

ARTISTIC RESEARCH FORUM

Trondheim

21 - 23 October 2013



NTNU – Trondheim
Norwegian University of
Science and Technology

The Artistic Research Forum is arranged in co-operation between NTNU - Norwegian University of Science and Technology (Trondheim Academy of Fine Art & Department of Music) and the Norwegian Artistic Research Programme.

The program will present artistic research projects from the host institution (NTNU), on-going projects financed by the national Project Programme as well as some projects from the Fellowship Programme. As a new feature all presentations will be supplied with an external peer opponent.

The Artistic Research Forum is part of the regular activities in the Norwegian Artistic Research Programme. The Forum is each autumn organised by one or more of the institutions involved in the programme, at different locations from year to year, and is an opportunity for these environments to bring forward what they find relevant for the present discussion. Located in venues where artistic research is created, the Forum will support artistic practices of various kinds to be part of the presentations.

The intention of the Forum is

- To provide a regular and dynamic interdisciplinary meeting place between those engaged in artistic research in the Norwegian higher art education and their networks: Researchers, research fellows, supervisors and institutional representatives
- To stimulate presentations and discussions on central aspects of artistic research such as: The artistic core and presentation forms, methodologies and formats for reflection
- To strengthen the discourse on artistic research in a national and international perspective, by involving the engagement and competence of all the participants in open and generous discussions.

PARALLEL SESSIONS

997 minus 16 equals lunch

- Reworking Bach with a respected peer

Presented by Andreas Aase, Associate Professor (HiNT)

Peer opponent: Jarl Strømdal, Associate Professor (NTNU)

I finished my artistic research project "Improvisation in Scandinavian Traditional guitar" in 2009. The project looked at new ways of developing free playing that evoked folk music from Norway, and I performed the music on a newly acquired eight-string, four-course guitar, tuned to fifths, to get closer to bowed string instruments such as the fiddle.

I've kept working with this instrument since completing the research project, not least because it was new to me then and I wanted to go deeper. Since early 2012 I have, little by little, started looking into the possibilities of rearranging Bach's lute partita in Cm (BWV 997) for it. Though we tend to refer to it as a work for the 13-course, 24-string lute, it was more likely written on the harpsichord or lautenwerk, a gut-strung keyboard instrument. Since I know more about playing modern-day guitar instruments than I know about music from the Baroque era, I have initiated a work process with Jarl Strømdal, associate professor of classical guitar and lute at NTNU, as my coach and advisor, and he has kindly agreed.

In this presentation, I want to go through the process itself quite briefly (the music is still slowly moving towards something presentable), demonstrating sound clips and conducting some critical discussion with Jarl concerning the understanding of this music, and the task of guiding someone well into a professional career. With this short demonstration still fresh, I would like to engage the forum in topics centering around the term peer reviewing the arts:

In the general scientific world, the predominant way to assess someone's research is through publication in approved journals. An editor receives the work, deems it fit or inferior to requirements, passes it onto a board of reviewers (peers) who return a few suggestions for corrections, the scientist performs these corrections, and the article is published. To what extent you obtain funding for your institution or program depends on how many publication points your staff earns in hierarchically recognized journals.

- Is it desirable to move towards a practice of peer review in the arts?
- Are we doing it already?
- Can we pioneer a system for introducing publication points for artistic processes, not just artistic products?

Time & place: Monday 21 October, 11:30 - 13:00, Dokkhuset

Re:place

Presented by Jeremy Welsh, Dean and Professor (KHiB) and Trond Lossius, Professor (KHiB)

Peer opponent: Per Kvist, Dean (UiA)

Re:place is an artistic research project September 2012 - December 2013 in collaboration between artists and composers affiliated with KHiB, KHIO and The Grieg Academy, with KINOKINO, BEK and Atelier Nord as additional partners.

The project investigate (relationships between) place, time and memory as manifested in artistic works exploring image, sound, text - or combinations of these. How "place" is constituted, reconfigured, deconstructed, augmented, discussed, described, experienced - through a variety of signifying practices - is the core theme and question. The issue of "Place" is considered both in terms of how artistic practices encounter and interact with actual places and, conversely, how creative acts can take the form of "placemaking". The artists represent both of these positions, often combining aspects of both in their investigations of the complex relationships between image (representation) and memory as lived experience of a specific space or place. The artistic strategies range from the interpretive, through the investigative, to the constitutive.

The project will report on activities of the project, in particular seminars, the main exhibition at KINOKINO September - November 2013, and additional secondary exhibitions by the various project participants. The methodology of the project will be discussed, mainly in terms of practical coordination as well as how we've chosen to structure artistic research within a project containing many participants linked to several institution in a project running for a limited amount of time (16 months). Finally an outline is presented for how we are planning to address the work of publishing on the reflections of the project.

The experience of coordinating the Re:place project indicates that there are numerous and at times conflicting expectations towards what these projects are to encompass. In the coordination of this project there have been strong strands of (or expectations towards) cultural production (producing a major exhibition with many artists and works with additional external funding), creation of new artistic works, "forskningsbasert undervisning", running extensive series of seminars, and artistic research as an activity expected to extend beyond "mere" artistic production, including the production of publications. It is questionable if all of these expectations can be met simultaneously and to the same extent. It is worth debating how the resources within artistic research projects (aka budget and man-power) are to be prioritised between these possibly competing interests, and how the function of project participants are to be negotiated between the roles of artist, producer, curator, coordinator, assistant and researcher.

Time & place: Monday 21 October, 11:30 - 13:00, Galleri KiT

Infinite Record: Archive, Memory, Performance

Presented by Karmenlara Ely, Associate Professor (HiØ)

Peer opponent: Adrian Heathfield, Professor (University of Roehampton, UK)

From 2012- 2014, Akademi for scenekunst leads an international artistic research project, Infinite Record: Archive, Memory, Performance with Massachusetts Institute of Technology, York St. John University, U.K. and Munthesius Kunsthochschule in Kiel, Germany. We question the role of the archive in relation to live art forms - in terms of both documentation strategies and how these performance forms harbor and transmit memory. Our project draws from 3 artistic residencies at NTA in Fredrikstad, and 4 international seminars. By the time of this presentation in Trondheim we have hosted two resident artists and two international seminars - with choreographer Wen Hui of Living Dance Beijing and Berlin- based artist/composer, Arnold Dreyblatt. Both artists realize site-specific works in our campus or within the city of Fredrikstad, dealing with the performative and ephemeral aspects of embodied and spatialized public memory. We begin by tying together the sensations of memory located in the sticky human body, the landscape, in "heaps" and in the performances of elders; and move into the implications of the "heap" as a demand to listen to and even unpack stacks of files, hidden spaces, discarded papers and institutional secrets yet unreadable to the next generation. Something calls out to us to face the unpacking, the secrets: there is a haunting that we follow like a rhythm or a sound towards a new definition of responsibility.

