



ARTISTIC RESEARCH FORUM
TROMSØ, 21.-23. OCTOBER 2014



TUESDAY 21.10 KUNSTAKADEMIET		PROJECT ROOM	BLACK BOX
	1100 - 1230		
	1130 - 1230		
	1230 - 1330	Opening session	
	1345 - 1515	The Subjective Objective, p. 6	Infinite Record: Archive, Memory, Performance, p. 8
	1515 - 1545		
	1545 - 1715	Music Without Borders, p. 11	Pictogram-me, p. 12
	1715 - 1830	Creative Writing as Artistic Research, p. 15	
	1830		
	2000	Dinner SAS Radisson	

WEDNESDAY 22.10 MUSIKKONSERVATORIET		CONCERT HALL	AULA
	0830	Bus from hotel to Musikkonservatoriet	
	0900 - 1030		INTERIMP - Improvisation as Meeting Point in an Intermedial Context, p. 17
	1100 - 1230	The Reflective Musician, p. 18	
	1230 - 1400		Lunch (MK)
	1400 - 1530	From Movement through Reflection-Becoming: The Dancer and the Creative Process, p. 20	
	1530 - 1600	Tea/coffee (MK)	
	1600 - 1700		Arv, p. 24
	1715 - 1745	«Spatial Transformation» p. 27	
	18.00	Bus departure to Tromsø Kunstforening, reception and exhibition	

	PROJECT ROOM	TROMSØ KUNSTFORENING
0900 - 1000		Site awareness and artistic interventions, p. 28
1015 - 1145	“Documenting Reflection” - what, why, how, and for whom? p. 29	
1145 - 1230	Steering Committee Closing Words	
1230 -	Lunch and goodbyes	

SEMINAR ROOM 1	SEMINAR ROOM 2	FOYER
		Registration
		Light lunch
Music with the Real, p. 7	The Nordic Bronze Lurrs and the use of them in a musical context, p. 10	
		Tea/coffee
New Performances – New Tools: Knowledge & Skills for the Post-dramatic Theatre, p. 14		
Research Fellow general meeting		
		Post-seminar gathering

CLASS ROOM	LARGE ENSEMBLE ROOM	THEATRE HALL
		Bus from hotel to Theatre hall
		“The Art of Working in Pairs, a deeper look into our practice”, p. 16
	Performer – Audience Interaction, p. 19	
Divisions, p. 21	Radical Interpretation of Iconic Musical Works, p. 22	
Dialogical Composition, p. 25	How to grow a band, p. 26	



THURSDAY 23.10

KUNSTAKADEMIET/TROMSØ KUNSTFORENING

THE ORGANISERS

The Artistic Research Forum is a cooperative event between UiT – The Arctic University of Norway, Faculty of Fine Arts and the Norwegian Artistic Research Programme.

The program will present projects financed by the national Project Programme, artistic research projects from the host institution, as well as some projects from the Research Fellowship Programme. All presentations will be commented by an external peer opponent.

The Artistic Research Forum is part of the Norwegian Artistic Research Programmes regular activities. The Forum is organised in cooperation with one or more of the institutions participating in the Programme, at different locations from year to year, and is an opportunity for the host to bring forward what it finds relevant. Located in venues where artistic research is created, the Forum will support artistic practices of various kinds to be part of the presentations.

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

Faculty of Fine Arts, University of Tromsø – The Arctic University of Norway (UiT)

The Faculty is one of seven faculties at UiT. It has two departments – Kunstakademiet (Department for Contemporary Arts and Creative Writing) and Musikkonservatoriet (Department for Music and Drama). Musikkonservatoriet was established in 1971 and Kunstakademiet in 2007.

As a result of the merge between the then Tromsø University College and UiT in 2009, the Creative Writing programme was transferred from the Faculty of Humanities. The Faculty of Fine Arts now hosts all creative and performing arts programmes at UiT. In addition to administrative and technical support personnel the faculty have 250 students and approx. 80 research and teaching staff.

THE SESSIONS

During the Forum, the presentations will be organized in parallel sessions.

The Project Presentations

Each session has a time limit of 90 minutes. For the sake of the next sessions, this time limit must be respected.

Each session has three elements:

- Project presentation/demonstration (30 min)
- Peer Opponent's comments and critique (10 – 20 min)
- Public Discussion (40 – 50 min)

The opponents task is to observe the project from an external position.

The Research Fellows Presentations

The Research Fellows Presentations Each session has a time limit of 60 minutes. For the sake of the next sessions, this time limit must be respected.

Each session has two main elements:

- Project presentation/demonstration The presenter is allocated 25 minutes for a project presentation in accordance with the issues stated for each group of research fellows.
- Public Discussion The discussion shall encourage participation from the floor. It aims to focus on how the artistic research aspects of each project are perceived from external positions.

Moderating

Each session - whether project or research fellow presentations - has a moderator. The moderator's task is to secure that time limits are respected, make arrangements with the presenters as to how to control the time frames, and facilitate a constructive debate by preparing a question to start the dialogue. The moderator should aim to avoid a one-way dialogue between presenter(s) and floor.

Limited edition. For conference participants only. All photos taken from participant presentations- web or text.

