

Biographies – AREM24

Miriam Akkermann is a musicologist and sound artist. She is a recognized specialist in the field of new music and technology and researches the history and analysis of new music and sound art with a special focus on the integration of electronic and digital elements (computer music, mixed music, digital musical instruments, music technology) in music as well as the development of musical performance practices under technological conditions and the archiving of music in the change of digital storage media. She is professor of musicology at Freie Universität Berlin and the research coordinator of the MSCA DN Lullabyte, where she leads a project investigating the effect of music on sleep, with a focus on music. Miriam Akkermann founded the biannual AREM conferences in 2018.

Marc Battier is a composer of instrumental and electroacoustic music. After twenty years at Ircam, Paris, he became full professor of musicology at Sorbonne University, Now emeritus, he joined Shenzhen University in China as distinguished professor. He also taught at the University of California at San Diego, New York University, the University of Montreal and the University of Music and Arts of Aichi, Japan. He funded a research network devoted to electronic music from Asia, EMSAN, and is co-founder of Electroacoustic Music Studies Network. He has published many articles and several books on the history of electronic music. He is board member of Organised Sound and the Malaysian Journal of Music and honorary editor of Leonardo. He has been on the board of Computer Music Journal and Leonardo Music Journal and a founding member of the International Computer Music Association. His music is widely played in Asia, Europe and North America. He is published by BabelScores.

Pierre Couprie is Professor of Musicology at the University of Evry Paris-Saclay, and a permanent researcher in the Research in Arts, Performance and Music team at the Centre for the Cultural History of Contemporary Societies (RASM-CHCSC). His research interests include electroacoustic music, sound studies and digital musicology. His latest work aims to elaborate an epistemology of digital musicology by articulating music historical and analytical methods, the development of digital audio technologies and the design of data visualizations.

Lara Le Drian is archivist and collections manager at the Philharmonie de Luxembourg since 2023, where she is responsible for preserving and promoting the collections produced by the Philharmonie. She is also a doctoral student in anthropology and history of theatre costume collections at EHESS, Paris. Her research focuses on the management of archives and performance objects by creative institutions and on the preservation process in heritage and cultural institutions.

Mara Helmuth is a computer music composer and researcher, currently Professor at the College-Conservatory of Music, University of Cincinnati and director of the electronic music studios. She received the George J. Rieveschl Award for Scholarly and/or Creative Works at UC in 2023. Her music has been performed internationally at conferences, festivals and arts spaces, and is on recordings from PARMA, INNOVA, Fundamental

Sounds, Centaur (CDCM), Open Space, Electronic Music Foundation and Everglade. She has developed granular synthesis software, explored internet2 performance and collaborated extensively with performers including Esther Lamneck, tarogato and Andrea Vos-Rochefort, clarinet. She received degrees from Columbia University (DMA) and University of Illinois at Urbana-Champaign, (BA, MM) and is a past president of the International Computer Music Association.

Anita Jóri is a postdoc research associate at the Leuphana University of Lüneburg. Jóri's research and publications focus on the discursive and terminological aspects of electronic (dance) music culture. She is one of the curators of CTM Festival's Discourse programme. She is also the author of the monograph *The Discourse Community of Electronic Dance Music* (transcript, 2022) and one of the editors of the books *The New Age of Electronic Dance Music and Club Culture* (Springer, 2020), *Musik & Empowerment* (Springer, 2020), *Musik & Marken* (Springer, 2022) and *Living at Night in Times of Pandemic. Night Studies and Club Culture in France and Germany* (transcript, 2024).

Matthias Kassel studied musicology and German studies in Freiburg im Breisgau. Since 1995 he is curator of composers archives at the Paul Sacher Foundation in Basle. Currently he develops the conception of the digital long-term archive.

Felix Mittelberger studied art history and philosophy at the FAU | Friedrich-Alexander University Erlangen, art science and media theory at the HfG | University of Art and Design Karlsruhe and archival science at the FH;P | University of Applied Science Potsdam. Responsible for the ZKM Institutional Archives and the Archives of Artists and Theorists, he has been working as the chief archivist at the ZKM | Center for Art and Media Karlsruhe since 2018.