We are currently concerned with the archive as a phenomenon of resonance. Like bells ringing for generations from the tower, sound is also a call from / toward the archive. Through the peal and the touch, in sonic haunting and vibratory after-effects, sonic experience rings between the present body and the pulsating chamber of memory. How can acts of witnessing and listening can be appreciated as formative encounters with time? Both "oscillation" and "force" describe the work of the eardrum, and listening as action. The rhythm of repetitive sonic movement happens between states of past and present: the swing, the beat, the cry and the echo. Can the archival marking of time be appreciated also as music, at once capturing and releasing data, memory and affect? We are not only concerned with musical expressions, but rather the haunting vibration, sonority and musicality of forms across different art works, spaces, archival experiences and im/possibilities. We think about archives for rather than only archives of: where the collections of memory are not merely storage places, but situations of memory, vibrations that emit a call to listen and perform, again and again.

Time & place: Monday 21 October, 11:30 - 13:00, Blæst

Radical Interpretation of Iconic Musical Works

Presented by Kjell Tore Innervik, Associate Professor (NMH) and Ivar Frounberg, Professor (NMH)

Peer opponent: Darla Crispin, Associate Professor (NMH)

Three iconic solo works for percussion will be re-composed specifically for at least four new medias and performing situations, including produced visuals (TV or YouTube), site specific art, context related performance and staged concert performance.

Along the three year project we want to challenge the almost "sacred" relation to the score classical musicians are trained to possess. We will focus on how the musical content of each of the mentioned works can be interpreted radically different according to the performance medium and still be in accordance with the works inherent raison d'être (based on our specific knowledge of the composers and their music).

Each of our radical interpretations follow at least four presentation forms:

- A classical concert performance on stage, but with a visually designed context. Here we will investigate how the merger of two art forms will influence a more classical interpretation of the score.
- The piece is performed as a fixed media production, created from various visual footage made in the project. The advantage of this approach is to transcend the limitations a physical performance always has.
- The piece is transformed into a portable version for open air, local communities and interventions in public spaces
- A site specific media installation involving various mixed- and new media presentation techniques related to White Cube contexts.

As the project develops over the three years, we will consider other and emerging options for presentations.

The three works is intended to be three sets of investigation, with each piece containing four interventions. Therefore, the final outcome will be twelve different presentations. We thereby hope to gain more knowledge about a wider range of possible interventions; interventions not being limited the above mentioned.

We want to confront expertise in musical performance (Kjell Tore Innervik, NMH), music composition theory (Ivar Frounberg, NMH), conceptual design (Maziar Raein, KHiO) and experience design (Ståle Stenslie, AHO). We expect the confrontation to be challenging, but rewarding, as there will be clashes between concepts and performance, music meaning and cognitivity.

Time & place: Monday 21 October, 14:30 - 16:00, Dokkhuset

Pictogram-me

Presented by Ashley Booth, Professor (KHiB) and Linda Lien, Associate Professor (KHiB)

Peer opponent: Rachel Troye, Head of Department (AHO)

In Pictogram-me we explore how the visual language can play an important role in creating dialogue, and how we can develop visual tools to collect personal life stories. In what ways can an investigation of experiences with, and attitudes to, pictograms contribute to increased reflection on life's complexity? This is the key question in Pictogram-me.

The desired outcome of the project is to highlight the experiences of those who have a difficult daily life, a challenged existence. The project aims to promote empathy for those who are “unlucky” or “Challenged” to us the general public. In Pictogram-me we work with some of us who have a difficult daily life. By asking the “Challenged” to share with us and tell us about their lives, we collect personal stories and experiences and transform them into a series of pictograms.

We use the “Challenged” as a generic term for individuals or groups of individuals who, for shorter or longer periods of time, have faced debilitating challenges. There can be many different types of challenges - related to being unemployed, in poverty, a victim of crime, incarcerated, a prostitute, an immigrant, a drug addict, elderly, a sexual deviant, or having lifestyle diseases and complaints, physical or sensory disabilities or mentally challenged.

The project is based upon methods derived from participatory action research and inclusive design processes. It includes courses and workshops involving students at various educational institutions in design. We are developing and testing tools for visual dialogues, and for collecting material that will form the basis for the development of ideas and sketches of pictograms.

Challenges we have met in the project that we wish to discuss:

- Does empathy discourage creativity? Our experience with the students is the complete opposite of what methodological theory states.
- To which extent shall we focus upon developing visual new tools for communication and dialogue?
- Ethical considerations - from research ethics to communication ethics - and who are our target group?
- Are we redesigning stories or should we rather create arenas for personal stories to be told “personally”?
- How can we maximize interaction that promotes reflection on our social and political attitudes?

Time & place: Monday 21 October, 14:30 - 16:00, Kunstarken

Poetics for Changing Aesthetics

Presented by Geir Tore Holm, Research Fellow (KHiO)

Peer opponent: Frans Jacobi, Professor (KHiB)

What implies “an artistic practice in aesthetically floating, unstable and socially complex situations” and how has the projects goals to ”formulate new and more dynamic notions” been possible to reach? (Quoting the Project Description)

In the project *ecology* is tested as a notion to describe an inner structure in the practice, to present it in a more distinct way, and to place it in a broader context. The practice is rooted in site specificity, indigenous art and in the farm Øvre Ringstad in Skiptvet, Østfold County. Precisely this joining of *agricultural perspectives* strengthens the artistic position on the axes of urban-rural cultures, modernity-traditional cultures and immaterial-material cultures. What understanding do land ownership, landscape experiences and work with the farm offer to the artistic practice?

If life practice and art touches strongly, how do the daily art practice and research elements work in the artistic research project? In what forms can documentation, references and reflection be available?

Time & place: Monday 21 October, 14:30 - 16:00, Seminarrommet KiT

Performer - Audience Interaction

Presented by Sigurd Johan Heide, Dancer/Choreographer

Peer opponent: Anne Grete Eriksen, Professor (KHiO)

The intention of this project is to search for, test and develop techniques for performer - audience interaction in folk dance - a new field of Norwegian dance art which is searching for a profile which include participatory elements. The project consists of four phases.

First, until March 2012 participants of the project looked into existing practices of performer-audience interaction in dance art and related fields in academic literature, asked for support from colleagues internationally. Artistic leader of the project Sigurd Johan Heide made first drafts of a possible development of the project with bachelor students in traditional dance, NTNU. The focus was on how the public reacts to different modifications of performer-audience interaction. In April 2012 the questionnaire was sent to participants of IPEDAM - the intensive Erasmus course in dance anthropology and ethnochoreology. Teachers and students were asked in the questionnaire about their knowledge regarding performer-audience interaction. Various hints and references to artistic productions and trials were collected.

Second, 30 August, 2012 the brainstorming seminar analysing artistic validity and practical feasibility for performer-audience interaction took place. A lot of ideas were generated during the brainstorming seminar. The idea of the contract between an audience and a choreographer was in the focus. How the contract could be followed, challenged or modified?

