

Dear All,

We have a lot of exciting news for you about what happened within the last few weeks at the 3. Cycle as well as some upcoming events.

PhD Call for Applications

For the second cohort of doctoral students (starting in autumn 2022), we are seeking up to **6 emerging researchers** from the fields of film, dance, theatre, performance and transdisciplinary arts whose work involves performative and/or cinematic processes. Candidates must hold a Master's degree (or equivalent) in an artistic or art-historical discipline and profound artistic practice spanning several years. Residence in Switzerland is not required, but participants must be willing to take part in activities in Zurich and at the partner university.

Save the Date: DEADLINE APPLICATION

Sunday 21. November 2021

If you are interested and for further information, check out the Call for Applications in either [German](#) or [English](#) or our [website](#).

Since ZHdK is not entitled doctoral degrees in its own right, doctoral degrees/PhDs are awarded by a partner university. Our partner universities enable ZHdK doctoral candidates to earn a scientific-artistic or an artistic doctorate. Research activities, supervision and events take place partly in Zurich but mostly at the respective partner university.

Application deadlines Partner Universities:

Graz University of the Arts, Dr. artium programme (Music and Theatre)
28. February 2022

Babelsberg Film University Konrad Wolf (Screenwriting/ Dramaturgy, Film and Television Production and Film Heritage)
15. January 2022 / 15. June 2022

Stockholm University of the Arts (Film and Media, Choreography, Performing Arts and Opera)
January / February 2022 (to be defined)

Linz University of the Arts (Performance, Dance, Theatre, Film)
for an inscription in the summer semester 2022, Deadline
04. February 2022

New doctoral candidate Molly Joyce



The 3. Cycle is happy to announce the new PhD student Molly Joyce. She started her doctoral journey at the ZHdK and the [University of Music and Performing Arts Graz](#) on October 1st.

Molly Joyce was recently deemed one of the “most versatile, prolific and intriguing composers working under the vast new-music dome” by *The Washington Post*. Her music has additionally been described as “serene power” (*New York Times*), written to “superb effect” (*The Wire*), and “unwavering” and “enveloping” (*Vulture*). Her work is concerned with disability as a creative source. She has an impaired left hand from a previous car accident, and the primary vehicle in her pursuit is her electric vintage toy organ, an instrument she bought on eBay which engages her disability on a compositional and performative level.

Molly’s creative projects have been presented and commissioned by Carnegie Hall, TEDxMidAtlantic, Hirshhorn Museum and Sculpture Garden, Bang on a Can Marathon, Danspace Project, Americans for the Arts, National Sawdust, Gaudeamus Muziekweek, National Gallery of Art, Classical:NEXT, and in *Pitchfork*, Red Bull Radio, and WNYC’s New Sounds. Her compositional works have been commissioned and performed by ensembles including the Vermont, New World, New York Youth, Pittsburgh, Albany, and Milwaukee Symphony Orchestras.

Molly is a graduate of Juilliard, Royal Conservatory in The Hague, Yale, alumnus of the YoungArts Foundation, and holds an Advanced Certificate in Disability Studies from City University of New York. In her doctoral studies, Molly will take a look at disability in the performing arts. Disability in dance and music is a growing artistic field. In Switzerland companies such as Theater HORA are internationally recognized, however the discourse on disability at Swiss Art Schools is still in its early stages. In particular, the perspective of artists who identify as disabled is not yet part of the dialogue, as well as the Anglophone/U.S.-perspective in disability studies with Swiss developments.

To learn more about Molly Joyce and her work, visit her personal [website](#). If you would like to know more about her doctoral studies, you can download the abstract to her studies on our [blog](#).

PEERS November Workshop

The PEERS November workshop is focused on writing and deepening one's own research practice. The programme for the workshop looks as follows:

04. November 2021

10:00 - 13:00

Warm up - Body work - Working through the body with the own research material, writing exercises

15:30 - 18:30

Concrete look at a PhD application / writing a PhD Exposé, what do I need to look out for?

