



**PLEASE SPECIFY!**



SHARING ARTISTIC RESEARCH  
ACROSS DISCIPLINES

**BOOK OF ABSTRACTS**



**INTERNATIONAL CONFERENCE ON ARTISTIC RESEARCH 28 & 29 APRIL 2017**



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## WELCOME BY SAR

The annual international conference series on artistic research, convened by the Society for Artistic Research (SAR), has advanced over the years into a major and leading event where artistic researchers from all over Europe and beyond meet to discuss and learn about the latest developments in the field. Starting in Bern in 2010 and 2011, and with gatherings in The Hague (2012), Graz (2013), Stockholm (2014), London (2015), The Hague (2016) and this year Helsinki, the SAR conference has become a benchmark for research in and through the arts, embracing the full breadth of disciplinary, interdisciplinary and transdisciplinary artistic research.

SAR progresses to champion research by artists, notably through its *Journal for Artistic Research* (JAR) and its associated Research Catalogue platform, which will both be pitched during this year's conference. SAR members are invited to join the SAR General Assembly on Sunday 30 April, 10:00–12:00 at the Theatre Academy. On behalf of the Executive Board of SAR I welcome you to this exciting event!

*Henk Borgdorff*  
SAR President

## WELCOME! - TERVETULOA!

On behalf of the conference committee, we welcome you to the 8th International Conference on Artistic Research *Please Specify! Sharing Artistic Research Across Disciplines* convened by the Society for Artistic Research (SAR) and hosted by the Centre for Artistic Research (CfAR) of the University of the Arts Helsinki (Uniarts Helsinki).

A home of interdisciplinary artistic research in various forms, Uniarts Helsinki offers a particularly appropriate setting for presenting and discussing diverse artistic research endeavours. The wide range of proposals submitted to the conference attests to the exigency of this kind of international venue, where artists, artist-researchers and researchers working in different contexts come together to share their specific interests. We hope that the conference will spark off exciting discussions on specific practices in artistic research and ignite new insights and connections across the disciplines.

We are looking forward to a lively and enjoyable event with you!

*Mika Elo*  
Conference Co-Chair  
Professor in Artistic Research, Academy of Fine Arts, Uniarts Helsinki

*Leena Rouhiainen*  
Conference Co-Chair  
Executive Board, Society for Artistic Research  
Professor in Artistic Research, Performing Arts Research Centre, Theatre Academy, Uniarts Helsinki

# KEYNOTES

**ESA KIRKKOPELTO**

## **Embodied Constellations. Artistic Research and Avant-garde**

If we move from the traditional understanding of dramaturgy as a textual practice towards an idea of dramaturgy as a performative or scenic practice, we face a simple problem, which is both theoretical and practical, and hard to solve: how to deal with the fact that the body becomes a dramaturgical component? It may sound mechanistic, or even cynical, to consider or treat human performing bodies as “components”. That is nevertheless what is required when performers confront the requirement concerning equality of all dramaturgical “elements” or “material” in post-dramatic and post-human performance. Who is holding the power at such occasions? Or are we heading towards a full anarchy?

“Play? Move? Express? Float? Fly? Please specify!” – These questions motivating the call of the forthcoming SAR conference are particularly incisive as we try to understand and articulate what happens to our bodies in performance, both as performers and spectators, and how they can adapt to compositional tasks of different kinds.

Let me specify.

If compositional elements in various arts, i.e. their components, can be considered as bodies, these bodies have to be conceived as essentially *weightless*. Correspondingly, the compositions themselves do not reside anywhere. They *float*. The idea, or dream, of reaching weightlessness is so recurrent in the Western modernist and avant-garde tradition that one can legitimately ask whether this idea might even be constitutive of that tradition. But how to prove it? As I will argue, the experience and related understanding of the weightlessness in question can reach us only by embodied means, through our bodies, which, quite strangely but insistently, carry a certain very specific knowledge of these matters.

This lecture demonstration shows how we can make contact with our weightlessness and what else we could do with it, except trying to retain our equilibrium. What kind of implications might these findings have with regard to our artistic practice, political action and everyday perception?

**Esa Kirkkopelto** is a philosopher, artist-researcher, performer, former theatre director and playwright, convener of the *Other Spaces* live art collective. Since 2007, he has been working at the Theatre Academy (Uniarts Helsinki) as Professor of Artistic Research. His research focuses on the deconstruction of the performing body, both in theory and practice. Since 2008, he has conducted a collective research project called “Actor’sArt in Modern Times” on psychophysical actor training. He is the leader in charge of the Doctoral Programme in Artistic Research (Theatre Academy, Academy of Fine Arts, Sibelius Academy & Aalto University). He wrote his PhD in philosophy in 2002

at the University of Strasbourg. Author of *Le théâtre de l’expérience. Contributions à la théorie de la scène* (Presses de l’Université Paris-Sorbonne 2008). He is a member of the editorial board of *Theatre, Dance and Performance Training* and the convener of the “International Platform for Performer Training” which gathered for the first time in Helsinki in January 2014. He has also worked as a core convener of the *Performance Philosophy Association*.

**VICTORIA PÉREZ ROYO & VICENTE ARLANDIS**

## **Learning to Be Together: Experimental Communities**

The meanings and uses of the term choreography have changed substantially throughout its history, but it is possible to find a common thread among them all, namely the articulation of three concepts that are very adequate when considering the dynamics of the social. Writing, body and relation could serve as analogies for tackling the relationships between norm, individual and collective organization. Choreography, as a social as well as an artistic practice, constitutes an interesting field from which to study the dynamics of our ways of corporally and collectively learning and experimenting with democratic ways of being together. The objective here is not to aestheticize political reflection with the use of metaphors coming from the field of dance, but to consider the problems that concern us with the help of new and less worn-out words, as well as to try to open a new perspective on ways of being together and experimentally working with its potential.

The articulation of these three terms should serve to address the complexity of social organization in a way that permits the consideration of the fundamental role of body in it. The body, with its attitudes, ways of being present, its physicalities, kinesthesies and motions plays a fundamental role in how we learn to be together, which has often been overlooked both by socio-political theory as well as by transformational practices. The body constitutes a very interesting element here because it crosses academic, everyday, political, social, choreographic, artistic or aesthetic practices. Choreography, in this expanded sense, allows us to tackle the ways in which some dimensions of research are taking place in many activist and social initiatives, as well as in our everyday life, where it is possible to detect a constant activity of choreographic learning, observing and experimenting.

**Victoria Pérez Royo** is a performing arts researcher based in Berlin and Madrid. She is co-director of the MA in Performing Arts Practice and Visual Culture (Madrid), associate professor in Aesthetics and Theory of the Arts at the Faculty of Philosophy of Zaragoza University and invited teacher to BA and MA programs in the Performing Arts in Holland, Germany, Finland, Chile, Peru and Costa Rica, among other

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countries. She is a member of the research association ARTEA and of the Virtual Archive of Performing Arts. She has devised and coordinated research contexts such as *Artistic Migrations*, *Expanded Theatricalities*, *Rethinking spectatorship*, *There is no other poetry than action* and many others at art centres like the Reina Sofia Museum and Matadero (Madrid). Editor of the publications: *Componer el plural* (2016), *To be continued* (2012) and *Practice and research* (2010).

**Vicente Arlandis** is a performing artist and teacher with a Master's degree in Arts Production (Contemporary art) in UPV (Valencia) and a Master's degree in Performance practice in APASS (Brussels). From 2001 he has been working with Sandra Gómez in the Losqueuedan collective, where they have produced numerous artistic projects such as the series *Borrones*, *Thank You Very Much*, *Tragedia de los Comunes* and *Performance Municipal*. He has imparted workshops about his own artistic practice in spaces such as DOCH (Master in New Performance Language, Stockholm); Festival VEO (Valencia); Universidad Politécnica de Valencia; Universidad de Sevilla; and Facultad de BB.AA (Bilbao). He has collaborated with numerous artists such as Hipólito Patón, Miguel Ángel Martínez, Lisbeth Gruweth, Macarena Recuerda, Jan Fabre, Amalia Fernández, Saioa Olmo, Rafael Tormo and Cuenca, among others. At the moment he is participating in the collective project TALLER PLACER together with Mariví Martín, Miguel Ángel Martín and Paula Miralles.

