

MONDAY 17 OCTOBER // DEPARTMENT OF MUSIC AND DANCE UNIVERSITY OF STAVANGER							
	LKS	1301	1302	7101	5115		
1000 - 1100	Registration, Department of Music and Dance, Main building						
1100 - 1200	Opening Session						
1200 - 1300	Lunch, Kuppelhallen						
1300 - 1500	Artistic practice as ethical thinking						
1500 - 1530	Coffeebreak, Department of Music and Dance, Main building						
1530 - 1700	Synsmaskinen	Pictogram-me	Music with the real	Research Fellow Øystein Elle	Siku Aappoq/Melting Ice (UiS)		
1715 - 1800	Meeting for Research Fellows	Meeting for Project Programme administrators					
1900	Buffet dinner, Stavanger Concert Hall						
2030	Guided tour, Stavanger Concert Hall						

TUESDAY 18 OCTOBER // DEPARTMENT OF MUSIC AND DANCE UNIVERSITY OF STAVANGER							
	LKS	1301	1302	7101	5115		
0900 - 1030	Another Way of Moving (Stockholm University of the Arts)	Playspace — Improvising Rooms (UiS)	Electronic Textures	Élisabeth-Claude Jacquet de La Guerre: the miracle performer (UiS)			
1030 - 1100	Coffebreak, Department of Music and Dance, Main building						
1100 - 1200	Research Fellow Sørenn Kjærgaard (Rhythmic Music Conservatory, Copenhagen)	Research Fellow Marianne Baudouin Lie	Research Fellow Ane Graff	Research Fellow Berit Solset	Research Fellow Edvine Larssen		
1200 - 1300	Lunch, Kı	uppelhallen					
1300 - 1430	The Reflective Musician II	The meaning of silence in art making and communication (University of the Arts Helsinki)	Radical Interpretations of Iconic Musical Works	Research Fellow Per Zanussi			
1430 - 1500	Closing session						
1500 - 1530	Tea/Coffee/Snack, Department o	of Music and Dance, Main building					

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THE ORGANISERS

The Norwegian Artistic Research Programme

The Norwegian Artistic Research Programme (NARP) is a joint initiative for the creative and performing arts, and is the most important source of funding for artistic research in Norway. The programme funds projects at Norwegian universities and university colleges in which artistic practice is at the core of the activities, and it provides a unique opportunity for researcher training. The programme develops expertise in the sector, acts as a national arena and makes an active contribution to the development of artistic quality.

The programme board is appointed by the Ministry of Education and Research, and it is broadly composed to include artistic research expertise and interdisciplinary representation from educational institutions specialising in art subjects. The administration is situated at Bergen Academy of Art and Design. For more information, please visit www.artistic-research.no

University of Stavanger Department of Music and Dance

Department of Music and Dance has a long history dating back to the establishment of the Rogaland Music Conservatory in 1945. Located in the green surroundings of Bjergsted Park, the Department of Music and Dance is neighbour and partner to the city's cultural life. Other park «residents» include the Stavanger Symphony Orchestra, The Stavanger Concert Hall, and Stavanger Performing Arts School, as well as the Stavanger Concert Society and the Norwegian Institute of Recorded Sound.

The Department of Music and Dance has more than 200 students pursuing a range of courses in classical music, jazz, voice, music education, dance education and music production and recording. With a core faculty of 30 full-time and 40 part-time instructors, the Department provides a collegiate, professional performing arts environment that emphasizes close contact between students and teachers.

Artistic Research Forum

The Artistic Research Forum 2016 is a cooperative event between University of Stavanger, Department of Music and Dance and the Norwegian Artistic Research Programme.

The forum program will present projects financed by the Project Programme, projects from the Research Fellowship Programme and artistic projects from University of Stavanger, Uniarts Stockholm and Uniarts Helsinki.

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. Located in venues where artistic research is created, the Forum will support artistic practices of various kinds to be part of the presentations.

THE SESSIONS

The Research Fellows Presentations

Each session has a time limit of 60 minutes and has two main elements:

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

1st year Research Fellows

The main goal for the presentation should be to give the audience an insight to the artistic ideas for the project and the processes planned - the placement of the artistic work in relation to the fellow's specific field, nationally and internationally, and how the project will contribute to the development of this field. The presentation should be based on the project description, include a project outline and highlight the expected artistic outcome, what the research fellow - at this stage - would see as the main topics for the material communicating the reflection and appropriate formats.

3rd year Research Fellows

The task of the 3rd year research fellows is to reflect upon the nearly finished project. Relevant issues for the project presentations could be how they describe their thoughts and reflections during the last phase up to a finished artistic result and in what way the project has developed and/or changed during the fellowship period.

The Project Presentations

Each session has a time limit of 90 minutes. The session will contain three elements:

- The Project presentation/demonstration (30 min)
- The Commentator's comments and critiques (10 20 min)
- The Public Discussion with the forum participants (40 50 min)

All presentations of projects financed by the Project Programme will be supplied with an external commentator. The commentators' task is to offer a constructive, critical view to the project team and the other participants in the session, to inspire the consecutive debate on the artistic research aspects in the project in the final part of the session.

Moderating

All presentations has a moderator. The moderator's task is to secure that the time limits are respected, make arrangements with the presenters on 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 oneway dialogue between presenter(s) and floor.

