



## CURRICULUM VITAE

*Elisabeth Laasonen Belgrano*

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## PORTFOLIO

**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)

University of Gothenburg, Sweden

MA in Systematic Theology (2024), University College Stockholm, Sweden

Existential Counselor

#### CURRENT POSITIONS

Priest, Church of Sweden, ordained in Gothenburg Diocese, Jan. 2025

Hospital Chaplain, Hospital Church, Sahlgrenska Univ. Hospital, Gothenburg. From Feb. 2023.

Artistic Researcher (performance-philosophy/music/music drama),

Affiliation:

Center for Theology, Ecology and Culture (CTEC),

University College Stockholm, Sweden

Freelance singer /performer

Existential Counsellor (Existentiell vägledare, 60 HEC)

Coordinator Nordic Network for Vocal Performance Research,

Coordinator Network for Performative Theology

External examiner /supervisor, Candidate, Master- and PhD levels in Performance and Artistic Research

2017 - Co-supervisor for PhD Artistic Research candidate Elisabeth Holmertz, Norwegian Academy of Music Oslo (2017-2020); Supervisor for PhD candidate in Artistic Research Berit Norbakken, Norwegian Academy of Music Tromsø (2021-2023)

## PREVIOUS POSITIONS

2023 Lecturer in Voice and Performative Theology, Church of Sweden's Educational Institute (SKUI), Lund.

2022, 2024 Pastoral Care/Deacon assistant, Hospital Church, Karolinska Hospital, Solna.

2021 Priest practice, Church of Sweden, Oscar Fredriks församling, Carl Johans Pastorat, Göteborg, January-March, 2021)

2020 - 2021 Deacon Assistant, Church of Sweden, (Kullavikskyrkan, Särö pastorat), 1 Sept. 2020 -31 Aug 2021.

2020 Deacon practice, Gothenburg (Diakonpraktik, Carl Johans församling, Göteborg) 10 Feb – 30 may

2017-2019 Church musician with special emphasis on musicking as diaconal function, Öckerö Congregation, Sweden (Öckerö församling, Kyrkomusiker med diakonal inriktning, 100%)

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, 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.
- 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/artistic research)**

- 1988 Diploma: organ playing and choir conducting, Gothenburg/Royal Academy of Music
- 1992-1993 Voice studies with Mireille Capelle & Hilde Verheyen, Royal Music Conservatory, Gent, Belgium.
- 1996-2000 Master of Fine Arts in Music, 247,5 HEC, University of Gothenburg,
- 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, 240 HEC. 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, University of Gothenburg
- 2011 Teaching and Learning in Higher Education 2: Discipline Specific Pedagogy, Second Cycle, 5 HEC, University of Gothenburg
- 2013 Teaching and Learning in Higher Education 3: Applied Analysis, 5 HEC University of Gothenburg
- 2013 Supervision in Postgraduate Programmes, 5 HEC, University of Gothenburg
- 2014 Supervision for the Experienced Supervisor in Third Cycle, 5 HEC
- 2016 Professional Teaching Skills: Assessment and Examination, 5 HEC, University of Gothenburg