## SEAN LOWRY & SIMONE DOUGLAS

### Where is Art?

### Exhibiting and Evaluating Art and Artistic Research Elsewhere in Space and Time

This presentation will explore challenges related to exhibiting and evaluating art and artistic research outside traditional exhibition circuits. Today, the world of a work of art might exist concurrently across multiple versions, objects, gestures, times, spaces, documentations and media forms. New ways of making and interpreting art are emerging together with modes of presentation and dissemination shaped by digital reproducibility, remedialization, and the dissolution of physical space. Just as the question “what is art?” underpinned much artistic speculation during the twentieth century, the question “where is art?” is arguably becoming emblematic of much artistic speculation in the twenty-first century. From geographically remote and interdisciplinary to collaborative and socially activated projects, much artistic activity is not necessarily invested in discrete objects, materials or gestures but rather in art's speculative potential as an omnivorous domain of cultural production. Yet once artists press the edges of ontological categorisations it can become challenging to find the appropriate language and evaluative criteria for discussing and evaluating artistic research that straddles other realms of knowledge. A key feature embodied in artistic research is the assertion that certain ideas are uniquely developed and communicated via processes of making, doing and experiencing. Yet given the distributed, mediated and geographically remote nature of much contemporary artistic activity, it is often difficult to point to a singular or optimum point

of entry into the world of a work. Against this backdrop, we will also explore the challenge of adequately documenting artistic research occurring elsewhere in space and time in a format that can facilitate meaningful dialogue and evaluation. We contest assumptions that new knowledge is necessarily best communicated via text-based formats and that non-traditional exhibition formats present barriers to value. Moreover, we believe that artistic research exemplifies the speculative potential of embracing multiple ways of experiencing, knowing, and communicating ideas.

The ideas discussed in this presentation have been developed in conjunction with *Project Anywhere* (a global exhibition model that utilises the type of peer review process typically endorsed by a refereed journal), and *Anywhere and Elsewhere* (a biennial conference held at Parsons, The New School, that explores art at the outermost limits of location-specificity).

**Sean Lowry** is a Melbourne-based visual artist, musician and writer. He holds a PhD in Visual Arts from the University of Sydney, and is currently Head of Critical and Theoretical Studies in Art at Victorian College of the Arts, University of Melbourne. Lowry has exhibited, performed and published extensively, both nationally and internationally. His conceptually driven artistic practice employs strategies of concealment, subliminal quotation, erasure, remediation and intermedial expansion to explore the outermost limits of the world of a work of art. He is also Founder and Executive Director of *Project Anywhere* ([projectanywhere.net](http://projectanywhere.net)), co-editor of *Anywhere* (with Simone Douglas), co-curator of *Anywhere and Elsewhere* (with Simone Douglas), and one half (with Ilmar Taimre) of *The Ghosts of Nothing* ([ghostsofnothing.com](http://ghostsofnothing.com)) For more information, please visit [seanlowry.com](http://seanlowry.com)

**Simone Douglas** is a New York-based artist who works across installation, photography, video and site-specific engagement with land, space and place. Her on-going project *IceBoat* seeks to activate dialogue around environmental concerns and the Australian interior. Douglas' work has been exhibited extensively internationally. Most recently, her work was included in *Emanations* (curated by Geoffery Batchen). Douglas was project director and curator on behalf of the Getty for *Picture Sydney: Landmarks of a New Generation* at the Australian Museum; curator for *Landmarks of a New Generation* (Sydney, Mumbai, LA, Berlin, Cape Town); and curated 'Home' for the *Auckland International Festival*. She is currently director of the MFA Fine Art program at Parsons, The New School in NYC; co-editor of *Anywhere* (with Sean Lowry); co-curator of *Anywhere and Elsewhere* (with Sean Lowry). Douglas is also a key contributor to the *Project Anywhere* Editorial Committee. For more information, please visit [simonedouglas.com](http://simonedouglas.com)

## HANS-JÖRG RHEINBERGER

### Experimental Epistemes between Art and Science

The paper comes in two parts. The first part offers some clues for a conceptual rapprochement between the history of the sciences and the history of the arts from the perspective of a history of things in the making. The second part presents some arguments for a critical discussion of the phenomenon of “artistic research,” a concept that obviously connects to such a process view in both realms.

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A discussion of the relation between the sciences and the arts hinges on finding common ground for the comparison of innovative practices. It has to be a ground based on which that relation can be formulated in such a manner that the involvement with the unprecedented stands in the foreground. The basic argument is that just as the sciences cannot, in the end, be understood on the basis of the structure of their accomplished theories, the arts will also not be understandable on the basis of the structure of their products. A fortiori, then, a comparative analysis can obviously not proceed from the results of the respective activities. Here, as there, what is paramount are the practices of making; an understanding of a production process with an uncertain outcome, at the end of which things will stand that did not command and determine its beginning. What moves into the foreground of interest are then the configurations of materials, instruments, arrangements and cognitive-practical lists that go into the process, and that determine together and inseparably its epistemic and aesthetic design, respectively, in ever-new forms.

**Hans-Jörg Rheinberger** holds an MA in philosophy and a PhD in biology from the Free University of Berlin. From 1996 to 2014, he was Director at the Max Planck Institute for the History of Science in Berlin. He has held visiting posts e.g. at Stanford University, the ETH in Zurich, the Maison des Sciences de l'Homme and the Ecole des Hautes Etudes en Sciences Sociales in Paris. He holds a doctor honoris causa from the ETH Zurich and is a Scientific Member of the Max Planck Society as well as an Ordinary Member of the Berlin Brandenburg Academy of Sciences and the German National Academy of Sciences Leopoldina. Among his books are *Toward a History of Epistemic Things* (1997), *An Epistemology of the Concrete* (2010), *On Historicizing Epistemology* (2010), *A Cultural History of Heredity* (2012, with Staffan Müller-Wille), and most recently *Der Kupferstecher und der Philosoph. Albert Flocon trifft Gaston Bachelard* (2016).

### CATHERINE LAWS THIS IS... IS IT?

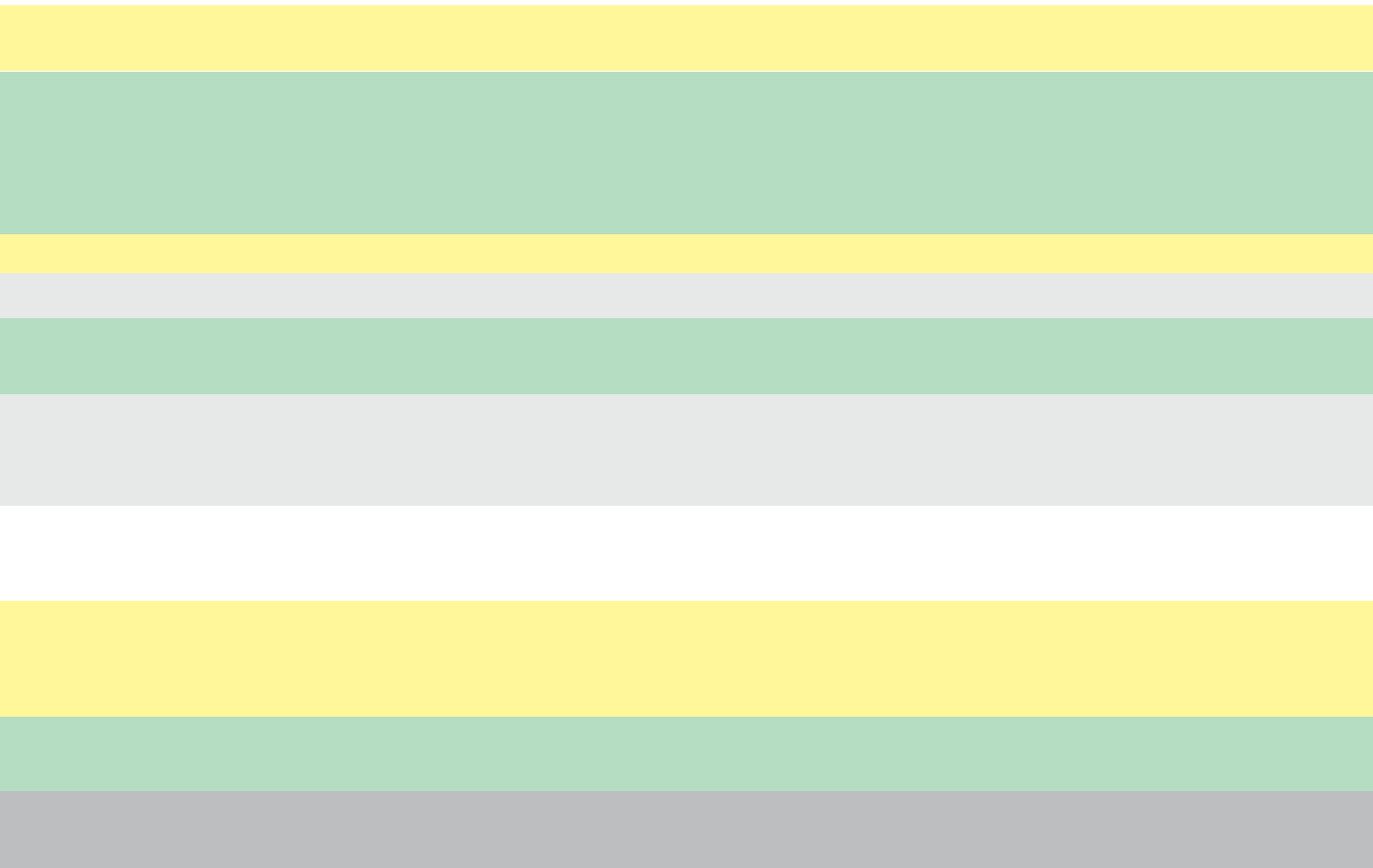
*Please Specify!:* so demands this conference. The call seems to assert the necessity of the particular, the individual instance, and we might extrapolate from this a determination to attend to distinctiveness: to identity and therefore difference.

