

## Speakers and moderators biographies

### Istituto Svizzero

**Giacomo Albert** is research fellow at CIRMA/DAMS – Università di Torino, developing a computational ontology of melodrama; he also teaches audiovisual communication at Conservatorio di Cuneo. Giacomo gained a PhD in Musicology at Università di Pavia and won fellowships by Università di Torino, Fondazione Giorgio Cini and Paul Sacher Stiftung. His main fields of study are XXth and XXIst Century music, electronic music, analysis of the creative process, sound art, audio vision, drama and dramaturgy.

**Angela Bellia** is Marie Skłodowska-Curie researcher at the Italian National Research Council. Her work falls within the ambit of the social sciences and humanities, and particularly concerns the fields of archaeoacoustics, archaeology of sound and digital heritage. She is author of The Virtual Reconstruction of an Ancient Musical Instrument, which has been published in Digital Scholarship in the Humanities.

**Alessandro Bratus** is Senior Lecturer in popular music at the University of Pavia. He received research grants from the European Network for Musicological Research, Fondazione Cariplo and Pavia/Boston Exchange Program. His teaching and research activities focus on analytical approaches to music and audiovisual media in Anglo-American and Italian popular culture since the 1960s.

**Antonio Camurri**, PhD in Computer Engineering, full professor at DIBRIS, Polytechnic School, University of Genoa, where he teaches Human Computer Interaction (MS in Computer Engineering; MS in Digital Humanities). Furthermore, he is scientific director of Casa Paganini – InfoMus Research Centre of DIBRIS and member of the editorial board of the Journal of New Music Research and PLOS ONE.

**Thibaut Carpentier** studied acoustics at the Ecole Centrale and signal processing at ENST Télécom Paris, before joining the French National Center for Scientific Research CNRS as a research engineer. Since 2009, he has been a member of the Acoustics & Cognition team at IRCAM. His work focuses on sound spatialization, artificial reverberation, room acoustics, and computer tools for 3D composition and mixing. He is the lead developer and head of the Spat project as well as the 3D mixing and post-production workstation Panoramix. In 2018, he was awarded the CNRS Cristal medal.

**Elvira Di Bona** is Fellow at The Polonsky Academy at The Van Leer Jerusalem Institute. She obtained the Ph.D. in Philosophy and Cognitive Sciences at the Vita-Salute San Raffaele University (Milan), and at the Institut Jean Nicod – École des Hautes Études en Sciences Sociales (Paris). She published a book and articles on the metaphysics of sound, the auditory perception of causation, voice perception, and sound and temporality.

**Alain Dufaux's** field of expertise is in signal processing for audio, with a dual profile in both academic (PhD in automatic sound recognition in 2001, lecturer & co-director for PhD students at EPFL since 2007) and industrial worlds (low-power DSP specialist in the hearing aid industry during 6 years). He presently acts as the operations and development manager of the Cultural Heritage & Innovation Center at EPFL.

**Christophe Fellay** is a sound artist, researcher and performer living and working in Switzerland. His interdisciplinary work has been performed and shown internationally. Currently head of the Sound Unit of EDHEA, HES-SO, his research is focusing on listening practices at the intersection of sound and visuals within acoustic and electronic contexts.

**Günther Giovannoni** was from 2007 to 2019 curator at the Museum of Cultures in Lugano, with responsibilities for the conservation and management of the Museum's collections. For five years he was president of the Museum Commission of the Swiss Anthropological Association. Since March 2019 he is the head of the Swiss National Sound Archives.

**Didier Grandjean** is full professor at the Department of Psychology and Educational Sciences and at the Swiss Center for Affective Sciences at the University of Geneva. He published more than 130 peer reviewed articles in international scientific journals in psychology and neuroscience mainly about emotional processes, emotional prosody and music perception and production.

**Robert Grass** is a Senior Scientist and Titulary Professor at ETH Zurich, from where he previously received a Masters degree and PhD in Chemical Engineering. He is also co-founder of 3 ETH Spin-Off companies focusing on magnetic separation (TurboBeads), the treatment of sepsis (hemotune) and product lifecycle tagging (Haelixa).

**Inga Mai Groote** is Professor of Musicology at the University of Zurich. Her research concentrates on early modern and late 19th-c. music history. In 2018, she received the Dent Medal of the RMA. Currently, she is also a PI in the HERA project „Sound Memories“ (2016–19).

**Irène Hediger** is head of the artists-in-labs program (AIL) which is part of the Institute of Cultural Studies in the Arts (ICS) at Zurich University of the Arts. Through her long-term engagement as head of the AIL program, she promotes inter- and trans-disciplinary exchange and praxis at the interface of art, technology and science. In 2009, she initiated the International artists-in-labs Residency Exchange program. She has curated numerous exhibitions and accompanying programs on contemporary art, technology and science. Hediger is a jury member of the Swiss National Science Foundation Scientific Image Competition. She holds a degree in Business Administration, Group Dynamics and Organizational development (DAGG) and a MAS in Cultural Management from the University of Basel.