Third, 11 July, 2013 an artistic presentation of the project took place in Trondheim as a part of the joint conference of Society of Dance History Scholars and Nordic Forum for Dance Research arranged by NTNU dance studies program. Sigurd Johan Heide's choreography *Together* - an interactive five part suite based on Norwegian traditional dances was built up on the earlier developments of the project. The performance based itself on the most important premise of traditional dances from Norway - participation. A lot of experimental and innovative ideas were implemented in the choreography. In *Together* the stage and the audience weren't separated. Eight professional and amateur dancers Sigurd Johan Heide, Inga Myhr, Sigrun Berstad, Sina Myhr, Asgeir Heimdal, Dina Bruun Arnesen, Nina Sølsnes, Agnar Olsen, Marit Stranden, Vegar Vårdal, Gro Marie Svidal, a musician Ingrid Stuhau and a lightning designer Nils Christian Boberg were involved. The performance was filmed and will be included as a part of a publication on which the team of the project currently works in order to disseminate the results of the project.

Time & place: Monday 21 October, 16:15 - 17:45, Blæst

The Reflective Musician

Interpretation as co-creative process

Presented by Håkon Austbø, Professor (NMH), Darla Crispin, Associate Professor (NMH) and Ellen Ugelvik, Research Fellow (NMH)

Today's performer is fundamentally different from his counterpart a century ago. Particularly after the recording business emerged, the demands for technical perfection have, to an increasing degree, been a constraint upon the performer's free exercising of his or her creative impulse. In our opinion, this leads to an expectation of 'error-free' conformity that suits the role of classical music in today's society, where it is seen more and more as elitist, set in its ways and out of touch.

The situation doesn't need to be like this, however. The classical heritage is as challenging and exciting as ever. Many musicians look under the well-known surface, searching for the deeper forces of the works they perform. The 'Reflective Musician' project is about the different types of knowledge that are necessary to access these forces. These may be conscious or intuitive, but we are convinced that some kind of deep insight into the driving forces behind the music is necessary to ensure that the interpretation casts off conformity and emerges as personal and genuine.

One may say that not everyone needs this knowledge. Some artists seem to possess the talent to get to the essence anyway. This may be right, but the question is then whether they are genuinely making do without knowledge or simply using the kind of intuitive knowledge talked about above. They may be 'knowing without knowing that they know' - a little like when Stravinsky said about Boulez' analysis of *Le Sacre*: "Very interesting! I never thought of it!"

When we speak about music written in our own time, things are a bit different. Apart from the fact that it still takes courage to defy the stereotypes of mainstream repertoire and engage in contemporary works (although, fortunately, this is becoming more common among younger performers), the contact between the performer and the living composer is necessarily different from that with a long-deceased one. Although here the objective would also be to penetrate to the core of the work, the danger of conformity is not such an issue, since the material itself is new and unknown. The role of the performer here may also be quite different from the classical, re-creative one.

Whilst allowing for these differences, in both cases the process of interpretation will ideally be a sort of co-creation, as it were, with the composer, in which the performer 'composes' the work anew from inside the act of performance, striving to create something that is simultaneously unique and as faithful as possible to the composer's original conception.

The next question to answer, is:

What kinds of performing knowledge will lead to a specific, unique interpretation?

We will look for the answer mainly by investigating analytical methods that reveal the constituting forces of the creative process, not just looking at the surface. One approach is Schenkerian analysis, enhanced with Schönberg and Caplin's formal function approach. We will also make use of the auditive-sonological approach (emergent forms) that takes as its point of departure the sounding work rather than the written one. The two different approaches will hopefully lead to fruitful confrontations and discussions. Also, the analytical thinking of Messiaen, that had such an impact on a whole generation of composers, will provide a range of useful tools when dealing with certain styles.

An important aspect of the work will be to spot the elements in the composer's personality, psyche, etc. that the performer can identify with. This may be particularly difficult when it comes to composers who lived centuries ago. The performer's task is to expand the area of common ground, without pretending to achieve a total merging of sensibility with that of the composer, for which he or she would have to 'become' the composer.

It is important that, whatever the period in which the work was written, one can 'peel off' the layers of standardisation of approach transmitted by so-called tradition. By doing this, the work may emerge as new in our time.

Traditional musicology has used analysis as a tool for greater understanding of the inner structure of musical works but has generally shied away from linking this explicitly to how performers might make choices as part of developing their interpretations of these works. In such a view, interpretation begins where science stops. Even more recent, performance-focused musicology tends to regard the performer as a subject for scientific observation, not as a co-investigator. Performing is, in our view, not some kind of undefinable, occult exercise, nor is it simply a set of behavioural patterns to be externally codified. Rather, it is an inherently creative activity based on its own systems of knowledge which, whether conscious or intuitive, ought to be capable of being articulated in words as well as in practical music making. If we manage to make the young musicians aware of this, we may be able to break down some of the barriers that currently inhibit them from finding their "own" voices, and hence make musical life so predictable.

Time & place: Monday 21 October, 16:15 - 17:45, Dokkhuset

An Ethical Imperative for New Dialogues with Nature

Present by Anne-Karin Furunes, Professor (NTNU) and Simon Harvey, Assistant Professor (NTNU)

Peer opponent: Pontus Kyander, Director, Trondheim Art Museum

This project interfaces with existing art practices that engage with nature as culture, asking how they occur, what forms they take and if they produce a new culture of nature. Through an interrogation of traditional perceptions and representations of nature, the project also reworks and intensifies the Romanticist ideas of the sacred and holy nature, or nature as the realm of the superhuman as an idealized imaginary with a critical turn to the pragmatic approach initiated by modernist culture of nature as a resource for wellbeing.

Through three main approaches the project asks how artistic inscriptions upon nature might damage or benefit the environment through an educational component, a production component and a conference component. Each component has distinct parts that can overlap with other components to borrow methodologies and research, ultimately contributing to a comprehensive publication.

The project investigates human/subject oriented positions to nature including:

- A series of theory lectures, seminars and cooking/eating production workshops with students on *Food Energy* and food as both a natural and cultural resource and commodity
- An artistic research project on *Inter-species Dialogue*, wherein artists will produce projects that serve as technological interfaces between species (humans and animals, for example) across geographical distance for sensory and emotional communication
- A conference on *Natural/Cultural Competition*, taking cues from the provocative Darwin/Spencer evolutionary concepts of “survival of the fittest” and “natural selection.”

Time & place: Monday 21 October, 16:15 - 17:45, Galleri KiT

The Subjective Objective

- An exploration of the possibilities of increased emotionality, the use of a highly personalized and strictly subjectively point of view in conscious narrative film.

Presented by Erik Poppe, Associate Professor (HiL)

Peer opponent: Ståle Stein Berg, Scriptwriter (NO)

I want to present the key obstacles and questions from the start of the project, and I will discuss my experiences and the results as the major artistic work, the feature movie "A Thousand Times Good Night" - is finalized by October 2013. The movie in it's full length will be screened separately for the members of the Artistic Research Forum at Trondheim Kino during the days of the Forums session.

Is it possible to achieve a larger and more powerful identification, sympathy and involvement among the audience by a strict subjective point of view in a narrative feature movie? Do I achieve a more intense relationship by never showing the audience anything else than what the protagonist know or experience?