However, the conference situates this demand in the context of questions of dissemination, use and impact: matters of breadth, commonality, instrumentalism. There seem to be a tension here, between the instance, subjectively constituted, and the extrapolation, objectively manifested. To what extent is this characteristic of artistic (or practice-as-) research? In such processes, the researcher is often both subject and object. To different extents, according to the nature of the enquiry, and whether implicitly or explicitly, such research often calls into question the status of its object as a discrete and objectively knowable entity. This presentation explores whether the tensions of specificity and usefulness,

subject and object, are problematic, indicative of limited relevance or reach, or productive, revealing significant aspects of creativity, thought and action.

I will focus on examples from 'Player Piano', a recent performance piece produced collaboratively with composers, theatre makers and a filmmaker. The performance explicitly foregrounds the specificity at work in artistic practice: on one level the aim is to interrogate both thematically and performatively (self-consciously, through the mode of enaction) some of the complexities of musical agency and subjectivity. The intention is to explore and expose the nature and conditions of the performer's *habitus* – her embodied performing identity, contextual and cultural, developed in and through the relationship with, and resistance to, her instrument, her training and practices, the historical and cultural backdrop of that instrument and those practices, the contexts in which she works, the people with whom she collaborates, and so on. As Sally Jane Norman argues, it is from such complex sites of resistance that creative agency can emerge. This is, then, extremely specific, but the closer we get – the more we look and listen – the less certain things are. Performance seems to say 'this is....'. But it never really is (is it?). The specific disintegrates into the differential, the contingent ... but perhaps the questions become clearer.

**Catherine Laws** is a musicologist and pianist. She is a Senior Lecturer in Music at the University of York, UK, and a Senior Artistic Research Fellow at the Orpheus Institute, Ghent. As a performer, Catherine specializes in contemporary music, working collaboratively with composers and often drawing other artists, especially theatre and film makers, into her projects. Her artistic research is focused variously on processes of embodiment, subjectivity and collaboration in contemporary performance practices. She currently leads the research cluster 'Performance, Subjectivity and Experimentation' at the Orpheus Institute, exploring how subjectivity is produced through performance practices associated with new music. She performs and records regularly, and has published widely. Her monograph, *Headaches Among the Overtones: Music in Beckett/ Beckett in Music*, came out in 2013 (Editions Rodopi).





# SESSIONS 1 FRIDAY

## 1A ROUND-TABLE: AESTHETICS

Session moderator: Alex Arteaga,  
Berlin University of the Arts

**MICHAEL KELLY, GERARD VILAR  
& SARAH BAINTER CUNNINGHAM**

### Evaluating the Contribution of Aesthetics to Arts Research

Among the varied meanings and modes of arts research, arts research is also “an active way of doing aesthetic research,” according to H. Slager, who distinguishes between “experimental aesthetics” and “theoretical aesthetics.” But what exactly does either mode of aesthetics add to arts research? We understand aesthetics as critical thinking about the epistemic, ethical, social, and other norms always already implicit in arts research, and we aim to render these norms explicit so that arts research can be evaluated on its own terms rather than merely on terms drawn from the social sciences (e.g., impact). As such, aesthetics itself is implicit in most if not all types or modes of arts research, and it is especially important in integrating the arts within the goals of the university while enabling the arts to retain their unique identities as research, and in critiquing the distinctiveness of artistic knowledge in relation to other forms and practices of knowledge. Working with artists as well as theorists, we are initiating what we hope will be a long-term project to render explicit the varied roles of aesthetics in arts research.

**Michael Kelly**, Professor of Philosophy at University of North Carolina at Charlotte, is the Editor-in-Chief of the *Encyclopedia of Aesthetics* (Oxford University Press, 2014, 2nd edition); author of *A Hunger for Aesthetics: Enacting the Demands of Art* (Columbia University Press, 2012; paperback 2016) and *Iconoclasm in Aesthetics* (Cambridge University Press, 2003); and Founder & President, Transdisciplinary Aesthetics Foundation: <https://transaesthetics-foundation.org/>.

Dr **Sarah Cunningham** serves as Executive Director for Research and Founding Director of the Arts Research Institute at VCU School of the Arts. She is also a Senior Strategy Advisor to the Alliance for Arts at Research Universities and sits on the boards of the Strategic National Arts Alumni Project and the National Guild for Community Arts Education. From 2005-11, Cunningham was Director of Arts Education at the National Endowment for the Arts. She received a philosophy PhD from Vanderbilt University.

**Gerard Vilar** studied philosophy in Barcelona, Frankfurt and Constance, and received DAAD and Humboldt scholarships. He is currently Professor in Aesthetics and Art Theory at the Philosophy Department of the Universitat Autònoma de Barcelona. He is the author of several books: *El desorden estético* (2000), *Las razones del arte* (2005), *Desartización* (2010) and *Precariedad, estética y política* (2017). He is also the leader of a research group (GRETA) on Artistic Research.

## 1B PERFORMATIVE SESSION: DIAGRAMMATIC THINKING

Session Moderator: Sher Doruff, Gerrit Rietveld  
Academy & DAS Graduate School, Amsterdam  
University of the Arts

**DEAN KENNING**

### Drawing Politics - A Diagrammatic Approach

A live drawing lecture, mapping out a political landscape that has witnessed the rise of authoritarian populism in an era of neoliberal crisis. Following Brexit and the US election, I will draw on a range of political theories to broach questions of identity and representation with respect to individuals, communities, countries, networks and markets. I will make a large chalk drawing, detailing in speech what I am doing as I go. The completed drawing will be the focus for audience discussion. The methodological approach is a combination of the diagrammatic and the allegorical, premised on the notion that one ‘thinks through drawing.’ It is a proposition to engage with visual representation as a means for artists and researchers to analyze, compare, question and propose models of the political.

**Dean Kenning** is an artist and writer. His art practice ranges from kinetic rubber sculptures to drawing-based animations and live performance. He has exhibited work at the ICA, Whitechapel Gallery and BAK. He has written for journals including *Third Text* and *Mute*, with a focus on the politics of art and art education. He is Research Fellow at the Contemporary Art Research Centre, Kingston University.

**KAMINI VELLODI**

### Diagrammatic Thought, Beyond Research? Critical Implications of Deleuze's Concept of the Diagram

This paper explores the critical implications of Gilles Deleuze's concept of the diagram for the notion of artistic research. It argues for a move away from the notion of research and a return to the question of thought. Whilst practices of artistic research may involve diverse forms, the model of thought that is often presumed and evaluated remains a representational model that assumes research as a production of quantifiable knowledge, inscribed within existing discourses, methodologies and concepts, and disseminated amongst a community of knowing subjects. Deleuze's concept of the diagram supplies a compelling theoretical alternative to this state of affairs. Diagrams have long been considered a tool for experimentation, and one in which both art and science participate. But in Deleuze's philosophy, the traditional way of considering diagrams as visual representations is displaced by a conception

## SESSIONS 1 FRIDAY

of the diagrammatic as artistic thinking that replaces representation with construction. The paper will set out the implications of this diagrammatic philosophy for the possibility of artistic thinking after research through four categories: concept, method, writing, and material.

