

## Not Alone, Together! A Polyphonic Lecture-Performance on Collaborative Musicking

### Intersecting Research Trajectories in Experimental, Collective Music Practices

This lecture-performance brings two parallel yet interwoven artistic research projects into a shared space of inquiry, resonance, and performative co-presence. Emerging from my ongoing doctoral work (*Exploring Affordances during Collaboration in Thing/Performer/Composer-Networks*, 2024–2028) and the forthcoming post-doctoral project *Of the Collective* (Jennifer Torrence, 2026–2030), the presentation stages a polyphonic encounter between individual trajectories that are already—methodologically and relationally—mutually shaping. In doing so, it responds directly to EPARM 2026's theme via student-supervisor dialogue.

The performance unfolds through analytical exposition, sonic demonstration, and embodied dialogue. First, I introduce current findings from my doctoral research, which investigates triangular relationships among performers, composers, and musicking technologies through a series of collaborative experimental labs. Drawing on affordance theory (Gibson 1979), Rheinberger's experimental system (2001), and Barad's notion of intra-action (2007), the project asks: What knowledge can be drawn from analyzing co-creative music practice through the concept of affordance, particularly in how we navigate composition collaboration, technological mediation, and mutual perception? How might “data” from co-creative situations be captured, and how can such documentation material come to life outside the lab?

Through selected sonic materials and documentation fragments, I show how these micro-laboratories expose shifting networks of agency, affect, tacit co-creation, problem-solving, and processes of becoming acquainted. Rather than working toward predetermined outcomes, the research embraces interruption and failure—allowing unexpected events (a snapped tape loop, malfunctioning circuitry) to reconfigure the collaborative system and produce new insights.

Second, the lecture enters into literal and performative dialogue with supervisor Jennifer Torrence's post-doctoral project *Of the Collective*, which investigates a recent “social turn” in contemporary and experimental musicking. Her work focuses on collective composition and performance-installation formats (including collaborations with the ensemble Pinquins), examining how collectivity is enacted, rehearsed, and materialized, and how artistic processes may themselves function as collective thinking practices. Through shared sounds, texts, and performative actions, we trace resonances and divergences between our approaches: one grounded in delimited experimental systems, the other in expanded, durational, and socially oriented modes of creation.

Finally, the lecture-performance reflects on our collaborative relation—not as mentorship nor as the fusion of two projects, but as a poly-research constellation. We explore how two inquiries remain distinct while continually shaping one another; how artistic practices may be “alone” in method yet “together” in influence, environment, and epistemic entanglement. Our onstage exchange becomes a live demonstration of interdependence, where sounds cross-contaminate, methodological frameworks fold together, and new questions emerge that neither project could produce in isolation.

Research Performances



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Katelyn Rose King is a music practitioner and researcher working at the intersection of contemporary/experimental music and theater. Her research investigates post-digital cosmopolitanisms in musicking, with particular attention to evolving performer–instrument relations and postmigrant movements. She focuses on postdisciplinary collaboration, nonconventional creation processes, and critiques of pseudo-productive musical norms. King's doctoral project (2024-28) examines "performer"—"composer"—"electronic-thing" intra-actions within collaborative micro-lab environments, and her artistic practice centers on contemporary music theater performance, emphasizing percussion, electronics, and voice/acting.

A Fulbright Scholar from Georgia (USA), Katelyn moves between North America and German-speaking Europe. She has performed at places such as Deutsches Theater Berlin, Burgtheater Vienna, Berliner Festspiele, Salzburger Festspiele, Lucerne Festival, among others. She holds degrees from the Hochschule der Künste Bern, McGill University, and Kennesaw State University, and is currently pursuing a Doctorate in Artistic Research at the University of Performing Arts, Vienna.

### Technical Requirements

The described A/V system (projector+screen, PA) is needed. An additional mixing desk with small number of channels, as well as 3 music stands would be needed.