



CURRICULUM VITAE

*Elisabeth L. Belgrano
Norgårdsvägen 56
475 32 Öckerö
Sweden*

Phone / Fax: +46. (0)31.962466

Cell: +46. (0)708.433 260

*Email: elibelgrano@mac.com,
info@elibelgrano.org*

On-line

<https://independent.academia.edu/ElisabethBelgrano>

PORTFOLIOS

Artistic Research & Teaching in Higher Arts Education

<https://www.researchcatalogue.net/view/378762/430811>

1. CV

DATE of BIRTH

3 April 1970

TITLE

PhD in Performance in Theatre and Music Drama (2011)
(Fil dr, Scenisk gestaltning, inriktning musikdramatik)

CURRENT POSITIONS

Artistic Researcher (performance/music/music drama),
Inter Arts Center, Malmö / Lund University;
freelance singer/performer

Church Musician, Öckerö Congregation, Sweden
(Öckerö församling, Kyrkomusiker med diakonal inriktning, 50%)

Coordinator Nordic Network for Vocal Performance Research,

Project-leader Nordic Network for Early Opera

2017-2019 Co-supervisor for PhD Candidate (Norwegian Artistic Research Fellowship Programme), Norwegian Academy of Music, Oslo

PREVIOUS POSITIONS

2015-2016 Project co-ordinator, Validation Higher Education Practices, 1 Aug. 2015 – 7 Feb. 2016, School of Design and Crafts, University of Gothenburg

- 2013-2015 Co-coordinator, Cross-Disciplinary Faculty Group for Performance/Performativity, Faculty of Fine, Applied and Performing Arts, University of Gothenburg
<http://konst.gu.se/fakulteten/fakultetskollegium/performance-performativity>
- 2012-2016 Supervisor, opponent and examiner on Bachelor and Master level in Music teachers program, Music performance program and Music drama program, Academy of music and drama, University of Gothenburg;
 Guest teacher, supervisor and examiner, Visual arts and crafts teachers program, School of Design and Crafts, University of Gothenburg
- 2012-2013 Maternity Leave

EDUCATION

Vocal Studies (workshops/master classes)

- 1989 - Individual voice studies with: Jessica Cash, Jill Feldman, Agnes Mellon, Emma Kirkby and Jakob Lindberg
- 1990 Internationale Sommerakademie für Alte Musik, Master class in Baroque-singing with Jessica Cash, Innsbruck, Austria.
- 1993 L'Académie Internationale de Danses et Musique Anciennes, baroque interpretation with Jill Feldman, Sablé-sur-Sarthe, France.
- 1996 Nordic Baroque Festival, baroque interpretation with Emma Kirkby, Umeå, Sweden.
- 1998 Boston Early Music Festival, singing with Claron McFadden, Boston, USA.
- 1999 & 2000 Accademia d'Amore, Opera studies from the XVII century, director Stephen Stubbs, Hochschule für Künste Bremen, Germany.
- 2001 Master class with Jill Feldman, French Airs de Cour, Trossingen, Germany.
- 2006 Master class with film-maker Sally Potter, London

Alexander Technique

- 1996 - Alexander technique, lessons since 1996 with the following teachers: Rivka Cohen (Boston), Diane Dantes (London), Anna Edwall (Gothenburg), Barbara Kent (New York), Ruth Kilroy (Boston), Elisabeth Kuhn (Paris), Glynn Macdonald (London)

HIGHER EDUCATION

Performative Arts (voice/music/music drama)

- 1988 Diploma: organ playing and choir conducting with special emphasis on sacred repertory (Organist-och Kantorsexamen), Gothenburg
- 1992-1993 Royal Music Conservatory, Gent, Belgium.
- 1996-2000 University of Gothenburg, Master of Fine Arts in Music (Konstnärlig Högskoleexamen i Musik, Individuell Musikerutbildning, Inriktning: Barocksång, 165 p/247,5hp)