Dr **Kamini Vellodi** is an artist and Lecturer in Contemporary Art Theory and Practice at Edinburgh College of Art, University of Edinburgh. She has a PhD in Philosophy from Middlesex University, and degrees in Fine Art from the Royal College of Art and Chelsea College of Art. Her work focuses on philosophical questions of art-historical methodology, with a focus on the work of Gilles Deleuze. Her book *Tintoretto's Difference* is under contract with Bloomsbury Press.

### VYTAUTAS MICHELKEVIČIUS

#### Along Contours of Knowing: Mapping Artistic Research in Lithuania and Beyond by Curator, Artist, Researcher, ...Translator

Debates on artistic research are dominated by artists doing research; however, there are very few thoughts about curators and (social and humanities) researchers doing artistic research. What would a debate through artistic research look like? During a performative presentation my book *Converged by Artistic Research in Lithuania and Beyond: Along the Contours of Knowing* (2016/2017) will come into play together with diagrams and other actors. Its title refers to things and people (communities) brought together by artistic research. It celebrates mapping and diagrammatic thinking as a way of sharing the processes and results of (artistic) research made together in collaboration with artists, designers and humanities researchers. 32 diagrams and 29 images made specifically for the project do not illustrate the text of the monograph but take an equal position. The book deals with certain specificities of artistic research, e.g. cases of Lithuanian contemporary art outside Academia since the beginning of the 2000s; a map on artistic research made collectively by a local group of artists and researchers etc. with keywords such as “epistemological engine”, “metaphor as method”, “groping/fumbling while researching”.

Dr **Vytautas Michelkevičius** is a curator (Nida Art Colony), researcher and associate professor (Vilnius Academy of Arts) whose focus gradually shifted from photography in an expanded field to media art & theory, and lately to artistic research in academia and beyond. In 2016 he published the book *Converged by Artistic Research in Lithuania and Beyond*. He is a member of the editorial board of the peer-reviewed journal *Acoustic Space* (RIXC and Liepaja University, LV) for scientific and artistic research.

## 1C PERFORMATIVE SESSION & WORKSHOP: INTERACTIVE DOCUMENTARY

Session moderator: Harri Laakso, Aalto University

### DANIEL FETZNER & MARTIN DORNBERG

#### Panoramic Meshwork – Interactive Documentaries in Artistic Research

In current media studies the human is increasingly seen as a social being in the context of complex ecological micro and macro structural material formations. We will discuss the interactive documentary of our artistic research WASTELAND (2016) as a tool of thinking such material entanglements. One sequence is embedding the philosopher Graham Harman at the Garbage City in Cairo where he tries to explicit his concept of the »object oriented ontology« (OOO) in the middle of things – superimposed by smell, heat and parasitic sounds of sorting and shredding plastic waste. This radical co-existence was documented with 360° video and implemented in the interactive documentary at [waste.metaspaces.de](http://waste.metaspaces.de). The participants of our talk and workshop are invited to explore a 360° video sequence with a head mounted display. The immersive experience transposes the viewer in the middle of the things. What are the consequences for an embedded mode of observation? What is the material in the context of a 360° interactive documentary? How does this material emulsify with our thinking to a meshwork?

**Daniel Fetzner** is a media artist and media scientist. Professor for Design and Artistic Research at Hochschule Offenburg and head of the Media Ecology Lab. 2002-2014 Professor for Media Design at Furtwangen University. 2007 Visiting Professor at San Francisco State University and Guest Artist at ZKM Karlsruhe. 2009-2011 Professor at German University Cairo as Head of the Media Design Department. 2012 Visiting Professor at Srishti School, Bangalore. [www.metaspaces.de](http://www.metaspaces.de)

**Martin Dornberg** is a philosopher and medical practitioner in the field of psychosomatics and psychotherapy with doctorates in both disciplines. Since 1989, Lecturer at the Philosophy Department of Freiburg University. Since 1998, director of the Centre of Psychosomatic Medicine and Psychotherapy at St. Josef's Hospital, Freiburg. 2008 foundation of “Mbody - Artistic research in media, somatics, dance and philosophy”, together with Daniel Fetzner. [de.wikipedia.org/wiki/Martin\\_Dornberg](https://de.wikipedia.org/wiki/Martin_Dornberg)

# SESSIONS 1 FRIDAY

## 1D COLLABORATIVE SESSION: MULTICULTURAL CONTEXTS

Session moderator: Tero Nauha, Uniarts Helsinki

**KATRI HIRVONEN-NURMI, LEA KANTONEN  
& PEKKA KANTONEN**

### Can Wixárika Community Museums Widen Our Understanding of Art? Can We Let the Objects Speak?

Recently, many artists and anthropologists connected to the so-called “material turn” have suggested that art and museum objects have inherent power and agency. The Wixaritari (sing. Wixárika) treat art objects as living persons in their ceremonies. An object can even speak, as in the case of a drum speaking to some Wixárika craftsmen when still part of a tree. A network of community museums has been created in Mexico’s indigenous Wixárika communities, where art is present everywhere. According to anthropologist Johannes Neurath, the Wixaritari have two ways of understanding ritual art: The initiated ritual specialists have received *nierika*, an ability to see. They understand art objects and animal offerings as free gifts, alive and potentially dangerous. The uninitiated see the offerings in the framework of reciprocity. We will exhibit a few Wixárika art objects as possible future museum objects. How do these objects speak? We will engage the audience in the discussion about who will have the authority to decide on the use of the objects in exhibitions. Who can tell their stories? What and who makes a difference: the ritual specialist, the teacher, the spectator or the history of each object?

**Katri Hirvonen-Nurmi** is doctoral student in Anthropology at the University of Helsinki. During her undergraduate years, she was active in the Latin American solidarity movement, where she got to know Freire’s pedagogy of the oppressed. For her Master’s thesis, she studied among the Maya in Chiapas, Mexico. She is currently studying the Wixárika people’s museum project in Mexico. The struggle of minority groups for their rights has been a central theme in her research as well as in her career as a museum curator.

**Lea Kantonen** is Professor of Artistic Research at Uniarts Helsinki and a postdoctoral researcher at the ArtsEqual Consortium of the same university. Since the early 1980s, her artistic practice with Pekka Kantonen has involved co-operation with other artists, schools, museums and different communities both locally and internationally. They are simultaneously working with various projects, combining art with fieldwork, teaching, research and political action.

**Pekka Kantonen** is completing his doctorate at Uniarts Helsinki. Since the early 1980s, his artistic practice with Lea Kantonen has involved co-operation with other artists, schools, museums and communities both locally and internationally. They are simultaneously working with projects dealing with similar issues, combining art with fieldwork, teaching, research and political action. Exhibitions, screenings and other presentations provide feedback on ongoing processes.

**ELINA MIKKILÄ**

### Exercises in Language

Language awareness is one of the main characteristics of migration literature. The self-imposed linguistic restriction works as an innovative catalyst – thereby renewing the experimental constraints of the French avant-garde literature group OULIPO. Simultaneously, a foreign language interferes with the expression of emotional connotations central to the poetic function of language. For the purposes of the workshop, an online translator will convert a scene of my literary piece ‘Mütter Land’ into the participants’ mother tongue(s). The multilingual polyphony calls for collaborative participation in the unfolding of the text. The discussion draws attention to the role language takes in the process of artistic identity formation. It will focus on the following questions: Which new meanings are produced, which emotional connotations or linguistic subtleties are lost in the process of (interdisciplinary) translation? What consequences do the restrictions of our idiolect (=distinct personal language) have on artistic practice? In what ways does the experience of not understanding fuel feelings of disorientation and/or increase the creative and empowering potential of minority discourses?

Dr **Elina Mikkilä** studied Comparative Literature and Romance, as well as Slavic studies and Scandinavian / English studies in Vienna, Paris and St Petersburg. She completed the first German-language PhD in Creative Writing with a meta-literary thesis about today’s autofiction at the University of Applied Arts Vienna. She is a former Research Fellow at Bern University of the Arts and FU Berlin. Topics: Migration literature of culturally multilingual authors, intercultural hermeneutics and questions of identity.

## 1E COLLABORATIVE SESSION: POLITICS OF ARTISTIC RESEARCH

Session moderator: Pilvi Porkola, Uniarts Helsinki

**MINNA HEIKINAHO**

### A Collective Authorship as a Medium of Resistance

What kind of articulation do we produce from ourselves as artistic researchers within institutions? Do we recognize the structure of power, the articulation nodes, in our artistic activity? How collective articulation sequences form between artists and society? What is the collective embodied experience and how it can be achieved? The issue is one of the antagonism and hegemony of power, and how we are able to accept embodied articulation as resistance.