#### **Leadership/Project Management**

- 2011 Project management and leadership in professional organizations – for Ph D students 7,5 HEC, University of Gothenburg
- Existential Counselling (existential philosophy / psychology)**
- 2007 Love, sorrow and fear. History of emotions 1500-2000, 7,5 HEC (*Kärlek, sorg och fruktan. Känslolivets historia*, 7,5) Univ. of Gothenburg
- 2007 Human Communication – Interaction and Performance, 7,5 HEC (*Mänskliga kommunikationer – interaktioner och uttrycksformer*, Moment 1: medvetande, 7,5 hp) Univ. of Gothenburg
- 2008 Hermeneutics, 15 HEC (*Hermeneutik*, 15 hp) Univ. of Gothenburg
- 2018 Existential Public Health, 7,5 HEC (*Existentiell folkhälsa*, 7,5 hp) University College Stockholm
- 2018-vt2019 The Existential Encounter: Existential philosophy I & II; Existential Psychology I & II, 30 HEC (*Existentiella samtalet*, 30 hp) Södertörn University, Sweden
- 2019 The Many Faces of Grief – Illness, Culture and Existential Questions, 7,5 HEC (*Sorgens många ansikten- sjukdom, kultur och existentiella frågor*, 7,5 hp) Dalarna University
- 2019 Existential Issues in Health Care and Social work- Creative Approaches, 7,5 HEC, (*Existentiella frågor inom vård och omsorg – kreativa förhållningssätt*, 7,5) Umeå University
- 2019-2020 Existential Counselling, 30 HEC, (*Existentiell vägledning*, 30 hp), Mälardalen University, Västerås
- Selected Theology & Religious studies.** (See Ladok Nat. Certificate for complete list)
- 2021 Theology Introductory course (ongoing), 30 HEC (G), (Grundkurs i teologi), Univ. of Gothenburg.
- 2021 Resurgent Religion, 7,5 HEC (G), (Religionens återkomst), Univ. of Gothenburg
- 2021 Homo Religious, 7,5 HEC (G), (Den religiösa människan) Univ. of Gothenburg
- 2021 The Apocalypse in Text and Interpretation, 7,5 HEC (G), (Apokalysen i text och tolkning), Univ. of Gothenburg
- 2021 Pastoralteologisk Grundkurs (Präst), Univ. of Gothenburg/SKUI
- 2021 Systematic Theology. Doctrine of God (ongoing), 7,5 HEC (A), Univ. of Gothenburg
- 2021 Kabbalah, 7,5 HEC (A)(Univ. Collage of Dalarna)
- 2021 Spirituality, Politics and Mysticism in the History of Christian Community Life, 7.5 HEC
- 2023 Old Testament Hebrew, 30 HEC (Univ. of Gothenburg)

## RESEARCH INTERESTS

Performance Philosophy, 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, existential philosophy/psychology, religious- and cultural studies

## PROFESSIONAL PERFORMANCE EXPERIENCE

### Ensembles

- 1989-1992 World Youth Choir. Conductors: Ward Swingle, Frieder Bernius, Eric Ericson
- 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.
- 1996-2000 Ensemble Cornucopia, chamber music (French & Italian XVII century), tours in France, Luxemburg & Sweden.
- 2002-2005 Collaboration with Santa Fe Pro Musica, 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.

- 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.

### **Artistic Process as Exploratory Research Practice**

- 2013- *Leçons de Ténèbres* by Michel Lambert  
Open vocal laboratories (VOICINGS) as part of explorative Artistic Research (solo voice)
- 2015- *The Glories to Nothingness*  
ongoing Research Performance as part of explorative Artistic Research  
Elisabeth Belgrano – Voice, Björn Ross – Scenography
- 2019- *No Self Can Tell: Voyages in Transpersonal Trauma / Exile, Trauma and Ornamentation-as-Methodology*, in collaboration with Dr. Mark D. Price  
<https://www.researchcatalogue.net/view/980511/988893>
- 2023- *Lessons in the Shadows of Death*, in collaboration with Dr. Mark D. Price, Dr. Petra Carlsson-Redell, Dr. Jonas Idestrom & Dr. Anna Hjälms Pettersson  
<https://www.researchcatalogue.net/view/1926258/1926259>

### **Selected performance programs**

*Eclatante Amarante – A portrait of the French singer Anne Chabanceau de La Barre (1628-1688).* (voice & theorbo, a collaboration with Lucas Harris)

*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* (solo performance, Collaboration with visual artist Björn Ross, DK) <https://www.researchcatalogue.net/view/226423/281952>

*Lessons in the Shadows of Death* / (solo voice / voice & organ, a collaboration with Frederic Ogéus), <https://www.researchcatalogue.net/view/364135/364136>

*Moving Through the Garden of Senses* (voice and theorbo, Collaboration with Dr. Sven Åberg) <https://www.researchcatalogue.net/view/313732/313733>

*Madness and Bastard in Motion: Learning /Teaching through Performance Studies*, Performance/Installation, Temporary Agency, New York, USA, 2014  
<https://www.facebook.com/events/419396341559476>  
Performance collaboration: Fredric Gunve & Elisabeth Laasonen Belgrano

