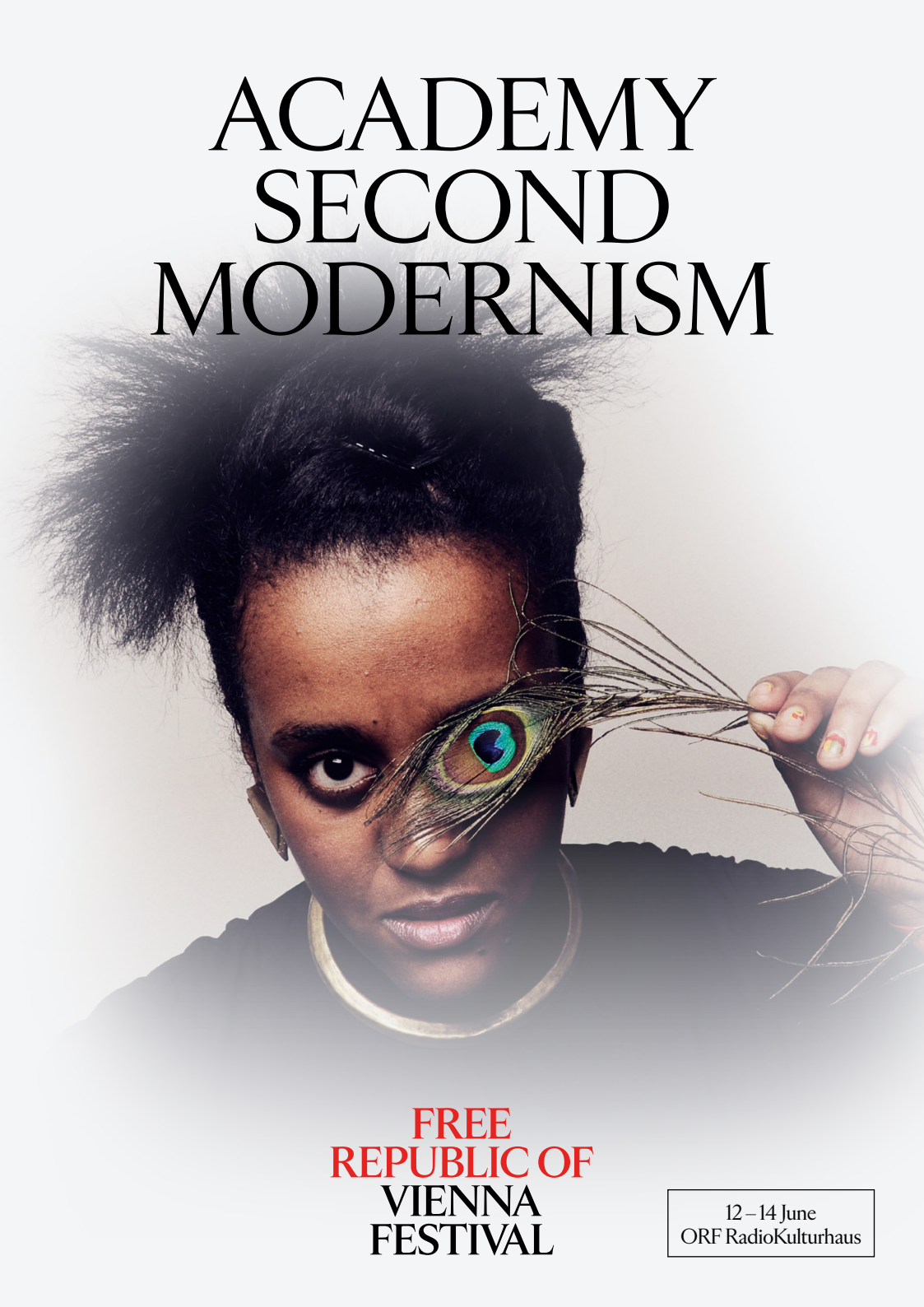


ACADEMY SECOND MODERNISM



FREE
REPUBLIC OF
VIENNA
FESTIVAL

12 – 14 June
ORF RadioKulturhaus

No more excuses: the *Academy Second Modernism* was established in the context of the Vienna Festival (Wiener Festwochen) | Free Republic of Vienna in 2024 as an initiative that is committed to fostering gender parity in music culture and thus intends to bring change to centuries of inequality. Feminist, global and for everyone: the *Academy* aims to increase the share of works by womxn composers in concerts and music theatre, to expand the traditional canon and to establish a committed system of partner institutions.



