

## Biografien / Biographies

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**Arno Böhler** ist Universitätsdozent am philosophischen Institut der Universität Wien und Dozent an der Universität für angewandte Kunst Wien. Mit Susanne V. Granzer hat er 1997 die Kulturwerkstatt baseCollective gegründet, in der sie Forschungsformate wie *Philosophy On Stage*, Arts-based-Philosophy und Philosophie als künstlerische Forschung entwickelt haben. Seit 2016 werden diese Formate in einem Residenzprogramm für Artistic Research // Arts-based-Philosophy auch in Südindien erprobt. Böhler leitete mehrere Forschungsprojekte, die vom Austrian Science Fund (FWF) gefördert wurden. Forschungsaufenthalte: Universität Bangalore, Universität Heidelberg, New York University, University of Princeton. Gastprofessuren: mdw Wien, HdK Bremen, UdK Berlin; <https://homepage.univie.ac.at/arno.boehler/php/>

**Georgina Born** is Professor of Music and Anthropology at Oxford University and Professorial Fellow of Mansfield College. Previously active as a musician, her work combines ethnographic and theoretical writings on music, digital/media and cultural production. She has held visiting and honorary professorships at UC Berkeley, McGill, Oslo University and UCL. She is a Fellow of the British Academy (in Anthropology and Music) and chairs its Culture, Media and Performance section.

**Till Bovermann** is an artist and scientist, working with the sensation of sound and interaction. He studied Computer Science in the Natural Science, majoring in Robotics at Bielefeld University where he also received a PhD. During his post-doc at Media Lab Aalto University, he led DEIND, a project aimed to design instruments for people with autistic spectrum disorder. Till was principal investigator of the project 3DMIN at UdK Berlin. Since 2018, he

works for the art-science project *rotting sounds* at University for Applied Arts, Vienna. Till displayed artistic work and performed with self-built instruments at various European places such as ZKM Karlsruhe, Queen Mary University London, Berlin, Amsterdam, Athens, Helsinki, Frankfurt. Till co-curated the festival *Performing Sound, Playing Technology* at ZKM. Furthermore, Till has been teaching at various international institutions. Alongside his artistic and academic work, he develops software in and for SuperCollider.

**Kathleen Coessens** explores the crossings of science and art, creativity and cultural representations, tacit, embodied and sensorial knowledge. She graduated in piano and chamber music in Paris and Brussels and in philosophy (PhD), sociology and psychology at the Vrije Universiteit Brussel. She publishes philosophical and artistic research: *The Artistic Turn* (2009 with Crispin & Douglas, Orpheus Institute Ghent), *Experimentation in and beyond Music* (2017) and *Sensorial Aesthetics in Music Practices* (2019). She supervises PhD students in the arts. At the Royal Antwerp Conservatoire she launched the artistic research group CORPoREAL (Collaborative Research in Performance – Re-imagining Embodiment, Art and Learning, 2014). At the Conservatoire of Brussels she steers the research line KLAP (Knowing and Learning in Artistic Practices, 2015). She sustains and participates in diverse artistic projects, nationally and internationally. She is currently director of the Koninklijk Conservatorium Brussels, where she also teaches artistic research practices.

Professor **Darla M. Crispin** is Vice Rector for Research and Artistic Development and Director of the Arne Nordheim Centre for Artistic Research (NordART) at the Norwegian Academy of Music (NMH), Oslo. She previously held senior posts at the Guildhall School of Music & Drama, Royal College of Music in London and the Orpheus Instituut, Ghent. A pianist and scholar, she moved to the UK from Canada for her postgraduate studies, gaining a Concert Recital Diploma from the GSMD and a PhD from King's College, London. Darla specialises in musical modernity, especially the works of the Second Viennese School. She is an acknowledged expert in the developing field of artistic research, having co-authored with Kathleen Coessens and Anne Douglas one of the seminal books on this subject, *The Artistic Turn: A Manifesto*. Leuven University Press/Orpheus Institute, 2009.