ARTISTIC PRACTICE AS ETHICAL THINKING

A panel discussion

The establishment of artistic research within the institutional frameworks has produced numerous questions regarding research ethics and art versus ethics. At the same time, and in a wider perspective, the notion of autonomy in various fields of art has been exploded by the perspective of art as embedded in, or as a part of social and cultural contexts.

By acknowledging their social position, contemporary artists consider how their practice effects and creates affective responses in networks of social, cultural and political relationships. In this perspective, the positive contribution that art has to offer ethical thinking becomes apparent.

The Norwegian Artistic Research Programme aims to develop and maintain a critical discourse on how art contributes to ethical thinking. In order to do this, we ask participants on all levels in the programme to engage in a continuous articulation, reflection and discussion on and how specific research projects occur in a social context and as part of the real world.

We have invited Hallvard Fossheim, Professor at the University of Bergen, Tanja Orning, Post Doctor at the Norwegian Academy of Music, and Eleonora Fabiao, Associate Professor at the Federal University of Rio de Janeiro, to open further perspectives on ethical thinking in artistic practice and in research.

Eleonora Fabião is a performer and performance theorist. She has been performing in the streets, teaching and publishing internationally – Brazil, Colombia, Peru, Argentina, Chile, United States, Canada, Germany,

Presenters: Associate Professor Eleonora Fabiao (Federal University of Rio de Janeiro), Post Doctor Tanja Orning (Norwegian Academy of Music), Professor Hallvard Fossheim (University of Bergen)

Discussion led by: NARP Board member Hans Knut Sveen

Time: Monday 17.10, 1300 - 1500

Place: LKS

Norway, Sweden, France, Portugal, Spain and Arab Emirates. In 2011 Fabião received the Arts in the Streets' Award from the Brazilian National Foundation of the Arts and in 2014 the Rumos Itaú Cultural Grant to develop the "Mundane Project" that resulted in the publication of ACTIONS. She holds a PhD in Performance Studies from New York University, and is Associate Professor at the Federal University of Rio de Janeiro – Arts of the Scene Graduate Program and Theatre Directing Undergraduate Program of the School of Communication.

Hallvard J. Fossheim is Professor of Philosophy at the University of Bergen. He has several years of experience in Research Ethics from the Norwegian National Research Ethics Committees, first as an appointed Ethics expert member, then as Director for NESH. Fossheim has published extensively, on Plato, Aristotle, Virtue Ethics, Research Ethics, and Film Theory.

Tanja Orning is a cellist and music researcher active in the field of contemporary and experimental music. After studies at the Norwegian Academy of Music, in London and in the US (as a Fulbright Scholar), she held the position as alternating principal cellist in the Stavanger Symphony for five years until she left for Oslo in order to realise a number

of projects as a performer, improviser and composer. She performs with groups such as asamisimasa, BOA trio, Dr.Ox as well as her solo-project Cellotronics. Tanja owns a doctorate in the field of performance practice from the Norwegian Academy where she is now employed as a post-doc., and also teaches contemporary music.

PICTOGRAM-ME

In Pictogram-me we aim to highlight the experiences of those who have a difficult daily life, a challenging existence. By the help of pictograms we wish to contribute to increased reflection on life's complexity.

Pictogram-me is an artistic research project developed at the Bergen Academy of Art and Design, Department of design. The Pictogram-me project aims to experiment and investigate whether pictograms, which are normally accepted as simple and not very flexible visual messages, can express more complex social messages. Pictogram-me is inspired by Isotype, a symbol system developed by Otto Neurath to explain and illustrate social and economic issues to the general public in the 1920's.1 Isotype is said to be the origin of modern pictograms. Neurath 's vision was: Words divide, pictures unite. Isotype was developed as a language without words, and Isotypes visual representations of facts and statistics aimed to make information available to all, including illiterate and those with reading difficulties. Pictograms were used as a visual language

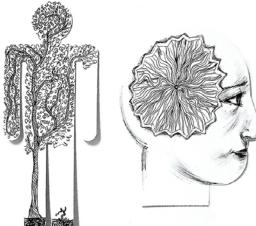
Dicipline: Design (2012-2015) **Presenters:** Professor Ashley Booth (KHiB) and Associate Professor Linda Lien (KHiB).

Time: Monday 17.10, 1530 - 1700

Place: 1301

Financed by: NARP

to democratize communication. Since then, pictograms have become omnipresent. We are surrounded by thousands of them each day, such as the friendly couple on the doors of public toilets, the ones on your smart phones and computers, and on weather maps and street signs. They are there to inform or warn, or sometimes just to be decorative. Pictograms are normally accepted as simple and not very flexible visual messages, and often used because recognizing an image is easier than reading text. The



Pictogram-me project aims to experiment with whether pictograms can be refined to encourage more personal and complex story

Pictogram-me is based upon social and participatory design thinking. Designer Victor Papanek already in the 1970s stated the social responsibility of designers, and wrote in the legendary book «Design for the real world» that designers should «design for people's needs rather than their wants». This field of design might have it's roots in Action Research, which is a form for research involving the participants in defining and solving problems. One definition is a «systematic inquiry that is collective, collaborative, self-reflective, critical and undertaken by participants in the inquiry». Empowerment of participants is essential, and this is highly relevant in Pictogram-me. In the mid-1940s the American psychologist Kurt Lewin described action research as «proceeding in a spiral of steps, each of which is composed of planning, action and the evaluation of the result of action». Lewin argued that to understand and change social conditions, you needed to include those who know and live with the conditions. The participants are often referred to as co-researchers. Practitioners are also involved in the reflection on the work. This is related to how Thomas Lockwood describes a shift towards a more creative and more collaborative way of thinking in design.