To achieve that goal, the *Academy Second Modernism* is inviting altogether fifty womxn composers from across the world to Vienna until 2028. An ever increasing number of alliance partners have joined since the *Academy* has been established, taking a stand for gender-just and diverse music culture.

Experience more inspiring works by international pioneering womxn composers of a globalised modernism in 2026 – together with Klangforum Wien conducted by Susanne Blumenthal.

* women and / oder trans, inter*, non-binary persons

SUMMIT CONSIDERING APPROPRIATION

12 June, 2–7 pm

13 June, 10 am–5 pm

ORF RadioKulturhaus

Language English

CONCERTS NO MORE EXCUSES I + II

13 June, 7.30 pm

14 June, 7.30pm

ORF RadioKulturhaus

Considering appropriation: To become more aware of cultural contexts of and entanglements between musical languages, we aim to make aspects of cultural inspiration and appropriation (including 'stolen music') visible, both in historical works and in contemporary projects.

DECLARATION ACADEMY SECOND MODERNISM

Head of the Academy Second Modernism Lisa Florentine Schmalz **Initiator & Concept of the Academy Second Modernism** Jana Beckmann **Network and Project Content Collaboration** Saskia Bladt

SUMMIT

Moderation Nora Refaeil **Graphic Recording** Barbara Ott **Culinarics** project mosaic **Curation** Lisa Florentine Schmalz **Expertise and content design** Nora Refaeil and Sandeep Bhagwati

CONCERTS

Klangforum Wien

Musical Direction Susanne Blumenthal **Moderation** Shzr Ee Tan **Curator** Jana Beckmann **Dramaturgy** Miriam Overlach, Johannes Pürto, Bernhard Zachhuber **Sound direction** Florian Bogner

Production Vienna Festival (Wiener Festwochen) | Free Republic of Vienna **In cooperation with** ORF RadioKulturhaus Wien, Ö1

Special thanks The Academy Second Modernism is supported by the German Embassy in Vienna, the ORF RadioKulturhaus, Ö1, and Barbara Ludwig | Hotel Beethoven.

A project by the Vienna Festival (Wiener Festwochen) | Free Republic of Vienna
In cooperation with ORF RadioKulturhaus and Ö1

CONSIDERING APPROPRIATION

‘Let us no longer ask what the music of the world can do for us
but let us consider what we can do for our planet’s many kinds
of music.’

SANDEEP BHAGWATI

What shapes our cultural identity? How are musical languages influenced by cultural context and how can they connect? Taking the theme *Considering Appropriation*, the 2026 summit addresses aspects of cultural appropriation. The two-day summit extends a public invitation to reflect on transcultural music culture and to explore ways of transformation, both in word and deed. This year’s leading question is: What kinds of institutional and artistic programming and representation does it take to minimise power mechanisms of appropriation and to maximise mechanisms of global appreciation?

