

Gender Narratives and the Embodiment of Charisma in European Art Music Performance

“Biggest violin TROLL ever.”—TwosetViolins

on Patricja Kopatchinskaja's interpretation of Ravel's *Tzigane*.

“porno”— @annapolyakova100. “Sergey Marry me!!!—@AntoniaCristal.

on Sergey Khachatryan's performance of Bach's *Sonata in G Minor*, Adagio

“...*(AND-YOU) : "ARE CERTAINLY" · °NOWHERE-NEAR · "AS~GOOD~AS" ·

[°Kopatchinskaja] .!!!!!!!!!!!!!! €¥£ ^”— @w.neuman shouting at another YouTuber

These passionate and polarising YouTube discussions around internationally renowned violinists reveal how deeply audiences invest in European art music performances. Instrumental soloists move their audiences and provoke powerful emotions. Charismatic bonds are formed, gender stereotypes are challenged, and socio-cultural boundaries are blurred. In this talk, I investigate how expression and the ‘lived self’ of instrumental soloists manifest in their bodily performance on stage, and how gendered narratives are constructed, and charismatic bonds formed between soloists and their audiences.

My research focuses on the embodied and relational processes through which meaning is co-constructed in instrumental performances. I view performance as a space in which bodies, emotions, and interpretations interact, and where gendered interpretations and norms emerge from the dynamic interplay between performers and audiences. Through a combination of artistic research methods, affect theory and discourse analyses, I investigate the central questions of my research: What constitutes expression, gender and charisma in a performer's physical performance? How do performers' bodily routines on stage establish norms, values and social relations? What expectations does an audience have of values, gender, and charisma within a particular discourse? A case study of the violinist Maria Dueñas will illuminate my method and findings.

The talk provides an insight into an upcoming monograph on the multi-year artistic research project *Embodying Expression, Gender, and Charisma: Breaking Boundaries of Classical Instrumental Practices*, which was funded by the Austrian Science Fund (project number AR 749-G).

Research Presentations



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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 embodiment, collaboration, gender, charisma, participatory and game-based art, and artistic research. In 2022, she was awarded the multiple year artistic research project *Embodying Expression, Gender, Charisma—Breaking Boundaries of Classical Instrumental Practices* (<http://embodying-expression.net>). Between 2014 and 2021, she was principal investigator of the artistic research project *TransCoding—From 'Highbrow Art' to Participatory Culture* and main investigator in the artistic research project *gappp.net* (all funded by the Austrian Science Fund). For her research, she composes artworks, realises performances, writes articles, monographs, and anthologies.

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