**Sarah Kenderdine**, Professor of Digital Museology and Director of ArtLab at EPFL, researches at the forefront of interactive and immersive experiences for galleries, libraries, archives and museums. In widely exhibited installation works, she has amalgamated cultural heritage with new media art practice, especially in the realms of interactive cinema, augmented reality and embodied narrative. She is considered a pioneer in the field digital heritage, digital museology, digital humanities and data visualisation and is a regular keynote speaker at related forums internationally.

**Fabian Knauber** is a studied acoustician who has acquired a broad theoretical knowledge of room acoustics, 3D audio and binaural technology, which he complements by his practical experience as a freelance sound technician. Along with live sound and studio productions, his core areas of expertise include elaborate speaker-based installations and 3D sound for virtual reality.

**Matthias Kohler** is an architect with multi-disciplinary interests ranging from computational design and robotic fabrication to material innovation. In 2000, he founded the award-winning architecture practice Gramazio Kohler Architects together with his partner Fabio Gramazio. Both partners are full professors at ETH Zurich, where they jointly lead Gramazio Kohler Research.

**Madeleine Leclair** has been working for more than twenty years on the enhancement of musical and sound heritage in ethnographic museums (musée de l'Homme in Paris, musée du Quai Branly-Jacques Chirac and Musée d'ethnographie de Genève), where she has curated different exhibition projects on music. Since 2012, she has been curator of MEG's collections of musical instruments and International Folk Music Archives (AIMP), and editor of three labels.

**Robin Meier** took a degree in cognitive philosophy at the École des Hautes Études en Sciences Sociales in Paris in 2007, and studied at the Center for New Music & Audio Technologies, University of California and the Conservatoire National de Région de Nice, where he graduated in 2005. His works have been featured in group and solo shows in various institutions and biennials, including the 11th Shanghai Biennale (Shanghai), Palais de Tokyo (Paris), Gare de l'Est (Nuit Blanche – Paris), Volkshaus (Art Basel, Basel), Musée d'Art Moderne de la Ville de Paris (Paris), Arsenal Gallery (New York). He was assigned the Kantonal-er Kulturförderpreis of the Canton of Zug in 2016, and was nominated for the Prix Fondation Richard, Paris, in 2015.

**Alessandro Olto** has a PhD in Audiovisual Studies. From 2017 to 2019 he was a postdoctoral researcher at the University of Udine, where for over ten years he has been part of the Laboratorio MIRAGE. His research focuses on the preservation, analysis and re-edition of electronic and mixed music. He is currently the holder of the “Fondazione di Venezia” scholarship at the Fondazione Giorgio Cini onlus – istituto per la Musica.

**Luigi Pizzaleo** after accomplishing piano studies in 1991, he studied composition with Edgar Alandia and Alessandro Solbiati, then electronic music and composition with Michelangelo Lupone. He taught Electroacoustic Composition at the Conservatory of L'Aquila, Software, Tools and Programming Languages for Multimedia at the Conservatory of Salerno and Latina. He is currently adjunct professor of Analysis and History of Electronic Music at the Conservatory of Rome "S. Cecilia". Holding a PHD in History of Electronic Music with a dissertation on electronic music in Rome in the 60s, he published a study on MEV-Musica Elettronica Viva and other musicological essays. His compositions have been performed in Italy and abroad.

**Donatella Restani** graduated in Classical Literature and holds a PhD in Musicology; she has been teaching at the University of Bologna since 1993: first as a contractor, then as an Associate Professor and finally as a Full Professor. Her main field of research focuses on the greek speaking ancient civilisations music's transmission and reception in texts, images and objects, dating from the ancient and late antique age to the medieval and modern age. Starting from a philological educational approach, she has progressively widened her research to history and anthropology, both by broadening her studies' horizon on music in the ancient world in an interdisciplinary sense, and by enhancing sound events in reference to in travelers' stories dating from antiquity to the early modern age. Currently she is working on the valorisation of sound events in relation to Alexander the Great's customs and on a monograph on the history of the idea of *musica humana* up to Boethius' times.

**Jürgen Strauss** is a trained physics lab technician. He is the founder and owner of the internationally active STRAUSS ELEKTROAKUSTIK GMBH and the company STRAUSS RAUMAKUSTIK. His research and teaching activities at the ETH / Z and the FH Bern, as well as his publications combine systematic and philosophical-historical questions on the subjects of "architecture and acoustics" and "music and acoustics".

**Cristina Urchueguia** studied Music in Spain and Musicology in Germany. Her fields of research include polyphony of the 16th century, music theatre of the 18th century and different aspects of source analysis and textual criticism. Since 2010 she is professor at the University in Bern.

**Leila Zickgraf** is a musicologist and received her PhD from the University of Basel in 2018. Most recently she worked on a research project on Igor Stravinsky's ballets funded by the Swiss National Science Foundation and conducted research at the interface of music and dance studies inter alia in Russia and the USA. Currently she is interested in the interdependencies between humans, machines and music.