## RECORDINGS

### Ensembles

- Collegium Vocale Gent & Chapelle Royale, Paris, dir. Philippe Herreweghe:
- 1995 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

### 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/examining, as well as coaching in early modern vocal performance and performative writing on bachelor, master and doctoral levels, Academy of Music and Drama / School of Design and Crafts, Faculty of Fine, Applied and Performing Arts, University of Gothenburg/ NARP, Norway
- 2013-2014 Children choir conductor and piano tutoring, Öckerö församling
- 2017-ongoing supervisor, doctoral candidate, Norwegian Academy of Music, Oslo/Tromsø.

## EDITORIALS

### Reviewer

*Journal for Artistic Research*, <http://www.jar-online.net>  
*VIS Nordic Journal for Artistic Research*, <https://www.en.visjournal.nu>  
*Education and Learning*, (University of Skövde, Sweden)  
<http://www.his.se/en/Research/Amnesrelaterad-forskning/educational-science/The-Journal-Education--Learning/>  
*Performance Philosophy Journal*, <https://www.performancephilosophy.org/journal>

### Book projects

*Voicing New Materialisms* (Laasonen Belgrano, E., Tarvainen, A. & Tiainen, M. eds) Routledge  
*Voice Studies: Research Monographs* (Under contract., Prel. publication date: Jan 2024.)

## ACHIEVEMENTS, & AWARD

### 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.

#### **Organizer 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
- 2017 *GLORIES TO NOTHINGNESS. A Music Research Seminar honouring Accademia degli Incogniti and Claudio Monteverdi*. Palazzo Grimani, Venice, 15 June. A collaboration between Scuola di Musica Antica Venezia, Nordic Network for Early Opera, Nordic Network for Vocal Performance Research
- 2019 VOICE and the UNKNOWN: an international vocal performance research symposium, Inter Art Center, Malmö / Lund University, 28-30 January

#### **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 Svedberg Price, University of Gothenburg
- 2014 Guest at Swedish Theological institute, Jerusalem
- 2015 Carl-Allan Mobergs Stipendium, Royal Academy of Music, Sweden
- 2023 Lunds Missionssällskap

#### **PROFESSIONAL AFFILIATIONS**

Inter Art Center, Lund Univ; Performance Philosophy Network; Norwegian Academy of Music Oslo/Tromsø; 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, University College Stockholm (Enskilda Högskolan Stockholm), Sigtuna Foundation, Swedish Theological Institute Jerusalem, Meister Eckhart Society, Mystical Theology Network, Research Group INTRA (Scientific Reference Group)

#### **SPOKEN LANGUAGES**

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

#### **RECOMMENDATIONS & REFERENCES**

Dr. John Potter

Reader Emeritus, University of York, UK. E-mail: [info@john-potter.co.uk](mailto:info@john-potter.co.uk)

Karen Barad

Professor of Feminist Studies, Philosophy, and History of Consciousness,  
University of California at Santa Cruz. E-mail: [kbarad@ucsc.edu](mailto:kbarad@ucsc.edu)

Dr. Laura Cull Ó Maoilearca,

Professor and Head of DAS Graduate School at the Academy of Theatre and Dance,  
Amsterdam University of the Arts. E-mail: [laura.cull@ahk.nl](mailto:laura.cull@ahk.nl)

Dr. Konstantinos Thomaidis

Lecturer in Drama, Theatre & Performance, University of Exeter

E-mail: [k.thomaidis@exeter.ac.uk](mailto:k.thomaidis@exeter.ac.uk)

## 2. Complete list of Publications / Performance Papers

### LIST OF PEER-REVIEWED PUBLICATIONS

Belgrano, E. L. (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, E. L. (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, E. L. (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, E. L. (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, E. L. (2018) Ornamenting Vocality: Intra-Active Methodology for Vocal Meaning-Making. *Ruukku Studies in Artistic Research*, Vol. 9 <https://www.researchcatalogue.net/view/370801/370802>

Belgrano, E. L. (2019) 'A Singing Orna/Mentor's Performance or Ir/rational Practice', *Ruukku Studies in Artistic Research*, 11 <https://www.researchcatalogue.net/view/402061/402062>

Laasonen Belgrano, E. (Forthcoming 2025). ...voicing as loving as living as writing as moving: overflowing knowledge through a sacred rite of passage... In: *Special Issu: "Voice as movement and a spiritual "in-between". Journal of Dance, Movement & Spiritualities.*, Vol. 10 Number 2. Intellect Publishing.

