

Embodying Expression and Charisma - Breaking Boundaries of Classical Instrumental Practice

In 2021, performer and artistic researcher Barbara Lüneburg has launched a pilot project for a long-term artistic research project in classical instrumental practice. She investigates the importance of a performer's body as a determinant of musical expression, gender, and charisma by looking into a performer's embodied techniques and bodily routines from intrinsic and extrinsic perspectives.

The project addresses the domains of instrumental performance practice and includes embodiment, gender, and charisma, and artistic research as an epistemological and methodological practice. Her research objectives are 'the constitution of expression, gender and charisma in a performer's embodied techniques and bodily work,' 'the social embeddedness of instrumental practice,' and the '(de)construction of gender and charisma through artistic creation and practice.'

In a dual research design, Lüneburg employs methods and theories of artistic research including performance and creation, and of grounded theory. She takes three approaches: (1) practice-based artistic research through the application of Lüneburg's 'Re-enacting Embodiment' method, (2) artistic research and grounded theory to investigate the social embeddedness of instrumental performance practice, and (3) artistic-research-through-creation to translate research findings into artworks for a multimodal exhibition and performance for violin and multimedia.

With her method 'Re-enacting Embodiment' Lüneburg offers an innovative methodological tool to break habitual routines in classical instrumental performance practice and re-construct modes of expression and performative identity. She questions the socio-cultural system surrounding classical performance practice and reconsiders expression, gender, and charisma within its value system. In the course of the project, she will create a series of artworks, interdisciplinary performances, and documentaries that (de-)construct the themes of 'embodiment', 'expression', 'gender', and 'charisma'. (Detailed information on the method 'Re-Enacting Embodiment' can be found at the bottom of the following webpage:

http://www.barbara-lueneburg.com/Embodying_Expression_Gender_and_Charisma_Breaking_Boundaries/)

At EPARM, Lüneburg reflects on the validity and significance of her method 'Re-enacting Embodiment', as she experiences it in her pilot project, how she combines the methods with the analysis and coding of the performances of solo-violinists of different gender and generations, and the process of developing her mixed media installation *Body - Expression - Charisma* as a first artistic outcome from her research.



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Barbara Lüneburg is a performing artist and researcher of international reputation in the fields of contemporary music, violin, and multimedia. She has appeared at international festivals and concert series across Europe, the USA and Asia.

Lüneburg's arts-based research focuses on instrumental performance studies, with an emphasis on collaboration, creativity, the performer-audience relationship, participatory and game-based audiovisual art, and artistic research. She was principal investigator of the artistic research project *TransCoding - From 'Highbrow Art' to Participatory Culture* funded by the Austrian Science Fund. In its framework she composed two major artworks in collaboration with an online community and wrote the corresponding monograph *TransCoding - From 'Highbrow Art' to Participatory Culture | Social Media - Arts - Research* (2018, transcript). From 2016-2021, she was main investigator for performance studies in the artistic research project *gapp.net*

Lüneburg holds a professorship for artistic research at the Anton Bruckner Private University and leads the university's doctoral programmes. www.barbara-lueneburg.com