By working with a classical narrative story and by a critical reflection I look into:

- A stronger and very strict limited use of the point of view compared to narrative movies.
- Can I strengthen the experience of getting closer to my characters compared to my former movies?
- An exploration of the limitations and the possibilities by using visual and audio-visual elements from the art-house movies in a classical character- and action-driven story.
- Are there other approaches to achieving the same goal? Other ways of raising and achieving a stronger sympathy with the protagonist?
- How do I work with the script, the co-writer, the actors and the film-editor, and why do I allow myself to miss all the wonderful opportunities of suspense by limiting the audiences flow of information?

Time & place: Tuesday 22 October, 11:30 - 13:00, Blæst

Communication and interplay in an electronically based ensemble

Presented by Øyvind Brandtsegg, Professor (NTNU)

Peer opponent: Peter Tornquist, Rector (NMH)

This session will present a recent artistic research project focused on challenges related to the performance of improvised electroacoustic music. The artistic core of the project is to develop musical interaction in a larger ensemble, where the membership is mainly based on electronic and digital instruments. Among the main challenges in this kind of musical interplay is listening (many of our instruments can basically make the same sounds) and communication (it is often difficult to identify who is doing what). Artistic exploration and development in this project have been done within a genre of free improvisation in electroacoustic music, and this has led to a focus on *timbre* as a structural and motivic building block.

An ensemble (T-EMP) has been established as a playground for experiments within, and a practical application of the research project. The ensemble is based in the vital expanding environment of improvisation, performance and music technology development that has emerged out of artistic research activity at the Department of Music, NTNU.

One important aspect of our artistic research is the natural dialogue between the technological development and the artistic expression. For us it has been imperative to further develop music technological tools motivated by issues encountered through the artistic work in the ensemble, including music software for artistic performance and sound synthesis. The development work is closely tied to developing a new repertoire and new forms of artistic expression for the ensemble. We make these development projects open source and publicly available.

In performing with continually changing instrument designs, we approach problems of control intimacy between performer and instrument. Future work might include research into new ways of diminishing mental latency in this regard. Perhaps find ways to practice to enhance physical and mental *adaptability* to new instruments?

In T-EMP, the lack of visible cues, together with the complex processing, a common monitor mix strategy, the freely improvised content and the changing instrument designs all contribute to hinder efficient communication within the ensemble during performance. It would not be unreasonable to raise objections to the chosen strategy, as so many elements work against the normal modes of interplay. We have, however, chosen to stay with these problems and work to solve them rather than to change strategy. Objections and insights in this regard are especially welcome.

Time & place: Tuesday 22 October, 11:30 - 13:00, Blæst

The Charismatic Self:

Hybrid Divisions of Labor in Creative Industries and Knowledge Production

Presented by Florian Schneider, Assistant Professor (NTNU)

Peer opponent: Arianna Bove, Lecturer (Queen Mary University of London, UK)

The research project investigates the passage from "private" to "imaginary" property, a radically different understanding of the self and how this relates to new divisions of labor in digital, networked image production. It sets out to reevaluate a number of specific techniques of the self that have been relevant in the history of art in the 20th century as a series of continuous engagement with the provocations, ruptures and threats of mechanisation and industrialisation: the genius, the flaneur and the dilettante; narcissistic and cynical models of a degenerating self; the artist as producer and the auteur concept; do-it-yourself and relational art.

The project is confronting these traditional concepts with an analysis of the ethics and aesthetics of new divisions of labor in creative industries, when the artist is no longer placed in a position outside of production. Furthermore, today's knowledge production is characterised by key features that so far have been reserved to mark the peculiarity of the privileged working methods of artists.

What seems to be at stake are new, hybrid divisions of labor, which actively involve the self of the user in the actual creation of code; that combine algorithmic and poetic work, disciplined and undisciplined activities, deterministic and precarious states, paid and unpaid labor.

The artist appears as a role-model for a self-managed entrepreneurship that is supposed to constantly question the apparent division of labor and to reformulate the division between manual and intellectual labor.

The research project is based on the following hypothesis: Hybrid divisions of labor require a different conception of the self. It is not the mirror image of a subject that owns itself and through that acquires the capacity of ownership as such. It is not the creative self that mirrors its imaginative power in the product of its labor. It is a charismatic notion of the self that is characterised by a permanent sense of crisis and the resulting need to perform itself in real time.

What could that mean for the understanding of contemporary art and the role of the artists in today's society? The mythology of networked automatisations has estranged creativity from the process of creation. In order to generate value, the image becomes valuable in an alienated context—one other than its own. Against that backdrop, the charismatic self of the artist might be condemned to a terrible task: It has to reconnect the image and a self, which does not necessarily have to be the original creator or an authorised owner.

Time & place: Tuesday 22 October, 11:30 - 13:00, Galleri KiT

Improvisation as Meeting Point in an Intermedial Context

Presented by Lisa Dillan, Associate Professor (NMH) together with the performing ensemble: Sidsel Endresen, Professor (NMH) Ivar Grydeland, Research Fellow (NMH), Siri Jøntvedt, Assistant Professor (KHiO), Ingunn Rimestad, Assistant Professor (KHiO) and Cecilie Lindeman Steen, Associate Professor (KHiO).

Peer opponent: Hilde Rustad, Associate Professor/Dance Artist (The Norwegian College of Dance)

The project is a collaboration between the Norwegian Academy of Music (NMH) and Oslo National Academy of the Arts (KHiO).

The main purpose of the project is to explore the meeting point between the two different medias *music* and *dance* through improvisation. Improvisation as performance - not solely to generate material.

In workshops we have repeatedly experimented, observed and evaluated. And for each turn in this circle new problems, questions and topics emerge. The sound of the dancer, the movements of the musician, the blind banjo player, the mumbling dancer, the crucial crux. When to be on? When to be off? How to turn off? Where is off? Where and what is my motor?

The presentation consists of an introduction of the project, and an improvised performance followed by questions and discussion.

Time & place: Tuesday 22 October, 15:00 - 16:30, Verkstedhallen

Porous

Presented by Neil Forrest, Professor (KHiO)

Peer Opponent: Nat Chard, Professor (University of Brighton, UK)

Porous is a suite of objects that suggest a site of production or conversion. The objective is to make an archeological and climatic event with clay/ceramics as the principle medium and language.

Imagined as a grotto, the project is a hybrid of craft and architecture to suggest the form of a factory that can produce, transform or perhaps dissolve images. Water will be a narrative commodity, its transfer by passive design and mechanical assistance.

Porous is designed to create interactions between the temporal and permanent, using the prime materials of clay, water and soluble substances. These are to be precipitated, filtered and distributed through ceramic materials engineered to create active processes of change. The title *Pøros* (Porous) sets this research question.

Archeology stimulates a memory experience, and the grotto becomes a place to recover elemental images of the pre-modern state. As a research proposition, *Pøros* is subject to describing the relationship between an architecturally organized form and the uncertainty of a natural landscape and its processes.

