

ARCHAEOLOGY: COLLAPSE—BODYWORK—RESURRECTION.



Artistic Research Week, Oslo National Academy of the Arts, 2020. *Progressive interaction / receptive intra-action* (Lisa B.Lie, Bjørn Blikstad, Theo Barth og Petrine Vinje)– a first step towards *Archaeology: Collapse – Bodywork – Resurrection* Photo: Peter Dean

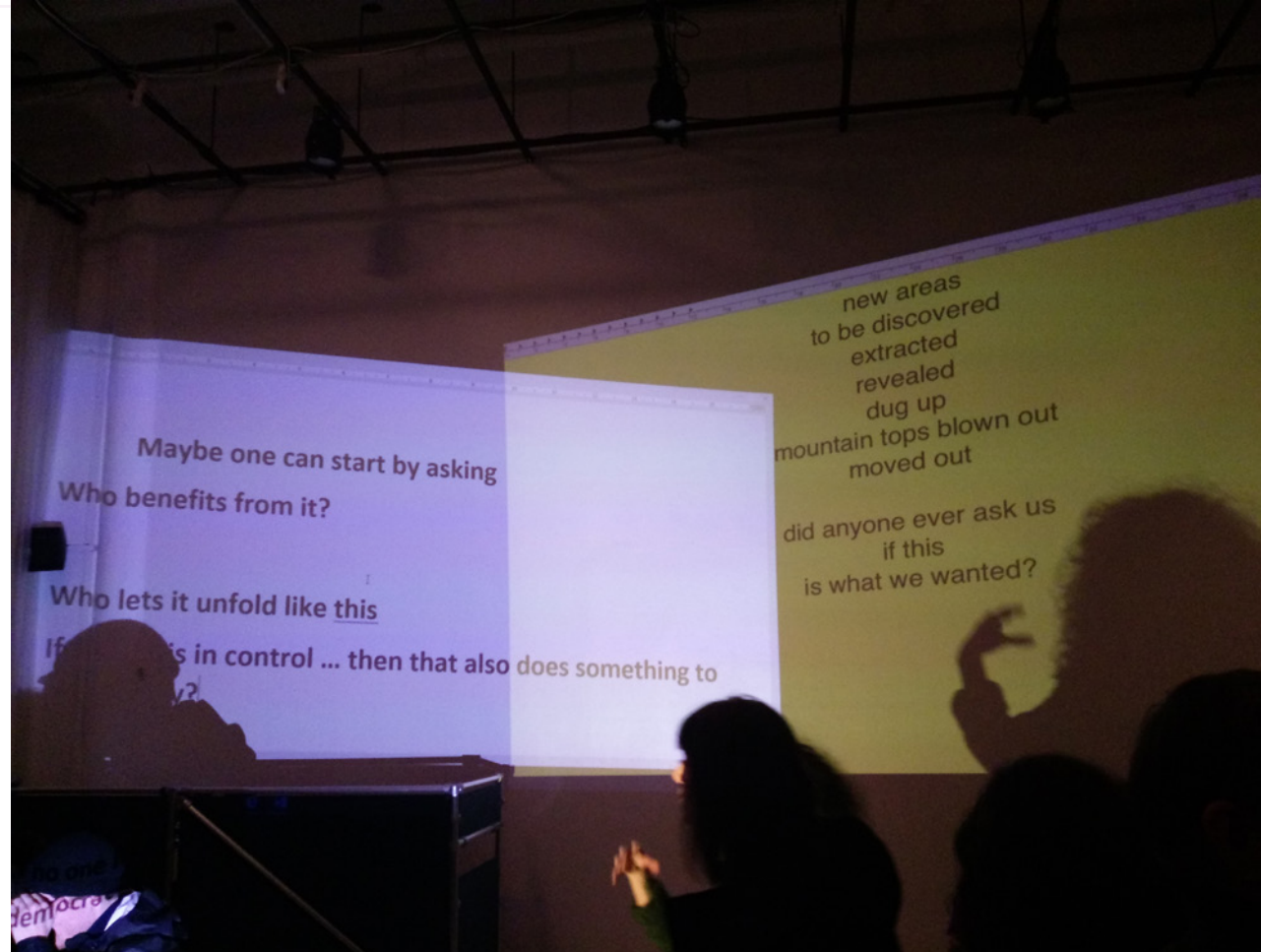