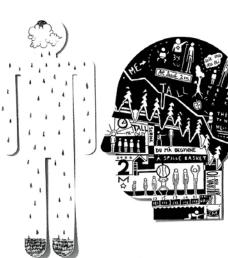
In Pictogram-me we also have been experimenting with how can we collect stories for and from people with challenges, people who could see it as a challenge in itself to meet us maybe because of anxiety, shame, or mental and physical challenges. Inspired by Action research and Human centred design we have tested a variety of methods for collecting life stories, searching for visual tools that can support interviews and conversations.

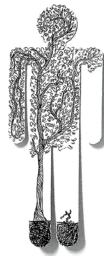
Amongst the outcomes of the project is a tool, the PictoTheatre, that gives people with challenges a new voice to express themselves. We have also developed a PictoFont, a PictoBooth and a website, in addition to a written reflection.











MUSIC WITH THE REAL

The project «Music With the Real» deals with the synthesis of traditional musical sounds (sound of instruments and voices), and sounds and images from every day life. A group of composers, performers, musicologists, and theorists from semiology, theatre and the art scene discuss recent tendencies and expressions in the field art music.

Similar to the way in which the invention of the tonal modulation implied a paradigm shift in the 18th century, it can be argued that the development of the electronic sound sample had a similar impact in our time. In historical Western art music, where fixed, pure pitches were the fundamental building blocks, the keyboard represented an overview of the tonal material available to composers. Today, this overview is replaced by enormous, digital audio archives that give way to new ways of constructing, sensing and interpreting music – not only music for the ears alone, but also music for the eyes.

This year's presentation will present material from a symposium involving members

Dicipline: Music (2014 - 2017) **Presenters:** Professor Henrik Hellstenius (NMH) and Post Doctor Håkon Stene (NMH)

Financed by: NARP

Time: Monday 17.10, 1530 - 1700

Place: 1302

of the research group, as well a live performance.

«I want to engage with familiar and even prosaic sounds from popular and everyday culture. I'm interested in opening up a listening experience that enhances perceptions of the familiar, and draws attention to sounds that we usually ignore or don't take seriously».

- Matthew Shlomowitz, Music with the Real project composer.



CAPTO MUSICAE

Creating sonic and musical theatre in a contemporary artistic context

Øystein Elles research project Capto Musicae explores new possibilities for cross-disciplinary music theatre, via the compositional tool of extended vocal practice. The goal of the project is to create musical, sonic and visual works for theatre, developing methods in which texts, sounds, scenic and kinetic elements can come together as equivalent elements.

The research is historically grounded, first in baroque musical aesthetics, secondly in twentieth century avant-garde and experimental approaches to the voice in performance, and thirdly in explorations of voice within heavy rock, post punk and noise/industrial influenced music. This is an arena in which the development of Elles own aesthetic has taken place, and in which he has been working as a researcher.

Now, after three years as a research fellow at Norwegian Theatre Academy/Østfold Uni-

Dicipline: Performing art

Presenter: Research Fellow Øystein

Elle (HiØ) (3rd year)

Main Supervisor: Associate Professor Karmenlara Ely (HiØ)

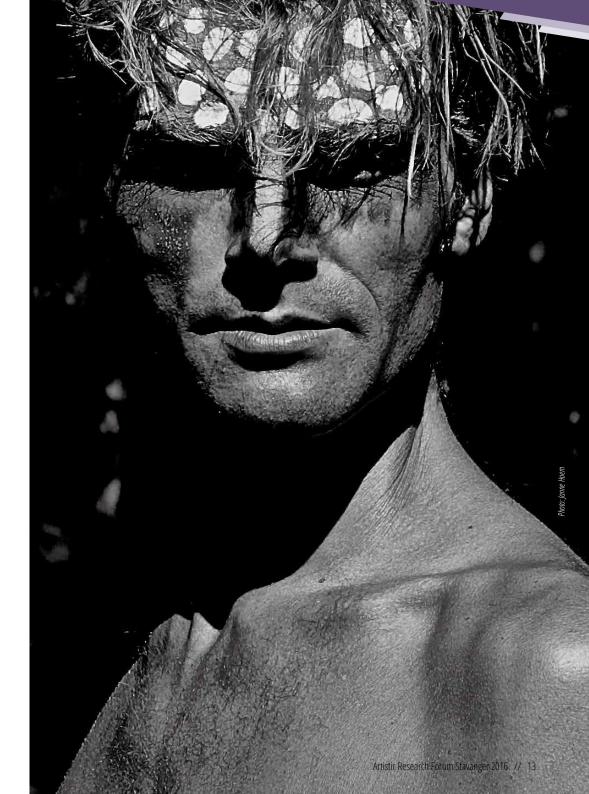
Time: Monday 17.10, 1530 - 1700

Place: 7101

versity College connected to Norwegian Artistic Research Programme Elle is about to finalize his project where he presents two public theatrical performances.

In this presentation he will open the process, discuss and reflect upon methods, and the artistic results of his research.





SYNSMASKINEN

8 fields of contemporary crisis

"Synsmaskinen: 8 fields of contemporary crisis" is a project at Bergen Academy of Art and Design in collaboration with various artists and thinkers.