**Susanne Valerie Granzer.** Schauspielerin (Basel/Düsseldorf/Frankfurt/Berlin/Wien), em. o. Univ. Prof. für Rollengestaltung an der mdw – Universität für Musik und darstellende Kunst Wien/Max Reinhardt Seminar. Studium der Philosophie (Goethe-Universität Frankfurt/Universität Wien). Promotion 1995. Mit dem Philosophen Arno Böhler Gründung der Kulturwerkstatt baseCollective (ehemals GRENZ\_film). Mitbegründerin des Festivals *Philosophy On Stage* und des Residenzprogramms für Artistic Research in Südindien. Drei FWF-Forschungsprojekte als Kooperationspartnerin. Diverse Veröffentlichungen (u.a.): *Philosophy On Stage. Philosophie als künstlerische Forschung* (Hg.). Passagen: Wien, 2018. *Actors and the Art of Performance. Under Exposure*. Palgrave Macmillan: London, 2016. <https://www.susannegranzer.at/>

**Thomas Grill** works as a composer and performer of electroacoustic music, as a media artist, technologist and researcher of sound. His artistic work encompasses most varied fields of audible and trans-media art, focusing on loudspeaker-based music, electroacoustic improvisation, as well as installations and interventions. His education includes studies of technical physics in Linz, of computer music and electronic media and of interactive electronic instruments in Vienna. He earned a doctorate in composition and music theory at the University for Music and Performing Arts, Graz. Post-Doc research followed at the Austrian Research Institute for Artificial Intelligence (OFAI) in the domain of machine listening and learning. He is currently heading the University course for Electroacoustic and Experimental Music and the project of artistic research *Rotting sounds* at the mdw – University for Music and Performing Arts Vienna. Grill has been awarded with a Honorary Mention of the Prix Ars Electronica, with the Theodor-Körner prize, the Award of Excellence of the Austrian Federal Ministry of Education, Science and Research, the Outstanding Artist Award for Interdisciplinarity (Bonus prize) of the Austrian Federal Chancellery and various work stipends. For further information see <http://grrrr.org>

**Jörg Holkenbrink**, Regisseur und Bildungsforscher, leitete das Zentrum für Performance Studies der Universität Bremen und das Theater der Versammlung. Als Regisseur inszenierte er vorwiegend an den Schnittstellen zwischen Bildung, Wissenschaft und Kunst. Zu seinen weiteren Arbeitsschwerpunkten zählten Performative Forschung und Lehre, Wissenskulturen im

Dialog, Wissenskulturen und ihre Aufführungspraxen. Jörg Holkenbrink starb am 3. April 2020.

**Doris Ingrisch**, Univ. Doz.<sup>in</sup>, Dr.<sup>in</sup> ist Kulturwissenschaftlerin und Gastprofessorin am Institut für Kulturmanagement und Gender Studies der mdw – Universität für Musik und darstellende Kunst Wien. Ihre Forschungsprojekte und Publikationen umfassen die Bereiche Gender sowie Cultural Studies mit Schwerpunkt Kunst und Wissenschaft im Dialog, Wissenschaft, Kunst und Gender, Wissenschaftsgeschichte, Exil/ Emigrationsforschung sowie qualitative, experimentelle Methoden und Arts-based Research. Veröffentlichungen u.a.: „Intuition, Ratio & Gender? Über Bipolaritäten und andere Formen des Denkens“. In A. Ellmeier, D. Ingrisch, C. Walkensteiner-Preschl (Hg.), *Ratio und Intuition. Wissen/s/Kulturen in Musik\*Theater\*Film* (19-43). Wien/Köln: Böhlau, 2014; *Kunst\_Wissenschaft. Don't Mind the Gap! Ein grenzüberschreitendes Zwiegespräch*. Bielefeld: transcript, 2014 (zusammen mit Susanne Granzer); *Wissenskulturen im Dialog. Experimentalräume zwischen Wissenschaft und Kunst*. Bielefeld: transcript, 2017 (Hg. zusammen mit Marion Mangelsdorf und Gert Dressel); »...im Chaos eine andere Ordnung erraten...« – vom Entweder-Oder zum Und«. In M. Böning & L. Ellrich (Hg.), *Werte(De) Konstruktionen – Die Problematik starker Orientierungen* (236-256). Berlin: De Gruyter, 2019. <https://www.mdw.ac.at/ikm/ingrisch/>

Violinist **Mieko Kanno** first came to international attention in the 1980s when she won prizes in international competitions such as the Carl Flesch, Queen Elisabeth of Belgium and Hannover. Later she developed an interest in performing contemporary music and won the Kranichsteiner Musikpreis at the Darmstadt New Music Institute in 1994. Today she is known as a prime exponent of new music for violin throughout Europe and gives many first performances as soloist as well as in ensembles. She has a parallel career as musician and academic, and is dedicated in both capacities to the development of new performance practices. Her pioneering work spans from subjects such as complex notation, microtonality, live electronics and electric violin. She has worked at Durham University, UK (2001-12) and the Royal Conservatoire of Scotland (2013-16) and is currently Professor at the Sibelius Academy and Director of the Centre for Artistic Research (CfAR) at the University of the Arts Helsinki.