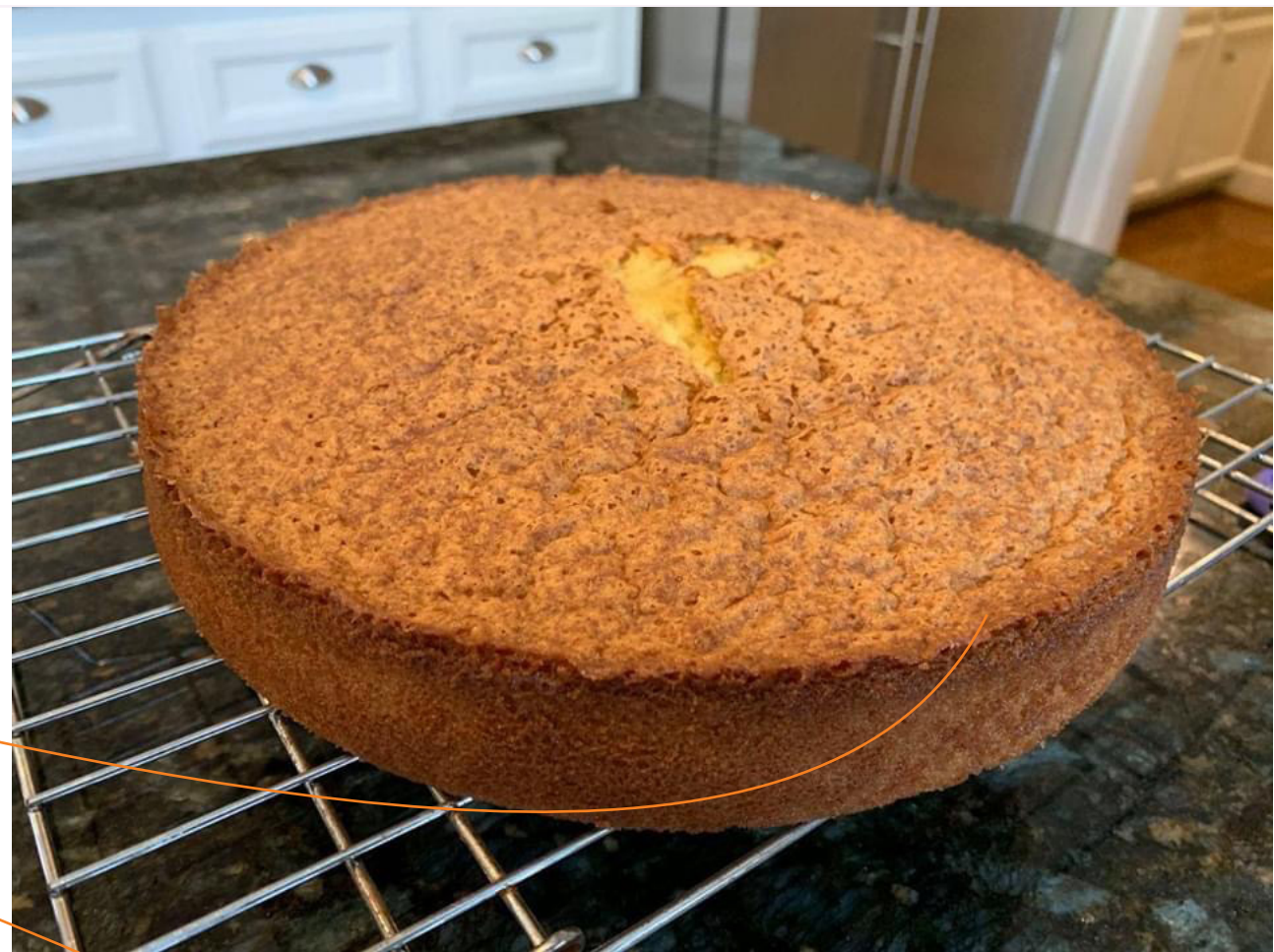
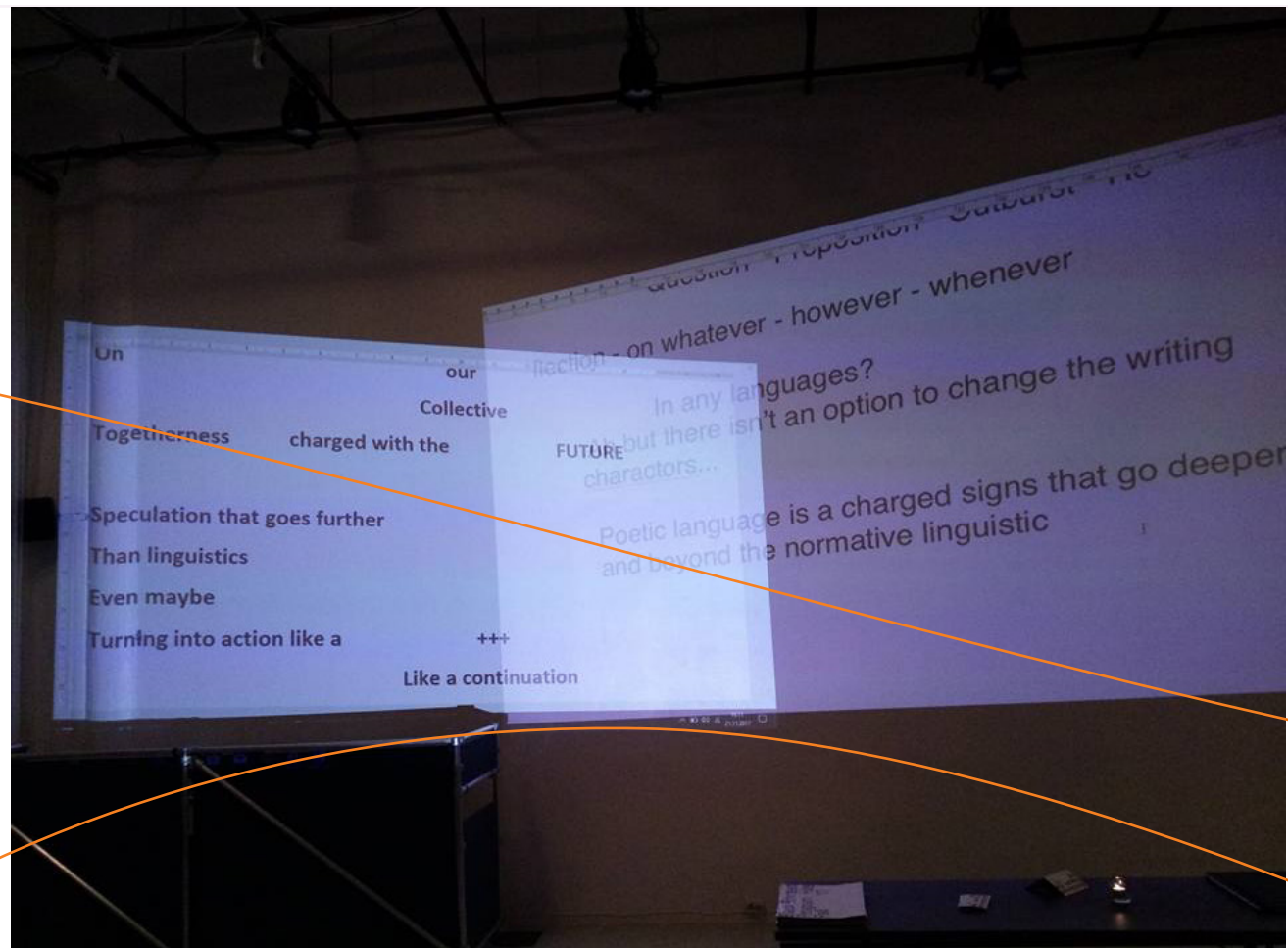
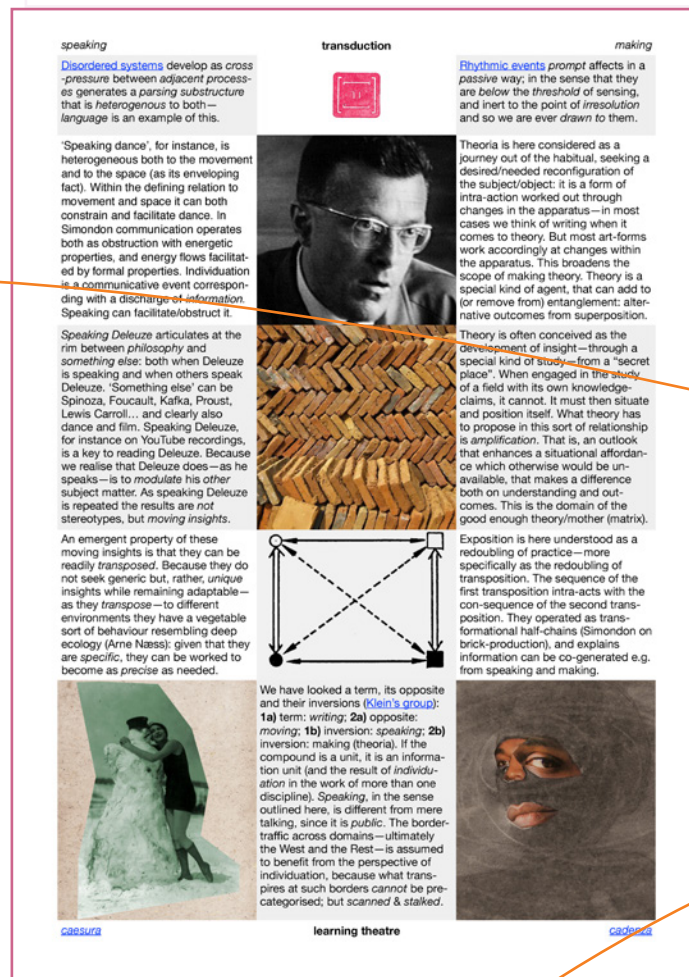
We are exploring an archaeological angle on memory in artistic practice, to highlight the difference between how remembrance works when anchored in body-learning, with bodywork at its foundation. Where it is the place of human beings to remember in clusters where the found, negotiated and unknown combine in what we know as contingency : what evolves alongside, yet is present to its touch (contingent = con-/alongside + tangere = touch). Our proposal is to hone the intra-action and contingency of methods, themes and currents in research projects responding to each other and yet to their respective field.