Synsmaskinen is an artist-conglomerate and an inquiry into contemporary political crisis. The project will consist of 8 art projects, each exploring a certain aspect of contemporary crisis. Together these 8 visions will attempt to unfold a contemporary cosmology; a new political horizon.

Synsmaskinen is a conglomerate in the sense that each projects is researched in collaboration between a small group of artists, producing various constellations of artworks constituting the artistic research results of the specific project.

In this sense Synsmaskinen is probing the concept of the research-group: What kind of insights does artistic thinking provide? How can collaborativity adress the political issues of the 8 topics in a critical manner?

The name is taken from the danish and the norwegian translations of Paul Virilio's seminal book on the techniques of perception, La Machine De Vision. The name Synsmaskinen contains the methodological program: SYN=vision/MASKINE=machine.

Synsmaskinen has so far completed 3 of the 8 projects:

Dicipline: Visual art (2015-2017) **Presenter:** Professor Frans Jacobi

(KHiB)

Financed by: NARP

Time: Monday 17.10, 1530 - 1700

Place: LKS

 BURST, a film, a performance and a booklet on aspects of global heating and methane gas.

- LA DIGNIDAD, a film on the housing crisis in Spain, an emerging political resistance and Obra Social, a new social attitude towards the occupation of houses for living.
- UTOPIA MACHINE, a performance and a woodcut, investigating the blatant crisis of political representation as seen in current Brazilian politics.

These projects has been presented on various occations in Bergen, Oslo, Berlin, Madrid, Porto Alegre (Brazil), Arkhangelsk and South Korea.

Synsmaskinen is organised by professor, timebased media/performance, Frans Jacobi, artist/curator Åse Løvgren and research assistant Benedicte Clementsen.

UM OUTRO ERRO NAO E POSSIVEL/ANTOHER ERROR IS NOT POSSIBLE. Etcetera with Cleyton Nascimento, Andressa Cantergiani & Frans Jacobi performance in the streets of Porto Alegre, Brazil on July 8th, 2016



NATURAL PATTERNS

Large Ensemble Improvisation and Composition

The research fellowship project "Composing for improvisors" aims to investigate ways of organizing music for improvising musicians in a large ensemble. By this I mean making compositions and guidelines that will work as effective structures for improvisation, while still giving a personal compositional identity to the music.

I want to find out how I can apply a certain level of structural control and still make the musicians feel that they can express themselves freely in the musical context.

How do I balance my composed material, with the improvising musician's personal material, their arsenal of techniques and preferences for form? And how can I avoid the composed material getting in the way of spontaneity?

Through practical work with composition and improvisation, inspired by Asian traditional music, patterns in nature and various forms of Western music, the project aims to develop new personal approaches and perspectives on the subject.

I aim to create a personal musical expression, and personal ways of establishing a musical culture within a larger ensemble of improvisors.

I have been working closely with the same group of musicians in small and large ensembles throughout the research period. The

Dicipline: Music

Presenter: Research Fellow Per

Zanussi (UiS)

Main Supervisor: Associate Professor Nils Henrik Asheim (UiS)

Time: Tuesday 18.10, 1300-1430

Place: 7101



artistic result of the project will take the form of recordings and concerts.

The presentation will look at key findings, and attempt to summarize my experiences gained through my period of artistic research.

GUIDED TOUR – STAVANGER CONCERT HALL

Experience the magnificent orchestra hall, Fartein Valen, with its 1500 seats and large concert organ, rated by artists and critics as one of the best in the world for acoustic music; and the multi-purpose hall, Zetlitz, that can be changed from a theatre/opera setting, with 700 seats, to a rock arena for an audience of 1900 in just a few hours, and when the hall is set for a banquet there is room for 600 guests. You will also get a tour backstage to see some of the 180 rooms

Time: Monday 17.10, 2030 Place: Stavanger Concert Hall,

Reception area

and to get an insight into the day-to-day running, the history, architecture and acoustics of the concert hall. Tours last about 30 minutes



PLAYSPACE – IMPROVISING ROOMS

Umberto Eco explains how a "hypothetical Stone Age man" discovers the usage of "a cave" and its sheltering effect "as the beginning of an inside space" as opposed to outside in the "wind and rain". Furthermore, "at the second cave he tries, the idea of that cave is soon replaced by the idea of cave tout court – a model, a type, something that does not exist concretely but on the basis of which he can recognize a certain context of phenomena as 'cave'".

An improvisational structure (within which musicians creates music) is initially sought out as a shelter. Musicians actively engage in constructing compositional material and stylistic directions both as a basis for identity affirmation and belonging, as well as a sort of launch pad for self-realization. However, as a shelter (or 'cave') harbors ideas for further exploration, it also represents habits and licks (through restrictions or inertia) stifling creativity and a feeling of freedom. Musicians therefore stretch structures to the limit as a matter of routine, where ideas of inside and outside are used to describe the vicinity of the 'cave', balancing between the familiar (inside) and the unsheltered "wind and rain" (outside).

Through my own practice as an improvising musician, this presentation will juxtaposition such 'architectural' reflections with key artistic projects – all based on improvisational thinking. Specifically, I will highlight experiences of playing European 'cultural factories' (factories spaces and industrial settings), as well as introduce the recently started EEC funded project Phuterdo Øre/Open Ear (collaboration between Norwegian contemporary improvisers/Kitchen Orchestra and Roma-musicians from Eastern Slovakia).

