from the University of Huddersfield, UK, where she conducted artistic research for her portfolio *The Noise of Mind: A Feminist Practice in Composition* (2017) under Liza Lim. As principal investigator of the research project *On the Fragility of Sounds* (Funded by the FWF Austrian Science Fund), she currently continues her work at the KUG Kunstuniversität Graz, Austria, with musicologist and co-researcher Christina Lessiak.

Here, Pia Palme explores sound as a biological occurrence and frames her compositional activity as a feminist discipline.

### **ROSANNA GUNNARSSON** **Konstmusiksystrar (Sisters in Contemporary Music)**

① *Composer, gender equality*

Rosanna Gunnarsson (SE) is a composer and sound artist based in Stockholm. Her main fields of work are contemporary music, both chamber, and larger ensembles/orchestras, as well as electronic music and sound installations. One of her latest works is an audio-visual installation at Stockholm Arlanda airport, chronicling a Swedish surfer’s experiences of riding waves in the Baltic Sea. Since 2018 she is the chair of Konstmusiksystrar (Sisters in Contemporary Music).

### **ROSANNA LOVELL**

**M.A. Art in Context, Berlin**  
**University of the Arts**

① *Feminist perspectives in music education, research, sound, radio*

Rosanna Lovell is a musician, educator, performer, and radio maker from Australia who has been living and working in Berlin since 2009.

In 2018 she completed a Masters at the Institute for Art in Context, Berlin University of the Arts. Her practice focuses on feminist and postcolonial perspectives in classical and new music which she explores through performance, intervention, sound and research. She develops workshops and projects and teaches music. She is part of Freien Radio Berlin-Brandenburg, where she focuses on topics such as music, gender, and accessibility in and through radio.

**SANDEEP BHAGWATI**  
**matralab, Concordia University**  
**Montréal**

① *Composer/ Founder:*  
*Ensemble Extrakte/ Research-*  
*Creation*

Sandeep Bhagwati is a composer, conductor, poet, theatre-maker, and researcher. Born in India, he has lived in several European countries before coming to Montréal in 2006 as a Canada Research Chair in Inter-x Art at Concordia University, where he founded and directs the matralab – a lab for research-creation in performing arts.

His compositions and compositions, among them several experimental operas and large scale orchestral works, but also many chambers and vocal compositions for musicians of many cultures are performed worldwide by leading performers and at prestigious festivals and venues. He leads ensembles of trans-traditional music in Montréal, Berlin, and Pune and has published widely on transcultural music. He is also a leading researcher and developer of music technologies, especially new score formats that allow musicians to interact with their environment and audiences in real time.

**SERGE VUILLE**  
**Ensemble Contrechamps**  
**Geneva**

① *New instrumental music*  
*without preconceptions*

Serge Vuille is a Swiss programmer, percussionist, and composer engaged in the stage of contemporary and experimental music. He developed an open and engaged vision of today's music with the Kammer Klang series and the We Spoke percussion and

electronics ensemble, where he was the artistic director for five and ten years respectively. In April 2018, he took over the artistic direction of l'Ensemble Contrechamps in Geneva. As a musician, he plays with the London Sinfonietta, London Sinfonietta, Ictus Ensemble, BBC Symphony Orchestra, and the Martin Creed Band as well as solo at the Huddersfield HCMF, London Contemporary Music Festival (LCMF), Les Schubertiades, SMC Lausanne, Musikpodium der Stadt Zürich and DruskoManija, Vilnius. He composes concert music as well as multimedia pieces that are performed in Switzerland, England, Germany, Lithuania, the United States, Peru, and Brazil. Serge also teaches experimental music and coaches the percussion ensemble at the Royal College of Music in London.

**SOPHIE VÖGELE**  
**Zurich University of the Arts**  
 ① *Challenges of diversity for*  
*participation in Higher Art*  
*Education*

Sophie Vögele is a research associate at the Zurich University of the Arts (ZHdK) where she also holds teaching assignments. She pursues research in the field of Higher Art Education with a focus on diversity, intersectionality, and politics of participation. She has co-directed the research project “Art.School. Differences. Researching Inequalities and Normativities in Higher Art Education” in which an ethnography of the selection process to Swiss art schools was conducted, providing pertinent results also for the field of music. She studied in Geneva, Basel, Heidelberg, and Toronto, and conducted research in India. Currently, she pursues a Ph.D. at the Academy of Fine Arts in Vienna. She has varied teaching experience and delivered talks and workshops widely. A major publication “Reader Art.School.Differences” is forthcoming with Peter Lang Verlag. It features an educational debate on core themes of Higher Art Education and theories of social inequality in five volumes and is complemented with extensive introductions, a glossary, and didactical questions.



## STELLAN VELOCE

**FEM\*\_ MUSIC\*\_ , UdK Berlin**

① *GRiNM, Fem\*\_Music\*\_*

Stellan Veloce is a sardinian composer, performer and cellist living and working in Berlin. They compose pieces for acoustic instrumental ensembles as well as working on installations or performance pieces focusing on timbre, repetition and density. Together with Kaj Duncan David, Andreas Dzialocha, Laure M. Hiendl and Neo Hülcker they are co-founder of the collective and online platform Y-E-S.org.