Production names are created and changed according to the content, and the participants are introduced in relation to each production. Through the productions,

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the artist-researcher will investigate the factors that contribute to the formation of agency in community art and make suggestions concerning the liberation of agency.

**Minna Heikinaho** is an artist, a doctoral student at the Academy of Fine Arts, Uniarts Helsinki, and a researcher at the Center for Cultural Policy Research (Cupore), Helsinki.

## 1F COLLABORATIVE SESSION: EXPLORING BODY-BASED PRACTICES

Session moderator: Kirsi Heimonen, Uniarts Helsinki

### PAULA KRAMER & JOA HUG

#### Body-based Research and Dissemination - A Collective Exploration & Participatory Methodology Lab

“Body-based”, “embodied”, “bodily”, “...” research. The terminology is manifold, the approaches vary and the potentials of the (human) body are widely discussed in artistic research. Drawing on this existing background we collectively enter into a participatory methodology lab, exploring \*body\* practices in the field of artistic research. The (human) body is an arguably fallible and volatile medium for conducting research, offering varying and often irreproducible research results. Yet we turn to the human body not in spite of, but particularly for these reasons. How do bodily capacities unfold in artistic research contexts? How do we deal with the limits and potentials of what we can find out with and through the human body? Together we explore research methodologies alongside the sister question of how to extend research practices into dissemination formats. We thus aim to attend to the volatile capacities of the body throughout what we might call a complete ‘research cycle’. The lab facilitators are part of the research community of Uniarts Helsinki whilst also active in Berlin as co-founders of AREAL (Artistic Research Lab Berlin).

**Paula Kramer** is a postdoctoral researcher at the Centre for Artistic Research of Uniarts Helsinki. She has a background in Political Science (MA, FU Berlin) and Dance (PhD, Coventry University) and explores artistic research and site-specific movement practices, considering the implications of intermaterial confederations in dance as well as daily life. She is on the editorial board of the *Journal of Dance and Somatic Practices* and a founding member of AREAL.

**Joa Hug** is an artist-researcher and doctoral candidate at the Performing Arts Research Centre of the Theatre Academy, Uniarts Helsinki. He has a background both in the arts (Dance) and the humanities (History, Political Science, Sociology). The subject of Hug’s doctoral artistic research is the epistemic potential of Body Weather performance training as a medium of artistic research. He lives with his family in Berlin and is a founding member of AREAL.

## 1G COLLABORATIVE SESSION: OPENING JAR

Session moderator: Michael Schwab,  
JAR Editor in Chief

### Journal for Artistic Research (JAR)

During this session, the editorial board of JAR discusses the current and future development of JAR including a review board, social media and languages. With Michael Schwab (Editor in Chief), Phoebe Stubbs (Managing Editor), Annette Arlander, Sher Doruff, Mika Elo, Leonella Grasso Caprioli, Yara Guasque, Julian Klein and Mareli Stolp.

The Journal for Artistic Research (JAR) is an international, online, Open Access and peer-reviewed journal for the identification, publication and dissemination of artistic research and its methodologies, from all arts disciplines. With the aim of displaying practice in a manner that respects artists’ modes of presentation, JAR abandons the traditional journal article format and offers its contributors a dynamic online canvas where text can be woven together with image, audio and video. These research documents called ‘expositions’ provide a unique reading experience while fulfilling the expectations of scholarly dissemination. JAR is underpinned by the Research Catalogue (RC), a searchable documentary database of artistic research. Anyone can compose an exposition and add it to the RC using the online editor, and suitable expositions can be submitted to the editorial board for peer review and publication in JAR. JAR is published by the Society for Artistic Research (SAR).

**JAR Editors:** Phoebe Stubbs (Managing Editor), Annette Arlander, Sher Doruff, Barnaby Drabble, Mika Elo, Leonella Grasso Caprioli, Yara Guasque, Julian Klein, Isidro López-Aparicio and Mareli Stolp

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## 2A PERFORMATIVE SESSION: WRITING HERE AND NOW

Session moderator: Jan Kaila, Uniarts Helsinki

LIZZIE RIDOUT, MARIA CHRISTOFORIDOU  
& DION STAR

### Various Writings: Chapter One

There are rumours that writing will cease, books will die, the digital eye will take over. We stand at the edge of this precipice to investigate the act of writing, assuming it a curious projection from the past. 'Various Writings' responds to Vilém Flusser's text 'The Gesture of Writing' which meticulously takes apart the act of writing. We follow in Flusser's footsteps using Oulipian constraints, personal mythologies, taxonomies and non-verbal conversations as tools to excavate relics of writing. We test these against various technologies and translate them into movements, attitudes and objects. The way we operate (a multi-disciplinary spoken/textual/visual exchange we call 'tri-alogue') acts as potential for sharing research on: technological symbols, artists, pencils, writing machines, paper/digital paper, margins, pseudo writing, software, 'mise en abîme', lists, anthologies, erasure, memory. 'Various Writings' is a temporal embodiment of the tri-alogue, a 'performed publication' problematising writing in order to understand it. It contains a eulogic taxonomy of writing acts and new works that have arrived via adapted antonymic translation of codes, tools and surfaces.

**Lizzie Ridout** MA (RCA) is an artist whose work explores the physical manifestation of spoken words. She has undertaken various residencies (Women's Studio Workshop, US; The British Library; Fiskars, Finland) and conferences (ICSVC, Cyprus; St Bride Conference). Lizzie is Senior Lecturer in Graphic Design at Falmouth University, UK. She forms one third of 'Various Writings', an arts-based research platform and programme of exhibition/publishing projects investigating acts of writing.

**Maria Christoforidou** is an artist and independent curator. She is a theory lecturer at Falmouth and Plymouth Universities, co-curator of the 'Decalomania' curatorial experiment and founder of 'T-Rex Cinema'. Maria spends her time agonising over words and sentences, lateral images, deconstruction, books, collaboration and feminist art history. She forms one third of 'Various Writings', an arts-based research platform and programme of exhibition/publishing projects investigating acts of writing.

**Dion Star's** work is research-based, ideas-led and collaborative, exploring the intersection between design and other disciplines. Selected exhibitions include: RCA, London; Newlyn Art Gallery; The Eden Project, UK. Dion is Course Coordinator & Senior Lecturer in Graphic Design at Falmouth University, UK. He forms one third of 'Various Writings', an arts-based research platform and programme of exhibition/publishing projects investigating acts of writing.

MIMI CABELL & PHOEBE STUBBS

### Artforum

Contributors Inc. is a collaborative archive-based artistic research project with a very specific focus: What can working only with the information from the contents pages of magazines of art and culture reveal about art's critical history and canon? For the International Conference on Artistic Research, we present a Text-based Working Group using the specific case study of Artforum. Using its contents pages we will visualise its critics, their voices' frequency in the magazine over time, and the breadth of artists they review. In groups we will use mapping exercises to examine what this information looks like as patterns, drawing out the voices and themes that have dominated the magazine and constitute its authority in the Western art canon. Together we will then discuss what we can do as artist researchers to acknowledge these structures as we work. As Andrea Fraser notes in a recent interview, "You can only change what is present in the here and now of your engagement with it."

**Mimi Cabell** is Assistant Professor of Design at the Rhode Island School of Design; she trained in photography and the language arts; in her practice she interrogates 'the image' and the different ways it is created through visual and textual grammar.

**Phoebe Stubbs** trained in glass and philosophy; her artwork explores abstract concepts such as 'transparency'. She works as a writer and editor in the arts, and is managing editor at JAR. In 2013 we completed a research project investigating how writing is taught in art and design schools in the US and UK for a RISD ACP Grant. Our publishing imprint, Pink Jacket, will be publishing Suggested Reading, an artist book of the work of Keith Allyn Spencer, in spring 2017; our collective, Contributors Inc., recently published work in Cabinet Magazine; we are working on our next collaborative projects at two residencies this summer, NES in Iceland and The Luminary in the US.