PROGRAMME

FRIDAY 12 JUNE, 2 – 7 PM

CONSIDERING

- | | |
|-----------|---|
| 2–3 pm | Greeting and Introduction
Artemis Vakianis, Lisa Schmalz and Nora Refaeil |
| 3–3:15 pm | Lived Experiences
<i>Impulses</i>
Niloufar Nourbakhsh and Nyokabi Kariūki |
| 3:15–4 pm | Between Appropriation and Appreciation:
Questions, Demands and Contradictions
<i>Conversation</i>
Paula Villa Braslavsky and Mithu Sanyal |
| 4–4:30 pm | Śabdagatitāra – Ways and Means of Braiding Methods of
Making Meaningful Sound
A Non-Appropriative Approach to Transtraditional Musicking
<i>Keynote</i>
Sandeep Bhagwati |

- 4:30–5 pm Break
- 5–6 pm **Considering, Transforming & Reimagining**
Group Workshop
Moderators: Lisa Gaupp, Paula Villa Braslavsky, Mithu Sanyal and Terri Hron
- 6–7 pm **Plenum and Conclusion**
Lisa Schmalz and Nora Refaeil
-

SATURDAY 13 JUNE, 10 AM–5 PM

TRANSFORMING

- 10 am **Welcome**
Lisa Schmalz and Nora Refaeil
- 10:10–11 am **Borrowed Sounds, Shared Worlds**
Keynote and Conversation
Shzr Ee Tan and Ulrike Hartung
- 11–11:10 am **Lived Experience**
Impulse
Tania León
- 11:10–11:35 am Break
- 11:35 am –
12:05 pm **The Academy Declaration as a Transformative Tool**
Impulse
Jana Beckmann and Sandeep Bhagwati
- 12:05–12:30 pm *Silent Keynotes*
- 12:30–2 pm **Diasporic Memory Food**
Lunch and Exchange
project mosaic
- 2–2:45 pm **In a Good Way – Care and Respect
in Inter-Cultural Relationships**
Keynote and Conversation
Terri Hron and Boglárka Pecze
- 2:45–4 pm **I. [Musicking {Dis-Appropriation} Musizieren]**
Sandeep Bhagwati
II. How Does Transformation Work?
Mimesis in Trans-Traditional Work
Ketan Bhatti
III. 'Diwata': Listen and Talk
Feliz Anne Reyes Macahis
Three Workshops
- 4–5 pm **Reimagining: Plenum and Conclusion**
Lisa Schmalz and Nora Refaeil

BIOGRAPHIES

SUMMIT PARTICIPANTS

With impulses by Academy 2026 composers Tania León and Nyokabi Kariuki.

Niloufar Nourbakhsh is renowned for her contemporary classical compositions for piano, orchestra, chamber ensemble, voice, electronics and mixed media. Her music has been performed at numerous festivals and at major venues, including Carnegie Hall, the Washington Kennedy Center and the Lincoln Center. She is a founding member and co-director of the Iranian Female Composers Association and campaigns for equality issues. Niloufar Nourbakhsh was an Academy Second Modernism composer in 2025.

Mithu Sanyal is a writer, cultural theorist, journalist and critic. Sanyal writes about pop culture, identity, feminism and post-colonial matters. She became known for her reflective analyses on racism, migration and gender roles in modern society. Mithu Sanyal recently received the Heinrich-Mann-Preis award for essay writing.

Paula-Irene Villa Braslavsky is a professor of general sociology and gender studies at LMU Munich. Her research focuses on biopolitics, care, social theory

and political sociology; gender is a core specialism. Paula-Irene Villa Braslavsky was head of the German Society For Sociology and regularly contributes to the media with endeavours to de-escalate debates with a sober and nuanced voice and state-of-the-art research.

Sandeep Bhagwati is a composer, poet, researcher, ensemble leader and director. In his research, he develops artistic practice out of improvisation, trans-traditional aesthetics, situational scores and hetero-phonic temporalities. Sandeep Bhagwati is artistic director of trans-traditional networks such as Sabdagatitara (Berlin), co-editor of *Turba – Journal for Global Practices in Live Arts Curation* and has been associated with the Academy Second Modernism since its foundation.

Lisa Gaupp is a professor of Cultural Institution Studies at the University of Music and Performing Arts Vienna. She gained her doctorate in ethnomusicology at the Hannover University for Music, Drama and Media and habilitated in the sociology of culture and the arts at Leuphana University in Lüneburg. Among the topics addressed in her teaching and research are curation

strategies in music and performative arts as well as the role of solidarity when questioning or stabilising asymmetrical power relationships.

