

**Contributors to the symposium 'Installing the Voice'**  
**18.05.2019, TENT, Rotterdam**

**Hannah Bosma** is a musicologist specialised in voice, gender, electro-acoustic music and preservation. She is author of *The Electronic Cry: Voice and Gender in Electroacoustic Music*, was a lecturer at the Kunstuniversität Graz, organiser of the conference 'The Art of Voice Synthesis' at the University of Amsterdam (2016), and conducted research on born-digital cultural heritage (2014-5). Between 2019-2023 she will work on her NWO Veni research project "Preservation as performance: liveness, loss and viability in electroacoustic music" at the University of Amsterdam.

**Kris Dittel** is an independent curator and editor based in Rotterdam. Her curatorial work is informed by her background in economics and social sciences, and by an interest in performativity in relation to the body, language and other forms of communication. Over the past few years she has been engaged in an investigation of the use of the human voice in visual art practices.

**Paul Elliman** (keynote) is an artist whose work *Sirens Taken for Wonders*, originally commissioned by Performa in New York in 2009, stretches the limits of our expectations of the sound a human voice can make. In other parts of his practice language emerges in unexpected correspondences with the urban environment, resonating with issues of power and authority.

**Brigitte Felderer** is a researcher and curator associated with the University of Applied Art in Vienna, whose work focuses on areas where cultural history and technology intersect. She was, amongst others, curator of the exhibition 'Phonorama, a Cultural History of the Voice as a Medium' at ZKM, Karlsruhe and editor of a seminal book with the same title.

**Michal Grover-Friedlander** (keynote) is Professor at Tel Aviv University, Head of Musicology, opera director and artistic founder of the opera group TA OPERA ZUTA. She is author of two seminal books in the domain of voice and opera, entitled *Operatic Afterlives* (2011) and *Vocal Apparitions* (2005), and of the forthcoming book *Staging the Voice*.

**Jelena Novak** is a researcher at CESEM, FCSH, Universidade NOVA de Lisboa. Her fields of interests are modern and contemporary music and theatre, recent opera, capitalist realism, voice studies and feminine identities in music. Working as a researcher, lecturer, dramaturge, music critic, editor and curator she is focused on bringing together critical theory and contemporary art. Her most recent books are *Postopera: Reinventing the Voice-Body* (2015) and *Operofilia* (2018).

**Veronika Witte** is director of Galerie Nord/Kunstverein Tiergarten Berlin and an artist who works with performative strategies and reflexive spaces to explore the influence of bio-technologies on our identity and self-perception. Witte was the stage designer for an adaptation of *Einstein on the Beach*, an opera by Phillip Glass and Bob Wilson.

**Katarina Zdjelar** is a visual artist whose core subject is the human voice. Her new film *Reading "Europe, Where Have You Misplaced love?"* (2019), produced for the *Post-Opera* project, investigates the relationship between the individual and the social in contemporary Europe by staging a music rehearsal.