ELISABETH SCHÄFER

### Trans\*Writing. Writing a Life. On Writing and Autobiografiction as Artistic Research

The proposed paper aims to flesh out Hélène Cixous' understanding of "autobiografiction" and its significance for artistic research. Autobiografiction challenges our common understanding of autobiographical writing. In this common understanding, an autobiography unfolds itself from an author's singular, private perspective. In contrast, Hélène Cixous treats autobiographical moments as already fictional. Thus, autobiography is no longer the confession of a self-aware author, but the fictional invention of a truly fictional author. The project of "écriture féminine" provides the beginning of writings on those subjects on whom – so far – narrations have been imposed by others. As they were not yet symbolic,

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the power of fiction enables them to start to tell who they want to become. Autobiografiction lets subjects arrive that do not yet exist but emerge in the process of writing, and become simultaneously potent in the same process. Thus, autobiografiction is never privatizing, because it emerges from the other and at the same time towards the other. The singularity of such a written life is always radically shared and sharing in an affective-political way.

**Elisabeth Schäfer** holds a Postdoc position in the research project “Artist Philosophers. Philosophy AS Arts-Based research” [[AR 275-G21; sponsored by the Austrian Science Funds FWF] at the University of Applied Arts, Vienna. She is also affiliated with the Department of Philosophy at the University of Vienna, where she teaches since 2010. Her main teaching and research areas include: Deconstruction, Queer-Feminist Philosophy, Écriture féminine, Philosophy of the body.

### 2B PRESENTATION: RESEARCH CATALOGUE

Moderator: Luc Döbereiner, RC Managing Officer SAR

Presenters:

Geir Strøm, NARP

Tero Heikkinen, RUUKKU

Casper Schipper, KC

### How Institutional SAR Members Use the Research Catalogue as Portal

The Research Catalogue (RC), run by the Society for Artistic Research (SAR), offers the opportunity for our institutional members to operate their own RC Portal for the organization and presentation of artistic research under their own institutional banner and publication policy. Such a portal is also used by SAR for the publication of the *Journal for Artistic Research* (JAR). In this session, we will present three significantly different on-line approaches to portal profiles: by the Norwegian Artistic Research Programme (NARP), the Royal Conservatoire in The Hague (KC) and Finnish artistic research journal *RUUKKU*. The session will be moderated by our RC Managing Officer Luc Döbereiner.

*RUUKKU* is a multidisciplinary, multilingual, peer-reviewed journal on artistic research launched in 2013. This biannual journal is published and supported by the University of the Arts Helsinki, Aalto School of Arts, Design and Architecture and the Faculty of Art and Design at the University of Lapland, with a particular focus on multi-lingual publication. The primary languages of publication are Finnish, Swedish and English.

KC uses its portal as a teaching and learning environment for the research activities of its master's students, as well as for presenting relevant artistic research outcomes from students and staff. The research

administration uses the RC to handle the collaboration between students and supervisors and to publish research expositions through its institutional website.

NARP is using the portal for presenting results from projects on artistic research financed by this national funding agency, as well as outcomes from their third cycle research fellows. At this occasion NARP will present a new module within the RC on submitting and assessing funding applications for artistic research. This module has very recently been developed in co-operation between NARP and SAR.

### 2C COLLABORATIVE SESSION: DE-CODING MOVEMENTS

Session moderator: Paula Kramer, Uniarts Helsinki

#### SIMO KELLOKUMPU

#### Choreography as a Reading Practice - Workshop

The workshop invites participants to approach choreographic thinking and embodiment through the ongoing doctoral artistic research project ‘Atmospheric Choreography: Choreography as a reading practice towards contemporary movement ecology’. The research articulates shifts from a contextual choreographic practice to an atmospheric one, and from the artistic practice of a choreographer to a choreoreader. The workshop invites participants to experiment with the situational relations between movement, (surrounding) materiality, corporeality and embodiment. The bodily focus is on the experience of kinesthetic alertness and proprioceptive responsiveness to the surrounding material and movement(s). Conceptual-experiential and kinetic-experiential reserves of the metabolic body are activated. How does choreography operate as a reading practice? What are the movements that form the atmospheric? How do the embodied reading and de-coded atmospheric potentialize the choreographic?

**Simo Kellokumpu** is a choreographer and doctoral candidate in Artistic Research at the Performing Arts Research Centre at the Theatre Academy of Uniarts Helsinki. His on-going artistic research project ‘Atmospheric Choreography: Choreography as a reading practice towards contemporary movement ecology’ focuses on the choreographic shifts from a contextual choreographic practice to an atmospheric choreography and from the practice of a choreographer to a choreoreader.

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### 2D COLLABORATIVE SESSION: EMBODIED ENCOUNTERS

Session Moderator: Eeva Anttila, Uniarts Helsinki

**EEVA ANTTILA, TEIJA LÖYTÖNEN,  
HANNA GUTTORM & ANITA VALKEEMÄKI**

#### Researching in and through Embodied Encounters

This collaborative session takes the form of a workshop where we will explore how embodied encounters can be an integral element in artistic research and may influence the process of knowing: what we come to know, how we approach our work (and life), and others inside and outside academia. We ask how we might think about research beyond the singular author, the knowing “I”? How might we become in becoming, in entanglement with others and the world? What is happening here and now, and where might it take us if we let go of “research outcomes”? We will put to work the Deleuzian philosophy of difference, and Derrida’s suggestion to begin wherever we are. We will explore how encounters are entangled with/in words, and how knowing turns toward open-ended ideas. The practices consist of improvised actions – talking and moving, writing, scattered words, papers, unexpected thoughts, ideas and acts. We ask: what if methodologies are about finding/creating new paths and interests? We think that it is one thing to proclaim unexpectedness or uncertainty or not privileging the author in research processes, and another to actually do it. One must do it. Experiment and fail. Let go, and experiment again.

**Eeva Anttila** works as a Professor in Dance Pedagogy at the Theatre Academy of Uniarts Helsinki. She is leader for the Arts@School team of the ArtsEqual research initiative. She has published several articles and book chapters nationally and internationally. She is co-editor of the International Journal of Education in the Arts and member of the editorial board of the Nordic Journal of Dance: Practice, Education and Research. She is actively involved in arts education organizations.

**Hanna Ellen Guttorm** works as an Associate professor at the Sami University of Applied Sciences, Kautokeino, Norway. She completed her PhD in 2014 at the University of Helsinki. She has published internationally on (post) qualitative epistemology and autoethnographic writing. She is interested in equality and diversity both in-between humans and across the human-nature-divide in indigenous living and education. Experiments in different/becoming/minotarian (never) alone research bring her energy and joy.

Dr **Teija Löytönen** currently works as a Senior Specialist for Art and Creative Practices at Aalto University, Finland. Her particular research interests include higher arts education as well as (disciplinary) differentiation in academic development. Her special interest lies in collaborative research endeavours and in “new” modes of (post) qualitative research. She has published in several national and international refereed journals as well as edited volumes and presented her work in various networks.

**Anita Valkeemäki**, MA (Dance) and doctoral candidate, works as a freelance movement and dance educator. In her ongoing artistic research at the Performing Arts Research Centre of Uniarts Helsinki she questions her own educational learning process by reflecting on a movement experiment based on movement themes from primitive reflexes and revolving around improvisation.

### 2E TEXT-BASED SESSION: EXPERIMENTATION

Session moderator: Michael Schwab, Uniarts Helsinki

**MAXIMILIAN LEHNER**

#### Artistic Research in Experiment. Art-Technology Collaboration as a New Paradigm for Knowledge in Artistic Research

“Experiments in Art and Technology” shows how artists and engineers can create art and genuine technological innovation. With contemporary examples from art-technology collaborations I want to discuss the criteria of knowledge production within art. In these works, it is not “research for the arts” which transforms art into Artistic Research, but the specific artistic stance taken during the research process. This idea extends the philosophical concepts of artistic research. Borgdorff (2012) as well as Mersch (2015) defend the position of art in academia but put artistic research in a solitary position, not able to relate to other disciplines. With my art technology examples I want to present works that correspond with the requirements of Artistic Research but do not match the theory. They do not only have a proximity to (applied) mode 2 research, but show a new kind of knowledge which stays in the experimental state. In the session I want to discuss the question of why collaborations between engineers and artists are seldom considered in the discourse on research in the arts, and if they could turn out to be useful for a new paradigm on the notion of knowledge in artistic research.

**Maximilian Lehner** is a doctoral researcher at the Department for Art in Contemporary Contexts and Media/KU Linz/Austria and a producer of art and artistic architecture in Stuttgart/Germany. He studied art theory and philosophy in Linz, Stuttgart, and Paris and worked in the art, science & business program of Akademie Schloss Solitude and for the artistic enterprise Performance Electrics. He exhibited in “Time-Space-Existence” at La Biennale Architettura in Venice 2016 with ISA STEIN Studio.