Looking at the list of possible PhD places and their deadlines for an artistic PhD or for a scientific-artistic PhD

05. November 2021

10:00 - 12:30

Warm up - body work - Working through the body with the own research material - writing exercises

14:00 - 15:30

With Efva Lilja - Introduction, lecture (see appendix), Q&A

Break

16.00 - 18.00

With Efva Lilja - Seminar and workshop on question raised in lecture

Dinner together

06. November 2021

10:00 - 12:30

Warm up - body work - working through the body with the own research material - possibly writing exercises

from 13:30 - 16:30 - Individual slots with Evja Lilja

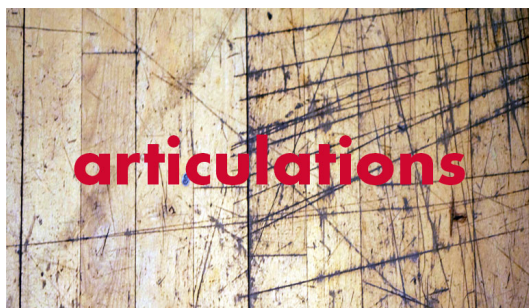
Break

17:15 - 18:30 All together on questions raised in individual slots and other thoughts to be discussed

You can find more information about the PEERS programme on our [blog](#).

VR artistic research symposium 2021

24. - 25. November 2021 - Malmö



Every year, The Swedish Research Council arranges a symposium for artistic research. This year's event will be the 12th in a row and is organized in collaboration with Malmö University, School of Arts and Communication, K3. The symposium will take place 24-25 November, both online and on-location at Inkons in Malmö.

Articulation is a central feature of artistic research. The purpose of this year's symposium is to open up a dialogue about knowledge-related freedoms, rights and obligations in the field. How is the opportunity utilised to use artistic articulation to impact on theory formation and concept development?

The 3. Cycle IPF is glad to announce that two participants within the symposium are head of the 3. Cycle Dr. Yvonne Schmidt and one of our PEERS Hendrik Quast.

For more information and updates on the symposium please visit their [eventsite](#).

General Activities

Save the Date: Reading «Trotz allem. Gardi Hutter»

27. October 2021 - 18:30 - Theater der Künste, Bühne B, Gessnerallee 13, Zürich



The most famous clown in Switzerland, Gardi Hutter, and the author Denise Schmid read and tell from the new biography «Trotz allem. Gardi Hutter».

The evening is a mixture of reading and discussions and reveals a look behind the scenes of an artistic biography that was shaped by a Catholic childhood, permeated by a rebellious woman and ultimately became one of the funniest Swiss feminists.

Further information and tickets are available on the [eventsite](#).

Save the Date: Symposium «Le corps acteur – The Acting Body»

18. - 20. November 2021 - University Lausanne

This is the opening conference of the Center d'études théâtrales (CET) of the University of Lausanne and is organized in cooperation with the Swiss Society for Theater Culture (SGTK), the Zurich University of the Arts (ZHdK), the Accademia Teatro Dimitri (SUPSI, Ticino), La Manufacture - Haute Ecole des Arts de la Scène, Lausanne and the Institute for Theater Studies at the University of Bern (ITW).

From an interdisciplinary and transhistorical perspective, the conference gives an insight into theories and practices that focus on the actors' bodies. In addition, the event aims to promote exchange, networking and cooperation between universities and technical colleges in the transdisciplinary research field of theater studies as well as in the multilingual context of Switzerland.

The 3. Cycle's two doctoral candidates Ilil Land-Boss and Rejane Dreifuss will take part in this symposium.

For more information on the symposium, please visit their [webiste](#).

Job offer University of Bergen: Research Fellow in Artistic Research

There is a vacancy for a research fellow (100 %) in artistic research at the Faculty of Fine Art, Music and Design, within the area of experimental sound practice for a fixed-term period of four years of which 25 per cent comprises required duties at the University of Bergen in Norway.

They are looking for a PhD candidate to conduct artistic research in an interdisciplinary environment within the area of experimental sound practice. The position is aimed at practitioners whose work actively crosses material and theoretical methods and inquiries, and that seeks to forge new directions in the areas of sound practice and sound studies.

For further information please seek out their [job offer](#).

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