Shzr Ee Tan is an ethnomusicologist and senior lecturer at Royal Holloway, University of London, specialising on Sinophone, South East Asian and Indigenous cultures. Shzr Ee Tan campaigns and researches on decolonial work as well as equality, diversity and inclusion. Shzr also initiates programmes, teaching and institutional development related to these issues. As well as making an impulse contribution to the summit, Shzr Ee Tan is moderating this year's concerts at the Academy Second Modernism.

Ulrike Hartung specialises in musical theatre in all its forms, from opera stage to experimental forms. Her research addresses aesthetic and institutional changes in contemporary musical theatre practice, post-dramatic forms and the question how musical theatre is made and conceived nowadays. A particular focus is also placed on perspectives related to feminism and gender, both in artistic practice and in the structures that produce and shape musical theatre.

Terri Hron is a musician, performer and multimedia artist whose work researches relationships and belonging with regard to places, people and scores. She draws on historical performance practice, field recordings, ceramic instruments she has developed herself and video scores. She frequently works in close collaboration and realises performances, meetings and events. She was executive director of the

Canadian New Music Network, where she developed programmes on pluralism and sustainability, and she now works for the Canada Council for the Arts.

Boglárika Pecze is an internationally renowned clarinetist and cultural manager. She has performed at major concert halls across Europe and has received numerous awards, including among others the German Preis der deutschen Schallplattenkritik and the Berenberg-Kulturpreis. She was a managing director of Ensemble Recherche and is currently the head of her own agency, CUE Management.

Ketan Bhatti straddles different genres and cultural spheres. His works range from contemporary chamber music via experimental musical and dance performance up to stage and film music as well as electronic, hip-hop-based productions. Together with Cymin Samawatie, he founded the Trickster Orchestra, which explores contemporary, trans-traditional soundscapes. The works frequently address social heterogeneity in post-migrant reality.

Feliz Anne Reyes Macahis is a composer from the Philippines whose music unfolds passionately to speak through an intricate world of vocal, instrumental and electronic resources, frequently exploring the materiality and immateriality of the voice. Her works have been premiered at various festivals as well as at *Neue Szenen IV* at Deutsche Oper Berlin and transmitted on Ö1, Radio France and Deutschlandfunk. In 2025, she was selected for the Edition Zeitgenössische

Musik contemporary music portrait
by Podium Gegenwart – Deutscher
Musikrat. Feliz Anne Reyes Macahis
was an Academy Second Modernism
composer in 2024.

Barbara Ott is a freelance illustrator for editorials and advertising as well as a graphic recorder; her studio is in Berlin. She works for renowned clients including *The New York Times*, *The New Yorker*, the Charité and the Naturkundemuseum Berlin and many more. She studied Communication Design and Illustration in Mainz, Hamburg and Brussels. She has taught as a lecturer for illustration at the University of Applied Science Mainz and the Technical University of Applied Sciences Würzburg-Schweinfurt.

The intercultural women's association ***mosaic*** – **united arts and culinaryrics** believes that cooking is a creative process that is profoundly effective in safe spaces and meaningful action. This depth is tangible in the food, which is shaped by many different countries and their evolution – and therefore also by the women who make this project.

Nora Refaeil designs and supports transformation processes in challenging contexts, mediates complex conflicts, and works as a coach and trainer in Switzerland and internationally. She specialises in equity-centred systems and organisational development, with extensive expertise in diversity, inclusion, anti-racism, cultural participation, and conflict transformation.

NO MORE EXCUSES I



ELAINE MITCHENER



BÁRA GÍSLADÓTTIR



TANIA LEÓN



AILÍS NÍ RÍAIN



NYOKABI KARIUKI

NO MORE EXCUSES I

The concert **No More Excuses I** celebrates the *sounds between* and trains the spotlight on important pioneers who shape the discourse about cultural identity and participation in post-colonial and inclusive perspectives.