2006-2011 PhD in Performance in Theatre and Music Drama, Academy of Music and Drama, Faculty of Fine, Applied and Performing Arts, University of Gothenburg.
 Title: *"Lasciatemi morire" o faro "La Finta Pazza": Embodying Vocal Nothingness on Stage in 17th Century Italian and French Operatic Laments and Mad Scenes.*
<http://gupea.ub.gu.se/handle/2077/25514>
 25% seminarium: 15 May 2007; opponent: Jakob Lindberg
 50% seminarium: 10 December 2008, opponent: Dr. Gunnel Bergström
 75% seminarium: 7 Septembre 2010, opponent: Prof. Efva Lilja
 Final seminar: 8 March 2011, opponents: Grith Fjeldmose, opera singer;
 Prof. Lars Mouwitz,
 Dissertation: 1 June 2011, Opponent: Dr. John Potter, Reader Emeritus,
 University of York.

Higher Education Pedagogy

2010 Teaching and Learning in Higher Education 1: Basic Course, 5 HEC
 (Behörighetsgivande högskolepedagogik 1: Baskurs, HPE101, 5 hp),
 University of Gothenburg

2011 Teaching and Learning in Higher Education 2: Discipline Specific Pedagogy,
 Second Cycle, 5 HEC (Behörighetsgivande högskolepedagogik 2:
 Områdesspecifik pedagogik, Avancerad nivå, HPE102, 5 hp), University of
 Gothenburg

2013 Teaching and Learning in Higher Education 3: Applied Analysis, 5 HEC
 (Behörighetsgivande högskolepedagogik 3: Självständigt arbete, HPE103, 5 hp),
 University of Gothenburg

2013 Supervision in Postgraduate Programmes, 5 HEC (Handledning i
 forskarutbildning, HPE201, 5 hp), University of Gothenburg

2014 Supervision for the Experienced Supervisor in Third Cycle, 5 HEC (Handledning
 för erfarna handledare i forskarutbildning, HPE202, 5 hp)

2016 Professional Teaching Skills: Assessment and Examination, HEC 5 (Breddad
 lärarkompetens: Bedömning och examination, HPE303, 5 hp) University of
 Gothenburg

Leadership/Project Management

2011 Project management and leadership in professional organizations – for Ph D
 students, (7-2009), University of Gothenburg

RESEARCH INTERESTS

Practice-led /performative research, performance studies/artistic research,
 early modern vocal interpretation, vocal performance studies, Venetian opera,
 French and Italian 17th century singing, improvisation, communication,
 emotions, performativity, aesthetics, writing through the arts, cultural heritage
 studies, Alexander Technique, Posthumanities/New materialist theories,
 Somatic practices

PROFESSIONAL PERFORMANCE EXPERIENCE

Ensembles

1989-1992 World Youth Choir

- 1990 Cameran Singers, Israel. Conductor: John Alldis.
- 1991 Stuttgart Kammerchor with Israel Chamber Orchestra, Germany, Conductor: Frieder Bernius,
- 1994 Nuova Polifonica Ambrosiana, Milano, Italy.
- 1994-1997 Collegium Vocale, Gent & Chapelle Royale, Paris. Conductors: Philippe Herreweghe and S. Kuijken, European tours & recordings.
- 1996 Hildegard von Bingen and Gregorian Chant, Gothenburg.
- 1996-2000 Ensemble Delizia, Medieval & Renaissance music for voice & recorder, Gothenburg, Sweden.
- 1996-2000 Ensemble Baroque du Nord, chamber music concerts (French, Italian, English XVI & XVII century), Gothenburg, Sweden.
- 1996-2000 Ensemble Cornucopia, chamber music (French & Italian XVII century), tours in France, Luxemburg & Sweden.
- 2000 Organizer and performer, "L'Assemblée des Honnêtes Curieux" - a chamber music series at Göteborgs Stadsmuseum.
- 2002-2005 Collaboration with Santa Fe Pro Musica, NM, USA.
- 2002-2005 Collaboration with Albuquerque Baroque Players, NM, USA.

Selected Solo Performances/ Research Performances

Solo recitals performed at various events in Europe and in the USA, including a special invitation to the Bloomington Early Music Festival.