***The SUBJECTIVE OBJECTIVE
(OBJEKTIVETS SUBJEKTIVITET)***

Erik Poppe, Director, Associate Professor (HIL/DNF)

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

How can I achieve a greater identification, empathy and involvement for the spectator by applying a strict enforcement of the subjective point of view. A point of view who never allow me to show audience more than the film's protagonist see or are experiencing?

With the feature film A Thousand Times Good Night (Tusen Ganger God Natt) as the program's artistic work, and with a critical reflection i will explore and search for :

- The Importance by selecting a strict point of view for the reason of achieving a greater emotionality and identification. Is it possible to enhance the experience of presence to the public in relation to my earlier films?

- A further study of the limitations and possibilities of using measures from the Art House movie subjective way of telling a story - in a more character-driven drama founded on a more classic story-driven film.

- I want to discuss various measures for a increased sympathy with history's protagonist.

I will argue that we with a strictly subjectively point of view can tell stories about far more complex characters and stories than is usually revealed in films for a larger audience.

MUSIC WITH THE REAL

The Artistic Research Project Music with the Real departs from a current critical debate on music, aesthetics and digitalization, and aims to develop compositional and performance-related practices through cross-media works integrating audio-visual samples. A group of five composers and one performer will create a body of works interrelated by a focus on the same artistic discourse: a common practice fundamentally critical to recycling conventional sound practices from the New Music canon, attempting new and unexpected dialogues with our familiar surroundings by employing elements from concrete and digital surroundings.

We have gathered a research group to present lectures, participate in symposiums and to provide artistic contributions to the project.

The project will result in five new, larger works by the composers involved, created in cooperation with performer Håkon Stene. These will range from solo works incorporating larger electronic environments, to chamber groups and ensemble/soloist settings. A seminar series with theoretical text production will accompany the artistic portfolio.

Presenter: Henrik Hellstenius, professor, and Håkon Mørch Stene, research Fellow (NMH)

Opponent: Martin Schüttler, Professor of Composition (Staatliche Musikhochschule Stuttgart)

Time: Tuesday 21.10, 1345 - 1515

Place: Kunstakademiet, Seminar Room 1

INFINITE RECORD: ARCHIVE, MEMORY, PERFORMANCE

Project Partners: Massachusetts Institute of Technology, York St. John University, U.K. and Munthesius Kunsthochschule in Kiel, Germany.

In 2012, HiØ/Norwegian Theater Academy in Fredrikstad, Norway began a 3 year international artistic research project, Infinite Record: Archive, Memory, Performance. It has drawn upon established artists in residence at HIØ/NTA : Choreographer/ Dancer Wen Hui of Living Dance Beijing, media artist/composer Arnold Dreyblatt and director/dancer/theorist Louise Höjer, collaborator of Tino Sehgal. In this process we met colleagues in 3 international seminars to explore archival impulses, processes and methods within performance practices through presentations, conversation and reflective live events. The project includes additional global artists, scholars and arts educators who work with artistic practice/experience as a starting point for reflection in our seminars. Our studies have begun with the meeting points of these three global artists unique works derived from creative confrontations with what we call “the archive”. The “archive” in our perspective began as a concept which evokes not only the traditions, documents and stories of the past which are held or carried by given sources – but also the demand inside the present which calls to the artist / community to perform and answer repeatedly to the problem of their own inevitable disappearance and death. This is the impulse to preserve, leave a trace, mark time – or carry forward through sharing that which burdens / inspires us from the past. It is

Presenters: Dr. Karmenlara Ely, artistic director, Acting (HIØ) and Maria Magdalena Schwaegermann, associate professor

Opponent: Dr Justin McKeown, Head of Program, Fine Art/Computer Science, York St John University

Time: Tuesday 21.10, 1345 - 1515

Place: Kunstakademiet, Black box

a problem defining the human being. In our research we have privileged a space for that which is left to the wind, to the inhuman, the “forgotten” or surrendered : in the spirit of ephemeral nature of our art form. What we call “the archive” is like an echo, a moving body, a specter – and also a theater space – which we are learning has its own unique potentials for every artist who listens to ancestral voices, architectural scars or the poetic collapse of what was once “in order”. Our project dramaturgy has been inspired by the winner of the 1999 International Essay Prize, Ivetta Gersasimchuk’s “Dictionary of Winds”. We draw upon a phenomenal dream-map offered in this poetic dictionary to see the world through the contrasting experience of wind lovers, or “anemophiles” and “chronists” who have opposing relationships towards archiving inside a universe of other powerful forces.

After the above artists' residencies and the three seminars Archive and the Body, Resonance and Repetition/Co-affection – we are now reflecting on aspects of Legacy and Metamorphosis as we prepare for our final meeting in MIT in November. We invite questions and sentiments around the influence of legacy on performance practice – as well as the problem of reanimation and transformation of the past through performance. In this

presentation we reflect on the works in our three artistic residencies, as well as the three seminars' impact on our understanding of what we have been dealing with as "the archive." We critically examine perspectives on memory, documentation and 'surrender to forgetting' emerged through artistic processes, and tell the story of the project as a performative archival journey in itself.

