

Embodying Expression, Gender and Charisma

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Violin | Multimedia | Artistic Research

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Embodying Expression, Gender and Charisma

*Embodying Expression, Gender, Charisma –
Breaking Boundaries of Classical Instrumental Performance Practices*

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Barbara Lüneburg performing Louis Aguirre's
Toque a Eshu i Ochosi for singing violinist

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Research objectives

- The constitution of expression, gender, and charisma in a performer's embodied techniques
- Social Embeddedness of Practice
- (De)constructing Expression, Gender, and Charisma through Creation

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Dual research design

Artistic Research

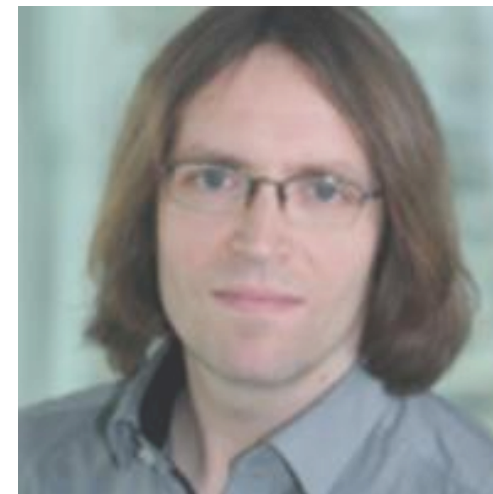


Barbara Lüneburg, PI



Anne La Berge Dramm, JR

Sociology of Practice



Kai Ginkel, PostDoc

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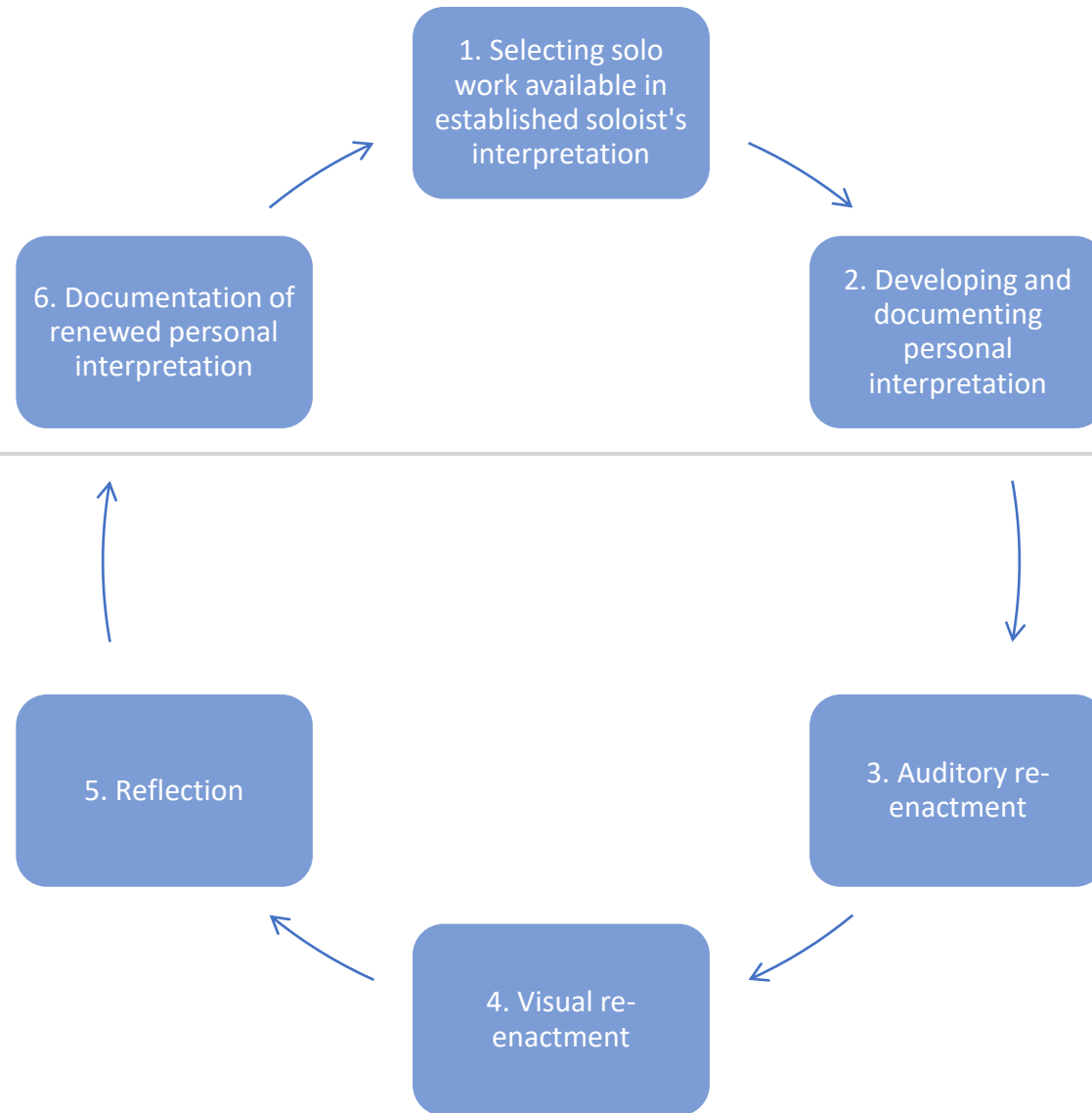
Three approaches for data production and methodology