PROGRAMME, 13 JUNE

Nyokabi Kariüki **A Walk Through My Cücü's Farm**
Mütamaiyü
Voice: Nyokabi Kariüki

Tania León **Indígena**
Conductor: Tania León

Elaine Mitchener **the/e so/ou/nd be/t/ween**
Voice: Sofia Jernberg

Bára Gísladóttir **Music to Accompany Your**
Sweet Splatter Dreams

Ailís Ní Ríain **wrack/line (world premiere)**

KLANGFORUM WIEN

Flute Vera Fischer **Oboe** Markus Deuter **Clarinets** Hugo Queirós **Bassoon** Lorelei Dowling
Horn Christoph Walder **Trumpet** Anders Nyqvist **Trombone** Mikael Rudolfsson **Accordion**
Krassimir Sterev **Percussion** Björn Wilker, Alex Lipowski **Piano, Synthesizer** Florian Müller
Harp Miriam Overlach **Violin** Sophie Schafleitner, Gunde Jäch-Micko **Viola** Paul Beckett
Violoncello Benedikt Leitner **Double Bass** Evan Hulbert

‘I am always wary of
people who say their
identity is just one thing.’

CHIMAMANDA NGOZI ADICHIE

NYOKABI KARIÛKI

A WALK THROUGH MY CÛCÛ’S FARM

‘In December 2020, my family and I were able to visit my Cûcû (grandmother) in her home in Githûnguri, Kenya. We walked around the farm – just as we always do when we visit – but this time, I found myself paying more attention: to the ground, to our languages of Kiswahili and Kikuyu; to the trees and fruit. It felt like the things around us were silently teaching me.’

MÛTAMAIYÛ

‘Mûtamaiyû’ is a sacred tree for the Agikûyû people of Kenya that lends its name to this work-in-progress piece from Nyokabi’s upcoming album of the same name. This experimental project explores Nyokabi Kariûki’s fragmented

yet re-blossoming relationship to the knowledge of her people – viewed through the lens of language, spirituality and the continued fight for freedom. All of it intricately interwoven with the past, present and future connections with the land.

Nyokabi Kariûki is a Kenyan composer, sound artist and artistic researcher. Her sonic imagination spans from classical contemporary to experimental electronic music, explorations in sound art, pop and (East) African music traditions.. She has been commissioned to compose for BBC Radio 3, Heartland Marimba and Arcis Saxophon Quartett.

TANIA LEÓN

INDÍGENA

Indígena tackles cultural identity and transnational influences. The composition combines complex polyrhythm with colourful instrumentation, bridging Afro-Caribbean sound traditions and contemporary composition techniques. Apparent juxtapositions of local singularities and universal awareness are brought together in a remarkable way. Tania León rejects rigid categories and questions simplifying cultural ascriptions: 'My music is a reflection of my life, my experiences, my culture.'

Tania León is a Cuban-born American composer, conductor and educator. She is among the most influential musicians of her generation. She was the first Latin American woman to receive the Pulitzer Prize in Music in 2021. There followed numerous international awards, including the Kennedy Center Honor for lifetime artistic achievements. As a composer, Tania León has been commissioned by leading orchestras around the world. As a conductor, she studied under Leonard Bernstein and Seiji Ozawa, and has guest-conducted the New York Philharmonic. She has taught at renowned universities such as Harvard University and founded 'Composers Now', an initiative to empower contemporary composers.

ELAINE MITCHENER

THE/E SO/OU/ND BE/T/WEEN

What does it mean to leave familiar categories, perspectives and standards behind and track the unknown on an equal playing field? In *the/e so/ou/nd be/t/ween*, Elaine Mitchener focuses on graphic notation in order to uncover new possibilities in instrumental and voice performance, opening a space for musicians' freedom in their quest for new forms of expression. 'This work requires an openness to search for the sound(s) between.'

