



MARIE SKŁODOWSKA-CURIE INDIVIDUAL FELLOWSHIPS 2018
EXPRESSION OF INTEREST FOR HOSTING MARIE CURIE FELLOWS

HOST INSTITUTION

School of Sciences and Humanities | CESEM Research Unit

RESEARCH GROUP AND URL

Critical Theory and Communication

<http://cesem.fcsh.unl.pt/en/investigacao/grupos-de-investigacao/teoria-critica-e-comunicacao/>

SUPERVISOR (NAME AND E-MAIL)

Luzia Rocha

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SHORT CV OF THE SUPERVISOR

Luzia Rocha graduates in Musicology from NOVA University of Lisbon in 1999 where she also completed a Master degree and PhD degree in Musicology (2004, 2012). In 2010 and 2014 published *Ópera & Caricatura - o Teatro de S. Carlos na obra de Rafael Bordalo Pinheiro* (vol. 1, 2) and *Cantate Dominum: Música e espiritualidade no azulejo barroco*. She is member of IMS study groups (Study Group on Musical Iconography and Study Group for Latin America and Caribbean - ARLAC) and collaborates with the Grupo de Iconografia Musical de la Universidad Complutense de Madrid/AEDOM. Currently is a researcher at Artis - Instituto de História da Arte, Universidade de Lisboa and the Director of NIM- Musical Iconography Study Group/CESEM - Centre for the Study of the Sociology and Aesthetics of Music, FCSH/NOVA University of Lisbon. Luzia Rocha taught at Academia de Amadores de Música, Escola Técnica de Imagem e Comunicação (ETIC), Instituto Piaget (ISEIT de Almada), Academia Nacional Superior de Orquestra and Universidade Lusíada de Lisboa, with supervision of Master students. She presented her work at several conferences and other venues in Portugal and abroad and published articles in periodicals with referees, also indexed at Web of Science. Luzia Rocha achieved a Merit Prize from NOVA University of Lisbon (1999) a PhD grant (FCT, 2006), a research grant from Fundação Oriente/The Orient Foundation (2015-2016) and, more recently (2017) a post-doctoral research grant from CESEM/NOVA University of Lisbon.

5 SELECTED PUBLICATIONS

- ROCHA, Luzia (2010). *Ópera & Caricatura: O Teatro de S. Carlos na obra de Rafael Bordalo Pinheiro*. Lisboa, Edições Colibri/Centro de Estudos de Sociologia e Estética Musical, vol. 1 e 2, pp. 1-122. (ISBN: 978-989-689-044-5 e 978-989-689-067-4).
- ROCHA, Luzia. (2015) *Cantate Dominum - Música e Espiritualidade no Azulejo Barroco*, Lisboa, CESEM/Edições Colibri (ISBN: 978-989-689-483-2).
- ROCHA, Luzia (ed) (2015). *Iconografia Musical - Autores de países Ibero-Americanos e Caraíbas*. Lisboa: NIM - Centro de Estudos de Sociologia e Estética Musical, FCSH-UNL, publicação electrónica. ISBN: 978-



989-20-5491-9; URL: <http://cesem.fcsh.unl.pt/news/publicacao-digital-iconografia-musical-2013-autores-de-paises-ibero-americanos-e-caraibas>

- ROCHA, Luzia. Música, Arte e Sociedade: os Anões Músicos no Século XVIII em Portugal in Acta Musicologica - INDEXADA NA WEB OF SCIENCE- International Musicological Society, LXXXVIII/1 (2016) Baerenreiter: Basel, Kassel, London, New York, Praha. ISSN: 001-6241.
- Luzia Aurora ROCHA, “Catalogação dos instrumentos musicais de ópera chinesa da Coleção Kwok On”, secção de catálogo de exposição, A Ópera Chinesa/The Chinese Opera (Lisboa, Fundação Oriente, 2016), pp. 134-139, ISBN 978-989-8651-12-9.

PROJECT TITLE AND DESCRIPTION

Musical Iconography - Study, Context and Meaning

Before musical events were photographically documented, artworks were the only source of pictorial representations of various events, and therefore crucial in assisting us with information about music history, such as: Instruments (some of them no longer in existence) and their structure, playing techniques, use in ensembles; performers and composers; the relationship of the type of instrument to social class, gender, and cultural milieu; the symbolism of music and its meaning within a given social, theological, and philosophical framework; musical notation; performance settings (concert halls, theaters, opera houses, and outdoor music), including details of the acoustics in historical settings, or the makeup and placement of musical ensembles; the social function of music - religious, mythological, civic, military, and everyday music -, amongst others. Musical iconography is, therefore, a research field that acts within a range of interdisciplinary, crosscutting, mainstreaming and priority focused musicological themes.

SCIENTIFIC AREA WHERE THE PROJECT FITS BEST

Social Sciences and Humanities (SOC)