### GUEST EDITOR



Laasonen Belgrano, E., & Price, Mark D. (guest-ed.) (Forthcoming 2025). Special Issu: "Voice as movement and a spiritual "in-between". *Journal of Dance, Movement & Spiritualities.*, Vol. 10 Number 2. Intellect Publishing.

### EDITED BOOKS

Laasonen Belgrano, E., Tiainen, M. and Tarvainen, A (eds., forthcoming 2025). *Mattering Voices: Studying Voice through New Materialisms*, Routledge Voice Studies: Research Monographs. Routledge Press.

### BOOK CHAPTERS

Laasonen Belgrano, E. (2020). Mapping the Burden of Vocality: French 17th Century Vocal Lamentations, Japanese Meditation and Somatic Intra-Action", in: *Somatic Voices in Performance Research*, Kapadocha C. (ed), Routledge Voice Studies: Research Monographs. Introducing chapter: [https://www.youtube.com/watch?v=fjUtJ0\\_xgKs](https://www.youtube.com/watch?v=fjUtJ0_xgKs)

Laasonen Belgrano, E. (Forthcoming 2025). Beginning. In: Preston, J. & Brown, A. E. (eds.) *Performing Punctuation*. Intellect Books.

Laasonen Belgrano, E., & Price, M. (Forthcoming 2025). Voice: an imaginary figure of anything. In: *Mattering Voices: Studying Voice through New Materialisms*, Laasonen Belgrano, E., Tiainen, M. and Tarvainen, A (eds.). Routledge Voice Studies: Research Monographs. Routledge Press.

Laasonen Belgrano, E., & Price, M. (Forthcoming 2025). Letting NOTHING Do Itself. In: Mason, D. & Battista, S. (eds.) *Mattering Spiritualities*. Routledge Press.

Tiainen, M., Laasonen Belgrano, E. & Tarvainen, A. (Forthcoming 2025). Introduction: How to generate a crossroads between voices and new materialisms? In: *Mattering Voices: Studying Voice through New Materialisms*, Laasonen Belgrano, E., Tiainen, M. and Tarvainen, A (eds.). Routledge Voice Studies: Research Monographs. Routledge Press.

Uehara, M. & Laasonen Belgrano, E. (2020). 'Performance Philosophy seen through Nishida's 'Acting Intuition'. In: *The Routledge Companion to Performance Philosophy*, Cull, L. & Lagaay, A. (eds), Routledge Press.

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

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

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

Belgrano, E. L. (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, E. L. (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, E. L. (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, E. L. (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, E. L. (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, E. L. (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, E. L. (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, E. L. (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, E. L. (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. L. (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. L. (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. L. (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. L. (2018) *A singing orna/mentor's performance or ir/rational practice*, ART, MATERIALITY AND REPRESENTATIONCLORE CENTRE, BRITISH MUSEUM, Knowing by singing: song, acoustic ecologies and the overflow of meaning (P042), 1-3 June  
<https://nomadit.co.uk/rai/events/rai2018/conferencesuite.php/panels/6096>

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

Belgrano, E. L. (2018) *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, Beijing University

Belgrano, E. L. (2019) *Voic/musick/perform/ing: an intra-active spiritual matter?* Performing Religious and Spiritual Traditions in Urban Context, Performance, Religion and Spirituality Working Group (PRS) IFTR Conference, 8-12 July 2019, Shanghai Theatre Academy, Shanghai,  
<https://www.researchcatalogue.net/view/385570/385571>

Laasonen Belgrano, E. (2022). *Någon rörde vid mig. Jag kände att kraft gick ut från mig*. Gudsbilder i förändring. Forskningskonferens i Uppsala . 27–28 oktober. Svenska kyrkan / Uppsala universitet.

