



The leitmotiv of the 27th International Summer Academy (isa) of the mdw – University of Music and Performing Arts Vienna is the universal concept of "motion".

The relationship between motion and music is a topic that has been researched both at the mdw and worldwide, across numerous disciplines, and over many centuries.

What's more, the diverse meanings of the term "motion" in music make it a challenging point of departure for both musical and academic contributions.

We can thus look forward to artistically and intellectually captivating concerts, lectures, and discussions ensconced in the unique natural setting of the Semmering region.

I invite all students, instructors, and other colleagues, as well as the interested specialist audience, to take full advantage of this opportunity to exchange and network with musicians, scientists, and scholars from Austria and around the world.

In the name of the entire rectorate team, here's wishing all participants and instructors a successful and moving isa 2017!

Ulrike Sych
Rector of the mdw

WELCOME

This year's isaScience, dedicated to the topic of "Motion, Emotion, Movement", presents itself as another "move" farther down the path we've succeeded in traveling so far. Last year's mode of focused interdisciplinary collaboration among the University's research departments plus international inputs is to be continued. This year's Postgraduate Lecture Day was announced internationally and thus generated an improved response in terms of both the number and the quality of applications. All presentation formats follow the well-established isaScience tradition of openness to discourse, diversity of methods, and an interest in bridging the oft-overrated gap between experts and the public. And this year's programme provides an even better chance for isaMasterClass participants to attend the lectures and panels, since it has now been scheduled to begin earlier.

Another novelty will be the presentation of the isaScience Reader *Best of isaScience 2013–2016* with its best-of selection from all contributions, which we are happy to have been able to organise. Hopefully, this will be just the first in a series of such volumes to be published in the future.

Ursula Hemetek and Cornelia Szabó-Knotik

Programme chairs, isaScience



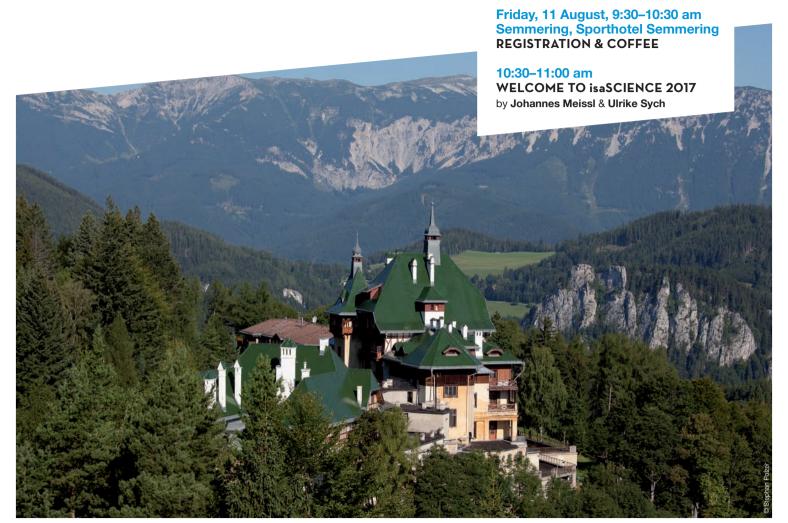


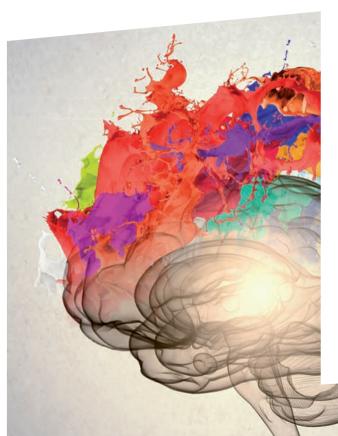
With its 27th edition, isa will plunge into the inexhaustible theme of movement and MOTION.

Motion is one of the key features of music – the implied motion of sounds and rhythms, as well as the physical motion of performance as such. Furthermore, motion has many implications in a wider perspective: there is the aspect of moving others emotionally and being emotionally moved oneself, there are historical movements in terms of styles, attitudes, and artistic schools, and there are social and political movements that impact music and art.

We will be setting out to explore this vast thematic complex from various artistic and scientific angles, and we look forward to coming up with wonderful programmes and events for the academy.

Johannes Meissl Artistic Director of isa





Friday, 11 August, 11:00 am–12:00 pm Semmering, Sporthotel Semmering

MUSICIANS AS PROFESSIONAL EMOTION MANAGERS

Panel

In his book "Music, Talent, and Performance. A Conservatory Cultural System" (1988), Henry Kingsbury argues that "playing with feeling" is a phrase frequently used by professors at classical music conservatories in the United States to teach students how to express feelings and emotions with their music performances. Our presentation explores how students at the University of Music and Performing Arts Vienna become competent "emotion managers" (Hochschild 1990) throughout their music studies.

Based on interviews with music professors and participant observations at teaching units, we explore how the body becomes an object of work and undergoes material, mental and affective transformations in order to acquire the competence of "playing with feeling". Material transformations refer to the adaptation of the body to the instrument. Mental transformations comprise the competence to read the notation, to coordinate body and mind and to develop a performance plan for a composition. Finally, affective transformations mean the learning techniques of mood induction and the memorization of bodily feelings that are associated with particular playing techniques. We will also explore how the professors assess the "emotion management" of their students at recitals.