Presenter: Postdoc fellow Petter Frost Fadnes (UiS)

Time: Tuesday 18.10, 0900 - 1030

Place: 1301



Through these examples, I aim to illustrate these close connections between space and its play-like activities, and attempt to show how musicians in effect improvise rooms through their musical incursion.

With a parallel career in performance and academia, Frost Fadnes' research interest is centered on improvisational thinking within a practical context, specifically looking at improvisational processes through musical performance.

Petter Frost Fadnes is Associate Professor at The Department of Music and Dance, University of Stavanger, former principal investigator for the HERA-funded research project Rhythm Changes: Jazz Cultures and European Identities, and currently Postdoc fellow researching improvised music. He performs regularly with a variety of ensembles and musicians, and continues to seek "the perfect melody" through eclectic musical approaches within the settings of improvised music.

ÉLISABETH-CLAUDE JACQUET DE LA GUERRE: THE MIRACLE PERFORMER

Bettina Smith and Lise Karin Meling are looking at the French performer and composer Élisabeth-Claude Jacquet de La Guerre (1665-1729). They will contextualize her and her role as a harpsichordist and organist in the midst of the musical life in the court of King Louis XIV as well as her prosperous career as an active performer in the center of Paris, by looking at various contemporary statements, as well as drawing upon other articles from contemporary reviews, letters and encyclopedias.

However, the main focus is the performative aspect: both when it comes to La Guerre as performer herself, as well as how to perform her works today. Her main output consists of solo cantatas and solo harpsichord works. In order to perform such works, they will discuss what performers need to add to the score, in order for it to make sense, since the score is very sparsely notated.

In her harpsichord suites she uses as the first movement an unmeasured prelude, a so-called "Prélude non mésuré." The problem is how to interpret these strange looking pieces. The notation omits not only conventional signs that group notes into large (and regular) metric patterns, but also specific durations for the notes. The blank field of "whole notes" provides no apparent guidance about note-to-note durational proportions to a performer accustomed to conventional music notation. While the resulting rhythmic flexibility maintains the sense of improvisation, the notation is not always clear, giving rise to problems for the performer and analyst.

Presenters: Associate Professor Bettina Smith (UiS) and Associate Professor Lise Karin Meling (UiS)

Time: Tuesday 18.10, 0900 - 1030

Place: 7101

In her solo cantatas the performers need to reflect upon ornamentation, rhythmic alterations and continuo realization. In addition, an interesting feature with these cantatas is how to and when (or if) to include Baroque gestures. Physical (hand) gestures used to be an integral, obligatory part of performing French vocal music in the Baroque era. This is true not only for the French baroque opera, but also the chamber repertory, such as for instance cantatas. Though the tradition of ornamentation has remained in practice to this day, the practice of gestures has disappeared.

Our wish is now to explore how the re-introduction of the performance of gestures in French cantatas can impact interaction between audience and performer, and affect the audience's understanding of the repertory.

These informed artistic decisions that have to be made, will be reflected upon and made aware of.

ANOTHER WAY OF MOVING

Stockholm University of the Arts has established four profile areas for research:

- Concept and Composition
- Art, Technology, Materiality
- Bodily and Vocal Practices
- Site, Event, Encounter

The profile areas serve as common arenas where research in our established subjects; film and media, performing arts, choreography and opera can meet. Today four of our researchers and PhD candidates will present their research in relation to a specific profile area.

Carina Reich, PhD Candidate

Reich is an interdisciplinary artist that works in a variety of mediums, such as dance, theatre, and opera. The point of departure for her PhD project *The Absent Becoming Present* is her own position as a playwright and director. Her research aim is to shed light upon, expose and give focus to the form of writing drama as a practice within collaborative creative processes. The project will be presented in relation to the profile area Concept and Composition.

Marius Dybwad Brandrud, PhD Candidate

The project Listening as a Filmic Method addresses the role of listening in filmmaking. Listening is more specifically considered in relation to saying and subjectivation. The research is carried out through filmic work in an effort to explore fields between film and philosophy. The project will be presented in relation to the profile area Art, Technology, Materiality.

Chrysa Parkinson, Professor of Dance
The research project Documenting Experien-

Presenters: Johanna Garpe, Cecilia Roos, Chrysa Parkinson, Claes Peter Hellwig, Carina Reich, Marius Dybwad Brandrud,
Stockholm University of the Arts

Time: Tuesday 18.10, 0900 - 1030

Place: LKS

tial Authorship focuses on the relationship between documentation, experience and authorship from the point of view of the performer. The research is carried out through the performance of choreographic processes, texts and lecture-performances. The project investigates the performer's plastic relation to constitution, comprehension and signature in performance. The project will be presented in relation to the profile area Bodily and Vocal Practices.

Claes Peter Hellwig, Professor of Creative Processes for Performing Arts

The meeting place project A Dramaturgy of the Landscape and the Participant stems from the transdisciplinary and interdisciplinary meetings of performing artists, landscape architects and planners. This opens up for the more basic and for me personally interesting question of the dramaturgy. The project carries the premise that the textual level of the performative develops from the landscape and the participants and this changes the dramaturgy of all components into a new field of performativity that develops. The project will be presented in relation to the profile area Site, Event, Encounter.