Time & place: Tuesday 22 October, 15:00 - 16:30, Blæst

Models and Methods of Organization to Intervene in Civic Crisis in Urban Environment Through Art

Presented by Nomeda Urbonas, PhD Candidate (NTNU) and Gediminas Urbonas, Artist/Professor (Massachusetts Institute of Technology, USA)

Peer opponent: Tracy Warr, Professor (Oxford Brookes University, UK)

The research investigates models and methods of organization that, through art, produce and sustain public-ness, transform conflict, reinforce societal bonds, and reestablish “soul in the city.”

Occupy Gezi in Istanbul (May 2013), the Husby riots in Stockholm (May 2013), the Occupy movement and Zuccotti Park (2011-12), and other recent disruptions unfolding in the cities on a larger scale all are symptoms of civic crisis provoked by the global movement of capital, that (according to Lefebvre), abstracts spaces. In this process of abstraction, forms of culture and civic engagement are replaced in the interest of an economy and consumerism that deny diversity and difference. This leads to a change of values: the decline of the communal and civic in society.

The research looks into the role of art in this process of transforming public and civic spaces and discusses models unfolding trajectories of tensions that constitute socially engaged and participatory art emerging in the past twenty years. Sharing methods and intensions with other fields beyond the arts, these models make an epistemological crack in the foundation of art discourse. The variety of attempts to map this expanding field of practices in the arts reflects the multidimensionality of definitions, thus: “relational aesthetics” (Bourriaud) “social aesthetics” (Bang Larsen), “tactical media” (CAE) and “dialogic art” (Kester). They all appeal to aesthetics as organizational modes of space and production, including production of new cultural and social relations.

Through the active involvement of people who are normally passive audiences and by engaging them in the production of art projects that directly (rather than metaphorically or abstractly) address specific issues or problems that impact their daily lives, participants not only become creative authors but also empowered as agents of social change. As such, participatory art is committed to a more egalitarian cultural vision of art as part of a more democratic society and of civic space in the urban environment.

Concepts of participation, performativity, and “the right to the city” constitute a triangulating theoretical framework that serves as an analytical toolkit in the process of this research. The types of cases analyzed in this research are not singular objects. They are rather seen as networks of complex relationships they produce as they unfold in time and between tangible and intangible objects, spheres and contexts. To understand such complex networks of relations a model as hypothetical proposition poetically suggested as “emotional infrastructure”. Next to energy, transportation, telecommunication, water supply, sewerage and

other conventional types of infrastructures, the emotional infrastructure would draw on difference, suggesting that in a search for alternatives to the rationale of economy, it could model cultural and critical forms of civic engagement, build on the senses, memory, human rights, dignity, safety, and certainty. Such a hypothetical infrastructure would carry with it implications of play, exercise, and experiment with and through artistic forms of non-violent social and cultural engagement and participation as complex models and networks that are alternatives to formal planning and city development.

The research aims to contribute to broadening and deepening knowledge and understanding of the art discipline. However, because of the trans-disciplinary nature of the cases investigated, the research seeks to become a useful source of information for a much broader audience: governmental institutions, public administration, development agencies, investors, as well as architects and urban planners.

Time & place: Tuesday 22 October, 15:00 - 16:30, Kunstarken

Topographies of the Obsolete: Exploring the Site Specific and Associated Histories of Post-Industry

Presented by Neil Brownsword, Professor (KHiB) and Anne Helen Mydland, Professor (KHIB)

Peer opponent: Andrew Burton, Professor/Head of Fine Art (Newcastle University, UK)

“Topographies of the Obsolete: Exploring the Site Specific and Associated Histories of Post-Industry” is an Artistic Research project initiated by Bergen Academy of Art and Design (KHiB). It is a project in collaboration with partner universities/institutions in Denmark, Germany and the UK. Our main collaborative partner, the British Ceramics Biennial invited KHiB to work at the original Spode factory in Stoke-on-Trent, once a leading ceramic manufacturer, producing iconic blue and white bone china and earthenware for over 230 years. KHIB is invited to develop the project as a core element of the 2013 Biennial exhibition program.

The original Spode site offers multi-faceted scope for creative interpretation through its socio-economic histories, industrial architecture, production- and material remnants. Artistic strategies encompassed mapping the site through various media, from object appropriation and re-contextualisation and lens-based work to performative gesture. Through three periods of artistic research and development on site, (and in the institutions) distinct and interconnected strands of discourse/interests/themes have formed the discourse in the project: The Socio-Economic Post Industrial Landscape as Site, The Globalized Landscape of Ceramics, The Human Topography of Post-Industry, The Topography of Objects/Archives, The Artist/Archaeologist, and The Topography of the Contemporary Ruin. These strands have been treated more as questions, as relevant starting-points for discussion in terms of highlighting the project(s) in established theoretical and contemporary art contexts. The project is addressing the validity and actuality in the different approaches to investigate if these (familiar) strands are relevant and have a potential for developing new understanding and knowledge.

During the residencies over 40 artists were granted access to work in a majority of Spode's public and hidden spaces dating from the late 1700's to 2008 when the factory closed. These spaces included its vast production halls, design studios, show rooms, smaller workshops, backyards/courtyards, and alleyways, offices, shops, mould stores, cellars and attics. Participants encountered a mix of extreme dereliction with the forces of nature reclaiming the buildings, alongside more well kept, ordered, and attended areas. With the exception of finished objects, artefacts connected to specific labour divisions (that were) left more or less intact.

In October we will have reached our first milestone: the British Ceramics Biennial; our first major exhibition: *Topographies of the Obsolete: Vociferous*

Void, including 31 artist which all have been a part of 'Topographies' succession of residencies since 2012. This will form the core of our presentation. We want to discuss our experiences in developing the methodology of the project.

How we are developing the framework and core (research strands) of the project in dialogue with the individual projects/artists in our research group.

How we as project leaders, artists and curators have worked with the exhibition in relation to the project.

And we would like to discuss the projects interface both into our home institutions.

Time & place: Wednesday 23 October, 10:00 - 11:30, Kunstarken

The Red Shoes Project - theatre for the very young as artistic research

Presented by Lise Hovik, Assistant Professor/Research Fellow (DMMH/NTNU)

Peer opponent: Hilde Rustad, Dance Artist/Associate Professor (The Norwegian College of Dance)

The research is conducted inside an academic framework of a Ph.d at NTNU's program of Aesthetics. This project has been developed from experiences in the artistic practice of children's theatre, and use theory of performance and performativity to reflect and develop the understanding of the relation between performing artists and an audience of very young children. The project addresses various approaches to artistic research on the basis of the artistic research, which is built on several closely related theatre performances for young children (0-3 years). The project is concerned with the development of dance theatre for the youngest children, in which opportunity is given for the children to participate actively in the performances and to interact with the performers.