Speakers: Rosa Reitsamer, Rainer Prokop

12:00-1:30 pm Lunch break

Friday, 11 August, 1:30–3:00 pm Semmering, Sporthotel Semmering

GENDER IN MOTION. FLUID GESTURES IN MUSIC, PERFORMANCE ART. AND FILM

Panel and lecture-performance

Gender as a discursive site of reflection and as a part of artistic expression, allows reconsidering essentialist concepts on individuals and scrutinizing dualistic thinking of the world in terms of male/female. This panel responds to this potential reductionism by reflecting on various aspects of gender

fluidity both in theoretical and artistic praxis. Focusing on music, performance art and film as specific fields of artistic expression, the panel provides insight into selected works of artists who deal with gender in critical and transformative ways. These artistic approaches to queer aspects of gender fluidity widen the theoretical lens of queer studies and allow for an expansion of perspectives on issues of gender.

The panel discusses different modes of artistic practices within the mediums of music, performing art and film that present multiple perspectives on gender fluidity and embody reflexive ways of thinking that go beyond reductive categorizations. This highlights the value of artistic practice as a catalyst for theoretical understanding and the significant contribution that studying artistic expression can make to the field of Gender Studies.

Chair: Ela Posch

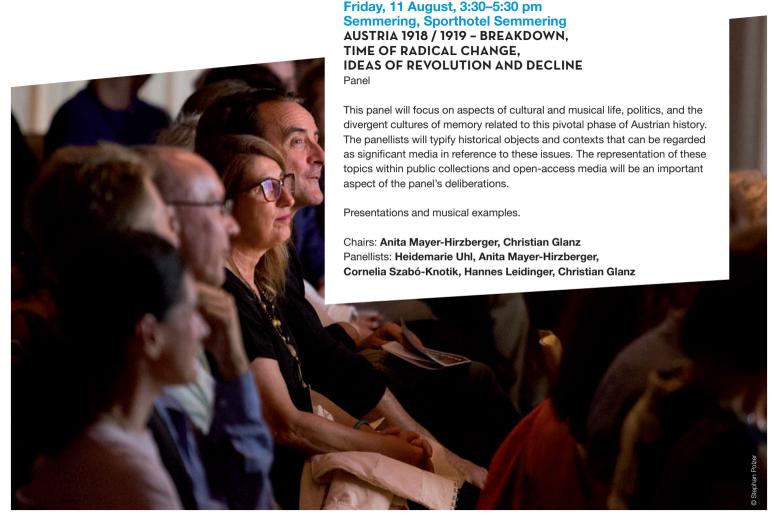
Panellists: Ela Posch, Florian Heesch, Verena Melgarejo Weinandt,

Maque Pereyra

3:00-3:30 pm Coffee break

MINOR DRONE

vocoder



Saturday, 12 August Semmering, Sporthotel Semmering POSTGRADUATE LECTURE DAY

In accordance with isaScience's aim of supporting young academic talents, PhD candidates represent an important target group of its activities. This day of postgraduate student lectures is a unique format intended to emphasise this agenda. It provides the opportunity for a group of international and mdw PhD candidates who have passed a corresponding application process to reflect upon their respective research work in light of the overall isaScience theme and discuss their insights both as a group and with the general audience.

Chairs: Ursula Hemetek, Cornelia Szabó-Knotik

9:00-11:00 am

isaScience PHD SESSION 1 SOCIO-POLITICAL ASPECTS

- Plena in San Juan: Playing, Dancing, Singing, an Assertion of Resistance and Distraction.
 Javier Silvestrini
- Gymnastics and Healthy Citizens of post-war Korea.
 Chaevoung Lee
- Towards a Critical Examination of Feminist and Dalit Utopia in Music Performance.

Rasika Ajotikar

11:00-11:30 am Coffee break

11:30-1:30 pm

isaScience PHD SESSION 2 MUSIC AND MOVEMENTS

- Reclaiming Authenticity: Movements and Initiatives to Empower and Value Oral/Aural Traditional Song in Switzerland 1970-1990.
 Yannick Wev
- Sevdalinka Expressive Song of Bosnia and Herzegovina.
 Suzanna Arsic
- Sociopolitical Movements and Tamburitza Music: The Case Study of the Big Tamuritza Orchestra of the Radio-Television of Vojvodina.
 Julijana Jovanovic