- (1) AR based on practice: Re-enacting Embodiment;
- (2) AR and SoP: Social embeddedness of instrumental performance practices and innovation of interdisciplinary research methods;
- (3) AR through creation: collaborative work labs and the creation of artworks for an exhibition, and the multimedia show *He She They*.

Work labs, lab concerts and workshops

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Re-enacting Embodiment



Sonate N0 3. – BALLADE

E.YSAÏE

Barbara Lüneburg: Performs in the tradition of making no superfluous movements, each movement should flow solely into the musical expression and technique of the left and right hand

Maxim Vengerov: "Create allways an image of the music; that will help you to be more expressive"

<https://www.youtube.com/watch?v=brLMm8O8I3o>, 0:40

Hilary Hahn: "My body knows it; I have a relationship with the technique as well as the music."

<https://bit.ly/38mBtSI>

♩ = 80

Continuously nervous hand vib

Even, rhythmically mechanical, with acc., almost no body movement; one musical phrase until "step".

Calm steady, meditative, long phrasing

♩ = 95

♩ = 97

Change in colour and atmosphere: turns violin to the left = releasing pressure from bow: decresc.

New energy, upbeat step forward

♩ = 80-90

Strong, rhythmically shaped accelerando

Turns head, looks at finger board

as semiquaver-6-tuplets in crotchets = 80

each note as half note (90 bpm) with intensive arm vibrato

Head tilted from here eyes closed, brow furrowed eyebrows raised at the end --> intensity, then inwardly

♩ = 68

Slow beginning, accelerando

somewhat rubato, slightly agogic

Body swings at beginning of quavers, marks start of agogic accelerando

From here on stable body posture head always turned toward finger-board, eyes almost closed.

2



8th notes
Chest puffed out, upper body back, head leaning back.

3



Transcription, comparison and interpretation of the movements and expressions of three performers:
Hilary Hahn, Maxim Vengerov and Barbara Lüneburg.

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Making the ,implicit' ,explicit'

- Expression → the body conveys meaning
- Gender → ascriptions and conditionings
- Charisma → underlying value systems

Articulation of findings through art and words
Breaking boundaries

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Articulation in art –‘embodiment of expression’
Preliminary experiment for research purposes