The Red Shoes Project (2008-13) explored art for the very young through three different art settings, following methods and research design from the field of artistic research. *De Røde Skoene* [the red shoes] (2008-10) was a dance theatre performance for 1 year olds, *Rød Sko Savnet* [red shoe missing] (2011) was an art installation for 0-3 year-olds, and *Mamma Danser* [mum's dancing] (2011-12) was improvised dance concerts also for 0-3 year-olds. All of these productions had red shoes as a connecting theme and playful artistic material. The dramatic structure was open and interactive in relation to the spectators and the focus in the three different performances alternated between traditional common focus from spectators to stage, each spectator's individual focus, and a more dynamic work on the affective focus of the whole event. The article discusses what implications this may have for the children, the performers and the artist-researcher. A scientific research project generally presupposes a clear focus and a reflected perspective as essential for the result, whilst the more intuitive and improvised choices inherent in the artistic process can yield another type of knowledge. This knowledge, which is not so readily accessible through a hermeneutically-interpreted "outside" perspective, becomes apparent when the different interpretations are placed in dialogue with each other and with the physical experiences of the performers.

Time & place: Wednesday 23 October, 10:00 - 11:30, Dokkhuset

On Listening and Teaching Improvisation

Presented by Michael Duch, Associate Professor (NTNU)

Peer opponent: Raymond MacDonald, Professor (Glasgow Caledonian University, UK)

This presentation will focus on listening and aural exercises as an important part of teaching improvisation and ensemble interaction. The aural tradition and method of teaching jazz improvisation at the Jazz Department of Department of Music, Norwegian University of Science and Technology (NTNU) in Trondheim, will be compared to verbally notated improvisational exercises and compositions by Pauline Oliveros and John Stevens, among others.

I wish to highlight and discuss different approaches to listening, improvisation and composition showing why developing listening is such an important part of teaching improvisation. I will therefore hopefully show why focussing on listening can enhance ones awareness in ensemble interaction and interplay, as well as being in the present moment when performing.

Key words

Deep Listening, Aural Exercises, Improvisation, Jazz, Pauline Oliveros, John Stevens, Karlheinz Stockhausen

Authors Biography

Michael Francis Duch (1978) is a double bass-player and Associate Professor at the Department of Music, Norwegian University of Science and Technology (NTNU) in Trondheim. He completed his project "Free Improvisation - Method and Genre: Artistic Research in Free Improvisation and Improvisation in Experimental Music" through the Norwegian Artistic Research Fellowship Programme at NTNU late October 2010. He has been involved in more than 40 recordings including the critically acclaimed Cornelius Cardew: Works 1960-70 with the trio Tilbury/Duch/Davies. Duch regularly performs improvised and composed music both solo and with various ensembles.

Time & place: Wednesday 23 October, 10:00 - 11:30, Blæst

Viva Voce:

"BASSGRIOTISM"

New Premises for the bassguitar based on hardingfiddlers, griots and bluesmen

Mattis Kleppen, Research Fellow, Dept of Music (NTNU)

Assessment Committee:

- Anne Danielsen, Professor (UiO)
- Frode Fjellheim, Professor (HiNT)
- Steinar Ofsdal, Professor (NMH)

Could there be a fruitful connection between the proud and old tradition of griot's in West-Africa and one of the worlds youngest and most unfinished instrument, the bassguitar?

The aim of this project has been to make a personal synthesis based on a fusion of three different musical traditions: Norwegian traditional folk music, the traditional music of Mali and Senegambia in West-Africa, and the traditional blues of the Mississippi delta in the USA. Furthermore the goal has been that this synthesis will make new premises for the performance of the bass guitar.

The goal has been to borrow sound, playing technique and musicianship from the instruments and music of the three mentioned traditions, and through that renew the playing of the bass guitar. The Harding fiddle and jews harp of Norway, the kora and n'goni of West-Africa and the slide guitar of Mississippi will lend its sound to the bass guitar. Or you can say more correctly, that you borrow the sound of the bass guitar to play these instruments.

Time & place: Tuesday 22 October, 17:15 - 19:45, Dokkhuset - NB: In Norwegian

Research Catalogue Workshop

Organised by Hans Knut Sveen, Associate Professor (UiB) and Steering Committee Member, Norwegian Artistic Research Programme

The Research Catalogue (RC) is a searchable database for archiving artistic research. Besides being a communication platform for those involved in artistic research it is also used as the digital backbone of the Journal for Artistic Research and will be used as digital repository of higher arts education institutes, national research programmes, funding agencies and other journals throughout Europe. The user interface of RC represents also a tool for creating and developing the documentation and representation of the art work.

The workshop will give a brief presentation of the interface of RC. The main focus, however, will be on the potential for using the exposition in RC both for dissemination as well as a platform for discourse.

More information on structures and terminology: www.researchcatalogue.net

Time & place: Wednesday 23 October, 13.15 - 17.00, Kunstarken/KiT Studio

Research Fellowship Admission 2013

Jesper Alvær: “Work, work”.

Oslo National Academy of the Arts, Academy of Fine Art

Liv Bugge: “The Other wild”.

Oslo National Academy of the Arts, Academy of Fine Art

Anneli Drecker: “The Modern Tribal Voice”.

University of Tromsø, Dept of Music, Dance and Drama

Øystein Elle: “Capto Musicae - Creating sonic and musical theatre in a contemporary artistic context”.

Østfold University College, Norwegian Theatre Academy

Ingri Midgard Fiksdal: “Choreography as affective and collective event”.

Oslo National Academy of the Arts, Academy of Dance

Daniel Buner Formo: “The music of language and language of music”.

Norwegian University of Science and Technology, Dept of Music

Thor-Harald Johnsen: “*How to grow a band - development of an accompaniment and its execution in a baroque ensemble*”.

University of Bergen, The Grieg Academy

Jakob Kullberg: «Dialogical Composition».

Norwegian Academy of Music

Edvine Larssen: “The potential drama of empty space”.

Norwegian University of Science and Technology, Trondheim Academy of Fine Art

Marianne Baudouin Lie: “How can past rhetorical performance practices and principles give sense and direction to contemporary classical music?”

Norwegian University of Science and Technology, Dept of Music

Jet Pascua: “Abandon”

University of Tromsø, Academy of Contemporary Art and Creative Writing

Tao Sambolec: “Rhythms of presence”

Bergen Academy of Art and Design, Dept of Fine Art

Venues

The presentations and the following discussions will be located in several venues in Trondheim, where artistic research is actually created.

Accommodation will be at Rica Nidelven Hotel and Comfort Hotel Trondheim, both located in the city centre.

All forum venues are within short walking distance. Please see map for locations!

Hotel Payment & Travel Costs

Institutional representatives and *project presenters/staff* will have to cover both travels and accommodation by their own institution. The payment for accommodation and meals will be made directly at the hotel. Travel costs must be billed to your own institution.

For *peer opponents*, the programme will cover accommodation and meals at Rica Nidelven Hotel. Eventual fees and travel costs must be agreed with, and billed to, the host institution of the project.

For *research fellows* and *supervisors*, the programme will cover accommodation (21 - 23 October) and travel costs within certain limitations. The program does not cover subsistence allowances for either of these groups.

The programme will refund actual travelling costs on the condition that the lowest combination of ticket costs and travel methods have been used. Costs above this (as for instance the use of taxi), have to be endorsed in advance by the Programme Director to be refunded.