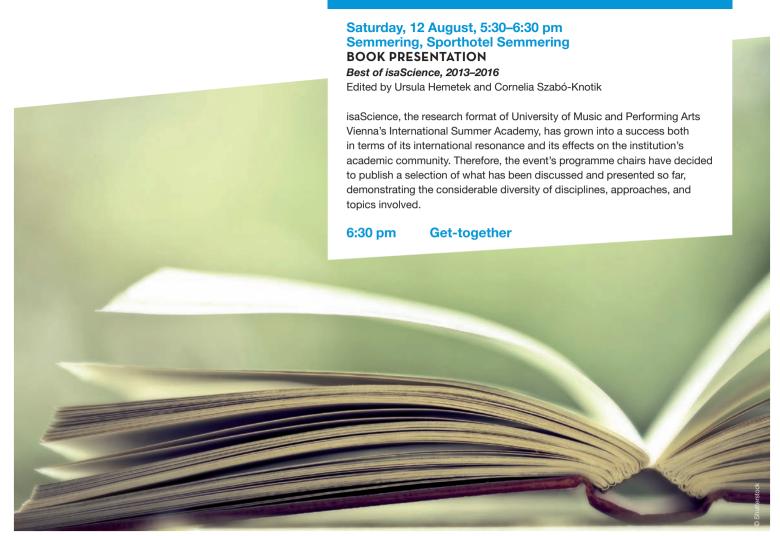
1:30–3:00 pm Lunch break

3:00-5:00 pm

isaScience PHD SESSION 3 MOTION AND EMOTION

- Soundtrack of the Shoah?
 Elias Berner
- Suppressed Motions of Elisabeth Schwarzkopf Acting Marschallin in the Rosenkavalier by Richard Strauss.
 Miku Ova
- The Contribution of Music Therapy to Assessment and Conceptualisation of Emotion Dysregulation During Childhood.
 Monika Marik

5:00-5:30pm Coffee break



Sunday, 13 August, 11:00–12:30 am Reichenau / Rax, Schloss Rothschild MATINÉE

1:00-2:30 pm Lunch

2:30–4:00 pm Semmering, Sporthotel Semmering ARTS MANAGEMENT IN MOTION

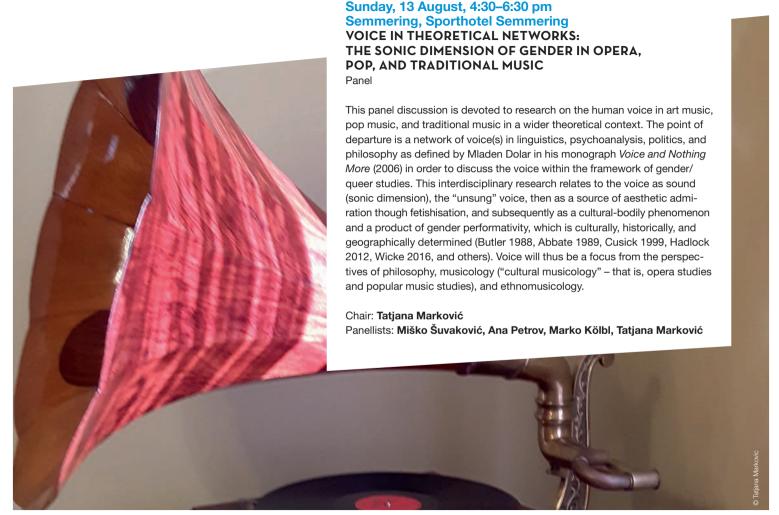
Panel

Cultural institutions and their protagonists currently find themselves amidst great societal, political, and cultural shifts. They face demographic changes that are visible in an ageing, increasingly diverse, and socially unequal population. Current political challenges call for an augmented awareness of social inclusion and the democratic renewal of processes and structures. Digitisation threatens traditional modes of cultural production, participation, and consumption while encouraging new ones. In a globally networked world, boundaries between organisations, geopolitical entities, and artistic genres are becoming increasingly fluid and subject to renegotiation.

Within the panel, we combine theoretical and practical perspectives on the arts management discipline. We will discuss the development of our field from its beginnings in the 1970s in order to discern the challenges to be addressed by strategies for the future. Implications for education and training in the arts and arts management disciplines will be at the centre of this discussion.

Chairs: Dagmar Abfalter, Anke Schad

Panellists: Dagmar Abfalter, Anke Schad, Višnja Kisić, Marcin Poprawski







Monday, 14 August, 11:30 am–1:00 pm Semmering, Sporthotel Semmering MUSIC AND FORCED MIGRATION

Panel

The two contributions of this panel aim to discuss music in the context of the refugee experience. Ethnomusicology began dealing with musical traditions that found themselves in new environments through (forced) migration long before today's public discourse on refugees became a prevalent media narrative. However, it is precisely these recent global phenomena of migration that form the basis for the refugee experiences in Istanbul, Turkey and Vienna, Austria that will be addressed by this panel. The first paper focuses on music and dance in the lives of young Afghan, Iraqi, and Syrian refugees in Vienna, discussing various modes of musical identification among them. It is based on a research project carried out by the mdw's Department of Folk Music Research and Ethnomusicology, and it will highlight the space that music and dance can find and also create in the precarious lives of refugees. Furthermore, it will address the socio-political dimension of the ethnomusicological study of refugees and forced migration as well as questions regarding fieldwork.

The second paper examines musical practices of Syrian musicians in Istanbul. Among the almost 3 million Syrian refugees in Turkey, there are a large number of professional musicians from various musical backgrounds as well as amateur musicians that mobilise their musical abilities in order to move on with their lives under difficult conditions. Even though it is frowned upon in Syria, street musicianship is one of the most suitable options for Syrian refuges in Istanbul. Various aspects of such street musicianship experiences will be discussed, including the creation of networks, the political economy beyond the practices, the chosen repertoire, and the interrelations with other migrants, tourists, and city inhabitants of more local origin.