**PAULO DE ASSIS**

#### Specifying MusicExperiment21’s Use of Rheinberger’s Experimental Systems

The EU-funded project musicExperiment21 ([www.musicexperiment21.eu](http://www.musicexperiment21.eu)) developed a novel approach

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to music performance based upon ‘experimentation’, a term that operates at two levels: (1) inspired by Deleuze’s experimental attitude, it criticises interpretation and focuses on the production of future events; (2) by appropriating H. J. Rheinberger’s experimental systems to artistic research, it transfers a scientific model of practice to the arts. This paper addresses the latter, specifying MusicExperiment21’s concrete use of Rheinberger’s terminology. Notions such as ‘space of experimentation’, ‘space of representation’, ‘technical object’, or ‘epistemic thing’ will be presented in direct relation to their concrete use in artistic research, exemplified through case studies from musicexperiment21.

**Paulo de Assis** studied piano, composition and musicology. He is the Principal Investigator of the EU project musicexperiment21, and chair of the International Conference on Deleuze and Artistic Research (dare2017.org). Active both as a performer and researcher, he has authored two books (*Luigi Nonos Wende; Domani l’Aurora*), and edited eight volumes, including *Experimental Affinities in Music* (Leuven University Press 2015), and *Virtual Works—Actual Things* (LUP 2017 in print).

### 2F TEXT-BASED SESSION: NEGOTIATING REFLECTION

Session moderator: Harri Laakso, Aalto University

#### SUSANNA HELKE

##### Please Testify – On Those Who Were (and Weren’t) There

The question of testifying lies at the heart of reality-based art such as documentary film and testimonial literature. The legacy of documentary film relies on the power of eyewitness testimonies, often motivated by a victim motif and the presence of those who are able and willing to testify *in habeas corpus*. The disguised and anonymous testimonies are accepted as an exception to this rule. Other forms, such as testimonial literature and documentary theatre, accept the absence of the historical body of the ones who have seen, lived or suffered the history out of necessity due to the medium. What is the value of the testimonial strategies and gestures in this era, in which the act of confessing and creating public performances of the self – testimonies of everyday and mundane realities – has become a compulsive act in order to exist as part of the social fabric of virtual communities? Can the voices of those who were there convey meaning in a time crowded with the imagery of catastrophes and suffering of other realities, or has the quest to testify become an empty endeavour in societies saturated with the voices and faces of others?

**Susanna Helke** is an award-winning documentary filmmaker (e.g. *American Vagabond* 2013, *Playground* 2010, *The Idle Ones* 2001, *White Sky* 1998, *Sin* 1996). Her films and retrospectives have been screened in major film festivals internationally. Presently, she is an Associate Professor and the Director of the Critical Cinema Lab at the Film Department of Aalto University, Helsinki. Her doctoral dissertation *A Trace of Nanook* (2016) discussed cinematic methods on the border of fiction and documentary film.

#### MARELI STOLP

##### Navigating the Constellation: Artistic Research, Self-reflexivity and Dissemination of Knowledge

This presentation explores self-reflexivity as an entry point into subjective artistic experience; it also examines self-reflexivity as a method for translating such experiences into a medium shareable beyond the realm of the personal. ‘Sharing’ is understood in this context as an attempt to make knowledge generated within and through artistic processes accessible in contexts outside of personal artistic experience. Self-reflexivity, rather than suggesting a unilateral process of action to interpretation, proposes a process of continued re-engagement with the implications of artistic processes and experience, thus enabling articulations relevant to particular research questions and problems suggested through artistic practices. Such an understanding of self-reflexivity endorses the premise that Artistic Research often occurs within a research constellation that incorporates multiple modes of understanding and processes of knowledge generation; therefore, multiple modes of translating knowledge may be employed to positive effect in the dissemination and sharing of the results of Artistic Research endeavours.

**Mareli Stolp** completed Bachelor of Music (2002) and Master of Music (2006) degrees at the University of Pretoria, South Africa, and a Bachelor of Music (2006) at the Conservatorium van Amsterdam in the Netherlands as a student of Håkon Austbø. She holds an Artistic Research PhD from Stellenbosch University (2012). She joined the Editorial Board of the *Journal for Artistic Research* in 2016, and is pursuing Artistic Research as one of her main research interests.

#### HETA KAISTO

##### Fragments of a Disaster: Writing between Theory and Art

In my on-going artistic research “Beyond Writing: Fragmentary and Maurice Blanchot’s Vision of Poetics”, I explore the interrelations between art and philosophy by using text, sound and image in different writing experimentations. I take cues from the thinking of Maurice Blanchot, his phenomenology of outside and especially the method of fragmentary writing he employed in his book on the Holocaust, *The Writing of the Disaster* (*L’écriture du désastre*, 1980). Because of the way it is written it can be seen as one of the



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most radical books of philosophy — one defying communication by letting the textual weave leak sensation rather than meaning. As a paper for the conference I will present a writing experiment, a small disaster, where I will activate some key aspects of the fragmentary method: the idea of contestation, the relation between form and content, affect and neuter voice. With my text I will take part in a discussion of the meaning of writing in artistic research, especially crossing academic disciplines and discourses. This also means a rethinking of the position of a theorist and the role of writing in, and as, thinking.

**Heta Kaisto**, MA, is a doctoral student in visual culture. She has a background in art history, comparative literature and philosophy, and she takes a deep interest in music and sound. In her practice-based research she explores writing as thinking in texts, images and sounds in the context of post-war theory and art. As part of her artistic research she will co-write and direct a radio play about the Finnish Civil War in 1918.

### 2G TEXT-BASED SESSION: LOGICS OF PRESENTATION

Session moderator: **Giaco Schiesser**,  
University of the Arts Zurich

#### SARA MORAWETZ

### Propositional Logic - A Study of Art in the Language of Science

Definitions, remarks, propositions, theorems, lemmas, corollary, proofs – this is the terminology of science. But could it also be the language of art? In recent years the work of Hans-Jörg Rheinberger on Experimental Systems has been applied to arts-based research. This paper presents a case to further the link between scientific and artistic processes, through the use of scientific formalism as a means of communicating artistic intent – adapting the terminology of ‘definitions’, ‘propositions’ and ‘logical proof’ as a means to write for, and through an artistic practice. This experimental writing style acts as an extension of the author’s performative practice and examines the way that artistic performance can be presented as a formalised artistic ‘experiment’ with parameters that art has sought to test through artistic action. By positioning cross-disciplinary art-science investigations within this framework, the opportunity to both engage and subvert the core methodological foundations of the scientific method is pursued.

**Sara Morawetz** is an interdisciplinary artist whose work explores the processes that underpin scientific action, examining how these concepts can be leveraged through artistic inquiry. Her work is devised to test and expose the internal processes of methodological labour – employing systems, actions and processes to reveal the exhaustive,

the obsessive, the poetic and the absurd – aspects that are all inherent to scientific endeavour. Sara is a PhD candidate at the University of Sydney.

#### DOMINIK SCHLIENGER

### Digital? What Digital? - The Technical According to Bruno Latour and Its Implications on the Notion of ‘Techno-’ in the Arts”

In a Latourian understanding of technology, the technical, despite being everything, is only ever experienced through its failure, once we have habitually adopted it. This raises the question of what, if we take Latour by his word, is it then that we experience when we speak of “digital arts”? How can we then experience “digital culture”? What is “techno” in, for example “techno sound”? I argue that what we experience is an aesthetic construct in which the technical is represented through its failure. From this construct we then infer a quality of the technical which dominates our experience of it, often described as a cold, inhuman force. I argue that with Latour’s approach, by reclaiming the technical from the proxy-metaphysical realms of forces, we gain an embodied, integrated sense of the technical, empowering us to embrace its beings, delegate tasks to it and put it to ingenious new uses.

**Dominik Schlienger** is musician and composer-researcher. Originally from Switzerland, where he experimented with new forms of performances in pop, dance and jazz projects in the 90s, he lived and worked in Bristol, UK from 1999-2011, graduating in 2012 with an MSc in Audio Production. Now working on a doctoral project developing technology for spatially interactive music at CM&T, SibA, Uniarts Helsinki. He plays viola in Free Improvisation String Quartet FISQ, and runs workshops in free interdisciplinary improvisation.