- 2009 Representation and exhibition/ performance/ improvisation, Göteborgs Stadsmuseum.
- 2010 *'LASCIA TEMI MORIRE' o farò 'La FINTA PAZZA':*
A performance inspired by LAMENTATION and MADNESS from Italian & French 17th Century Opera, Museo della Fondazione Querini Stampalia, Venice, Italy, Elisabeth Belgrano - voice, Monica Milocco - dance/movement, Anders Ericson - theorbo.
- 2010 *Ariannas Klagan* (Lamento di Arianna)
Elisabeth Belgrano - voice, Monica Milocco - dance/movement, Dansteater 24 kvadrat, Göteborg.
- 2010 *Klagan och vansinne på Museet*, Improvisation-performance, Elisabeth Belgrano - voice, Monica Milocco - dance/movement, Göteborgs Konstmuseum.
- 2013- *Leçons de Ténèbres* by Michel Lambert
On-going Artistic Research Study
- 2015- *The Glories to Nothingness* (Lovtal till Intet)

Research Performance /On-going Artistic Research Study
Elisabeth Belgrano – Voice
Björn Ross – Scenography

Selected performance programs

- "*Eclatante Amarante – A portrait of the French singer Anne Chabanceau de La Barre (1628-1688)*". (voice & theorbo)
- "*Dans le Pays de tendre*" inspired by Mlle de Scudéry and her 17th century Parisian salons.
- "*Leçons de Ténèbres*" by Michel Richard de Lalande & Michel Lambert
- "*The Passionate Shepherdess*". Mad-songs & melancholic tunes from England and France, colouring the Passions of Love. (voice & harpsichord)
- "*La Scorta Amorosa – Love, Women & Desire in Italian 16th and 17th century*". (voice & Baroque harp)
- "*IGNOTÆ DEÆ*", a sacred program with music and narration by 16th & 17th century Italian women composers and poets.
- "*Delle Bizzarrie Poetiche*", A recreation of a meeting in one of the Italian 17th century Accademie. (2 voices & b.c.)
- "*Stämmer opp i Sångarinner*" – Women, Music and Poetry in Sweden during second half of the 17th century, with influences from France, Italy & Germany
- "*Passions of the Soul*", Music from a 17th century manuscript found in Westminster Abbey Chapter Library. Airs by composers such as Michel Lambert, Honoré d'Ambruis, Sébastien Le Camus, Jean-Baptiste Lully, and William Turner. (A collaboration with Prof. John Powell University of Tulsa, USA)
- *GLORIES TO NOTHINGNESS*, 2015 – 2017 solo performance, Collaboration with visual artist Björn Ross, DK
<https://www.researchcatalogue.net/view/226423/281952>
- Lessons in the Shadows of Death
<https://www.researchcatalogue.net/view/364135/364136>
- Moving Through the Garden of Senses
<https://www.researchcatalogue.net/view/313732/313733>

RECORDINGS

Ensembles

- 1995 - Collegium Vocale Gent & Chapelle Royale, Paris, dir. Philippe Herreweghe: Beethoven, *Missa Solemnis*, Harmonia Mundi, France
- 1996 - Brahms, *Requiem*, Harmonia Mundi, France
- 1996 - Mendelssohn, *Paulus*, Harmonia Mundi, France
- 1997 - Mozart, *Requiem*, Harmonia Mundi, France
- 1997 - Berlioz, *L'Enfance du Christ*, Harmonia Mundi, France
- 2001 - Convivium Musicum Gothenburgense dir. Sven Berger & Andreas Edlund
Flemish XVI century music, Naxos

Solo

- 2004 - "*Eclatante Amarante – A portrait of the French singer Anne Chabanceau de La Barre (1628-1688)*". (Voice, viola da gamba, Baroque lute & theorbo), EB 2004

TEACHING EXPERIENCE

- 1995- Teaching/supervising, as well as coaching in early modern vocal performance

- 2007- Supervisor, opponent and examiner on bachelor and master levels, Academy of Music and Drama / School of Design and Crafts, Faculty of Fine, Applied and Performing Arts, University of Gothenburg
- 2013-2014 Children choir conductor and piano tutoring, Öckerö församling
- 2017-2019 Co-supervisor, doctoral candidate, Norwegian Academy of Music, Oslo