ELECTRONIC TEXTURES Twentieth-century modernism revisited through the lenses of postcolonial and Pan-African art magazines

Every research has its own biography, its own life, disconnected from any initial motive and motivation. An individual itinerary comes into play, which again is entangled with experiences and spaces of potentialities, class, politics and resources, geography and coincidence, time frames and context, ambition and adventurousness.

An emphasis on the notion of the biographic can also lead to the assumption, that an editor of a political cultural, art journal, on the African continent (but also elsewhere), turns out to be one of the vanguard figures in the process of decolonization - in not taking sides but building large networks of collaborations, opening up many stories at once. A parallel thread, when reading the history of journals, such as Transition, Black Orpheus, The New African and others, emerges insofar as their funding can potentially be traced back to the frontlines of the Cold War and a bipolar world order that has not only informed and influenced, but shaped the cultural production in these newly independent African countries. Likewise, the agency and presence of these art journals, just as the hybrid subjectivities emerging within these fields, interfere with intended political strategies.

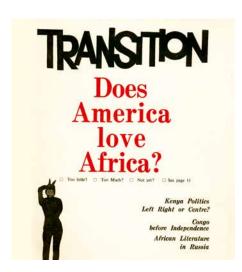
From today's perspective the ambiguous notion of collaboration crystallizes within the production period of these magazines and can unfold a stunning series of unintended ironies within an at that time divided world. However, facing the logic of Cold War politics and neo-colonial structures demands the urgency and necessity to take sides and at once to organize independent spaces of reflection as laboratories to create new aesthetics and artistic languages. Depending

Dicipline: Visual art (2015-2017) **Presenters:** Professor David Rych
(NTNU) and Researcher Annett Busch
(NTNU)

Financed by: NARP

Time: Tuesday 18.10, 0900 - 1030

Place: 1302



on which place, magazine, editor or moment was chosen to enter the narrative, we encounter contradicting approaches, attempts and reading experiences.

This year's presentation will bring forward notes of our preliminary research itineraries and methodology, insights from the first workshop with the artists involved and a variety of voices.

MAKING SENSE, NOT MEANING

Researching the performers perspective; about being, interpreting and developing as a performer.

My project is about interpreting music -asspeech in contemporary art music, inspired by rhetoric performance practice, or the more literary concept prosody. The main thought is that the musical line follows patterns of speech (prosody) and is articulated in similar ways. An important question in my research is: "How can I develop and internalize my own interpretative language in performance, inspired by the prosody of speech?" What are the inner workings of the performer and how can I develop this to create a strong presence in the musical moment. I research how to develop a playing technique focused on freedom, intuition and I want to try to outline, explain and show what this technique is or can be.

I am interested in the embodied qualities of presence. It is a playing that engage affectively with the material and the audience. Gilles Deleuze says that you can create a feeling of sense as an embodied feeling through art and music, without a logosentric meaning. I aim to develop a more internally controlled playing, embodied and with affects as a sort of artistic "raw" material for expression, to develop the psychophysical musician. This aspect of my research opens up for new perspectives with theories treating embodiment, presence and affect.

I open the space before and after the musical work, through reflection on practise, rehearsal, analysis, and performance. I wish to awaken a curiousness of exploring this way of a psychophysical inner work of the musical performer. I think some of the aspects **Dicipline:** Music

Presenter: Research Fellow Marianne Baudouin Lie (NTNU) (3rd year) **Main Supervisor:** Professor Carl Haakon Waadeland (NTNU)

Time: Tuesday 18.10, 1100 - 1200

Place: 1301



I'm working on can change how we look at performances of contemporary art music.

LAYEREDNESS IN SOLO PERFORMANCE

The project looks into the role of the solo performer in searching out ways of approaching the solo format as a situation of layered epressive potential.

Søren Kjærgaard is engaged in how he can open a space of possibilities within the natural limitations of the solo format – both in the relation between the solo performer as an auteur and a living media for his own narrative, and in how this narrative can be transformed from a monological situation to a dialogical situation where the solo performer unfolds his material in a layeredness of sounds, gestures, movements and speeds.

The research is done through a topographical approach to the piano, where its conventional sound is manipulated through instrument preparations in a sonic spectrum spanning from chromatic temperament to non-tempered noise.

As a performer Søren Kjærgaard works with the mobility of form and flexibility of structure by converging composed elements into a primarily improvisational setting. **Presenter:** Research Fellow Søren Kjærgaard (Rhythmic Music Conservatory, Copenhagen)

Main Supervisor: Professor emeritus Bjørn Kruse (NMH)

Time: Tuesday 18.10, 1100 - 1200

Place: LKS



WHY MATTER MATTERS

Questions of materiality in the physical world

The research project "Why matter matters: Questions of materiality in the physical world" reflects upon matter through the new materialisms as presented in recent feminist science studies. The project is situated in between poetry and politics, and relies on the belief that art has the potential to (re)-shape society. The artistic research comprises different practices such as sculpture, textile work and paintings, as well as poetry and performances.

The background for this project is how today a number of thinkers in philosophy, science and culture studies are looking at the materiality of the world with renewed Spinozian interest; as if a shift is taking place from constructivism towards realism. From the viewpoint of the new materialisms, matter was given a less than satisfactory theoretical and rhetorical treatment in the late 20th and 21st centuries. Within the new realist framework, matter is accorded an active role, and feminist science studies thinkers such as Karen Barad and Donna Haraway have developed new theories. What makes the feminist materialisms distinct from other theories in the field is the refusal to see the subject world divided into hierarchies and categories, the importance of maintaining a "we", and the awareness of the constant transformations and interactions of matter. Feminist new materialism is currently reworking understandings of space, time, matter, causality, and objectivity.

