

EVERYBODYCALLSMEGIORGIO

Moroder across media, arts and communication

Brixen, Faculty of Education, University of Bozen-Bolzano

10-12 September 2026 || IASPM Italia + IASPM D-A-CH

Giorgio Moroder's biographical and professional history is remarkable and quite peculiar: belonging to a linguistic minority, raised in a region culturally and geographically removed from the main centres of the music industry, without any formal musical education, he nonetheless managed to become one of the most innovative and successful musicians on the planet.

This conference will be an opportunity to take a closer look Giorgio Moroder's role in music and media, as well as broader, interconnected themes such as dance music, studio production, arts entrepreneurship, film music, intermediality, and remix cultures. The conference will also explore cultural heritage, sociolinguistics and migration routes in music and the arts, drawing on Moroder's history as an artist born and raised in the predominantly Ladin-speaking Val Gardena/Gröden/Gherdëina in South Tyrol, Italy, then professionally matured in Germany and eventually relocated to the United States.

Giorgio Moroder – From Here to Eternity

Known as the 'father of disco' especially for his acclaimed work with Donna Summer and Pete Bellotte, his achievements span a wide range of pursuits: he pioneered synthesizers, innovated dance music, produced eminent pop stars, composed successful film music (a few examples: *Midnight Express*, *American Gigolo*, *Flashdance*, *The NeverEnding Story*, *Top Gun*), provided the soundtrack for sport mega-events, and played a crucial part in the revival of Fritz Lang's *Metropolis*. To date, Moroder has won three Oscars, four Golden Globes, four Grammy Awards, and more than one hundred platinum records.

Although his most famous works date back to the 1970s and 1980s, Moroder has remained active, often behind the scenes, composing the soundtrack for Leni Riefenstahl's last film (2002), writing songs for the choir Croz Corona, creating music and soundtracks for brands and art exhibitions, designing sound for the automotive industry, and embarking on a new career as a DJ.

In 2013, he recorded the song "Giorgio by Moroder" with Daft Punk, which propelled him back into the limelight. Since then, he has produced a new studio album *Déjà Vu* featuring guests such as Kelis, Charli XCX and Britney Spears, composed the soundtrack for *Queen of the South*, and collaborated with various artists (Duran Duran, Deutsch Amerikanische Freundschaft, and The Weeknd) as a producer or remixer

Moroder's songs continue to exert a profound influence on the music of recent decades and he is part of today's media ecosystem. Just to give a couple of examples, "The NeverEnding Story" featured in a memorable scene in *Stranger Things*. On 31 December 2025, when all MTV thematic music channels were shut down, "Together in Electric Dreams" was the last video played on MTV 80s. Songs such as "Take My Breath Away" and "Call Me" are now considered classics, while others such as "I Feel Love" and "Love To Love You Baby" have been covered/sampled/mashed up by Beyoncé, Kylie Minogue, Madonna, No Doubt, Red Hot Chili Peppers, Timbaland and others.

In addition to his artistic role, his name has been associated with remarkable entrepreneurial skills, which allowed him, at a particular moment in history, to embody the then much-celebrated figure of the innovative and independent artist-entrepreneur.

Conference themes

This conference builds on Moroder's role in music history to reflect on some of the processes in which he played a leading role, along with all the ramifications that have ensued to date. In hindsight, can we still say that Moroder's was the sound of the future, as Brian Eno allegedly told David Bowie about "I Feel Love"? If so, what does this anecdote suggest about how we interpret the past and present in terms of musical creativity and topicality?

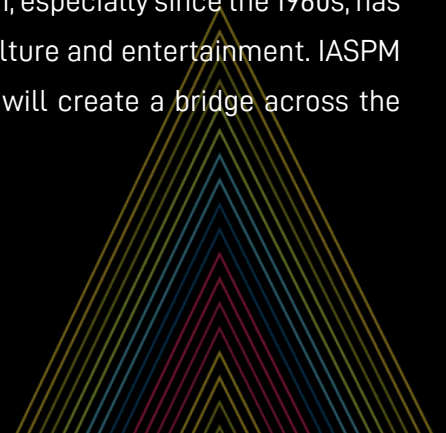
With these (and other) questions on the table, in addition to presentations dealing with various aspects of Moroder's life and work, we welcome papers that address the context in which he operated or which he affected. In fact, we propose that Moroder and his achievements could serve as a starting point to explore some fundamental changes in the music industry starting at least from the last quarter of the twentieth century.

The conference also aims to investigate, from a sociolinguistic, semiotic, and historical-cultural perspective, the processes of construction, redefinition, and representation of the identity of artists from linguistic minorities, such as Ladin speakers, who live and work in migratory contexts. Particular attention will be paid to the dynamics of identity, linguistic, and cultural negotiation that have characterised their artistic and professional careers. Contributions based on theoretical and comparative approaches aimed at analysing the link between linguistic minorities, geographical mobility, and artistic production, from both a diachronic and synchronic perspective, are welcome.

