

Parallel Session

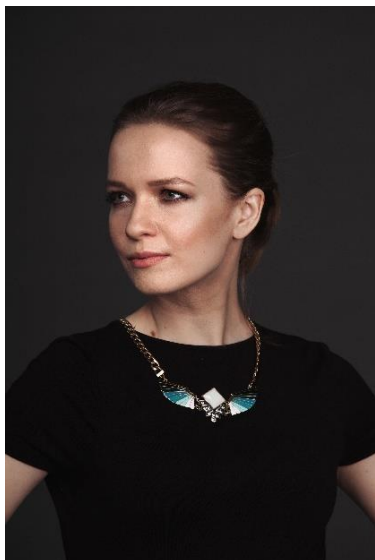
Modernised Salon: Broadening Performers' Perspectives on Public Presentation

The project “*Modernised Salon: Expanding Performers' Perspectives on Public Presentation*” explores the development of an innovative presentation format that combines live chamber music with new forms of interactivity between audience and performer. Drawing inspiration from historical salon culture, known for its non-hierarchical and interactive environment, this project reinterprets these values for contemporary settings to address the knowledge gap on alternative performance formats and their impact on performers. The research questions addressed through this project are: What kinds of potentialities exist for performers to modify the presentation of their own artistic practice when placed in a modernised Salon concert format? How do the preparations for this type of performance influence their artistic decisions? Which strategies and event components enable a performer to present their artistic process in an engaging and meaningful way? Which components work best for designing a lively interactive salon environment?

This practice-led research combines individual and collaborative autoethnography with Tansy Spinks’s “Actual, Active, Associative” model, which was created to examine the potential of specific sites for sonic artworks. After selecting a non-traditional venue, we investigate its unique affordances, both practical and associative, to inform the design of the event. We test various strategies for designing the atmosphere of the event, experimenting with lecture-recital and open rehearsal formats, exploring the potentialities of the venue and discovering how these influence our design decisions as well as our artistic practice.

The anticipated outcome of this project is a prototype event format that performers can adapt, enriching the diversity of cultural events. Our findings offer new insights into performance practices, music-making, and audience involvement. The presentation will focus on the event design phase and discuss the process of integrating site-specific elements into it.

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Kristi Kapten, PhD

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Kristi Kapten is an Estonian concert pianist. She is the winner of the Tallinn International Piano Competition (2011) and holds a PhD in artistic research. She has performed in festivals like Concerti del Tempietto (Rome, Italy), Edinburgh International Festival, St Magnus International Festival (UK) and Palermo Classica (Italy). In 2020 she made her soloist debut with the Estonian National Symphony Orchestra, earning critical acclaim for her touching and compelling concerto performance under the baton of maestro Jun Märkl.

Kristi has studied at the Estonian Academy of Music and Theatre (Bachelor; PhD) with Prof. Peep Lassmann and at the

Royal Conservatoire of Scotland (Masters) with Prof. Fali Pavri. She has presented her doctoral thesis "A Pianist's Approach to Learning Ligeti Etudes" in several lecture-recitals, including at the International György Ligeti Symposium in Helsinki (2017). Kristi teaches Vocal Chamber Music at the EAMT and continues to be active in the field of artistic research.



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Vittoria Ecclesia is an Italian clarinetist and artistic researcher. She currently holds a postdoc position at the Anton Bruckner Private University of Linz, and is a guest researcher at the Estonian Academy of Music and Theatre, where she has also obtained her Doctoral degree and Master's degree *cum laude*. Her research focuses on musical instruments' affordances, embodied knowledge, and the development of alternative practice strategies in the context of classical music. Vittoria has presented her research work at several international

conferences and has collaborated in the project RAPP Lab (ERASMUS+ strategic partnership) on artistic research methods. She is also active as an orchestra and chamber music artist.