Elaine Mitchener is a British Afro-Caribbean vocalist, movement artist and composer working between contemporary/experimental new music, free improvisation and visual art. She is a Wigmore Hall Associate Artist, an Artist Associate with Ensemble Klang and a Needcompany Fellow. Elaine was a DAAD-Artist-in-Berlin Fellow (2022), an exhibiting artist in the British Art Show 9 (2021–22) and in 2020 a selected artist for the Rauschenberg Residency. Mitchener was awarded an MBE for Services to Music in February 2022.

BÁRA GÍSLADÓTTIR

MUSIC TO ACCOMPANY YOUR SWEET SPLATTER DREAMS

The Icelandic composer is renowned for her radical musical language – frequently dominated by bass sounds and shaped by extreme dynamics and uncompromising exploration of the tonal material. In *Music to Accompany Your Sweet Splatter Dreams*, she compacts this aesthetic into a transgressive, immersive listening experience that hovers between dream and abyss. Sound is not only heard, it is physically palpable. This suggestive piece of contemporary music challenges perception and opens new auditory spaces.

Bára Gísladóttir is an Icelandic composer and double bassist. Her works rest on an understanding of sound as a living being. Her music has been performed by ensembles and orchestras such as Athelas Simfonietta, Copenhagen Phil, The Danish National Symphony Orchestra, Ensemble intercontemporain, Esbjerg Ensemble, Riot Ensemble, Frankfurt Radio Symphony, Iceland Symphony Orchestra and WDR Sinfonieorchester. Gísladóttir's pieces have been selected for festivals such as CPH Jazz Festival, Dark Music Days, MaerzMusik, TRANSIT Festival and Wittener Tage für neue Kammermusik.

AILÍS NÍ RÍAIN

WRACK/LINE

World Premiere

The world premiere by Ailís Ní Ríain explores the *wrack/line* as a symbol of transience, memory and the liminal space between de-struction and renewal that refers to what is left behind after devastation. The word 'wrack' comes from the Old Dutch *wrak*, meaning ruin. The wrack line also marks the shifting boundary between the land and the sea and the emotional debris between chaos and stability.

Ailís Ní Ríain is an Irish composer whose work comprises installation, concert music and music-theatre. Ailís is deaf/bard of hearing and a long-time advocate for better representation and access in music. Recent commissions have included RSO Wien, Musikfabrik, BBC Philharmonic and the Munich Biennale. She is Composer in Residence at Wexford Festival Opera 2025–26. A portrait album of her early work was released by NMC Recordings in 2023 to considerable acclaim. She was awarded the prestigious Paul Hamlyn Award for Composers.

NO MORE EXCUSES II



IMSU CHOI



SOFIA JERNBERG



KATARINA GRYVUL



NICOLE LIZÉE



KEIKO ABE



ANNA KORSUN

In a world of fantasies of omnipotence, wars and battles of faith, music is reconquering a space for the humane. Aside from the divine, **No More Excuses II** celebrates mutual connection as a transcendental force that permeates everything.

PROGRAMME, 14 JUNE

Anna Korsun Marevo
for singing ensemble

Sofia Jernberg Das Meer löscht (world premiere)
from *Sunville*
Voice: Sofia Jernberg

Keiko Abe The Wave
for solo marimba and percussion
Marimba: Fumito Numoya

Break

Nicole Lizée Another Living Soul

Katarina Gryvul Jouissance
for Buchla music easel, ensemble and electronics
Buchla music easel: Katarina Gryvul

Imsu Choi Heterotopia II: l'heure bleue /
Vox:els
for ondes Martenot and electronics
Ondes Martenot: Imsu Choi