THE NORDIC BRONZE LURRS AND THE USE OF THEM IN A MUSICAL CONTEXT

The lurrs from the Nordic Bronze Age are internationally unique instruments since their geographical distribution is limited to Norway, Denmark and Sweden and areas around the Baltic Sea. Because of this the instrument may be characterized as a manifestation of a particular culture in this field.

The first lurrs were found in the late 1700s in a Danish peat bog. Since then approximately 70 instruments have been found in Scandinavia. Lurrs are portrayed in several petroglyphs together with boats and in ceremonial contexts which include dancers. Apart from these types of usage, we investigate other ways of practical use through playing and testing their sound and design.

Because of the instruments' value the ownership of the original lurrs has been assigned to a public institution, in this case the Museum of Archaeology in Stavanger. Many of the lurrs in museums are playable, but due to strict museal storage rules – i.e. locked up in sealed glass cases, they are not available for use.

This artistic based research project is aiming to make three pairs of lurr copies and use them for playing music at concerts and for research. The copies will be kept in custody of the museum; however, the ancient music ensemble Klang of Oldtid has them at their disposal for a period of 10 years.

The first pair of lurrs was finalized in May 2013 thanks to funding largely by the County of Rogaland, where the largest known Norwegian lurr finding is located. Since May 2013 the ensemble have

Presenter: Jens Chr. Kloster (UiT)

Co-presenter: Susanne Torgersen, musician (Oslo)

Time: Tuesday 21.10, 1345 - 1515

Place: Kunstakademiet, Seminar Room 2

toured and played the lurrs on more than 30 concerts in Norway. A tour to museums in the Nordic countries which have large collections from the Bronze Age are now under way.

Nordic composers and ensembles have shown great interest in cooperating to promote the lurrs in different contexts. Examples of this are various forms of concerts and performances that help bring to life the Bronze Age for a larger audience. In the upcoming collaboration with museums in Denmark, Sweden and Norway, we will increase the historical contextualization by involving amateur and professional entities engaged in promoting different types of historical performing events.

This second part of the project is divided into these phases:

- The production of two more pairs of lurrs tuned in C-major.
- Expanded artistic based research on the use of lurrs in Norway and the rest Scandinavia.
- Lectures presenting the results of the project so far.
- Production of two more pair of lurrs tuned in E-flat major.
- Production of another two pair of lurrs tuned in D-major.

MUSIC WITHOUT BORDERS

Traditional music from Setesdal meets world musicians

The starting point for the project is a set of recordings by Norwegian folk-musicians of Norwegian folk-songs in the “stev og slåtte” (stave and tune) tradition of Setesdal in Agder. These studio-produced video and audio recordings will be passed on to performers from other parts of the world for them to respond to. Their musical responses will form the basis for a digitally interactive process using the latest music technology: portable studio / laptop, Dropbox and Skype. Participants will also meet in person to continue their work in joint seminars and workshops at the various partner institutions. The project is based on the following two-part problem as presented:

1. How do performers from other cultures respond to traditional Norwegian music from Setesdal, and how do Norwegian artists / performers respond to these responses?
2. In further developing the musical material, what are the implications of the different instruments of world music? What tonal and rhythmical challenges and opportunities do they offer when developing a new sound?

The final results of the project will be made publicly available on CD and DVD, and in the form of video installations that presents a selection of the musical

Presenters: Bjørn Ole Rasch, professor, and Ingolv Haaland, research fellow (UiA)

Opponent: Tor Dybo, professor (UiA)

Time: Tuesday 21.10, 1545 - 1715

Place: Kunstakademiet, Project Room

responses submitted during the working process. The video installations will also form an opportunity for live responses from various musicians. The artist Jeremy Welsh will take charge of developing these video installations. Other presentational formats will include public concerts, seminars and studio sessions.

One major resource for this project is the international network built up by Annbjørg Lien and Professor and project leader Bjørn Ole Rasch, which was documented recently in *Khoom Loy* (2012), an album nominated for a Norwegian Grammy Spellemann prize in 2012. Research fellow and assistant professor Ingolv Haaland also has several years' experience of working with musical projects in Southeast Asia and the Middle East.

PICTOGRAM-ME

Simple pictograms - life's complexity

In the project Pictogram-me we are researching how simple pictograms can contribute to increased reflection on life's complexity. The desired outcome of this project is to visually symbolize and highlight the quandaries of the 'Challenged' in our society, those who have experience from an underprivileged existence. We are seeking to encourage insight and empathy, both from the participants and from the general public.

We intend to complete the project in 2015. Together with students from Bergen Academy of Art and Design we are exploring how we can collect stories for and from various groups of 'Challenged' people. The collection of material is inspired by the methods of Human centred design and Co-design. So far we have held several methodology workshops and pictogram development courses with BA students. We have published pictograms in the monthly street magazine Megafon and arranged a combined workshop and

Presenters: Ashley Booth, professor, and Linda Lien, associate professor (KHIB)

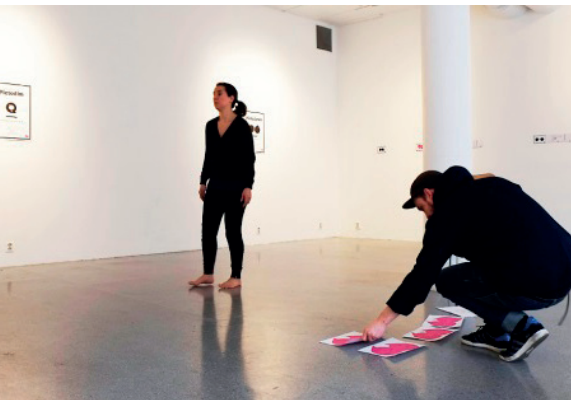
Opponent: Ståle Stenslien, professor (The Oslo School of Architecture and Design)