**Johannes Kreidler** (1980) studierte in Freiburg und Den Haag Komposition, Elektronische Musik und Musiktheorie, u.a. bei Mathias Spahlinger und Orm Finnendahl. 2012 erhielt er den Kranichsteiner Musikpreis der Darmstädter Ferienkurse für Neue Musik. Seit 2019 ist er Professor für Komposition und Musiktheorie an der Hochschule für Musik FHNW Basel. Auführungen (Auswahl): Donaueschinger Musiktage, Wittener Tage für Neue Kammermusik, Ultraschall Berlin, MaerzMusik Berlin, Foreign Affairs Berlin, Volksbühne am Rosa-Luxemburg-Platz Berlin, Elbphilharmonie Hamburg, Eclat Stuttgart, Biennale Venedig, Gaudeamus Music Week Amsterdam, Warschauer Herbst, Biennale de Musique en Scène Lyon, Ultima Festival Oslo, Huddersfield Contemporary Music Festival, Musica Straßburg, MusicAcoustica Festival Peking, Liquid Architecture Melbourne. Im Wolke-Verlag sind die Bücher erschienen *Loadbang. Programming Electronic Music in Puredata*. Hofheim: Wolke, 2009; *Musik mit Musik – Texte 2005-2011*, Hofheim: Wolke 2012; und *Sätze über musikalische Konzeptkunst. Texte 2012-2018*, Hofheim: Wolke, 2018. [www.kreidler-net.de](http://www.kreidler-net.de)

**Johannes Kretz** has been active as founding member of NewTonEnsemble Vienna, of the European Bridges Ensemble, the international composers' group PRISMA, and as co-curator of *aNOther festival* Vienna. Since 1997 he has been teaching computer music at the University for Music and Performing Arts, Vienna (mdw), and subsequently music theory and composition. Since 2013 he has been head of department of the Institute for Composition, Electro-Acoustics and Tonmeister Education at the mdw. Scholarships and awards include the Austrian Federal Grant, 1997, Stiftung Delz Prize (CH, 2001), and the Theodor Körner Prize, 2004. Commissions of works and performances include National Theatre Hall, Taipei; Wien Modern Festival; Festival Ars Electronica; Konzerthaus Wien; Eclat Festival, Stuttgart; Klangforum Wien; Ensemble On Line; Vienna Flautists; quartett22; Internationale Lemgoer Orgeltage; Haller Bachtage; Triton Trombone Quartett; and Wiener Kammerchor. His works have been performed in Austria, Germany, Poland, France, the Czech Republic, Hungary, Turkey, Latvia, Lithuania, Denmark, Argentina, Mexico, Canada, USA, Japan, South Korea, Taiwan, China, Uzbekistan, Iran, and India.

**Tobias Leibetseder** is a composer, performer and media artist. He engages in his work with the aspects of space and transformation. Studied jazz/fu-

sion guitar at the American Institute of Music. Studied architecture at the Vienna University of Technology. Studied computer music and electronic media at the Institute for Electroacoustics at the University of Music and Performing Arts in Vienna. Studied media composition and computer music at the Anton Bruckner University in Linz. Works in the field of electroacoustic music, sound art, radio art, radioplay, graphics, design, media art. Researcher and artist at the artistic research project *Rotting Sounds* in cooperation with the mdw – University of Music and Performing Arts in Vienna. Concerts and performances at Zeiträume Basel, Wien Modern, Ö1 Kunstradio, Alte Schmiede (Vienna), Brighton Fashion Week, Ars Electronica (Linz), Radiokulturhaus (Vienna), Volkstheater (Vienna), Steirischer Herbst (Graz), ZKM (Karlsruhe), Kunstenfestivaldesarts (Brussels), Gessneralle (Zürich), Teaterhuset Avantgarden (Trondheim) etc. [www.tobiasleibetseder.at](http://www.tobiasleibetseder.at)