KLANGFORUM WIEN

Flute Vera Fischer **Clarinets** Hugo Queirós, Daniel Guerra Guzman **Saxophone** Gerald Preinfalk
Horn Christoph Walder **Trumpet** Anders Nyqvist **Trombone** Mikael Rudolfsson **Electric Guitar**
Ruben Mattia Santorsa **Percussion** Alex Lipowski, Björn Wilker **Percussion, Singing Saw** Lukas
Schiske, Aya Masui **Piano** Jan Satler **Accordion** Krassimir Sterev **Harp** Miriam Overlach **Violin**
Sophie Schafleitner, Gunde Jäch-Micko **Viola** Paul Beckett **Violoncello** Benedikt Leitner, Andreas
Lindenbaum **Double Bass** Evan Hulbert

NO MORE EXCUSES II

ANNA KORSUN

MAREVO

Marevo (from the Ukrainian *марево*): a mirage, a glistening appearance, uncertainty hovering between reality and imagination. The music unfolds like an imaginary landscape: impermanent, flickering, constantly changing. Sounds appear like distant images in the desert heat or like fragments of memory that escape our grasp. The piece invites the audience to roam in their own associations, perceptions and inner landscapes.

Anna Korsun is a Ukrainian composer. She studied composition in Kyiv and Munich and works at the intersection of composition, performance and sound art. Among her interests are acoustic sound sources, especially the voice. Her compositions have been performed by numerous renowned festivals and ensembles, including Donaueschinger Musiktage, ECLAT Festival, ISCM, the Neue Vokalsolisten Stuttgart, Klangforum Wien, SWR Vokalensemble and Ensemble Modern. She has held scholarships at Villa Massimo, the Goethe-Institut Canada as well as Akademie Schloss Solitude and Villa Concordia.

SOFIA JERNBERG

DAS MEER LÖSCHT *World Premiere*

from Sunville

Inspired by Sun Ra and Stockhausen, this musical theatre performance follows Afrofuturism as 'resistance by imagination' and explores how African cosmologies and Black science fiction reveal new answers. It brings together contemporary composition, spiritual jazz, improvisation and griot tradition. Experience a musical teaser for a work commissioned by Deutsche Oper Berlin in collaboration with the Vienna Festival (Wiener Festwochen) and the Voices Berlin Festival, which will be premiered in the 2026/27 season.

Ethiopian-born singer, vocal artist and composer Sofia Jernberg grew up in Vietnam and Sweden, where she studied jazz and composition. Her work focuses on unconventional vocal techniques, music theatre and contemporary opera. As a composer and sought-after soloist in various world premieres by renowned composers, she has performed at numerous international venues and festivals, including the Vienna Festival, Festival d'Automne, Elbphilharmonie, Armory Hall New York, Philharmonie de Paris, Ultima Festival Oslo and MaerzMusik.

KEIKO ABE

THE WAVE

The Wave is an urgent appeal against ecological destruction, global warming and the loss of human connection amid the frenzy of unchecked materialism. Virtuoso percussion passages give rise to a radical plea for humanity and accountability. Delicate and relentless at the same time, the marimba emerges as the voice of resistance. Amid febrile energy and utopian hope, the work paints a picture of a new generation reclaiming the future.

Keiko Abe is a marimba pioneer and composer from Japan who has left her mark on music history. She has written over 110 compositions, commissioned more than 70 pieces, performed at more than 60 major international music festivals, with prominent orchestras, percussion ensembles and artists beyond genres. She is the first woman to be inducted into the Percussive Arts Society Hall of Fame and has received numerous awards. By both pioneering new technical skills and expanding the literature, she has transformed the marimba into a full-fledged concert instrument. Her compositions have become the standards of marimba literature and can be heard in recitals worldwide.

NICOLE LIZÉE

ANOTHER LIVING SOUL

Another Living Soul is a stop motion animation for string quartet, using a film technique that creates visual movement from minimal alterations. It is a process filled with imagination, precision and endurance. Intimacy, attention to detail and collective dedication shape the fragile tapestry of sound in which the ensemble's voices and 'singing tubes' blend into a meditation of sound until the impossible becomes possible and souls emerge where there were none.