Time: Tuesday 21.10, 1545 - 1715

Place: Kunstakademiet, Black Box

exhibition, where the aim was to collect hundred pictograms in five days. By the help of postcards, poetry, dance and clay modelling we invited people to share their personal stories and experiences. In the exhibition visitors could use the newly developed PictoBooth, which based on Kinect technology invited people to make their own pictograms. Participants were also invited to an event where a professional dancer translated their descriptions of their experiences into body language, which we documented by stills and video.

The project has met many ethical challenges. Our informants are informed about the project and the use of the information, that is their stories that they share with us. But for example a homeless drug-user who lived temporarily at a Salvation Army hospice in Bergen, gave us consent to take his picture. Just to present the photo publicly is difficult. It was no problem to get permission to document the meeting, but this is permission given by drugged, often ashamed people, who don't want their family to see them like this. Some even do not



want their family to know where they are. Our medium, pictograms are good for anonymity, they are neutral, and traditionally impersonal. But their content can be provocative or disturbing; rape, drugs, violence, and so on. One pictogram developed by a student had to be refused from an exhibition, because drug users reported that this pictogram actually made them want some drugs. We also learned from the exhibition in Bergen that it feels much more balanced to ask people to contribute in the project, when

we are able to give something back, in this case invite them to feel welcome in our exhibition space, workshops and see how their input would be translated by an dancer. We also understood that transformation by a third part, the dancer, gave us a much richer material to work on. She was used to express herself with her body, and presented positions and interpretations that where new for us. It makes a huge difference to use visuals and performance as an icebreaker to engage people in the project.

NEW PERFORMANCES – NEW TOOLS: KNOWLEDGE & SKILLS FOR THE POST-DRAMATIC THEATRE

That which in the in the recent years has been denoted the “post-dramatic turn (in German: “die postdramatische Wende”) in the performative arts, undermine a number of truths that have been automatized and trained through education and practice for decennials. Along parameter by parameter arises a crisis of knowledge in the theatre, as the new (post dramatic) artistic goals and ambitions collide into established (dramatic) presuppositions and practices. The result is currently a fundamental – and often mutual – confusion that concerns the core of the understanding of the subject and its skills. If the “the post dramatic turn” changes the standards of what is considered high quality and relevant theatre, how will this impact on the concept of the subject and its professionalism? Put differently: When the very goal of the trade – of what should be produced – is displaced, what are the consequences for the craft and the craft person’s self-understanding?

By inviting collaboration with central educational institutions, individual artists, institutional theatres and free scenic ensembles, I wish on behalf of the Academy of Theatre/Oslo National Academy of the Arts to seek an answer to these ques-

Presenter: Tore Vagn Lid, professor (KHiO)

Opponent: Tale Næss, dramaturge, Hålogaland Teater

Time: Tuesday 21.10, 1545 - 1715

Place: Kunstakademiet, Seminar Room 1

tions through an artistic field work over a period of three years. The project has consistently an artistic and productive goal, in which scenic seminars, practical workshops and free standing shows/performances, demonstrations and larger productions are bound together, conveying in a common professional program.

Among the main partners in the project are: Transiteatret-Bergen (Norway), Institut für angewandte Theaterwissenschaft, Giessen (Germany), Transiteatret-Bergen, SISU-percussion ensemble, Det Norske Teatret, Dramatikkens Hus (Norway) and Neofelis Verlag (Berlin).

websites: <http://etudes.khio.no>

SKRIVEKUNST SOM KUNSTNERISK UTVIKLINGSARBEID

Creative Writing as Artistic Research

I will be arguing to open the Artistic Research Program for Authors / Creative Writers. They have so far not been included because Creative Writings have not so far offered BA and MA programs in Norway.

This can be changed at The Arctic University of Tromsø, since the Art Faculty is a member of the National Artistic Research Program. It is a question of organizing, not of economic resources.

It is reason to believe that some authors can have a special ability to reflect over artistic processes in essayistic discourses.

Liv Lundberg has received Income Grant for Artist from the Norwegian Cultural Dept. since 1983. She has published 9 books of poetry, 2 novels, 1 collection of essays and 5 translations of poetry by Sylvia Plath, Inger Christensen, Ingrid Jonker, Nina Cassian and Shuntaro Tanikawa.

She was nominated to the National Literary Prize for Poetry in 2001. Her recent work is Når jeg ikke hører hjemme (When I do not belong) poems, and translation of Japanese poet Shuntaro Tanikawa: Alt slik det er (All as it is). A selection of her poetry was published in 2012 under the title Steinhode, slå / steinøye, se (Stony head, hit / stony eye, see).

Individual poems are translated to Swedish, Danish, English, Greek, Macedonian, Malay, Chinese, German, Slovak, Bulgarian, Lithuanian, French, Spanish, Hebrew and Rumenian.