Chair: Marko Kölbl

Panellists: Marko Kölbl, Evrim Hikmet Öğüt

1:00-2:30 pm Lunch break



Monday, 14 August, 2:30–4:00 pm Semmering, Sporthotel Semmering MUSIC THERAPY - EMOTIONS WITH AND WITHOUT MOTION Panel

This panel will highlight two different approaches to dealing with emotions and motion in music therapy: understanding how emotions are regulated (e.g. through movement) and finding ways to decode emotions even when little motion is observable.

Two music therapists will also present their respective work – from a more theoretical perspective in the first talk, and from a more clinical perspective in the second one:

Monika Marik: Music Therapy and Emotion (Dys-)Regulation

Music has the power to evoke emotions. Listening to and playing music can also modify, convey, and help regulate emotions. Music therapists often utilise these effects in order to address emotions and emotional problems. In this talk, a new model of emotion regulation will be introduced that includes healthy emotion regulation and different pathways into dysregulation. Implications and goals for music therapy will be discussed.

Stefano Navone:

Motion and Emotion in Music Therapy: The Useful Uncertainty of a Border Using excerpts from music therapy sessions with patients suffering from schizophrenia, the author will reflect on the relationship between emotion and movement. The interaction and reciprocity of the therapist-patient dyad represent a unique working space that, over time, becomes a mental space that allows for emotional sharing. In this dimension, the overlap of intersubjectivity, intercorporeity, and interplay might establish the essential link between emotion and movement.

Chair: Thomas Stegemann

Panellists: Thomas Stegemann, Monika Marik, Stefano Navone

4:00–6:30 pm Free afternoon

Monday, 14 August, 7:30–9:45 pm Reichenau / Rax, Schloss Reichenau

isa17 OPENING KEYNOTE ADDRESS

Melita Sunjic

Melita Sunjic

Motion Emotion Movement

To you, "Motion – Emotion – Movement" will mean music, dance, and the feelings they evoke: a challenge for your senses and your intellect. It's about a drama that happens in your head.

But in the experience of our world's 65 million refugees and internally displaced persons, "Motion – Emotion – Movement" has entirely different connotations.

Refugees are in motion – moving away from a horrible past, through an upsetting present, and towards an expected brighter future. The accompanying emotions may be fear and anguish, but also determination and hope. The act of movement exposes them to myriad dangers stemming from the elements, smugglers, armed forces, or their own bodies. Theirs is a drama playing out in real life.

When an Afghan boy, a Syrian mother, an Eritrean girl, or a young man from West Africa arrives in Europe: What have they been through? What do they associate with Motion – Emotion – Movement?

And just as importantly, Motion, Emotion, and Movement need not forever mean something different to refugees than to you. Once their lives normalize, so will their associations with these words – towards music and dance.

Because no healing is possible without those.

Tuesday, 15 August, 7:00– 8:00 pm Reichenau / Rax, Thalhof Lecture by MICHAEL HUDECEK

"Dancing the Edits"

Film editing = rhythm squared. But just what is rhythm? And on what levels of film editing do we find it? How and why can we feel whether a rhythm seems to make more sense or perhaps less sense? Is it purely a question of the body? Of one's so-called gut feeling? An oft-heard bit of advice is: "Cut it with your gut!" But how to do this? How does our gut know the right point in time at which to cut? And from where do we draw our rhythmic intuition, our feel for timing, tempo, and phrasing? These questions will be investigated with reference to filmic examples, as part of which a comparative look will also be taken at film editing and choreography in dance.

8:30 pm

SHORT FILM PRESENTATION BY FILM ACADEMY VIENNA

The selection of short films to be shown reflects various filmic approaches to this year's theme of "Motion, Emotion, Movement". Students of Film Academy Vienna will offer different perspectives via their work in various forms ranging from comedy to drama.

The screening will be followed by a talk with the filmmakers about their work.

DEPARTMENTS



DAGMAR ABFALTER



Dagmar Abfalter is an assistant professor at the Department of Cultural Management and Cultural Science (IKM) at the University of Music and Performing Arts Vienna. She holds a doctoral degree in social and economic sciences from the University of Innsbruck and an MBA in international arts management from ICCM/University of Salzburg. Her major research areas include leadership in creative and expert environments, experience innovation, and other domains of intersection between business and the arts. She also works on qualitative research methodology. Abfalter has published a book, *Das Unmessbare messen: Die Konstruktion von Erfolg im Musiktheater* [Measuring the Unmeasurable: the construction of success in music theatre] (VS Research 2010; in German), as well as a range of scientific articles in international peer-reviewed journals.