EDITORIALS

Reviewer

Journal for Artistic Research <http://www.jar-online.net>

Education and Learning (University of Skövde, Sweden)

<http://www.his.se/en/Research/Amnesrelaterad-forskning/educational-science/The-Journal-Education--Learning/>

Book projects

Voice & New Materialism (Belgrano, E. & Tiainen, M. eds) Routledge Voice Studies: Research Monographs,

ACHIEVEMENTS, & AWARDS

Member of Board/Leadership

- 2007-2009 Doctoral students representative in the Research Education Committee (FUR), Faculty of Fine, Applied and Performing Arts, University of Gothenburg
- 2007-2009 Founder and President, Doctoral Students Committee (KFDR), Faculty of Fine Applied and Performing Arts, University of Gothenburg.
- 2007-2011 Member, Doctoral Students Committee (GUDK), University of Gothenburg.
- 2008-2011 Vice President, Doctoral Students Committee (GUDK), University of Gothenburg.
- 2009-2010 Member and university representative, The Swedish National Union of Students Doctoral Committee (SFSdk), Sweden.

Leadership/Organiser of international conferences/symposia

- 2011 Responsible organizer for Research Day at University of Gothenburg, (theme: *Creative Research in Time of Globalization*)
- 2014 *EXODUS, A performance symposia*, 8 May, Cross-disciplinary Faculty Group of Performance/Performativity, Faculty of Fine, Applied and Performing Arts, University of Gothenburg
- 2015 *Ornamenting (force) and Ecology of Trust (Form): Exploring Force and Form through Performance /Performativity*, 21-23 April 2015, Cross-disciplinary Faculty Group of Performance/Performativity, Faculty of Fine, Applied and Performing Arts, University of Gothenburg

Awards

- 1999 & 2000 Guest at Centre Culturel Suédois (CCS), during archival research at Bibliothèque Nationale, Paris
- 2005 'Noah Greenberg Award' by the American Musicological Society
- 2009 Iris stipendiet
- 2009 Gunnar Svedbergs Pris, University of Gothenburg
- 2014 Guest at Swedish Theological institute, Jerusalem
- 2015 Carl-Allan Mobergs Stipendium, Royal Academy of Music, Sweden

PROFESSIONAL AFFILIATIONS

Norwegian Academy of Music Oslo; Academy of Music and Drama, Faculty of Fine, Applied and Performing Arts, University of Gothenburg; Society for Seventeenth Century Music; Society for the Study of Early Modern Women; Nordic Network for Early Opera; Nordic Network for Vocal Performance Research; International Musicological Society; Society for Artistic Research

SPOKEN LANGUAGES

Fluent in Swedish, English, Italian, French, (understanding: German, Dutch, Spanish)

RECOMMENDATIONS & REFERENCES

Prof. Johannes Landgren
Faculty of Fine, Applied and Performing Arts
University of Gothenburg
Email: johannes.landgren@konst.gu.se

Dr. Päivi Järviö,
University lecturer, Head of DocMus Doctoral School
Sibelius Academy, University of the Arts Helsinki
E-mail: paivi.jarvio@uniarts.fi

Dr. Konstantinos Tomaidis
Lecturer in Drama, Theatre & Performance, University of Exeter
E-mail: K.Thomaidis@exeter.ac.uk

Dr. John Potter
Reader Emeritus, University of York, UK
E-mail: info@john-potter.co.uk

2. Complete list of Publications / Performance Papers

LIST OF PEER-REVIEWED PUBLICATIONS

Belgrano, Elisabeth (2009) "Lasciatemi morire" & "Rochers vous etes sourds": Interpreting Arianna's tears, sighs and pain, by investigating Italian and French ornaments through vocal practice based research. Knowledge, Assertion, Experiment, Proceeding of the National Early Music Association International Conference, in association with University of York

Music Dept., ed. John Potter and Jonathan Wainwright, 2009, on-line:
<http://www.york.ac.uk/music/conferences/nema/>