Called 'a brilliant musical scientist' (CBC) and 'breathhtakingly inventive' (Sydney Morning Herald), multi-award-winning Canadian composer, filmmaker, and performer Nicole Lizée explores themes of glitch, psychedelia, punk, thrash metal, 1970s/80s paranoia, Hitchcock, Kubrick, Alexander McQueen and bygone candy to forge a new kind of expression. She finds inspiration in the early days of MTV, turntablism, rave culture, karaoke and stop-motion animation, captivated by their raw beauty and fearless inventiveness. Her works are commissioned and performed worldwide to international acclaim.

KATARINA GRYVUL

JOUISSANCE

Jouissance is beyond lust, it is excess. An all-encompassing intensity that fulfils and destroys. It is a paradoxical consequence of desire that the greater the refusal of the desired object, the greater its attraction. Humans strive not for comfort but for the transgression of boundaries, for excess that destabilises. *Jouissance* is an incessant, self-destructive striving – an acknowledgement that true satisfaction does not rest in stillness but in the continuous act of transgression.

Katarina Gryvul is a Ukrainian composer, violinist and electronic musician who works with timbre as a central compositional element. Her practice combines live electronics, analogue synthesizers and multichannel/ambisonic approaches to create immersive sound environments. She has been featured at festivals including Warsaw Autumn, Ars Electronica, CTM, Rezoire, musikprotokoll, ZKM, MUDAM, Rainy Days, Festival Présences, L.E.V., Gaudeamus, Mixtur and many others. She is a SHAPE+ artist and founder of Gryvul School.

IMSU CHOI

HETEROTOPIA II: L'HEURE BLEUE

Heterotopia II: l'heure bleue by Imsu Choi opens a multi-layered space between reality and imagination. Inspired by Michel Foucault's concept of 'other spaces', Choi creates a poetic soundscape that dissolves and reassembles common structures. The work invites us to question familiar perspectives and engage with a game of perception, identity and space.

our world and the beyond. Choi creates a meditative soundscape that expands perception and turns listening into an otherworldly state.

VOX:ELS

Vox:els unfolds a transcendent soundscape that interlaces acoustic and electronic spheres. The fragile voice of the ondes Martenot appears to transgress the boundaries of body and matter, opening a state of levitation between

Imsu Choi was born in South Korea and lives in France. She studied composition and ondes Martenot at the Paris Conservatory (CNSMDP) and completed the Cursus Program on Composition and Computer Music at IRCAM. She has worked with a number of orchestras and ensembles including SWR Symphonieorchester and Ensemble intercontemporain. Her works have been presented at major venues and festivals such as Festival Présences and Donaueschinger Musiktage. She is currently artist-in-residence at the Fondation Singer-Polignac.

‘Contemporary
music should be an
intercultural and
multigenerational
approach ...
regenerated by new
subjects, histories,
and identities.’

GEORGE LEWIS

PUBLICATION DETAILS

Owner, Editor and Publisher Wiener Festwochen GesmbH, Lehárgasse 11/1/6, 1060 Wien, T + 43 1 589 22 0, festwochen@festwochen.at | www.festwochen.at **General Management** Milo Rau, Artemis Vakianis **Artistic Direction** (responsible for the content) Milo Rau, **Artistic Direction Translation** Nadezda Müngersdorff (wordsmithery) **Picture Credits** Cover © Jon Edergren; p.9 t.l.b.r. © S. Aurelien Haslebacher, Rui Camilo, Gail Hadani, Nic Chapman, Muthukia Wachira, p.14 t.l.b.r. © Thomas Ebofi, Jon Edergren, Nika Gargol, Richmond Lam, Yamaha Corporation, Anna van Kooji **Produced by** Print Alliance HAV Produktions GmbH (Bad Vöslau) **Design** SIRENE Studio **Layout** Valerie Eccli

15 MAY –
21 JUNE 2026

REPUBLIC
OF GODS



MAIN SPONSOR



PUBLIC FUNDING BODY



COOPERATION PARTNERS



PUBLIC PROJECT FUNDING



The *Academy Second Modernism* is supported by the German Embassy in Vienna.