SHINICHI FURUYA



Shinichi Furuya is an associate researcher at SONY Computer Science Lab, Tokyo and director of the Musical Skill and Injury Center (MuSIC) at Sophia University in Tokyo, and he also holds a position as a visiting professor at the Institute of Music Physiology and Musicians' Medicine at Hannover University of Music, Drama and Media in Germany. Furuya studied mechanical engineering (BSc), biomechanics and exercise physiology (MS), and motor neuroscience (PhD) at Osaka University, Japan. He then worked as a postdoctoral fellow at Kwansei Gakuin University (Japan), the University of Minnesota (USA), and Hannover University of Music, Drama and Media (Germany). He received a postdoctoral fellowship at the Alexander von Humboldt Foundation (AvH) and a Heisenberg Fellowship at the German Research Foundation (DFG). His research interest is in the neuromuscular mechanisms that subserve the acquisition, sophistication, loss, and restoration of sensorimotor skills in musical performance. He is also a pianist who has won several prizes at domestic professional piano competitions in Japan.

More information at www.neuropiano.net.

CHRISTIAN GLANZ



Christian Glanz was born in 1960. Since his habilitation in 2007, he has served as an associate professor of musicology at the Department of Musicology and Performance Studies at the University of Music and Performing Arts Vienna. His research work focuses on music and politics in Austria and on historical aspects of Austrian popular music. He has also published monographs on Gustav Mahler (2001) and on Hanns Eisler (2008). Since November 2012, Glanz has been leading a research project on the political history of opera in Vienna (1869–1955).

WERNER GOEBL



Werner Goebl is an associate professor at the Department of Music Acoustics (IWK) of the University of Music and Performing Arts Vienna. His research focuses on motion analysis of musical behaviours, quantitative performance research, ensemble synchronisation, and the acoustics of keyboard instruments. Before joining the mdw faculty, he conducted research at academic institutions situated in various scientific fields; these included the Royal Institute of Technology in Stockholm (music acoustics), the Sequence Production Lab of McGill University in Montreal (psychology), Johannes Kepler University Linz, and the Austrian Research Institute for Artificial Intelligence in Vienna (computer science). Goebl co-chaired the 2013 International Symposium on Performance Science at his alma mater (the mdw) and serves on the editorial boards of *Musicae Scientiae* and *Frontiers in Psychology: Performance Science*. Alongside his scientific pursuits, he also completed a degree programme in classical piano at the mdw and has performed at renowned venues such as the Musikverein in Vienna and Alti Hall in Kyoto.

URSULA HEMETEK



Ursula Hemetek is a head of the Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna. She earned her PhD in musicology in 1987 and attained her habilitation in ethnomusicology in 2001 (both at the University of Vienna). She is professor of ethnomusicology and teaches mainly at the University of Music and Performing Arts Vienna. Her main focus of research is Music and Minorities in Austria. She has published widely in the field of ethnomusicology and Music and Minorities (focus on Roma, Burgenland Croats and recent immigrant groups, refugees). She has been the chair person of the ICTM Study Group "Music and Minorities" since its establishment in 1999 and has been appointed General Secretary of the ICTM in 2017. Recent publications: Cultural Diversity in the Urban Area: Explorations in Urban Ethnomusicology (ed. with Adelaida Reyes), 2007; Music from Turkey in the Diaspora (ed. with Hande Sağlam), 2008; Music and Minorities in Ethnomusicology: Discourses and Challenges from Three Continents (ed.), 2012.

FLORIAN HEESCH



Florian Heesch is a professor of popular music and gender studies at the University of Siegen. He holds a PhD in musicology from the University of Gothenburg. His research interests include music and gender, transmedia relations of literature and music, heavy metal studies, popular music and religion, and 20th- and 21st-century music history. Current research projects deal with places and processes of learning in fields of popular music. His recent publications include Heavy Metal, Gender and Sexuality (with Niall Scott), Populäre Musik und Aggression (with Barbara Hornberger), and articles on voice and technology.

MICHAEL HUDECEK



Michael Hudecek was born in Vienna and is a filmmaker and musician. He has worked as a film editor for 30 years and is a winner of the "Goldener Kader" (Austrian Film Prize, 1994) as well as a European Film Award (2005). In 1992, he founded the film editing studio OFFLINE, where he was one of the first in Austria to edit documentaries and feature films using nonlinear digital editing systems. 2001 saw him join forces with Christina Zurbrügg to found the film and music production company GAMSfilm&music as well as the label GAMSrecords. His music documentary *Stimmen Stimmen Gegenstimmen (Voices, Voices, Voices of Dissent)* was premièred at the Diagonale Film Festival. Since 2010, he has headed the film editing class at Film Academy Vienna (a department of the University of Music and Performing Arts Vienna).

VIŠNJA KISIĆ



Višnja Kisić holds a BA in art history, an MA in cultural policy and management, and a PhD in museum and heritage studies. She works as an associate lecturer and researcher at the Center for Museology and Heritology at the University of Belgrade and holds the UNESCO Chair in Cultural Policy and Management (MA Studies) at the University of Arts in Belgrade. She has years of culture- and heritage-related experience in both the public and the private sectors, having served as Secretary General of Europa Nostra in Serbia, education manager of the Creative Mentorship Programme, and a board member of the South East European Heritage Network, and she has worked as a trainer and a consultant, building programmes for cultural and heritage professionals in the SEE region. She also previously worked in curatorial and outreach departments at the National Museum of Serbia in Belgrade, the Peggy Guggenheim Collection, the Venice Biennale, and the Museum of Art and Archaeology in Columbia, Missouri.