Belgrano, E. L. & Gunve, F. (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

Laasonen Belgrano, E. & Price, M. D. (2021) *Performing Nothingness: A Vocal Meditation*, Thinking about Nothing: Negation, Philosophy, & the Mystical, Liverpool Hope University, 12-14 July 2021  
<https://www.researchcatalogue.net/view/980511/1040331>

Laasonen Belgrano, E. & Price, M. D. (2021) *Ornamentation in the Shadows of Death*. Borrowed Time: on death, dying & change, Dartington Hall, Devon, October 31 – November 2, 2021  
<https://www.researchcatalogue.net/view/1243876/1243877>

Laasonen Belgrano, E. & Price, M. D. (2022). *Letting Nothing DO Itself*, SOUND-SILENCE-SPACE, Symposium, Faculty of Fine, Applied and Performing Arts, University of Gothenburg, 25-26 April.  
<https://www.researchcatalogue.net/view/1516617/1516618>

Laasonen Belgrano, E. & Price, M. D. (2022). *Letting Nothing Do Itself*, 2022 IFTR Conference in Reykjavik, Iceland, the Performance, Religion, and Spirituality Working Group.-  
<https://www.researchcatalogue.net/view/1516617/1516618>

Laasonen Belgrano, E. & Price, M. D. (2022) *Whispers from the Abyss*, isrlc Conference 2022 Transmutations and Transgressions, WG: "Material Religion". Convenor: Petra Carlsson. 15-18 September 2022, University of Chester

Belgrano, E. L. & Ross, B. (2017) *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

Gordon-Seifert, C. & Belgrano, E. (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, C. & Belgrano, E. (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. L. , Elberfeld, R. & Skånberg Dahlstedt, A. (2018) *Nishida Kitarō's Philosophy of Acting-Intuition Encountering Performance Philosophy and Artistic Research* (Conf. Round Table Session), 24th World Congress of Philosophy (WCP 2018) Beijing, 13 – 20 August 2018, Department of Philosophy, Beijing 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 (förskareservice/forskarstöd), Univ. of Gothenburg, 25 November
- 2015- *GLORIES to NOTHINGNESS*, nine intra-active performances / vocal research laboratories. Collaboration with Björn Ross. 13 Festivalen, Jan 2015 (Gothenburg); Koncertkirken, Dec 2015 (Copenhagen); A-venue, March 2016 (Gothenburg); International Federation of Theatre Research (FTR) Conference, June 2016 (Stockholm); Koncertkirken, October 2016 (Copenhagen); International Science Festival Gothenburg, May 2017 (Gothenburg); Palazzo Grimani, June 2017 (Venice); Research Pavillion, June 2017 (Venice); Inter Ars Center, January 2019 (Malmö/Lund University) <https://www.researchcatalogue.net/view/226423/281960>
- 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*, Keynote, 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
- 2018- *Leçons du Ténèbres*, Nine public vocal research laboratories for a single voice, <https://www.researchcatalogue.net/view/364135/364136/2207/10>

- 2019 VOICE and the UNKNOWN, an international vocal performance research symposium (coordinator) Inter Arts Center, 28-30 2019, Nordic Network for Vocal Performance Research, Nordic Network for Early Opera, Research Network for Performance Philosophy
- 2021 "Det sanna, det goda, det sköna – I klimatkris och i tillvarons bristfällighet", a conversation with Petra Carlsson och Elisabeth L. Belgrano, *Kristen i akademien: form för tro kunskap och kultur*. <https://www.youtube.com/watch?v=fHFfKGLQLSc>
- 2022 *Reading Radical Theology (Performance Reading)*  
Invited performance reading and panel participation at Book release of Prof. Petra Carlsson Redell's book "Avantgarde Art and Radical Material Theology" (Routledge) curated by Prof. Dan Siedell, Drew University, School of Theology.  
<https://www.researchcatalogue.net/view/980511/1508147>
- 2022 A dialog about NOTHING with philosopher Jonna Bornemark in relation to the exposition of: Väg (wall), a huge scale immersive installation, by artist Dorna Aslanzadeh, which 'Kollegium' will display at Museum of World Culture in collaboration with the International Science Festival in Gothenburg. 6 May 2022.
- 2022 Memorial Garden, Scenkonstbiennalen 2022, Västerås, 7-11 June. Curated by Benedikte Esperi.
- 2022 *Nothing as if.....* Performance act part of: Always look on the bright side of life – Dark time, we are still not safe. VULKANO GBG, 22 Oct. Curated by Benedikte Esperi.