Belgrano, Elisabeth (2010) Sounding Arianna's Sorrow, in: *Passionen för det reala: nya rum*, *ArtMonitor - En tidskrift för konstnärlig forskning för konstnärliga fakulteten vid Göteborgs Universitet*, No. 9, 2010

On-line: <http://www.konst.gu.se/artmonitor/tidskrift/9-2010/>

Belgrano, Elisabeth (2011) "Lasciatemi morire" o faro "La Finta Pazza": Embodying Vocal Nothingness on Stage in 17th Century Italian and French Operatic Laments and Mad Scenes, *ArtMonitor*, doctoral diss. Gothenburg, 2011,
<http://konst.gu.se/english/ArtMonitor/dissertations/elisabeth-belgrano>

Belgrano, Elisabeth (2016) 'Vocalizing Nothingness: (Re) configuring vocality inside the spacetime of Ottavia', *Journal of Interdisciplinary Voice Studies*, Vol. 1 Number 2, pp. 183-195, <http://www.intellectbooks.co.uk/journals/view-Journal,id=248/>

Belgrano, Elisabeth (In review) Ornamenting Vocality: Intra-Active Methodology for Vocal Meaning-Making. *Ruuku*, Vol. 9
<https://www.researchcatalogue.net/view/370801/370802>

Belgrano, Elisabeth (In review) Voice: An Imaginary Figure of Any Thing, *ACT Seitschrift für Musik & Performance*. Artistic Research and Practice-as-Research in the Field of Music Theatre (Special issue)

BOOK CHAPTERS

Belgrano, Elisabeth (submitted) Mapping the Burden of Vocality: French 17th Century Vocal Lamentations, Somatic Practice and the Japanese Concept of Basho", (book chapter submitted for book proposal: *Somatic Voices in Performance Research* (ed. Kapadocha C. & Belgrano, E., Routledge Voice Studies: Research Monographs, Proposal submitted 7 May 2017)

Belgrano, E. 'Eclatante Amarante'. An Intra-Active Exploration of Anne Chabanceau de la Barre through the concept of Vocality, in: *Uncovering the Music of Early European Women*, Fontijn, C. (ed) Routledge Press, (Under contract, Publication Jan. 2019)

Belgrano, E. & Uehara, M. 'Performance in Japanese philosophy: Nishida & Acting-Intuition', in: *The Routledge Companion to Performance Philosophy*, Cull, L. & Lagaay, A. (eds), Routledge Press, (Under contract)

LIST OF PEER-REVIEWED PERFORMANCE-PAPERS / INTERNATIONAL CONFERENCE CONTRIBUTIONS / RESEARCH PERFORMANCES

Belgrano, Elisabeth (2007) In Search for the True Voice of Passion: Investigating the essence of passion through ornaments and declamation in performance of French 17th

century vocal music. MIDAS WORKSHOP, Music Institutions with Doctoral Arts Studies, Royale College of Music, London

Belgrano, Elisabeth (2009) "Lasciatemi morire" & "Rochers vous etes sourds": Interpreting Arianna's tears, sighs and pain, by investigating Italian and French ornaments through vocal practice based research. University of York, UK, Singing Music from 1500 to 1900: Style, Technique, Knowledge, Assertion, Experiment, conference org. by: National Early Music Association, International Conference, 7-10 July

Belgrano, Elisabeth (2009) Understanding the Singing Self in Performance of Laments and Mad Scenes in Italian and French 17th Century Opera, Glasgow School of Arts, UK, European Forum for Research Degrees in Art and Design (EUFRAD), 4-6 September

Belgrano, Elisabeth (2010) A lost queen, a desperate woman, a mad female singer: researching the voice of Monteverdi's Ottavia through vocal sounds, sighs and observations on Nothingness. Department of Doctoral Studies in Musical Performance and Research, Sibelius Academy, Helsinki, Finland; The Embodiment of Authority: Perspectives on Performances, 10-12 September

Belgrano, Elisabeth (2012) Madness dressed in paradoxes: experimenting inside a costume of a 17th century prima donna. Fondazione Giorgio Cini, Venice (Italy), International conference: Fashioning Opera and Musical Theatre: Stage Costumes in Europe from the Late Renaissance to 1900, 29 March- 1 April