Dicipline: Visual art

Presenter: Research Fellow Ane

Graff (KHIO) (1st year)

Main Supervisor: Professor Felix

Gmelin (KHiO)

Time: Tuesday 18.10, 1100 - 1200

Place: 1302



Photo: Ane Graff

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BORDERLAND - SEEKING THE EXTREME

This project is an exploration of extended vocal technique and vocal aesthetics, with an explicit emphasis on vocal compositions by the Swedish composer Karin Rehnqvist as a focal point.

Through my work as a singer, in several fields of music, I have been curious about the voice and it's possibility of blending with instrumental sounds. This has been of current interest especially in my encounter with contemporary music. Through my work with Rehnqvist's music, I will investigate how the composer treats the voice and also how the singer can interpret her guidelines in the score.

As a singer I experience that there are great demands regarding flexibility to be able to control and practice the great amount and variation of repertoire, as I work with a number of different ensembles and musical relations. In order to be able to experiment with my own artistic practice and approach, I seek a bigger flexibility, in making and also placing of the sound, and to be able to approach chamber musical relations more deliberately. Because of the strong position of the voice as intermediary, the power of a different use of the voice is very strong.

By challenging the "extreme" limits of what the voice can do, both in expressions and interplay, I hope to be able to chart the challenges, ways of approaching the music, understandings of the notations, and technical skills of the voice. The existing pieces will be studied as live-objects by performing them. The analysis will start with talks with Rehnquist, the written music and my own artistic approach to the music.

Dicipline: Music

Presenter: Research Fellow Berit Norbakken Solset, (UiT) (1st year) Main Supervisor: Professor emeritus Bjørn Kruse (NMH)

Time: Tuesday 18.10, 1100 - 1200

Place: 7101

This is an artistic project where selected compositions and the performance of such will be in the centre of practical examination, thorough search and try-out. The compositions will function as tools in my inquiry and development of the voice as an instrument, placed side by side with any other instrument in a chamber musical relation.

It is my wish to create new constellations, produce new repertoire and achieve a greater consciousness about the subject, and in this way develop the field of vocal performance.

My main focus on timbre, the aspect of the sound, the chamber musical performance, and the approach toward an instrumental sound, makes the project valuable for the field of vocal art, both artistic and pedagogical. I hope to achieve a discussion and a more conscious approach to the extended vocal technique.

WHAT 間[MA] DOES, OR WHAT 間[MA] COULD DO

Theatrical, but not theatre. Architectonic, but not architecture. Sculptural, but not sculpture

As a travelling concept journeying through a series of site bound art works made for disparate spaces in Norway 2013 – 2016.

In this project I am researching the Japanese concept 間 [Ma] through qualitative interviewing methods and the making of five artworks. In my understanding of it [Ma] is dealing with a meshed understanding of time and space as well as timing and spacing, in multiple layers. Central to understanding [Ma] is the idea of the interstice. the unfilled or the empty, as well as different states of being in-between or in tension. [Ma] is also sensory or felt experience in and through time and space in mind and body, and seems to describe something that reaches beyond language. [Ma] is a concept shaped by language, yet trying to avoid language.

Rather than focusing on what [Ma] is in Japan, I am in this project claiming [Ma] to be

Dicipline: Visual art

Presenter: Research Fellow Edvine

Larssen (NTNU) (3rd year) **Main Supervisor:** Lindsay

Seers (UK)

Time: Tuesday 18.10, 1100 - 1200

Place: 5115

a travelling concept. In this way it is removed from the Japanese language and changed into a mini-theory applicable also to other cultures. I try to unpack the concept [Ma] in terms of what it does or could do journeying through my series of five, time and site-bound artworks made for disparate spaces in Norway.



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THE REFLECTIVE MUSICIAN II

The project The Reflective Musician was brought to an artistic conclusion in April, 2015, with a 4-day festival at the Norwegian Academy of Music (NMH) and at Universitetets Aula, Oslo. This festival comprised seminars, open rehearsals and public concerts and was documented on video. After that, all research group members wrote essays on their work in the project.

In order to publish the huge amount of documentation from two years' work on the RC platform - text, video and audio - the research group soon realised that they needed external help and extra funding. When such funding was granted by the NARP, Jonas Howden Sjøvaag was asked to assist with the design and the technical realisation of the exposition.

In his presentation, project leader Håkon Austbø will show the result of this pioneering work and discuss some of the choices made in the process.

Also, he will attempt to formulate some conclusions on the project as such. The project aims were described as follows:

- What kind of performing knowledge might lead to specific, unique interpretations?
- What kind of interpretations might lead to 'new knowledge'?

Dicipline: Music (2015) **Presenter:** Professor Håkon

Austbø (NMH)

Financed by: NARP

Time: Tuesday 18.10, 1300 - 1430

Place: LKS

- How can this cycle of knowledge → interpretation → new knowledge be studied?
- How can what is learned through this cyclical process best be articulated and disseminated? To what extent is it a process that can benefit from the collaborative input of a team of artists and researchers?
- What could such a team-based project teach us about the co-creative aspects of the bringing-into-being of specific, unique interpretations?