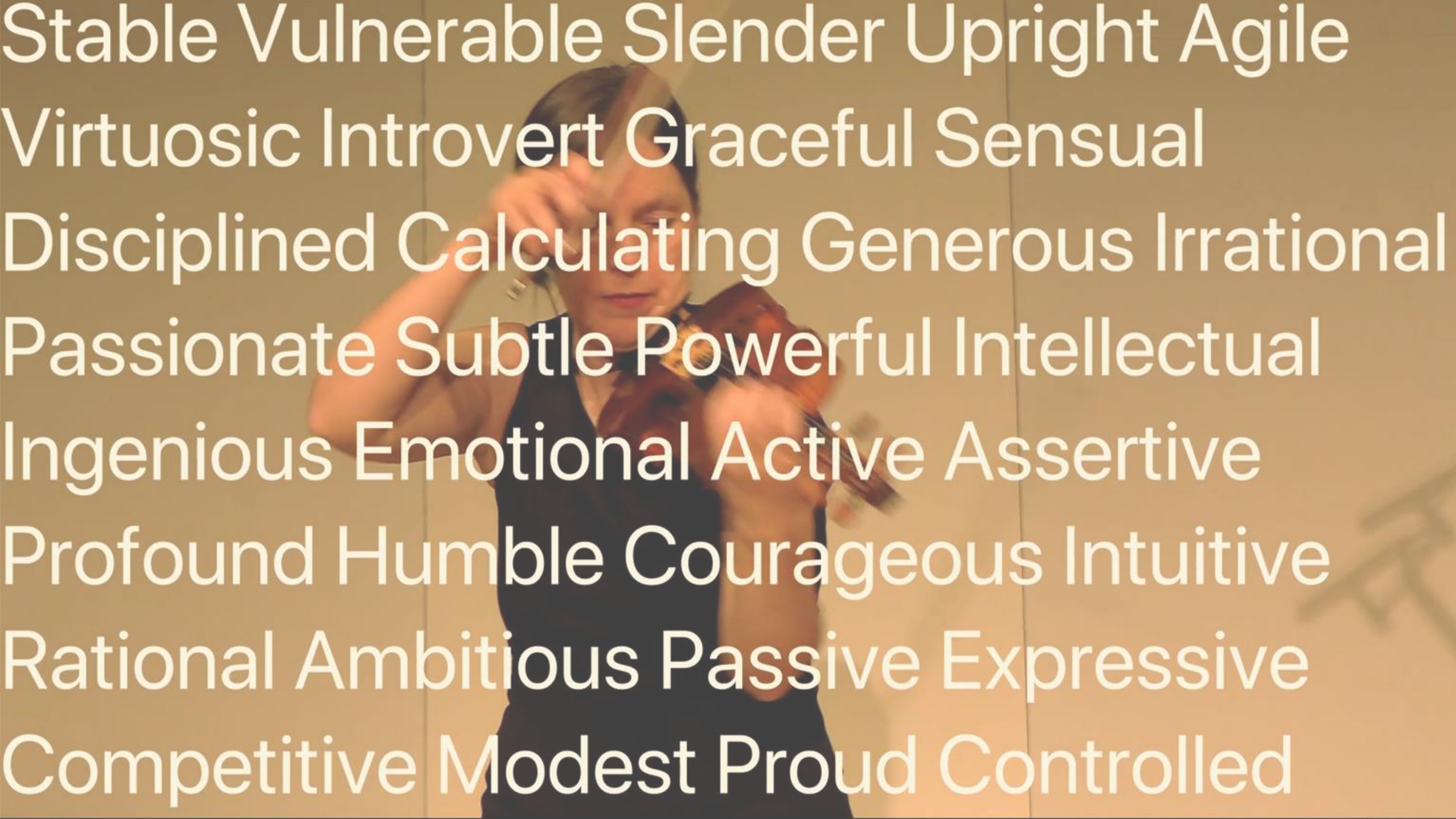
Source: Sibelius Violin Concerto played by Maxim Vengerov, conductor Daniel Barenboim, Chicago S.O.