Your expenses will be reimbursed after we have received the signed travel expense scheme <https://skjema.reiseregningen.no/> and your cost documentation. The signed scheme and travel receipts should be sent within two weeks to pku@khib.no or Program for kunstnerisk utviklingsarbeid, c/o Kunst- og designhøgskolen i Bergen, Strømgaten 1, 5015 Bergen.

The Organisers

Department of Music - NTNU

On 1 September 2002, the Trondheim Conservatory of Music and the Department of Musicology were merged into a single Department of Music. The Department of Musicology was founded in 1962 as a section of the Norwegian Teachers Academy. The Trondheim Conservatory of Music was established as a private music school in 1911. This school was divided into the Trondheim School of Music and the Trondheim Conservatory of Music in 1973. The conservatory was included as a part of the Norwegian University of Science and Technology in 1996.

For more information, please visit: www.ntnu.edu/music

Trondheim Academy of Fine Art - NTNU

Trondheim Art School was started just after the Second World War by local artists who saw the need for a professional art education in the city. In 1979 the school became part of the Norwegian college system and in 1987 it was established as a national academy of fine art. Since 1996 Trondheim Academy of Fine Art (KIT) has been part of The Faculty of Architecture and Fine Art at the Norwegian University of Science and Technology (NTNU). Trondheim Academy of Fine Art is organized as a flexible and experimental educational institution and is well known as the first academy in the Nordic countries to offer education in media art. The academy is based on an interdisciplinary structure and pedagogical methods crossing traditional and technical borders.

For more information, please visit: <http://www.kit.ntnu.no/en/>

Norwegian Artistic Research Programme

The Norwegian Artistic Research Programme was established in 2003, with a national Steering Committee in charge. The committee is appointed by the Ministry of Education and Research. From 2010 the Parliament agreed to the Ministry's proposal to set up a new programme, which will provide project funding for Artistic Research. The Ministry assigned the task of managing this new programme to the Steering Committee. As a result of the additional responsibilities, the Ministry decided in the 2010 budget that the programme should change its name to ***The Norwegian Artistic Research Programme***. The Steering Committee concluded that the two divisions should be called ***The Fellowship Programme*** and ***The Project Programme***.

For more information, please visit www.artistic-research.no/

PROGRAMME ARTISTIC RESEARCH FORUM AUTUMN 2013

MONDAY 21 OCTOBER

- 09:30 - 10:30** **Registration** - Tea, Coffee and Breakfast Snacks - Venue: **DOKKHUSET**
- 10:30 - 11:15** **Opening session** - Venue: **DOKKHUSET**
 Aslaug Nytnes, Head of the Steering Committee, Norwegian Artistic Research Programme
 Fredrik Shetelig, Dean Faculty of Architecture and Fine Art,
 Britt Andersen, Vice Dean Faculty of Humanities
 Presentation new research fellows
 Johan A. Haarberg, Programme Director
- 11:30 - 13:00** **Parallel sessions**
- 997 minus 16 equals lunch - Reworking Bach with a respected peer (Music)** - Venue: **DOKKHUSET**
 Presented by Andreas Aase, Associate Professor (HiNT)
 Peer opponent: Jarl Strømdal, Associate Professor (NTNU)
- Re: Place (Fine Art)** - Venue: **GALLERI KiT**
 Presented by Jeremy Welsh, Dean and Professor (KHiB) and Trond Lossius, Professor (KHiB)
 Peer opponent: Per Kvist, Dean (UiA)
- Infinite Record: Archive, Memory, Performance (Theatre)** - Venue: **BLÆST**
 Presented by Karmenlara Ely, Associate Professor (HiØ)
 Peer opponent: Adrian Heathfield, Professor (University of Roehampton, UK)
- 13:15 - 14:15** Lunch - Rica Nidelven Hotel
- 14:30 - 16:00** **Parallel sessions**
- Radical Interpretation of Iconic Musical Works (Music)** - Venue: **DOKKHUSET**
 Presented by Kjell Tore Innervik, Associate Professor (NMH) and Ivar Frounberg, Professor (NMH)
 Peer opponent: Darla Crispin, Associate Professor (NMH)
- Pictogram-me (Design)** - Venue: **KUNSTARKEN**
 Presented by Ashley Booth, Professor (KHiB) and Linda Lien, Associate Professor (KHiB)
 Peer opponent: Rachel Troye, Head of Department (AHO)
- Poetics for Changing Aesthetics (Fine Art)** - Venue: **SEMINARROMMET KiT**
 Presented by Geir Tore Holm, Research Fellow (KHiO)
 Peer opponent: Frans Jacobi, Professor (KHiB)
- 16:00** Tea/Coffee/Snack - DOKKHUSET - KiT
- 16:15 - 17:45** **Parallel sessions**
- Performer - Audience Interaction (Dance)** - Venue: **BLÆST**
 Presented by Sigurd Johan Heide, Dancer/Choreographer
 Peer opponent: Anne Grete Eriksen, Professor (KHiO)
- The Reflective Musician - Interpretation as co-creative process (Music)** - Venue: **DOKKHUSET**
 Presented by Håkon Austbø, Professor (NMH), Darla Crispin, Associate Professor (NMH) and Ellen Ugelvik, Research Fellow (NMH)
- An Ethical Imperative for New Dialogues with Nature (Fine Art)** - Venue: **GALLERI KiT**
 Presented by Anne-Karin Furunes, Professor (NTNU) and Simon Harvey, Assistant Professor (NTNU)
 Peer opponent: Pontus Kyander, Director Trondheim Art Museum
- 18:00 - 19:00** Meeting Research Fellows - Venue: KiT
- 19:00 - 21:00** Dinner - KiT Atrium
- 21:30 - 23:00** **Concert** - Venue: **DOKKHUSET** (Refreshments for sale)
 Morten Qvenild & Øyvind Brandtsegg
 T-EMP (Trondheim Electroacoustic Music Performance)