Have these questions been answered, and have other questions arised, looking back on the project?



https://www.researchcatalogue.net/ view/86413/86414 **SIKU AAPPOQ/MELTING ICE** A performative intercultural installation in the meeting between Scandinavian and Greenlandic artists

The focal point is the Greenlandic and Scandinavian perspectives of the consequences of the melting ice in relation to global climate change. Bodily experience and knowledge about the climate change have been leading elements in the process and the investigation to make the installation.

In the creative process, a cross-artistic dialogue has taken place. In dance, music and installation and through the physical presence, we have created a translocal dialogue. We have worked with shaman's songs from Greenland, the iceberg related to the Inuit culture and the human imbalance with the nature and the response from the nature to this imbalance. The development of the intercultural space - a performance - contributes to create a frame and articulate a dialogue for a community, a translocal temporal space. This means that frames are created during the course of the process. In other words, the frame changes with the temporary community it defines and creates new global dialogue. I will address this intercultural artistic dialogue. It contents a complex cultural meeting within the concept, the experience in the dynamic, as well as time and space for the artist and the audience.

I have collaboration with professor Pam Burnard and her team from Cambridge University about performative question to climate change and the research in Melting Ice.

Presenter: Associate Professor Birgitte Bauer-Nilsen (UiS)

Time: Monday 17.10, 1530-1700

Place: 5115



RADICAL INTERPRETATIONS OF ICONIC MUSICAL WORKS

In this final presentation of the Radical Interpretations Project we aim to reflect upon our insights and concerns and be presenting our main findings during the project. Moreover, we will discuss the three layers of research and the artistic work; basic music practice, performative concerns and experiential / cognitive considerations. We will introduce some of the key terms used during the project, denoting the various features of our artistic research path.

We aim to present the audience with a number of pertinent question about the nature of artistic research that we engaged with during the project.





Dicipline: Music and Design (2013 - 2016)

Presenters: Associate Professor Kjell Tore Innervik (NMH), Professor Emeritus Ivar Frounberg (NMH), Associate Professor Maziar Raein (KHIO)

Time: Tuesday 18.10, 1300 - 1430

Place: 1302





THE MEANING OF SILENCE IN ART MAKING AND COMMUNICATION

This interdisciplinary study focuses on silence by three artists from different academies of the Arts University Helsinki. Each of the artist has also own study beneath this joint study. The presentation will happen in dialogue with these performers so that parts of dancing, piano playing, drawing and documenting are intertwined with speech that opens up some insights and questions of the on-going process.

The nature of this pilot study is experimental: by listening the environment and each other through corporeality and waiting without any particular goals the invitation for silence to emerge is made. Silence – not opposed to noise or continuous movement – means orientation to something that cannot be known and yet it is worth researching. Silence is taken as a sounding board that pushes these artists question their habitual ways of practicing and communication.

Presenters: Anu Vehviläinen (Sibelius Academy), Petri Kaverma (Academy of Fine Arts), Kirsi Maritta Heimonen (Theatre Academy), University of the Arts Helsinki

Time: Tuesday 18.10, 1300 - 1430

Place: 1301

How silence can be shared through dancing, playing, documenting and language? What happens to the silence of the corporeality in the borderline between private and public, and in the intersection between art and everyday life? How silence could enter the writing? Does silence indicate something that can't be verbalized or experienced?



NEW RESEARCH FELLOWS 2016

Brynjar Bandlien

Dance Recurrences - a method and practice within dance and choreography Oslo National Academy of the Arts, Academy of Dance

Erik Dæhlin

Shared space Norwegian Academy of Music

Mette Edvardsen

Writings in space and time Oslo National Academy of the Arts, Academy of Dance

Alexander Furunes

Bayanihan as a model for community participation in Post Disaster Reconstruction Norwegian University of Science and Technology, Faculty of Architecture and Fine Art

SAAR 2016 in Tromsø. Photo: Vincent Roumagnac

Jan Peter Hammer

The Art of War Oslo National Academy of the Arts, Academy of Fine Art

Sunniva Storlykken Helland

Breaking Circles
Bergen Academy of Art and Design,
Department of Design

Anne Haaning

Half Hidden
UiT The Arctic University of Norway,
Faculty of Fine Arts

Bjørn Erik Haugen

The Music of Sound Norwegian Academy of Music

Elisabeth Holmertz

The Otherness of the self Norwegian Academy of Music

Marte Johnslien

Sensitivity as Strategy - Knowing, Non-knowing and the Third Alternative Oslo National Academy of the Arts, Art and Craft

Bendik Kaltenborn

Tegning, form og drama Oslo National Academy of the Arts, Design department

Andy David Lock

In Place of Idealism: architecture and Photography Bergen Academy of Art and Design, Department of Fine Art

Bjørn Inge Melås

Becoming the city

Norwegian University of Science
and Technology,

Faculty of Architecture and Fine Art

Kjetil Møster

Den elektrofoniske saksofonen University of Bergen, the Grieg Academy

Solmund Nystabakk

Singing with the lute
UiT The Arctic University of Norway,
Faculty of Fine Arts

Sabine Popp

Agential Matter (Invisible Landscapes) Bergen Academy of Art and Design, Department of Fine Art

Kjersti Sundland

In The Presence of Phantoms
Bergen Academy of Art and Design,
Department of Fine Art

Stian Westerhus

The Shape of Concerts to Come Norwegian University of Science and Technology, Department of music











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