

Abstracts

Day one, Keynotes

Jane Jin Kaisen Community of Parting: Negotiating Borders and Translation Otherwise as Artistic Research Kaisen will talk about her artistic research PhD through which she has explored how translation and borders otherwise can manifest as resistance but also as a site for mutual recognition, dialogue, and collective emergence.

The objective of the PhD was to synthesize practice and theory and advance an approach to artistic research that is inherently interdisciplinary and boundary-crossing but where aesthetic mediation is crucial. The dissertation is composed of three interrelated artistic parts: an artwork, an exhibition, and a publication, each of which employ the Korean shamanic myth of the Abandoned Princess Bari as a figuration. Doing so, Bari is engaged not as a literal myth, but becomes a metaphor, an artistic research methodology, as well as a theoretical lens through which translation and borders are negotiated otherwise and from the thresholds.

Vytautas Michelkevičius, Artistic Research Encounters with Trans-epistemic Communities: Urgencies and Proposals It seems that artistic research (AR) is running at very different speeds in different countries and in different epistemic communities. Let's try to browse through the contemporary situation and identify a few urgencies and proposals on how to react to them. Let's map a few outlines before the lecture.

Trans* first of all means that a community is transdisciplinary in a sense that it brings together various disciplines of art and research together with various non-academic practices like writing, walking, fortune-telling, etc.

Trans* stands also for transformative which means that AR can transform the community and its protocols.

Urgency No. 1: which generation of doctoral studies is your institution following or aspiring?

Urgency No. 2: how do artists-researchers present and/or transfer knowledge?

Urgency No. 3: do artists and their supervisors (self) colonize themselves with research vocabularies and protocols?

Urgency No. X: who (and why) is afraid of AR?

Artistic Research

Salon #1

Emil Gryesten, Beethoven Reconstructed With the project pianist Emil Gryesten and music theorist Thomas Solak want to investigate how the so-called Schenker analysis - a corpus of theory and analysis technique originally developed by the Austrian music theorist Heinrich Schenker (1868-1935) - can contribute to an innovative interpretation and performance of the late piano sonatas by Ludwig van Beethoven (1770-1827). In the presentation at the symposium Gryesten will talk about, why a deconstruction of the performing musician's traditional role as an interpreter and the associated regulatory concept of work has been a prerequisite for in the project by opening an ethical space for a new type of performer-actor, who is not only the steward of a tradition, but also a visionary co-creator of the tradition of the future.

Andreas Liebmann Imaging the Social – First Report This report traces the course of the artistic research project "Imaging the social." The intention was to examine and develop participatory performance approaches in terms of their mediating "3 media": The "aesthetic thing" that, according to Claire Bishop, stands between participants and viewers in so-called participatory projects. However, this artistic research was shaped more than expected by the circumstances in which it took place: by the pandemic and the institutional conditions at the location where it happened. The question of aesthetics and participation became less central. How can artistic activities create a coming together of people who do not know each other or about each other? What role does a concrete place and the presence of the "performers" play?

Carina Randløv How do you navigate within the film industry, when you tell stories using a demanding visual language, but still wish is to show the film in front of a wider audience? Is it at all possible? When I think film. I think of it as something flat. No big camera movements, no long one-shot through a large factory building and indeed no shots from above. I have experienced, that I am somehow an outsider with that approach. Since I am dealing with film, even though my offspring is visual art, I am trying to figure out, how to module my films to a film audience and I try to work around this without making to big compromises. A part of the research is based on video sketches done throughout my artistic research. And a part of the research is based on conversations with representatives from the funding for films, the film critiques, the film broadcasters etc.

Abstracts

Day two, Keynotes

Thommy Andersson 12 musicians from another place In “12 Musicians from Another Place”, Thommy Andersson explores how a deeper insight into musicians’ cultural and musical diversity can be made a basis for a new approach for the composer to the creative process. Based on the human/musical diversity and cultural backgrounds of 12 musicians, strategic models are formulated and tested for the development of transparent genre-neutral works and collaborations through dialogical artistic experiments. Conversation is the cornerstone of the development in this project. The non-controlling phenomenological conversation where everything is relevant and interesting for all parties.

How can we as composers use our experience where we also release the experience in the creative process? Do our methods work? What is the role of the composer? The project has developed a number of models and methods for further investigation, as well as a stand-alone documentary that sheds light on the project’s diversity. Can the project also be part of a broader international effort to describe and explore the relatively new trends among living composers who work transparently with music creation on a genre-neutral level?

Angela Melitopoulos Matri Linear B This artistic research project takes as starting-point the expressive forces of the Earth’s surface as ‘speaking landscapes’, as agencies of a statement, and explores how we can learn to understand them; it addresses the relation between the landscape and the viewer and their kinematic and kinetic tools of visualization (cinematography, satellite images, cartography, painting), as well as scientific methods of image production (archaeology, anthropology). The earth represents a “surface on which the forces and agents of production are distributed” that lets the body of the earth become a “divine presupposition” which “lies outside the production logic of capital. It is of her that Marx says: It is not the product of labor, but appears as it’s natural or divine presupposition.” Matri Linear B investigates the seeing of the landscape itself as a process of social organization.

The project is part of The Dissident Goddesses Network by scientists and artists based at the Academy of Fine Arts Vienna. It has partly been realized with the support of the Danish Artistic Research Funding Programme (KUV-Puljen).

Artistic Research

Salon #2

Rasmus Ölme w. Sven-Olov Wallenstein, An Indiscernible Zone The past 5 years I have been investigating the interface body/place. First with a series of site-specific performances entitled How to Disappear and the past year through the pilot project Utifrån Utåt (From Outside and Outwards). The investigations have been in collaboration with artist Birgitta Burling and philosopher Sven -Olof Wallenstein and the performances have been done with the performance/research group Svärmen (The Swarm) founded in 2012. The first investigations departed from the idea that camouflage would not just have an evolutionary explanation but could also be understood as a form of inherent mimetic impulse between a being and its surrounding. Changing one’s appearance towards the environment could then be seen as a form of over-identification with it. The boundaries between a creature and its surrounding blurr. This blurring between body and place becomes an Indiscernible Zone where the elements become indistinguishable from each other.

The research departs from the supposition that the aesthetic experience is a form of sense-making. Dance’s relation to sense has through history mostly been understood in terms of sensual, sensible or sensuous, but less so to making sense. What if we understand this research as a way for the us to make sense of a place by investigating it through physical movement?

Maibritt Borgen & Rikke Luther, Digital Materialities Digital Materialities is a multi-year collaborative artistic research project between the Royal Danish Academy of Fine Art’s 3D-Lab, PolyLab, the Laboratory for Ceramics and the Laboratory for Arts Research. The project engages the increasingly material reality of our digital existence by examining entanglements of the material and the digital—from 3d-print in mycelium and glacial rock flour to the perpetually insecure field of soft data—through practice-based research.