MARKO KÖLBL



Marko Kölbl is a postdoctoral research and teaching fellow at the Department of Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna. He completed his PhD in ethnomusicology on Burgenland-Croatian and Croatian laments. His research focuses on the music of minorities, gender/queer studies, music and migration, music and mourning, and dance and gender, while his practical fields of expertise are vocal musics of the Balkans. His teaching covers both theoretical content and musical practice, and he serves as vice chair of the ICTM Study Group on Music and Gender.

HANNES LEIDINGER



Univ. Doz. Mag. Dr. Hannes Leidinger is a visiting professor and lecturer at the University of Vienna, he also teaches at both the University of Salzburg and Andrássy University Budapest, and he is a research associate at the University of Bern. Leidinger has furthermore been a member of the Militärhistorische Denkmalkommission [Military History Monument Commission] of the Federal Ministry of Defence, has headed and worked on numerous research projects, and has authored numerous publications on the history of the Habsburg monarchy and the Austrian Republic, on the First World War, on communism, on the history of film, ideas, and espionage, on historical suicidology, on the development of Central and Eastern Europe, and on the history of the 19th and 20th centuries in general.

ΜΟΝΙΚΑ ΜΑΡΙΚ



MMag.^a Monika Marik graduated from both the University of Music and Performing Arts Vienna and the University of Vienna in 2011. She is a licensed music therapist and clinical psychologist who works with children suffering from behavioural and emotional disorders in private practice and at an outpatient clinic in Lower Austria. Her research focus is on emotional dysregulation, diagnostics, and music therapy. She is currently writing her doctoral thesis at the University of Music and Performing Arts Vienna's Department of Music Therapy, for which the university has awarded her a doctoral grant.

TATJANA MARKOVIĆ



Dr. Tatjana Marković was an associate professor at the University of Arts in Belgrade and is now a lecturer at the University of Music and Performing Arts Vienna. She completed her postdoctoral project on opera in Southeast Europe (FWF, Elise-Richter-Program 2010–2014). Marković is head of the IMS Study Group Music and Cultural Studies, editor of the critical edition of Joseph Friebert's singspiel *Das Serai*l (ca. 1779), co-editor of the journal TheMA (Vienna), and a member of the editorial boards of *Glasbeno-pedagoški zbornik* (Ljubljana) and *Zbornik radova* (Novi Sad). She has published on topics pertaining to 18th-to-20th-century music (Balkan, Russian, and German opera; music historiography; gender studies). Books: *Transfigurations of Serbian Romanticism: Music in the Context of Cultural Studies* (in Serbian, Belgrade 2005), *Historical and Analytical-Theoretical Coordinates of Style in Music* (in Serbian, Belgrade 2009), *Galina Ivanovna Ustvol'skaja – Komponieren als Obsession* with Andreas Holzer (Vienna 2013).

ANITA MAYER-HIRZBERGER



Anita Mayer-Hirzberger studied musicology and art history at the University of Graz as well as trumpet at the Academy (now University) of Music and Performing Arts Graz. She completed her habilitation in the field of musicology (music history) at the Department of Musicology and Performance Studies at the University of Music and Performing Arts Vienna with a book entitled ...ein Volk von alters her musikbegabt. Der Begriff "Musikland Österreich" im Ständestaat [...A Musically Gifted People since Time Immemorial. The Notion of "Austria, Land of Music" under Austrofascism] (published as Vol. 4 of the Musikkontext series, Frankfurt/Main 2008). She is an associate professor at the Department of Musicology and Performance Studies at the University of Music and Performing Arts Vienna. Main areas of research: "The Socio-Cultural Meaning of Music: Music and Politics or the Invention of Tradition", "Creating Identity by Means of Music in the Early Modern Age" (primary focus: music of the Reformation and Counter-Reformation), and the late 19th and 20th centuries.

STEFANO NAVONE



Stefano Navone is a music therapist, psychologist, coordinator of the Music Therapy Centre in Thiene (VI-Italy), a music therapy teacher at the conservatories in Ferrara, Mantua, and L'Aquila, and a professor in the Master of Music Therapy programme of the University of Pavia. As a teacher, he works with numerous music therapy schools in Italy, and he also acts as a trainer for public and private institutions working in the fields of disabilities and non-verbal languages. He has published numerous popular and scientific articles and presented many reports at international conferences in a number of European countries. Navone was the Italian country representative for the EMTC (European Music Therapy Confederation) for the 2010–13 period, also holding the position of South Regional Country Coordinator. He additionally served as member of the scientific committees of the 10th European Music Therapy Conference in Vienna in 2016 and of the recent European Forum of Music Therapists in Wroclaw (Poland).

EVRIM HIKMET ÖĞÜT



Evrim Hikmet Öğüt completed her PhD in ethnomusicology at Istanbul Technical University's Centre for Advanced Studies in Music (MIAM) with a dissertation entitled *Music in Transit*: *Musical Practices of the Chaldean-Iraqi Migrants in Istanbul*. She completed her undergraduate studies and master's degree at the Department of Musicology of Mimar Sinan Fine Arts University (MSGSU). She currently works as a research assistant at MSGSU's Department of Musicology, where she also teaches music history and ethnomusicological theory.