Presenter: Liv Lundberg, professor (UiT) This session will be held in Norwegian

Time: Tuesday 21.10, 1715 - 1830

Place: Kunstakademiet, Project Room



Research Fellow General Meeting

Stipendiatforum representatives are responsible for the meeting.

Time: Tuesday 21.10, 1715 - 1830

Place: Kunstakademiet, Seminar Room 1

THE ART OF WORKING IN PAIRS - A DEEPER LOOK INTO OUR PRACTICE

Acrobalance.

In this project we have tried to examine our circus discipline (pair acrobatics) on a deeper level. Away from the stage and the public moments of risk there is an entire practice that we wish to highlight. We accordingly decided to explore the specifics of our practice. What actually happens in the interaction between two people as they prepare for, and perform, pair acrobatic routines? A collaboration between bodies and minds, individual systems and common senses. A long-standing partnership based on extreme trust which is challenged every day in the practice.

Our goal with this performance is to make a performative staging of our practice that can touch on topics without having to explain too much. We want to let our practice speak for itself through its physical expression, but also give the spectator an insight into the daily practice of our art. By adding our own documented material such as film, texts and audio interviews we hope that the different medias can complement each other and together convey a nuanced picture of our practice.

This performance is very much our practice. We will show a piece of our daily training as it is, a repetition of certain routines which have been part of our practice over the years we been working together. Of course it has changed slightly over the years, the process has moved to one or the other side, but the basis is the same today as it was then.

Presenters: Louise von Euler Bjurholm and Henrik Agger (University of the Arts, Stockholm)

Time: Wednesday 22.10, 0900 - 1030

Place: Institutt for lærerutdanning og pedagogikk, Theatre Hall



Photo: Mattias Edwall

INTERIMP - IMPROVISATION AS MEETING POINT IN AN INTER MEDIAL CONTEXT (MUSIC/DANCE 2012 - 2015)

EGOISM? – ALTRUISM?

– Improvisation in an Inter Media Context: INTERIMP

INTERIMP is part of the Programme for Artistic Research, and is a collaboration between the Norwegian Academy of Music (NMH) and Oslo National Academy of the Arts (KHiO). The project is in its third year, finishing June 2015.

The main purpose of the project is to explore the meeting point between the two different medias music and dance through improvisation.

The project has so far held 12 performances and presentations followed by discussions and feedback sessions.

Project manager: Lisa Dillan (NMH)

Ensemble: Ingunn Rimestad/Cecilie Lindeman Steen/Siri Jøntvedt (KHiO) and Sidsel Endresen/Ivar Grydeland/Lisa Dillan (NMH)

External collaborators so far: Darla Crispin (Artistic Research Counselor), Martin Sonderkamp (dance), Fred Frith (music), Elisabeth Nilsson (light), Hild Sofie Tafjord (music).

Presented by performing

ensemble: Lisa Dillan, associate professor (NMH), Sidsel Endresen, professor (NMH), Ivar Grydeland, research fellow (NMH), Siri Jøntvedt, associate professor (KHiO), Ingunn Rimestad, associate professor (KHiO) and Cecilie Lindeman Steen, associate professor (KHiO).

Opponent: Rolf Hughes, professor (University of the Arts, Stockholm)

Time: Wednesday 22.10, 0900 - 1030

Place: Musikkonservatoriet, Aula



THE REFLECTIVE MUSICIAN

The relationship between performance and reflection is rich and complex. Great performances can sometimes seem the spontaneous products of mysterious inspiration; however, most musicians would agree that, to attain its full potential, a performance must arise from a thorough investigation of the artistic acts of interpretation and expression appropriate to the work.

When this investigation becomes an overt research process, artistic choices begin to be based on conscious critical and self-reflective evaluations and decisions — and the resulting performance to be informed by a wide range of hermeneutic and analytical approaches. But the promise of such a multi-stranded approach is vulnerable, and sometimes compromised, when the performer's skill and knowledge in the associated disciplines does not measure up to their performative artistry and insight. Since Artistic Research, in particular, often posits a model in which all associated knowledge should reside within the performer, this can be problematic.

So, is there an alternative model that, nonetheless, maintains the skills of artist and scholar in a mutually beneficial configuration?

And, if so, how does such a model uncover the kinds of performing knowledge that may lead to a specific, unique interpretation?

Presenters: Håkon Austbø, professor (NMH) and Darla Crispin, associate professor (NMH)

Opponent: Rolf Hughes, Professor (University of the Arts, Stockholm)

Time: Wednesday 22.10, 1100 - 1230

Place: Musikkonservatoriet, Concert Hall

This presentation reveals a constellation of approaches around a central premise, namely that musical interpretation may be read as 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. In articulating this premise within the project, the process of interpretation is seen as emerging, ideally, as a form of co-creation, as it were, in which the performer 'composes' the work anew from inside the act of performance and, in doing so works in a creative partnership with both composer and audience. Among the possibilities offered by such a model is the prospect that the term 'performer' can become a multiple entity of individuals engaged in a creative partnership of their own and articulating in words the impulses and mechanisms at work in this partnership.