Belgrano, Elisabeth (2012) An Exhibition of Madness in a Cabinet of Wonders: Results from an Experimental Process Into the Performative Space of a 17th Century Operatic Mad Scene. The 15th Biennial International Conference on Baroque Music, hosted by the Music Department of the University of Southampton, Wednesday 11-15 July

Belgrano, Elisabeth (2013) An Exhibition of Madness in a Cabinet of Wonders: Results from an Artistic Research Process Into the Performative Space of a 17th Century Operatic Mad Scene. Colloquium on Artistic Research in Performing Arts, The Impact of Performance as Research, hosted by the Theatre Academy Helsinki, 28 February -2 March

Belgrano, Elisabeth (2013) Sourcing Madness in a 17th Century Operatic Mad Scene: A Performing Method Exhibiting a Cabinet of Vocal Wonders, EPARM III (European Platform Artistic Research in Music), Lyon, 18-20 April

Belgrano, Elisabeth (2014) Mourning Through the Voice of Ottavia: Performing Aesthetic Experiences of a Ritual. Interdisciplinary Conference: Venice and Ritual, Princeton University, 11-12 January

Belgrano, Elisabeth (2014) Learning and Teaching Through Madness: Using the Metaphor of a 17th Century Operatic Mad Scene for Supervision in Higher Performing Arts Education Based on Artistic Research, (Performance presentation), 1st International Conference: Performative Teaching, Learning and Research, University College Cork, 29 May-1 June

Belgrano, Elisabeth (2014) Lessons in the shadow of je-ne-sais-quoi: A study of vocal ornamentation and human disaster. (The first festival conference of music performance and

artistic research), Doctors in Performance, University of the Arts Helsinki–Sibelius Academy, Helsinki Music Centre, 4-5 September

Belgrano, Elisabeth (2014) *Mattering through Vocal Lamentation = Building and Articulating through Sensuous Knowledge*. Vetenskapsrådets årliga symposium om konstnärlig forskning 2014, Högskolan i Borås, 27-28 November

Belgrano, Elisabeth (2014) *Learning and Teaching Through Operatic Madness*, ORCiM Seminar 'From Output to Impact', Orpheus Instituut / Advanced Studies & Research in Music Korte Meer 12 9000 Gent Belgium, 19-20 November
Proceeding: <https://www.researchcatalogue.net/view/155614/155615>

Belgrano, Elisabeth (2015) *MADNESS as METHOD: An intra-active encounter between 17th century operatic madness, artistic research and posthuman theories*, 4th International PG Conference, Creativity: Method or Madness? College of Arts and Humanities, The University of Glasgow, 26-27 May

Belgrano, Elisabeth (2015) *Ornamentation based upon More-Than-Human-References: Moving Towards an Ecology of Trust*, CARPA4, Colloquium on Artistic Research in Performing Arts, The Impact of Performance as Research, hosted by the Theatre Academy Helsinki, 11-13 June
Proceeding: <http://nivel.teak.fi/carpa4/ornamentation-based-upon-more-than-human-references-moving-towards-an-ecology-of-trust-elisabeth-laasonen-belgrano/> (2016-07-01), <https://www.researchcatalogue.net/view/210543/210544> (2016-04-01)

Belgrano, Elisabeth (2015) *Konsten att möta. Från intuition till examen i konst/vetenskap/lig högre utbildning*, Conference on Higher Education, University of Gothenburg, HKG, 22 October <https://www.researchcatalogue.net/view/220274/220275>

Belgrano, Elisabeth (2016) *Ornamenting Words -Vocalising Meaning - Writing through Singing*, International Conference on Artistic Research, Conference theme: WRITING, University of the Arts The Hague & Leiden University/Society for Artistic Research, The Hague 28-29 April

Belgrano, Elisabeth (2016) *GLORIES TO NOTHINGNESS: An intra-active encounter between 17th century operatic madness, artistic research and new materialism*, Moving Performances (A day symposium exploring the politics and spaces of voice and unruly emotions), Faculty of Music, St Aldates, University of Oxford, 23 June