MAQUE PEREYRA & VERENA MELGAREJO WEINANDT



Verena Melgarejo Weinandt, a German-Bolivian artist, activist curator, and researcher, studied fine arts and cultural studies at the Academy of Fine Arts in Vienna and at the Instituto Universitario de Bellas Artes Buenos Aires/Argentina. She is part of the collective TRENZA in Vienna.



Maque Pereyra, a dancer and performer, currently lives in Berlin where she is part of the MA SoDA program at HZT. Together, Maque Pereyra and Verena Melgarejo Weinandt work on mixed media art and theory productions which depart from and traverse the body, colonial heritages, traumas, and healing. They question a Eurocentric and colonising gaze on their bodies while creating narratives of healing and resistance to various oppressive structures.

ANA PETROV



Ana Petrov studied musicology at the Faculty of Music of the University of Arts in Belgrade and did her master's degree and PhD studies in sociology at the Sociology Department of the Faculty of Philosophy of the University of Belgrade. Since 2015, she has worked as an assistant professor at the Faculty of Media and Communications of Belgrade's Singidunum University. Petrov is the author of books on Pierre Bourdieu (Orion art and FMK, Beograd, 2015) and Bruno Latour (Orion art and FMK, Belgrade, 2015), on scientific imperialism in Max Weber's discourse on music (Rethinking Rationalisation, Hollitzer Verlag, Vienna, 2016), and on the reception of Yugoslav popular music after the dissolution of Yugoslavia (Yugoslav Music Without Yugoslavia, FMK, Belgrade, 2016). Her current work deals with the Yugoslav and post-Yugoslav cultural space, with the focus on the politics of memory and nostalgia, and with Yugoslav popular music.

MARCIN POPRAWSKI



Dr Marcin Poprawski works at the Institute of Cultural Studies at the Adam Mickiewicz University (AMU) in Poznan, Poland. Since 2006, he has been a lecturer at the European University Viadrina in Frankfurt/Oder, Germany. Poprawski holds a PhD in humanities and is a musicologist (AMU Faculty of History). He has managed cultural institutions and projects and has also been a member of research teams and international networks. Since 2013, Marcin Poprawski has been Vice President of ENCATC, the European Network on Cultural Management and Cultural Policy Education & Research Institutions.

ELA POSCH



Ela Posch is a research associate at the Department of Cultural Management and Gender Studies at the University of Music and Performing Arts Vienna. She holds degrees in gender studies and educational science from the University of Vienna, Humboldt University of Berlin, and the University of Graz. Her research interests include gender and queer studies, discourse analysis, arts-related research practice, and filmmaking.

RAINER PROKOP & ROSA REITSAMER



Rainer Prokop is a researcher at the Department of Music Sociology at the University of Music and Performing Arts Vienna and is a PhD student at the University of Vienna, Austria. His current research work focuses on music education, career pathways of classical musicians, and popular music history and heritage in Austria.

Rosa Reitsamer holds a PhD in sociology and is currently an assistant professor at the Department of Music Sociology of the University of Music and Performing Arts Vienna. Her research interests include popular music, cultural memory and cultural heritage, musicians' career pathways, music education, popular music, and gender.

ANKE SCHAD



Anke Schad is a PhD candidate in cultural institution studies (advised by Prof. Tasos Zembylas) at the University of Music and Performing Arts Vienna. She holds a master's degree in cultural policy and management (University of Warwick, UK). Her PhD research focuses on cultural governance. Since 2006, she has led various domestic and international research, evaluation, and consultancy projects at the interface of culture, arts, education, policy, and management. Anke Schad is a board member of Fachverband Kulturmanagement e.V.

MELITA SUNJIC



Dr. Melita H. Sunjic began her career as a journalist in Vienna and eventually became foreign affairs editor of the newspaper *Wiener Zeitung*, as which she worked until the early 1990s. Since 1993, she has been employed by the United Nations High Commissioner for Refugees (UNHCR) as a spokesperson and communications expert. Her activities have taken her to places including all of the world's major crisis zones: the Balkans, Pakistan/Afghanistan, Iraq, Sudan, South Sudan, Angola, Georgia, and Jordan.

Recent years have seen Sunjic specialise in campaigns aimed at special groups of refugees including the illiterate and individuals who have yet to find refuge, and she currently leads a department for refugee-related campaigns in Vienna.

THOMAS STEGEMANN



Univ.-Prof. Dr. med. Dr. sc. mus. Thomas Stegemann, born in Neumünster, Germany in 1972, is a child and adolescent psychiatrist as well as a licensed music therapist. He also studied guitar at the Musicians Institute in Los Angeles, USA. He completed his medical studies in Mainz and Kiel (Germany), writing his medical dissertation about EEG signals in patients suffering from migraines. In 2013, he completed his doctoral thesis in music therapy, entitled *Stress, Relaxation, and Music – Investigations on Receptive Music Therapy Methods in Children and Adolescents*. His main areas of research are music and neurobiology, music therapy in children and adolescents, and family therapy. Since March 2011, he has been professor of music therapy and head of the Department of Music Therapy at the University of Music and Performing Arts Vienna.