Thomas Neuhaus studied composition under Wolfgang Hufschmidt and electronic composition under Dirk Reith at the Folkwang Hochschule (now Folkwang University of the Arts) in Essen. Since 1994, he has been teaching music informatics and electronic composition at the Institute for Computer Music and Electronic Media (ICEM) at the Folkwang University of the Arts. From 2000 to 2004, he also taught at the University of the Arts Bremen. In October 2004, he was appointed Professor of Music Informatics, and since October 2011, he has served as the Artistic Director of ICEM.

Melissa Portaels has a Master's degree in musicology (KU Leuven) and in cultural management (University of Antwerp). She works as a music specialist at Artes KU Leuven Libraries and manages the library of the new music centre MATRIX, where she is also involved in the development of (web) exhibitions and publications.

Miller Puckette is a mathematician best known as the creator of Max and Pure Data. He has worked at the MIT Media lab, IRCAM, and UCSD.

Nathanaëlle Raboisson has been performing the acousmatic repertoire on acousmonium in the musical company Motus since 2004. She is a musicologist researcher, doctor in aesthetics of digital arts. Her research focuses on the practice and transmission of the interpretation of electroacoustic music on acousmonium. In 2014, she founded MotusLab, the research laboratory of the Motus company. As a teacher, she regularly leads master classes, courses, seminars, around interpretation and acousmatic composition. Since 2005, she has been administrating the Motus company. She is a laureate of the research and creation residency program at Villa Kujoyama (2023) and of the MIRA mobility program of the French Institute (2024).

Anna Schäffler is an art historian, author and curator. Her research on the contemporary preservation of art and cultural assets includes theory and practice at the intersection of art history, conservation, and curating. Together with media conservator Andreas Weisser, she advises artists, private and public institutions on long-term preservation strategies. She curated the exhibition *Anna Oppermann. A Retrospective* at Bundeskunsthalle Bonn in 2023/24. Her recent books include *The Art of Preservation. Anna Oppermann's Ensembles, Contemporary Conservation and Estate Practice in Transition* (Munich 2021) and *Networks of Care. Politics of Preserving and Discarding* (Berlin 2022). More information about her research on www.annaschaeffler.info

Nadja Wallaszkovits studied musicology and audio engineering in Vienna and has been working as sound engineer for national and international recording companies at the Vienna Concert House. In 1998 she joined the Phonogrammarchiv of the Austrian Academy of Sciences where she managed the audio department as a specialist for audio restoration, rerecording and digital archiving for over 20 years. Currently she is Professor for Conservation of New Media and Digital Information at the State Academy of Fine Arts Stuttgart.

She is consultant for archival technology for archives worldwide, has given training courses and project support for numerous international institutions and is guest lecturer at Universities in Vienna, Berlin and Berne. She has a wide experience in specific trainings for all relevant archival and transfer topics, including storage and conservation, restoration, digitisation of analogue audio media, as well as machine alignment, digital restoration and several more related fields.

Sarah Youssef, an Egyptian-German artist and scholar, holds a BA in Theatre from the American University in Cairo, an MA in Text & Performance Studies (RADA/King's College), and a PhD in English Literature from the University of Cologne, focusing on prison theatre. Since 2022/23, she has been Artistic Director of the Orangerie Theater in Cologne and heads the consortium project Digi-Kunst.nrw.

Victor Zappi is an Assistant Professor of Music Technology at Northeastern University. As both an engineer and a musician, he focuses on the design and use of new interfaces for musical expression. How can we use today's most advanced technologies to build novel musical instruments? In what ways can these instruments comply with and engage the physical and cognitive abilities of performers as well as the audience? Victor's research journey began in 2009 with the exploration of Virtual Reality for musical applications and, in 2013, he contributed to the early development of what would later be known as Bela. Today, his research interests span musical human-computer interaction, physical modeling synthesis, embedded and mobile technologies, music perception and cognition.