<https://www.youtube.com/watch?v=YsbrRAgv1b4>, accessed 2022-4-5

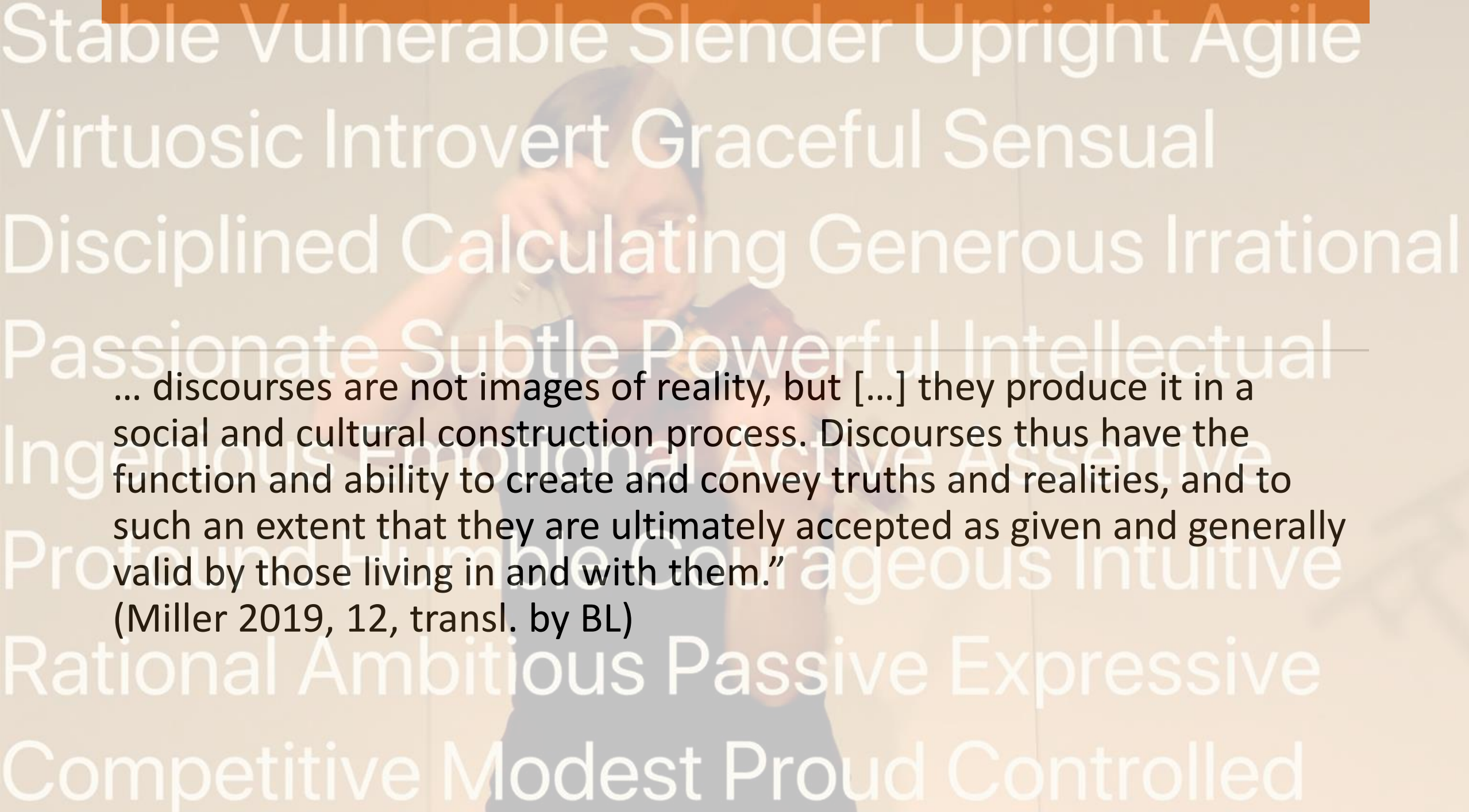
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Gender

...the issue of sex differences tends to engender vigilance and caution even beyond the normally high academic custom. (LaFrance 1981: 129)



Stable Vulnerable Slender Upright Agile
Virtuosic Introvert Graceful Sensual
Disciplined Calculating Generous Irrational
Passionate Subtle Powerful Intellectual
Ingenious Emotional Active Assertive
Profound Humble Courageous Intuitive
Rational Ambitious Passive Expressive
Competitive Modest Proud Controlled



... discourses are not images of reality, but [...] they produce it in a social and cultural construction process. Discourses thus have the function and ability to create and convey truths and realities, and to such an extent that they are ultimately accepted as given and generally valid by those living in and with them.”
(Miller 2019, 12, transl. by BL)

A close-up, side-profile photograph of a woman with dark hair tied back, wearing a black sleeveless top. She is focused on playing a violin, with her bow held across the strings. The lighting is warm and soft, highlighting the wood of the instrument and her features. The background is a plain, light-colored wall.

Being She

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Adopted gender ascription:

19th century ascription: false (female) virtuosity versus true (male) virtuosity

(Miller, 2019)

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Charisma



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Screenshots of soloists in order of their first appearance:

Barbara Lüneburg, Maxim Vengerov, Hilary Hahn, Augustin Hadelich, Patricia Kopatchinskaja

Further sources:

Gallagher, Shaun and Zahavi, Dan. *The phenomenological mind*. 2012

LaFrance, Marianne. 1981. "Gender Gestures: Sex, Sex-Role, and Nonverbal Communication." In *Gender and Nonverbal Behavior*, by Henley N.M. (eds) Mayo C. New York, NY: Springer Series in Social Psychology. Springer.

Lüneburg, Barbara. *TransCoding - From 'Highbrow Art' to Participatory Culture*. 2019

Miller, Cordelia. 2019. *Musikdiskurs als Geschlechterdiskurs im deutschen Musikschrifttum des 19. Jahrhunderts*. Oldenburg: BIS-Verlag der Carl von Ossietzky Universität Oldenburg.

Sibelius Violin Concerto played by Maxim Vengerov, conductor Daniel Barenboim, Chicago S.O.

<https://www.youtube.com/watch?v=YshrBAgy1b4>, accessed 2022-4-5

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Thank you.

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