Veloce works or has worked with collaborators from different disciplines like composer Neo Hülcker, dancer/ choreographers Sheena McGrandles and Julian Weber, visual artist Kyle Bellucci Johanson among others. Occasionally they work as a touring band member or in the studio in the pop music sphere. Collaborations include Peaches, Dear Reader, Kenichi, Kat Frankie and Raz O'hara among others. They are a member of the band Danso Key.

After completing a degree in cello performance, Veloce studied com-

position at the Universität der Künste Berlin with Elena Mendoza, Mauro Lanza and Daniel Ott and at the California Institute of the Arts with Ulrich Krieger.

They performed or their work has been performed at London Contemporary Music Festival (UK), Signal Festival (IT), Neue Musik Festival Rummlingen (CH), Dark Music Days and Cycle Festival (IS), CTM Festival (DE), Sound Acts (GR), Inact Festival (FR), BAM! Festival Berlin (DE) and at HAU Berlin (DE), Münchener Kammerspiele (DE), Ufer Studios Berlin (DE), the Place (UK), Akademie der Künste Berlin (DE) and elsewhere.

## SUSANNE VAN ELS

**Royal Welsh Conservatoire of Music and Drama & Working Group for Learning and Teaching, SMS project**

① *Learning communities AND learning goals must be diverse!*

Susanne van Els (1963) is one of the leading musicians of her generation. She performed as a soloist and a chamber musician,

and she ran a most entrepreneurial life in music; combining her own ensembles and projects, like a series of artistically fresh solo CDs, with traveling the world with the Schönberg Ensemble, doing advisory and policy development work whilst undertaking adventurous collaborations with the other arts. Significant composers like Louis Andriessen wrote new viola works for Susanne. Her recording of Ligeti's viola sonata for Harmonia Mundi won both the Diapason d'Or de l'Année and the Deutsche Schallplattenpreis in 2009.

After this truly satisfying international career, she started to work in higher education. She was the head of classical music department of the Royal Conservatoire The Hague. She was responsible for the interdisciplinary projects and joint curriculum at ZUYD Faculty of the Arts. For these institutions, she developed relations with international higher education partners, a.o. in China. She led the European Opera Academy and is currently working in a Strategic Partnership project for new opera making and training.

She is a member of the board for inno-vative initiatives in the arts and she does policy advise coaching and accreditation work.

Susanne is a member of the Learning & Teaching working group of the Strengthening Music in Society project of the Association Européenne Conservatoires. She performed forward-thinking work on assessment and curriculum development in higher music education – recently she presented a keynote speech at the Centre of Excellence in Music Performance Education: *'How (not) to teach'*

## THERESA BEYER

**Norient/ SRF**

① *How can collaborative and multi-local curation open new perspectives?*

Theresa Beyer has studied ethnomusicology in Bern and works as a journalist and editor with Swiss Public Radio SRF 2 Kultur. She covers topics such as contemporary music, digital culture, gender and electronic music between pop and avant-garde for one-hour programmes (a.o. „Kontext“,



„Musik unserer Zeit“) and for shorter daily formats. Since 2011, Theresa Beyer is core team member of the international music research network Norient.com, where she works as editor and curator, publishes books about underground music worldwide, co-curates exhibitions and concerts and is involved with the Norient Music Film Festival. In 2016, she received the Reinhard-Schulz-Prize for Contemporary Music Journalism, awarded by the International Music Institute Darmstadt (IMD).

## THORBJØRN TØNDER HANSEN

### Ultima Festival Oslo

Tønder Hansen has been working as the leader of the new music/sound art organization SNYK, which arranges the festival G((o))ng Tomorrow in Copenhagen, among others. Tønder Hansen has been based in Norway previously, between 2000-2006, when he worked as manager and producer for Cikada, and as a head producer with Ultima. With his experience in the field of contemporary music and broad international network, he is currently

the artistic director of Ultima Oslo Contemporary Music Festival.

## VALENTINA BERTOLANI

### Curating Diversity

#### ① *Gender representation in Italian music programming*

Valentina Bertolani is a musicologist specialized in experimental and electronic music, collective improvisation, and cultural diplomacy. She is also interested in cultural policy and tensions between transnational and local cultural networks. She is one of the co-editors of the book *Live-Electronic Music: Composition, Performance, Study* (Routledge 2018). Her work has been published in miscellaneous volumes and in Music Theory Online and presented at numerous international conferences. She holds a Ph.D. from the University of Calgary (Canada) where she was the recipient of various awards and scholarships, such as the prestigious Izaak Killam Walton Scholarship. She pursued master and bachelor degrees from the Department of Musicology and Cultural Heritage at the University of Pavia.

She received the Deep Listening® certificate from the Deep Listening Institute created by Pauline Oliveros. She taught undergraduate courses and seminars at the University of Calgary (Canada) and University of Birmingham (UK).

## GRiNM

*Network Conference 2019*