PERFORMER – AUDIENCE INTERACTION

During the last decade at least 20 new professional dance works based on folk dance was created in Norway. An education for performing folk dancers is highly demanded and the number of professional, free-lance folk dancers is increasing. There is a need to explore and discuss critically the technical basis for and the artistic profile of the new education. To respond to these challenges the staff of the dance studies program at NTNU put up the project titled “Performer-audience interaction: a potential for dance art”. The project was supported by the Norwegian Artistic Research Programme. It lasted for two years and had four temporal and structural phases: an inquiry into existing practices of performer-audience interaction in dance art, a brainstorming seminar, a performance “Together” choreographed by Sigurd Johan Heide testing performer-audience interactivity in a medium scaled artistic event, and last but not least, dissemination of the results and achievements of the project in conferences, seminars, forums, articles and the web-publication on researchcatalogue.net. The artistic project activity ended. In the current presentation we would like to focus of the latter phase of the project and to share our thoughts on the challenges that we encountered struggling to disseminate the results of the project in the best possible way.

Presenters: Sigurd Johan Heide, dancer/choreographer, Gediminas Karoblis, associate professor (NTNU), and Marit Stranden associate professor (NTNU)

Opponent: Anne Grete Eriksen, professor (KHIO)

Time: Wednesday 22.10, 1100 - 1230

Place: Musikkonservatoriet, Large Ensemble Room

Among these: putting all pieces together in one coherent story conceivable for a non-insider of the folkdance field, encountering implied Gesamtkunst capacities such as producing professional video clips from the performance and putting them on the researchcatalogue.net, documenting and relating our reflections to a broader discourses in Humanities, elaboration of interviews with performers and participants of performance. Some of these tasks and challenges, as we feel, could only be explored in the following projects thus allowing for a deepened reflection of already achieved results and test of new ideas.

FROM MOVEMENT THROUGH REFLECTION-BECOMING: THE DANCER AND THE CREATIVE PROCESS

Från rörelse ur reflection i tillblivelse: Dansaren och den skapande processen

The main focus in my previous research has been different perspectives on the dancer's performative practice. The path I've been taking started with my own reflection as the reference in the research project "From Movement out of Reflection in Becoming: The Dancer and the Creative Process". The overall goal was to approach an understanding and a conceptualization of the artistic process of the dancer, illustrated by my work with a particular choreography and my reflections through that process. The research project "Verbalizing Dance" in which I am currently involved, aims at investigating how languages are used in the studio in classes aimed at dance training, as well as in rehearsal work among professional dancers and what kind of relations that language can build in the studio.

As a continuation of the research projects that I describe above I am now planning a new project, "Relational Trajectories", where my perspective will be to explore and elucidate the dialogue and interaction, the relational trajectories, that take place between dancers, performers and participants in performative practices of today.

In this talk I will present and discuss my movement through these different projects.

Presenter: Cecilia Roos, professor
(University of the Arts, Stockholm)

Time: Wednesday 22.10, 1400 - 1530

Place: Musikkonservatoriet, Concert Hall

DIVISIONS

The charismatic self and hybrid divisions of labour: art in the age of creative industries and knowledge production

Divisions is a two-year long artistic research project by the Trondheim Academy of Fine Art. It sets out to investigate self-images and self-conceptions of artists in a post-industrial society that is characterized by hybrid divisions of labour. The project consists of researching facts on the ground of creative industries, a series of conferences and workshops across Norway, culminating in the commission of five artworks by internationally renowned artists.

In the debate about creative industries, the artist appears as a role-model for a self-managed entrepreneurship that is supposed to undo the industrial division of labour that prevailed throughout modernity, and most importantly the division between manual and intellectual labour.

Rather than uncritically accepting these claims about creativity and knowledge production and thus accepting the position of the artist in a seemingly seamless way into a homogenous conceptual arrangement of creative industries, artistic practices follow different paths, and this project aims to examine this phenomenon.

This artistic research project sets out to explore, analyse and work with the shifts, changes and contradictions of the artist's role in today's society which may result from the assumption that art is no longer

Presenter: Florian Schneider, professor (NTNU), Mari Sanden, research assistant (NTNU) and Aida Miron, artist (New York).

Opponent: Nicolas Siepen, professor (UiT)

Time: Wednesday 22.10, 1400 - 1530

Place: Musikkonservatoriet, Class Room

situated outside of production. Ultimately, it will test a daring hypothesis: The mythology of networked automatism 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, a rather “charismatic” notion of the self of the artist might be condemned to a terrible task: It has to reevaluate, remix and reconnect the image with a new concept of a self, which does not necessarily have to be the original creator. Rather than being an unearned gift, the charismatic self may appear as the just or unjust forfeits of new forms of ownership that are currently emerging out of the networked character of production.

RADICAL INTERPRETATIONS OF ICONIC MUSICAL WORKS

The intention of the project is to create 'radical' interpretations of three iconic percussion works. 'Iconic work' – meaning musical works, which had an impact on the repertoire when they were premiered and since kept their status as part of the core repertoire. The first work chosen is Morton Feldman: *The King of Denmark* from 1964. The approach to the project itself included work on mapping the participants' different qualifications: Kjell Tore Innervik as performing artist on percussion, Ivar Frounberg as composer, Maziar Raein as a conceptual designer, and Ståle Stenslien as an artist in experience design.