### 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 Akademien/Royal Academy of Music (2008, 2012, 2015, 2016x2, 2018, 2020, 2021)  
 Individual Research Grant within the field of Cultural Heritage Studies, Gothenburg Univ. (2012)  
 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)  
 Japanstiftelsen (2018)  
 Lunds Missionssällskap (2023)





#### Short summary of current artistic research praxis:

In 2006 I initiated my doctoral studies by investigating how to embody the philosophical concept of NOTHINGNESS through 17<sup>th</sup> century vocal lamentations and operatic mad scenes. For this project I was awarded a PhD in Performance of Theatre and Music Drama from Gothenburg University in 2011. Singer and scholar John Potter wrote the following words in a review: **"as an example of a multimedia performance/research project (we don't yet have a vocabulary to describe the process adequately...) can flourish in the form of a doctoral presentation, Elisabeth Belgrano's work is a beacon that will illuminate the path for a future generation of highly creative intelligent performers"** (Potter 2012:94; Doct., diss. available in the RC: <https://www.researchcatalogue.net/view/397858/397859>)

Postdoctoral performance projects include **"GLORIES to NOTHINGNESS"**, aiming to investigate the act of moving between a variety of scholarly and performance stages within the continuum Vocalizing ≈ Articulating ≈ Mattering ≈ Trust (<https://www.researchcatalogue.net/view/226423/281952>). A collaboration with artist Björn Ross (also dir. Nordic Network for Early Opera/Koncertkirken, Copenhagen) in which my doctoral dissertation was deconstructed and further explored through 'open access' vocal philosophical performance laboratories.

The on-going research project **"Léçons de Ténèbres"**, the second cycle manuscript of French Baroque composer Michel Lambert's *Leçons de Ténèbres* (c. 1662) has opened up for an extended dialogue on NOTHINGNESS, suffering, hope and humbleness, between AR/Performance Philosophy, Japanese philosophy (Kitarō NISHIDA), new materialist theory and existential/psychology. Public vocal laboratories has been staged and recorded in different locations, including selected acoustic sites in Jerusalem, a water cistern in Gothenburg (Kulturtemplet), and selected churches in Sweden and Finland. Second phase has included a diffractive "creative" vocal reading of Levinas, Lingis & Buber through Lambert's lessons and "the state of apophenia" (Price 2015). (<https://www.researchcatalogue.net/view/364135/364136>)

Current research: a collaboration with Rev. Dr. Mark D. Price - including an application submitted in 2021 & 2022 to the Swedish Research Council, hosted by University College Stockholm (EHS) –

through the AR-project “No Self Can Tell”

(<https://www.researchcatalogue.net/view/980511/988893>)

This project has now been re-edited for the Research Council call March 2023, with the new title “Lessons in the Shadows of Death” (<https://www.researchcatalogue.net/view/1926258/1926259>)

- Links to online-materials

**Belgrano, E., Artistic Research Portfolio:**

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

**Doctoral Dissertation Project 2006-2011:**

*“LASCIA TEMI MORIRE” o farò “La FINTA PAZZA”. Embodying vocal NOTHINGNESS on stage in Italian and French 17th century operatic LAMENTS and MAD SCENE*

<https://www.researchcatalogue.net/view/397858/397859>

**Vocal Performance Exposition:**

“Voices of Nothingness”, <https://www.researchcatalogue.net/view/364135/738840>,

(Recorded in St. Anne’s Church, Jerusalem, 17 Oct. 2019)

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