We invite submission moving from or focusing on Moroder and covering topics such as:

- > The role of technology and the redefinition of professional roles in the recording studio.
- > Looping, sequencing and synthesizers and the emergence of new musical genres, particularly in dance music.
- > The role of the composer in technology-based music genres.
- > Western Art music influences in dance music.
- > European music production hubs.
- > The imagery and discourse of dance music.
- > Dance music and queer culture.
- > Dance music, the racial formation of the 'Black voice'.
- > Electronic sound, technology and embodiment.
- > Gender politics and hypersexualization of artists.
- > The emergence of DJs as performers and mediators.
- > Ageing in the club scene.
- > Artist aliases.
- > The artist as a symbol for a specific kind of music, nation, language, city, etc.
- > New models of entrepreneurship in the arts, particularly in music.
- > Discothèques, Schlager, electronic music and the roots of Eurodisco.
- > The emergence of new actors in the European music industry.
- > Cultural appropriation and labour exploitation in the European music industry.
- > Hybridisations and remediation between music, film and television in terms of styles, formats, distribution, audience, etc.
- > Synergies between music, film, television, and new media.
- > Film rescoring and pop aesthetics in the adaptation of archival material.
- > Remix cultures and musical works.
- > Remembering artists of the past in songs, the press, films, etc.
- > Translation and localisation: adapting songs for different national markets.
- > Formal, non-formal and informal music education in multilingual and culturally hybrid and trans-national spaces.
- > Histories and historiographies centred around important people, musical practices, listening practices, instruments, and materials.
- > Ties to and estrangement from one's homeland: language, heritage, networks.
- > The musical branding of sport mega-events.

The conference venue in Moroder's homeland offers the opportunity to involve local organizations, such as the Department of Ladin Education, Training and Culture, as well as to retrace the career of the artist from Scurcià, Urtijëi, exploring his formative and migratory journey which, especially since the 1960s, has involved many well-known and lesser-known figures in the fields of culture and entertainment. IASPM Italia and IASPM D-A-CH, acting jointly as the organising committee, will create a bridge across the Alps, metaphorically recreating one of those routes.



Important information

Please submit your abstract by 15.05.2026 to ECMG26.unibz@gmail.com

Confirmation will be sent by 31.05.2026.

Please select the type of contributions (paper, panel, poster) and indicate one or more streams (dance music and club culture; music production and technology; music for screen; archiving, cultural heritage and historiographies; music composition between formats, styles and genres; sociolinguistic and semiotics).

In parallel with the main event, the conference committee will publish a call for contributions for an edited book on the conference topics. The language of publication will be English. The book is expected to be published in 2027.

Registration fees

Presenter: 75 € (waged) – free (unwaged) || || **Attendee:** 50 € (waged) – free (unwaged)*

* Waged: scholars with a permanent, tenure-track or research fellow waged position, employed workers, entrepreneurs, etc.; unwaged: PhD candidate, students, independent scholars, unemployed, etc.

The registration fee includes coffee breaks and buffet lunch on 11.09.

Registration: from 01.06.2026 to 15.07.2026 (presenter); from 01.06.2026 to 05.09.2026 (attendee).

To present at an IASPM conference, you need to become a member.

Hotels have been pre-booked for the participants. Details will be available on the **conference website**.

Organising committee: Carlo Nardi and Ruth Videsott (Unibz), IASPM Italia and IASPM D-A-CH.

Scientific committee: Ulrich Adelt (University of Wyoming); Emília Barna (Budapest University of Technology and Economics); Samantha Bennett (Australian National University); Guglielmo Bottin (Università degli Studi di Milano); Alessandro Bratus (Università di Pavia); Alberto Brodesco (Università di Trento); Milena Cassella (Sapienza Università di Roma); Gianpaolo Chiriaco (Universität Innsbruck); Maurizio Corbella (Università degli Studi di Milano); Lorenz Gilli (independent scholar); Mimi Haddon (University of Sussex); Anita Jóri (Leuphana Universität Lüneburg); Paolo Magaudo (Università di Padova); Gabriele Marino (Università di Torino); Katharina Moling (Museum Ladin Ciastel de Tor); Carlo Nardi (Free University of Bozen-Bolzano); Flora Pitrolo (Accademia di Belle Arti di Palermo); Hillegonda Rietveld (London South Bank University); Elodie Roy (Durham University); Paolo Somigli (Free University of Bozen-Bolzano); Geoff Stahl (Victoria University of Wellington); Matt Stahl (University of Western Ontario); Will Straw (McGill University); Jacopo Tomatis (Università di Torino); Johann van der Sandt (Free University of Bozen-Bolzano); Ruth Videsott (Free University of Bozen-Bolzano); David-Emil Wickström (Popakademie Baden-Württemberg).

Keynote speakers: Ewa Mazierska (University of Lancashire); Tavia Nyong'o (Yale University).

Panellists: Mark J. Butler (Humboldt-Universität zu Berlin); Paul Harkins (Edinburgh Napier University);

Julian Lee (Hochschule für Musik und Theater München).