The approaches to *The King of Denmark* started out in five basic – and overlapping – strands: (1) reading of the score, (2) choosing instruments, (3) creating a framework for the interpretation, (4) reflection upon interconnectivity of these and finally (5) creating a number of possible interpretations. Even though the first two strands contains fairly technical/analytical work (how to create the difference between a seven-note chord and a cluster?) at least the choice of instruments connects heavily to the interpretational framework (what stories are the instruments telling by themselves?). Due to the nature of the piece (as soft as possible!) we also quickly were forced to approach the performance situation for the piece (investigations on proximity issues).

The notion of "radicality" thus came closer to the etymological meaning – to the roots – rather than fancy mediated interpretations. A row of such mediated interpretations was one by one abandoned – of different reasons – but in

Presenters: Kjell Tore Innervik, associate professor (NMH), Ivar Frounberg, professor (NMH), Maziar Raein, associate professor (KHIO) and Ståle Stenslien, professor (The Oslo School of Architecture and Design)

Opponent: Darla Crispin, associate professor (NMH)

Time: Wednesday 22.10, 1400-1530

Place: Musikkonservatoriet, Large Ensemble Room

all, because it was difficult to justify the question: Why this radicality?, when – at the same time – we had to acknowledge the ephemeral nature of the notion of "work". What constitutes the central core of the musical piece *The King of Denmark*?, must be answered before we can speak about any kind of "interpretation". We thus focused on creating a space – through the various perspectives offered by our trans-disciplinary team – for experiencing the performance of *The King of Denmark* (ref. Rancière), rather than understanding any premeditated knowledge of the epistemological complexity of the work (ref. Rheinberger).

The presentation will cast glimpses into the five strands mentioned above, and will be supplemented with a performance and an installation of *The King of Denmark*. All the four main researchers will be present in Tromsø.



ARV

2nd Year Research Fellows should articulate and reflect on methods and work processes.

The research fellows will introduce their thoughts on something that at the moment is perceived as a particular challenge within the project. They should also use this opportunity to promote critical dialogue within the audience.

Presentation time: max. 25 minutes.
Based on this presentation the group is invited to take part in the discussion.
Feedback / discussion time: max. 30 minutes.

To read more about the project, please visit:

<http://artistic-research.no/en/stipendi-atprogrammet/stipendiater-lang-info/ingfrid-breie-nyhus-arv/>

www.breienyhus.no

Presenter: Ingrid Breie Nyhus,
research fellow (NMH)

Time: Wednesday 22.10, 1600 - 1700

Place: Musikkonservatoriet, Aula



Photo: Filipe Ferraria

DIALOGICAL COMPOSITION

1st Year Research Fellows will present their projects based on the revised project description.

The presentation should be based on the revised project description, include a project outline and highlight their expected artistic outcome, what they – at this stage – would see as the main topics for their critical reflection and appropriate formats.

Presentation time: max. 25 minutes.
Based on this presentation the group is invited to take part in the discussion.
Feedback / discussion time: max. 30 minutes.

To read more about the project, please visit:

<http://artistic-research.no/jakob-kullberg-dialogical-composition/>

Presenter: Jakob Kullberg, research fellow (NMH)

Time: Wednesday 22.10, 1600 - 1700

Place: Musikkonservatoriet, Class Room



Photo: Kåre Viemose

HOW TO GROW A BAND

1st Year Research Fellows will present their projects based on the revised project description.

The presentation should be based on the revised project description, include a project outline and highlight their expected artistic outcome, what they – at this stage – would see as the main topics for their critical reflection and appropriate formats.

Presentation time: max. 25 minutes.
Based on this presentation the group is invited to take part in the discussion.
Feedback / discussion time: max. 30 minutes.

Presenter: Thor-Harald Johnsen,
research fellow (UiB)

Time: Wednesday 22.10, 1600 - 1700
Place: Musikkonservatoriet, Large Ensemble Room

To read more about the project, please visit:

<http://artistic-research.no/johnsen-how-to-grow-a-band/>

RESEARCH FELLOWSHIP ADMISSION 2014

Katrine Kjøster Holst

Mineraler og naturfenomener – en regelbasert utforskning for å utvikle nye kunstneriske uttrykk

Oslo National Academy of the Arts,
Dept. of Art and Craft

Silje Marie Aker Johnsen

En søken etter en utvidet fysisk tolkning av vokal samtidsmusikk og opera

Oslo National Academy of the Arts,
Academy of Opera

Ane Thon Knutsen

Taktilitet i trykksaker

Oslo National Academy of the Arts,
Dept. of Design

Janne-Camilla Lyster

Koreografiske oversettelser - Aktivisering av koreografisk informasjon fra et utøverperspektiv

Oslo National Academy of the Arts,
Academy of Dance

Cecilie Semec Mikkelsen

Det moderne filmbildet

Lillehammer University College,
Den norske filmskolen

Gunhild Mathea Olaussen

Responsive Scenography

Østfold University College, Norwegian Theatre Academy

SPATIAL TRANSFORMATION

This concert will be performed simultaneously on five different stages, all over the world.

Students and staff from the Music Conservatory in Tromsø will perform with participants from New York (NYU), Belfast (SARC), Trondheim (NTNU), and Abu Dhabi (NYU AD Campus) using high-speed low-latency Internet connections.