Does artistic research offer an opportunity to conceive a generative process that feeds on ‘wicked problems’: an oblique strategy to create change without engaging in problem solving? Our hypothesis is that conferencing is a candidate ‘wicked problem’: a relatively standardised format of knowledge sharing that inviting people into a ‘problem solving’-situation—with broad interactions/discussions—while being specifically unable to serve problem-solving. A kind of techno-human accident designed to both tease and frustrate, or to fulfill expectations.

If the conferencing-standard contains such a blatant pragmatic contradiction—hence a ‘wicked problem’ that we find at many levels today—is it possible to use artistic methods to explore and exploit it? Can we imagine conference arrangements relying exclusively on artistic means, to explore and exploit the professional focus on research and thereby exceed the expected benefits of conferencing? Based on these questions, we seek to work performatively with the ‘missing link’ between transposition and exposition.

THEODOR BARTH
BJØRN J. BLIKSTAD
TALE NÆSS
PETRINE VINJE

Theodor Barth, Professor of theory and writing, Oslo National Academy of the Arts, anthropologist [dr, philos. 2010] educated at the University of Oslo. / Bjørn Jørund Blikstad, PhD fellow with a quasi-historical project using ornamentation and woodworking as a memetic theatre. / Tale Næss has a PhD in playwrighting. She is a freelance researcher involved in several research projects at Oslo National Academy of the Arts. Her research looks at the hybrid performative text as a feedback loop. / Petrine Vinje, PhD fellow at Oslo National Academy of the Arts, visual artist educated at Institute of Colour, and recently trained in the micro-phenomenology research methods. She researches into interface as a metaphorical concept, bridging the gap between the sensory and imaginary.



A short note on artistic research and vulnerability and the new texts written on the Oresteia

In the introduction to the book: *the exposition of artistic research: publishing art in academia*. Michael Schwab and Henk Berghoff writes, quoting Dombois: *artistic research is an activity for boarder crossers, who while violating boundaries, create new relationships and knowledges*. In my research, this was what I wanted to do: cross borders. Create relationship and seek new knowledge.

They continue: while violating boundaries, there is always a lack of language present in this activity. The activity touches the limits of knowability. This is also true for me, although language is all I produce – both in my art production and in my reflection – some of the knowledge that I try to access, whether we are talking about exploring methods or finding formal solutions, are often almost out of reach. And since we in my field, playwrighting, often borrow language, methods and theory from other fields (literature and theatre (mainly acting and directing) there is a **real need for production of new language** when contextualize, critiquing or working with playwrighting, the lack has sometimes felt physically present.

So there are three premises that underlies my research:

1. the praxis of border crossing
2. the search for new relationships and new knowledge
3. the need to be media specific and for the research to mirror in form, what I try to research.

Even when it involves risk taking.
Even when it involves breaking the mold.

Write a new entry or drag and drop files

Short pause

1
Where is she going?

2
Out in the woods

1
Why now?
It's too early
It's too late

Write a new entry or drag and drop files



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