

Musical-Gestural Processes
Teaching Artistic Research through embodied experiences.

As an artistic researcher and educator, I am constantly searching for ways to nurture my students in their own Artistic Research. Though theoretical classes provide a foundation, I believe in the necessity to centre my pedagogical approach towards teaching Artistic Research through artistic practice. My own Artistic Research in the Musical-Gestural perspective examines musical works which feature prominent embodied physical elements, incorporating aspects of dance/choreography and theatre/dramatic expression. Due to their interdisciplinary nature, the creation, performance, and conversation around these works support teaching Artistic Research to music students, while also creating opportunities for multidisciplinary and experiences. My presentation questions how one can teach artistic research creatively through embodied strategies; how can we as educators of Artistic Research create content, space and resources to engender interdisciplinary processes and practice-led knowledge creation?

As a pedagogue in a multidisciplinary art institution, I see how the separation of disciplines can be useful in certain contexts. However, nurturing cohorts of students from multiple fields creates interdisciplinary discussions and approaches and cultivates rewarding conversations, collaborations and proactive attitudes towards their own Artistic Research.

I use my research in and through Musical-Gestural works as a tool, a case study, a creative research approach for my students. They can enact upon my research, critique it and question their own position in their own field of art. Deeply rooted in Musical-Gestural research is the living, creating, artistic body and the embodied knowledge gained from it. Using their own artistic body and Musical-Gestural works as material, diverse methods are used to shed light on a wide range of roles, processes and perspectives. Aside from theoretical classes we explore compositional exercises, performative experiments, collaborative group discussions on processes, we analyse, and critique pre/post outcome production and we develop strategies of reflective journal/note taking and peer-to-peer teaching. Practice-led knowledge is valued, producing varied outcomes and innovative dissemination possibilities. Using my own interdisciplinary Artistic Research of Musical-Gestural works as a framework, I examine how teaching Artistic Research through practice-led processes can be adaptable to students of diverse disciplines, encouraging them to question their situation, nurturing the emergence of new artistic researchers.

Relevant audio/video materials:

Examples of Musical-Gestural works I use in my class

- 1) [tick tock iiiiii – Winnie Huang](#)
- 2) [INORI – Karlheinz Stockhausen](#)
- 3) [tentacles – Winnie Huang](#)

[Demonstration videos of class/workshop](#)



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Winnie Huang is a Chinese-Australian artistic researcher based in Germany. She is co-artistic director and violinist of Paris based new music ensemble *soundinitiative* and part of the co-curatorial team for the Lucerne Forward Festival and violin coach at the Lucerne Festival Academy.

She continually works with emerging and established composers, regularly performing in international ensembles at international festivals. Career highlights have included solo performances at the Berlin Philharmonie (DE), KKL Lucerne (CH) and the Elb Philharmonie (DE), among many international ensemble tours in Europe, USA, Asia and Australia.

Winnie's research interest in Musical-Gestural works is explored in her own original compositions and collaborating with other composers. She is continually expanding her interdisciplinary artistic research further along those fields pedagogically.

An engaging educator, Winnie has consistently taught, and presented in various international institutions. Winnie Huang is Junior Professor of Artistic Research at the Hochschule für Musik und Tanz Köln, Germany.