The concert will showcase the artistic exploration of different technologies used in Internet distributed performances and the challenges such performances are facing.

The performance will consist of a specially commissioned piece for this environment, *Sound Of Light*, based on record-

Presenters: Jon Marius Aareskjold, associate professor ved UiT with participants from New York (NYU), Belfast (SARC), Trondheim (NTNU), and Abu Dhabi (NYU AD Campus).

Time: Wednesday 22.10, 1715 - 1745
Place: Musikkonservatoriet, Concert Hall

ings of the Aurora Borealis, as well as an improvised section and other pieces suited for the medium.

After the concert there will be a brief discussion with the participants.

INFO

Merete Røstad

3 Exercises in Consciousness—re | staging commemorative Art practice in Public space

Oslo National Academy of the Arts, Dept. of Art and Craft

Knut Olaf Sunde

Land music og Comfort music – å re-kontekstualisere fornemmelsen av et annet sted

Norwegian Academy of Music

Albert Cheng-Syun Tang

Re-Act-ITive design - Relational observations — critical reflections — reactive interaction

Bergen Academy of Art and Design, Dept. of Design

Hilmar Thordarson

Conducting Digital System - ConDiS
NTNU, Dept. of Music

Lisa Torell

Potential of the Gap
UiT, Academy of Contemporary Art and Creative Writing

Friederike Wildschütz

The Voice of the Piano - Performing early 20th century Lieder with Arnold Schönberg's "Das Buch der hängenden Gärten" as central work.

University of Stavanger, Dept. of Music and Dan

SITE AWARENESS AND ARTISTIC INTERVENTION

Beauty and Truth is one final result of the Sami Art Research Project (SARP) run by the department of art history at UiT since 2009. The exhibition *Beauty and Truth*, in conjunction with a catalogue, is an attempt to communicate some of the research in line with the project's critical perspective upon art-history. At the same time this is an attempt to meet the imperative of site awareness in indigenous research; to cooperate, and to disseminate back the final results of a study.

In the research project, several Sami artists have played important roles and have not merely been informants. Through *Beauty and Truth*, the cooperation and dialogue between researchers and artists will move from the field of research to the art scene.

As a curatorial grip, SARP and Tromsø Centre for Contemporary Art have invited the artists who have been involved in the project to make one new fork for a collective exhibition. In addition they are requested to choose one artwork as a reference to their own work and write a short text to establish a connection between the two works: their own work and

Introduction to Q&A/discussion by Hanna Horsberg Hansen, associate professor at Tromsø Academy of Contemporary Art and Creative Writing at UiT, The Arctic University of Norway. In 2010, she received her PhD in art history, her specialism being contemporary Sami art.

Time: Thursday 23.10, 0900 - 1000

Place: Tromsø Kunstforening

the one they have chosen. Texts and new works are presented in the catalogue.

In my speech, I will show images of the new works, and point to the rhizomatic-like structure that occurs in the connections between the artists' contemporary work and artistic interventions and the references: a structure far from art-history's conception of art as development and cultures as hierarchies.

“DOCUMENTING REFLECTION” – WHAT, WHY, HOW AND FOR WHOM?

The Steering Committee commissioned Professor Eirik Vassenden to review critical reflections written by graduated Research Fellows as a part of their Fellowship in the Norwegian Artistic Research Programme.

Presenter: Eirik Vassenden,
Professor (UiB)

Time: Thursday 23.10, 1015 - 1145

Place: Kunstakademiet, Project Room

TRAVEL COSTS TROMSØ ARF 2014

For **research fellows**, the Norwegian Artistic Research Programme will cover accommodation at Radisson Blu Hotel (21 – 23 October) and travel costs from host institution to the venue.

For **supervisors**, we will offer accommodation at Radisson Blu Hotel (21 – 23 October), and cover travel costs within certain limitations (unusual travel costs or from outside Europe must be clarified by the Programme administration before booking).

The Programme will not cover the expense of hotel accommodation to the 21 October.

For guests who attend the Artistic Research Forum as part of a project presentation, the project will have to cover expenses. The opponents at the project presentation will also be covered by the project. The project will be refunded NOK 5000 for the opponent expenses.

The Programme does not cover subsistence allowances for 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 administration to be refunded.

For your travel costs from your institutional location to Tromsø, you will have to fill out this travel expense scheme: <https://skjema.reiseregningen.no/>

Your expenses will be reimbursed after we have received the signed scheme 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.*

Please be aware that taxi bills will not be reimbursed unless you have a pre-arranged agreement from the Programme administration.

VENUES

The presentations and discussions will be held in four venues in Tromsø:

- 1 Kunstakademiet - The Academy of Contemporary Art and Creative Writing
- 2 Musikkonservatoriet - Department of Music and Drama
- 3 Institutt for lærerutdanning og pedagogikk – Department of Education, Theatre Hall
- 4 Tromsø Kunstforening
- 5 Hotel: Radisson Blu Hotel Tomsø (located in the city centre)

Kunstakademiet is located within short walking distance from the hotel. Bus transportation for participants is organised to the Theatre Hall and to Musikkonservatoriet on Wednesday morning at 08.30 hrs, and from Theatre hall to Musikkonservatoriet at 10.30 hrs.





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