Belgrano, Elisabeth (2016) *Re-Turning DIS/TRUST in the Making of a VOICE*, Society for European Philosophy/Forum for European Philosophy Annual Conference, Regent's University London, 25-27 August,

Belgrano, Elisabeth (2017) *Vocally Ornamenting ↔ Per/Forming Content ↔ Practice-Led Vocal Philosophy*, Beyond Application? Immanent Encounters between Philosophy & the Arts, Centre for Performance Philosophy, University of Surrey, 27 January

Belgrano, Elisabeth (2017) *Ornamenting Words -Vocalising Meaning: Artistic vocal performance research as a field 'in between'*, The 20th Quinquennial Congress of the

International Musicological Society, Tokyo University of the Arts, Tokyo, Japan, 19-23 March

Belgrano, E. (2017) *Voicing/ musicking: an intra-active spiritual matter?* National Network for Artistic Research in Music (Nationellt nätverk för konstnärlig forskning i musik / NKFM), Annual Meeting, 23-24 August

Belgrano, E. (2017) *An orna/mentor's performance*. How are things done, produced and effected with performance? Theatre Academy, Uniarts Helsinki, Research Day 8 November <https://howtodothingswithperformance.wordpress.com/2017/09/12/call-research-day-8-november-2017/>

Belgrano, E. (2018) *Thinking by Singing/ Singing by Thinking, or The art of Performing Translation through Japanese philosopher Kitaro Nishida's concept of Acting-Intuition*. Interference #5 at Inter Arts Center, 16-18 January

Belgrano, E. (2018) *A singing orna/mentor's performance or ir/rational practice*, ART, MATERIALITY AND REPRESENTATION CLORE CENTRE, BRITISH MUSEUM, 1-3 June 2018, (Peer-reviewed and accepted for presentation)

Belgrano, E. (Abstract submitted) *Exploring Vocality in Lambert's Leçons de Ténèbres through Intra-Active Artistic Research & Performance Philosophy: An Alternative Performance Practice Methodology*, Rethinking Music in France during the Baroque Era / Repenser la Musique en France à l'époque baroque, 20-23 juin 2018, Paris-Versailles-Royaumont

Belgrano, Elisabeth & Gunve, Fredric (2015) *Madness and the Bastard in Motion: Learning/Teaching through Performance Studies*, 7th Teacher's Academy (ELIA), ENACT: learning in/through the Arts, Tilburg, The Netherlands, 10-12 May

Belgrano, Elisabeth & Ross, Björn, *Glories to Nothingness*, Encounters, Discussions, Experimentations: Art, Research and Artistic Research in Music, Research Pavillion of the university of the Arts Helsinki, Venice, 16-18 June

Belgrano, E. & Ross, B. (Abstract submitted) *Musical Source as Part of a Performative Ritual: Crossing Borders through Explorative Strategies*, 18th Biennial conference on Baroque Music, Cremona 10-15 July 2018

Gordon-Seifert & Belgrano (2005) *Rhetoric and Expression in the Mid-Seventeenth-Century French Air: A Rationale for Compositional Style and Performance*. Society for Seventeenth-Century Music Conference, Northwestern University, 14-17 April

Gordon-Seifert & Belgrano (2006) *Rhetoric and Expression in the Mid-Seventeenth-Century French Air: A Rationale for Compositional Style and Performance*. Twelfth Biennial Conference on Baroque Music, Warsaw, 26-30 July

Uehara, M., Belgrano, E. & Skånberg Dahlstedt, A. (Conf. Round Table Session accepted) *Nishida Kitarō's philosophy of Acting-Intuition encountering Performance Philosophy and Artistic Research*, 24th World Congress of Philosophy (WCP 2018) Beijing, 13 – 20 August 2018, Department of Philosophy, Peking University