**Efva Lilja** is a Swedish artist and choreographer with a global reach. Her works include performances, visual art, film and writing, often described as innovative and controversial. Her choreographic sequences represent imagery meant to challenge our perception of reality. Some of her most celebrated works were produced for art institutions such as Centre Georges Pompidou in Paris, The Stockholm Museum of Modern Art and The Guggenheim Museum Bilbao, but she is also highly recognized for experimental site specific and research-based works in galleries and at alternative venues. After having worked as a dancer and choreographer in Sweden, Britain and the US, Lilja founded E.L.D., an independent dance company based in Stockholm, in 1985. For twenty years, she was the choreographer and Artistic Director of E.L.D., producing and presenting works in more than 35 countries. In 2003 she was appointed Professor of Choreography and from 2006 to 2013 she was the Vice-Chancellor of DOCH, the University of Dance and Circus in Stockholm. In 2014 she was the expert advisor on artistic research at the Ministry of Education and Research in Sweden. From 2016 until May 2019 Lilja was the Artistic Director of Dansehallerne in Copenhagen, Denmark's national forum and venue for contemporary dance. Lilja is an author of eleven books and a lecturer in great demand world-wide. She has been decorated and received a number of prizes and awards. More info on [www.efvalilja.se](http://www.efvalilja.se)

**Wei-Ya Lin** is a research fellow and adjunct lecturer at the mdw and the University of Vienna. In 2010, she initiated *aNOther festival* (Vienna), and has

co-curated the festival since its inauguration. Since 2014, she has led the arts summer camp *iKultLab*, and has been involved in planning and developing projects based on scholarly research results, which are implemented by artistic inventions and activist and socio-political approaches since 2013. In 2006 she completed her M.A. in viola performance with distinction, and in 2007, the postgraduate curriculum in chamber music. In 2015 she received her PhD in Ethnomusicology from the mdw for the dissertation *Music in the Life of the Tao (Taiwanese indigenous ethnic group): Tradition and Innovation*, graduation with distinction.

**Barbara Lüneburg** is an internationally acknowledged violinist and artistic researcher working in contemporary classical art music and multimedia art. She received her PhD on the topic of “A Holistic View of the Creative Potential of Performance Practice in Contemporary Music” from Brunel University London. From 2014-18 she was director and lead artist of the artistic research project *TransCoding—From “Highbrow Art” to Participatory Culture*, funded by the Austrian Science Fund. Her arts-based research is centred around performance practice and the creative potential of performers, collaborations, charisma, participative art and game-based audiovisual art. Lüneburg holds a professorship for Artistic Research and is head of the doctoral schools at Anton Bruckner Privat Universität Linz, Austria. [www.barbara-lueneburg.com](http://www.barbara-lueneburg.com)

**Anton Rey** ist Dramaturg und Regisseur an und auf zahlreichen europäischen Theatern und Filmsets. Seit 2002 Dozent am Departement Darstellende Künste und Film der Zürcher Hochschule der Künste, seit 2005 Professor ZFH. 2007 Gründung des Institute for the Performing Arts and Film. Seit 2015 Mitglied im PEEK Board des Österreichischen Wissenschaftsfonds. Forschungsschwerpunkte: Performative Praxis, Dramaturgien des Alltags, Truth of Emotions. Publikationen: *IPF – The First Decade. 10 Years of Artistic Research in the Performing Arts and Film* (zusammen mit Yvonne Schmidt) Berlin: Verlag Theater der Zeit, 2018; *Disembodied Voice*. Zürich-Berlin: Alexander, 2015. *Wirkungsmaschine Schauspieler*. Zürich: Alexander, 2011; Badura, J., Dubach, S., Haarmann, A., Mersch, D., Rey, A., Schenker, Ch. & Toro Pérez, G. (Eds.). *Künstlerische Forschung. Ein Handbuch*. Berlin, Zürich: diaphanes, 2015.

**Almut Schilling** studied at the Academy of Fine Arts in Vienna and focuses on the preservation of electronic and digital art in her studio. As ‘analog native’ she is highly interested in pushing her boundaries with challenging projects and transdisciplinary thinking. In a practical-scientific context of art collections, artists, technologists and information scientists, she is continuously expanding her skills in documentation, archiving, migration, emulation of time-based media art.