MIŠKO ŠUVAKOVIĆ



Miodrag (Miško) Šuvaković was a professor of applied aesthetics at the Faculty of Music in Belgrade (1996–2015) and has since been teaching at the Faculty of Media and Communications, Belgrade, where he is also dean. He is President of the Society for Aesthetics of Architecture and Visual Arts Serbia and Vice President of the International Association for Aesthetics. Šuvaković was a member of the conceptualist Group 143 (1975–1980) and the informal theoretical community "The Community for Researching Space" (1982–1989), and he has been a member of the theoretical-performing organisation "Walking Theory" since 2000. He has also been associated with the new media and performance-centred artistic and design platform "pse" (Provisional Salta Ensemble) since 2008. Šuvaković has published and/or edited 50 books in Serbian, Slovene, Croatian, and English.

CORNELIA SZABÓ-KNOTIK



Cornelia Szabó-Knotik is an associate professor of musicology (habilitation: Graz, 1996) and the mdw's current Dean of Research Programmes. Her main interests encompass the aesthetic content as well as the social and cultural importance of music in terms of a multi-layered field of significations and meanings relevant to musical life and cultural memory (e.g. the topos of "Vienna, City of Music"), including the importance of media (film) for the way in which musical traditions are confronted.

HEIDEMARIE UHL



Priv. Doz. Mag. Dr. phil. Heidemarie Uhl is a historian at the Institute of Cultural Studies and Theatre History (IKT) at the Austrian Academy of Sciences in Vienna and teaches at the Universities of Vienna and Graz. Her habilitation dissertation was in general contemporary history at the University of Graz. She is a member of the editorial boards of *Zeitgeschichte* and *Contemporary Austrian Studies*. Uhl has been a research fellow at the International Research Centre for Cultural Studies (IFK) in Vienna and at the Berlin School for Comparative European History. She has held visiting professorships at The Hebrew University of Jerusalem, the University of Strasbourg, Andrássy University Budapest, and Stanford University. Uhl is a member of the Austrian Delegation to the International Holocaust Remembrance Alliance (IHRA) and a member (deputy chair) of the scholarly advisory board of the planned museum House of History Austria, deputy chair of the Militärhistorische Denkmalkommission [Military History Monument Commission] at the Federal Ministry of Defence, and a member of the specialist commission of the Foundation for Brandenburg Memorial Sites. Together with Dieter A. Binder, she currently leads the project to reconceive the Austrian Heroes' Monument.





CONTACT INFORMATION



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CONTACT INFORMATION

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Organiser: Nora Bammer, Paul Dorner

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isaScience LOCATIONS 11-14 August 2017

Sporthotel Semmering

Carolusstraße 10 2680 Semmering

www.sporthotel-semmering.at

Trains to Semmering www.oebb.at/en

Semmering is situated 95 kilometres south of Vienna. You can reach us from there in less than an hour via the A2 (Südautobahn) and the S6 (Semmering-Schnellstraße). Trains from Vienna that stop in Semmering run up to 10 times daily.

14 August 2017, evening

Schloss Reichenau

Schlossplatz 9

2651 Reichenau an der Rax

www.schloss-reichenau.at

15 August 2017

Thalhof

Thalhofstraße 23 2651 Reichenau an der Bax www.salon5.at

SHUTTLE SERVICE

Friday, 11 - Monday, 14 August 2017

isaScience will be happy to provide free shuttle busses between Vienna and Semmering. The registration deadline for this service is Thursday, 3 August 2017. Details will be announced at

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ACCOMMODATIONS



Recommended ACCOMMODATIONS

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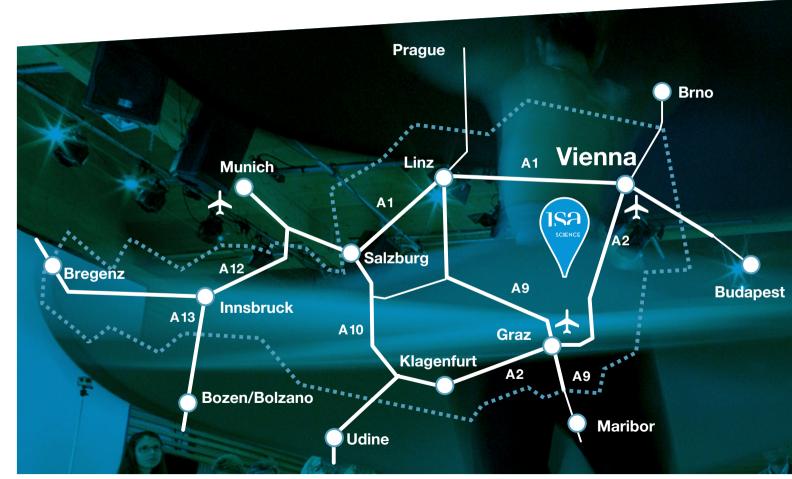
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TRAVEL INFORMATION





27TH INTERNATIONAL SUMMER ACADEMY 11-15 AUGUST 2017 SEMMERING & REICHENAU / RAX



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- isa students
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