TUESDAY 22 OCTOBER

- 09:00 - 11:15** **A Thousand Times Good Night** - Venue: **NOVA KINO**
Featurefilm NO 2013
Director: Erik Poppe
Main actress: Juliette Binoche
- 11:30 - 13:00** **Parallel sessions**
- The Subjective Objective (Film)** - Venue: **BLÆST**
- An exploration of the possibilities of increased emotionality, the use of a highly personalized and strictly subjectively point of view in conscious narrative film
Presented by Erik Poppe, Associate Professor (HiL)
Peer opponent: Ståle Stein Berg, Scriptwriter (NO)
- Communication and interplay in an electronically based ensemble (Music)**
- Venue: **DOKKHUSET**
Presented by Øyvind Brandtsegg, Professor (NTNU)
Peer opponent: Peter Tornquist, Rector (NMH)
- The Charismatic Self: Hybrid Divisions of Labor in Creative Industries and Knowledge Production (Fine Art)** - Venue: **GALLERI KiT**
Presented by Florian Schneider, Assistant Professor (NTNU)
Peer opponent: Arianna Bove, Lecturer (Queen Mary University of London, UK)
- 13:15 - 14:15** Lunch - Rica Nidelven Hotel
- 15:00 - 16:30** **Parallel sessions**
- Improvisation as Meeting Point in an Intermedial Context (Music/Dance)** - Venue: **VERKSTEDHALLEN**
Presented by Lisa Dillan, Associate Professor (NMH) together with the ensemble
Peer opponent: Hilde Rustad, Associate Professor/Dance Artist (The Norwegian College of Dance)
- Porous (Fine Art)** - Venue: **BLÆST**
Presented by Neil Forrest, Professor (KHiO)
Peer opponent: Nat Chard, Professor (University of Brighton, UK)
- Models and Methods of Organization to Intervene in Civic Crisis in Urban Environment Through Art (Fine Art)** - Venue: **KUNSTARKEN**
Presented by Nomeda Urbonas, PhD Candidate (NTNU) and Gediminas Urbonas, Artist/Professor (Massachusetts Institute of Technology, Cambridge, USA)
Peer opponent: Tracey Warr, Writer/Curator/Professor (Oxford Brookes University, UK)
- 17:15 - 19:45** **Viva Voce - Bassgriotism: New Premises for the Electric Bassguitar based on Hardingfiddlers, Griots and Bluesmen** - Venue: **DOKKHUSET - NB: In Norwegian**
Mattis Kleppen - Research Fellow, NTNU
Assessment Committee: Anne Danielsen, Professor (UiO); Frode Fjellheim, Professor (HiNT) and Steinar Ofstad, Professor (NMH)



WEDNESDAY 23 OCTOBER

10:00 - 11:30

Parallel sessions

Topographies of the Obsolete: Exploring the Site Specific and Associated Histories of Post-Industry (Fine Art) - Venue: KUNSTARKEN

Presented by Anne Helen Mydland, Professor (KHiB) and Neil Brownsword, Professor (KHiB)

Peer opponent: Andrew Burton, Professor/Head of Fine Art (Newcastle University, UK)

The Red Shoes Project - Theatre for the very young as artistic research (Dance) - Venue: DOKKHUSET

Presented by Lise Hovik, Assistant Professor/Research Fellow (DMMH/NTNU)

Peer opponent: Hilde Rustad, Associate Professor/Dance Artist (The Norwegian College of Dance)

On Listening and Teaching Improvisation (Music) - Venue: BLÆST

Presented by Michael Duch, Associate Professor (NTNU)

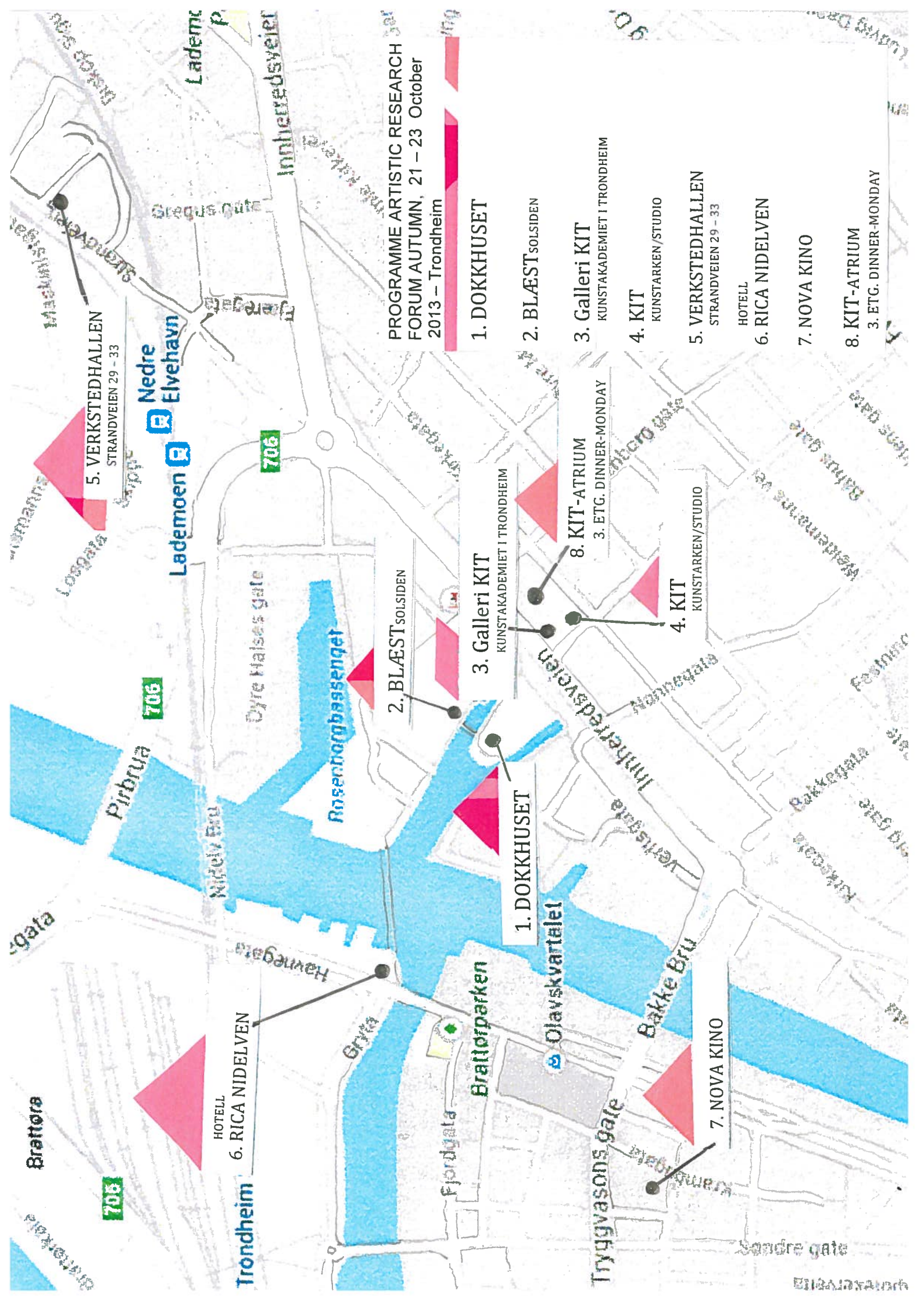
Peer opponent: Raymond MacDonald, Professor (Glasgow Caledonian University, UK)

12:00- 13:00

Lunch - DOKKHUSET

13:15- 17:00

Research Catalogue Workshop - Venue: KUNSTARKEN - KiT STUDIO



PROGRAMME ARTISTIC RESEARCH
FORUM AUTUMN, 21 - 23 October
2013 - Trondheim

1. DOKKHUSET
2. BLÆST SOLSIDEN
3. Galleri KIT
KUNSTAKADEMIET I TRONDHEIM
4. KIT
KUNSTARKEN / STUDIO
5. VERKSTEDHALLEN
STRANDVEIEN 29 - 33
6. RICA NIDELVEN
HOTELL
7. NOVA KINO
8. KIT-ATRIUM
3. ETG. DINNER-MONDAY
9. KIT
KUNSTARKEN / STUDIO