LIST OF SELECTED KEYNOTE PRESENTATIONS/ PERFORMANCE SEMINARS / RESEARCH PERFORMANCES

- 2005 Rhetoric and Expression in the Mid-Seventeenth-Century French Air: A Rationale for Compositional Style and Performance. Gordon-Seifert, Catherine E. & Elisabeth Belgrano, A Lecture-Recital presented at THE INTERNATIONAL BAROQUE INSTITUTE AT LONGY SCHOOL OF MUSIC, Boston, July
- 2010 Ariannas Klagan, Elisabeth Belgrano voice, Monica Milocco dance, 24 kvadrat, Gothenburg, 29 April
- 2011 False Madness Inside a Cabinet of Wonders: a Collection of Vocal Realities, Nordic Network for Early Opera, Copenhagen, 5 September
- 2013 An Exhibition of Madness in a Cabinet of Wonders: Results from an Experimental Process Into the Performative Space of a 17th Century Operatic Mad Scene. Artistic Research Seminar, The Royal Swedish Academy of Music, Stockholm, 1 February
- 2014 VANSINNE SOM METOD:
Ett intra-aktivt möte mellan vansinnesakten från en 1600-talsopera, konstnärlig forskning och posthumanistisk teori, CUL-föreläsning, School of Design and Crafts, Faculty of Fine, Applied and Performing Arts, University of Gothenburg, 19 February
- 2014 Mourning Through the Voice of Ottavia: Performing Aesthetic Experiences of a Ritual, Nationella konstnärliga forskarskolans biblioteksnätverk, 7 May
- 2015 Om / genom konstnärlig forskning. Nationellt nätverk för högskole- och universitetsbibliotek (forskarservice/forskarstöd), Univ. of Gothenburg, 25 November
- 2016 Reflektion över praktisk kunskap. En introduktion till ämnet praktisk kunskap ur ett konstnärligt praktiskt gestaltande perspektiv. Stockholms Dramatiska Högskola/Stockholm University of the Arts, 12 April.
- 2016 LOVTAL till INTET, Röstforum, Årsstämma 2016, Academy of Music and Drama, Gothenburg, 9-10 April
- 2017 *Research Seminar: Researching Monteverdi through Practice and Theory*, Palazzo Grimani, Venice, 15 June. A collaboration between Scuola di Musica Antica Venezia, Nordic Network for Early Opera, Nordic Network for Vocal Performance Research

3. SUCCESSFUL GRANT APPLICATIONS

Grants

Anna Whitlocks Minnesfond (1989, 1993, 1994, 1998)
Willinska Stiftelsen (1992, 1994, 2000)
Stadsbudskårens Kulturstipendium (1992)
Erik och Lily Philipsons Stiftelse (1992, 1993, 2000)
Folksams Musikstipendium (1993)
Hellfrid Olssons Stiftelse / Edvard Magnus Musikfond (1993, 2000)
Makarna Lindeqvists Donationsfond (1993, 1994)
Lions club, Torslanda (1994)
Adelbertska Stipendiefonden (1999)
Stiftelsen Anna Ahrenbergs Fond för Vetenskapliga m. fl. Ändamål (2000, 2010)
Barbro Osher Pro Suecia Foundation (2002)
Öckerö Kommuns Kulturstipendium (2006)
Konstnärsnämnden, (The Arts Grants Committee, Sweden, 2006, 2012)
Alice och Knut Wallenbergs Stiftelse (2007, 2008, 2009)
Adlerbertska forskningsstiftelsen (2007)
Jubileumsfonden (2008)
Kungliga Hvitfeldtska Stiftelsen (2008, 2009)
Kungliga Musikaliska Akademin/Royal Academy of Music
(2008, 2012, 2015, 2016x2)
Kungliga Vetenskaps- och Vitterhetssamhället i Göteborg (2014)
Sven och Dagmar Saléns Stiftelse (2014, 2016)
Carl-Allan Mobergs Fond/Kungl. Musikaliska Akademien (2015)
Helge Ax:son Johnssons Stiftelse (2016)
Gertrude och Ivar Philipsons Stiftelse (2016)

Also:

Individual Research Grant within the field of Cultural Heritage Studies, GU
(Elisabeth Belgrano, Högskolan för scen och musik, "Vocal performativity in the early modern era: multidisciplinary and Western-Eastern perspectives merged through vocal performance practice", skrivtid projekt ansökan RJ, 2 månader samt kontaktresa till Istanbul, Beslutad tilldelning: 97 500 (inkl OH 50%))