#### ULLA POHJANNORO & ANTTI M. ROUSI

### Music Information Entities in Composer’s Thinking. Composing as Information Processing

This study discusses how different music information types may be reflected in a composer’s thinking. Musical semiotics constitutes music information as different types (e.g. aural, visual, verbal) that can be presented through varied sign systems (drawings, musical notation, writings on and about music). Music-related information is classified according to their level of abstraction and elucidated from the composer’s verbal protocol and manuscript data: (1) The enactive types of music making and music listening; (2) the iconic or symbolic-iconic types (visualisations, or notations of music); and (3) the symbolic types of technological (music theory and analysis) and ideological (e.g. philosophical, aesthetic) models. In the composer’s thinking, the enactive types may be reflected as the bodily actions of playing an instrument, as inner hearing, or as moulding the

performative power of music, reported metaphorically as the motion of the music. The reflections of the symbolic types may comprise the whole notational apparatus, as well as the discursive manifestations of musical tradition.

**Ulla Pohjannoro** earned her doctorate in 2013 at the Sibelius Academy of Uniarts Helsinki's scholarly programme, with a dissertation about the artistic thinking process of a professional composer. Her research includes publications also on musicians' future competencies and intercultural music education, among other topics. Besides research, her career includes management of art organizations (orchestras, festivals) HE, and musicians' continuing education. She is also proficient in (web)project management.

**Antti M. Rousi** is a PhD candidate at the School of Information Sciences, University of Tampere. He graduated from University of Tampere as MLIS in 2010, with a minor in musicology. He has published music-related studies in leading journals of information science. Rousi is currently employed by Aalto University's Learning Centre.

# SESSIONS 3 SATURDAY

## 3A PERFORMATIVE SESSION: FIGURING THE BODY

Session Moderator: Sher Doruff, Gerrit Rietveld  
Academy & DAS Graduate School, Amsterdam  
University of the Arts

**EMMA COCKER, NIKOLAUS GANSTERER  
& MARIELLA GREIL**

### Choreo-graphic Figures: On Qualitative Specificity (How-ness) within Artistic Research

Choreo-graphic Figures: Deviations from the Line stages a beyond-disciplinary, inter-subjective encounter between the lines of choreography, drawing and writing, for addressing the how-ness — the qualitative-processual, aesthetic-epistemological and ethico-empathetic dynamics — within shared artistic exploration; requiring a thematic shift of attention from the realm of demarcated disciplinary specificity towards an affective realm of forces and intensities (called figuring) operating before, between and beneath the more readable gestures of artistic practice. The research explores the relation between the experience of figuring and emergence of figures (the point that figuring coalesces into a specific recognisable form). This performative presentation elaborates the qualitative specificity and constitutive conditions for three groups of figures: (1) Elemental Figures — exposition of key moments within the arc of creative endeavour; (2) Empathetic Figures — diagramming of relations and sensitivities of being-with; (3) Transformative Figures — identification of explicit shifts in quality or state of being, blurring the line between activity/passivity, subject/object, self/world.

**Emma Cocker** is a writer-artist and Reader in Fine Art, Nottingham Trent University. Operating under the title Not Yet There, Cocker's research enquiry unfolds restlessly along the threshold between writing/art, focusing on the process of artistic endeavour, alongside models of (art) practice and subjectivity that resist the pressure of a single, stable position by remaining wilfully unresolved. [not-yet-there.blogspot.co.uk](http://not-yet-there.blogspot.co.uk)

**Nikolaus Gansterer** is a Lecturer at the Institute for Transmedia Art and Visiting Professor at the Zentrum Fokus Forschung, University of Applied Arts Vienna, Austria. Deeply interested in the links between drawing, thinking and action, his practice is grounded in a trans-medial and trans-disciplinary approach, underpinned by conceptual discourse in the context of performative visualization and cartographic representations. [www.gansterer.org](http://www.gansterer.org)

**Mariella Greil** works in the fields of dance, choreography and artistic research with a focus on choreographic means in its expansion and somatic practices as compositional tools. She lectures internationally,

is part of the artists' initiative Sweet&Tender Collaborations, and recently was artistic advisor for the conception of the 5th Dance Education Biennale 2016. With Vera Sander she co-edited the book (per)forming feedback, 2016. [www.mariellagreil.net](http://www.mariellagreil.net)

**KIRSI HEIMONEN**

### Writing of the Ungraspable: the Silence of Corporeality

This presentation focuses on the silence of corporeality and on the possibility for communication through writing about the lived experiences in dancing. Two dilemmas are intertwined: firstly, how to approach silence as a bedrock escaping determinations, and secondly, how to mediate, through language, the spatiality of silence that hovers in and around the corporeality of dancing. There exists a demand for clarity on the one hand, and on the other hand the need to attune to language. The presentation contains movement and offers fragments of writing around the theme. Could also the obscure parts of language be specific in their obscurity? How do we approach both language and silence – or any research interest – so that they are not used as mere instruments? The ethics involved in language and silence situates the known 'I' into a place of a listener, into becoming a receiving bowl that traces echoes and reverberations of silence. The question of the nature of communication through writing in artistic research is discussed. The presentation is grounded in the phenomenological approach, and the realities of dancing and writing have their roots in the Skinner Releasing Technique.

**Kirsi Heimonen** DA. (Dance) is a postdoctoral researcher in artistic research at the Centre for Artistic Research, Uniarts Helsinki. At present, her research interest is the notion of silence in communication and art-making.

**RAULI KATAJAVUORI**

### Notations Used as a Tool to Make a Difference. (Graphic Juggling Notation and Diabolo State Diagrams)

In his performative presentation, Rauli Katajavuori explains and shows how written notations used as a tool can make a difference in learning and in finding movement material. The notations and theories used in the presentation are explained in Katajavuori's thesis 'Graphic Juggling Notation' (Theatre Academy of Uniarts Helsinki, 2013). In the first section of the performative presentation, Katajavuori will introduce his work on diabolo state diagrams and present his idea for a diabolo juggling notation system. One 5-minute long

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diabolo juggling stage routine will be broken down into its smallest components, and a demonstration of it will be made while all the state changes are visible as PowerPoint slides. Katajavuori will also explain the artistic choices and structure behind the work. He will then introduce the visual 'Graphic Juggling Notation' and explain how it works. Katajavuori will also demonstrate how this notation can be used as pedagogical tool by letting the audience participate in a few exercises without having to leave their seats.

**Rauli Katajavuori** is one of the driving forces of circus art in Finland. He has been active in the development of the Finnish contemporary circus scene, and has participated in founding central structures such as the Finnish Circus Information Centre. During the years 2014 -2016 he worked as the first, and only, representative of circus art at the Arts Promotion Centre Finland. Katajavuori wrote his Master's thesis about Graphic Juggling Notation at the Theatre Academy of Uniarts Helsinki.

### 3B PERFORMATIVE SESSION: AURAL EVENTS

Session moderator: Alex Arteaga,  
Berlin University of the Arts

#### ASSI KARTTUNEN

##### The Garden of Auditory Materiality - A Case Study on the 'Et in Arcadia ego' Performance

The *Et in Arcadia ego* music performance is an auditory garden deriving its inspiration from 17th-century European meditation gardens. It premiered at the Helsinki Music Centre in autumn 2016 and will be performed again in summer 2017. By pre-recording organic sound material related to wooden instruments such as organ pipes, psalteries and harpsichords, also including concrete sounds of wood, cones, stalks and sticks, these sounds can be projected into the concert venue and heard among the music repertoire and live improvisations. According to Don Ihde's (1970) aural phenomenology it is typical for human perception to grasp a sound as a living thing. Is it thus possible to animate a concert venue? The *Et in Arcadia ego* performance develops the performativity of classical music by subtly varying its parameters and extending its performative techniques. This artistic research is articulated in line with phenomenologists such as Mark Johnson (2007), Don Ihde (1970) and Gaston Bachelard (1958). Keywords: performativity, aural phenomenology, improvisation, Arcadia, pastoreale, early music, historically informed performance HIP, embodiment, artistic research.

**Assi Karttunen**, harpsichordist, Doctor of Music, has specialized in performing and researching Baroque music. She also performs in interdisciplinary groups with an experimental and contemporary repertoire. She has performed in Italy, Belgium, Great Britain, Ireland, Japan, Germany, Russia and Sweden. She works at the Doctoral and

Early Music faculties of the Sibelius Academy and has published her research in journals such as *Musiikki*, *Trio* and *Ruukku*. She has also recorded solo albums and played in several orchestras and ensembles.

#### GUADALUPE LÓPEZ-ÍÑIGUEZ

##### Performative Autoethnography of a Cellist-Researcher: The Dualism of Implicit and Explicit Motivation throughout Life

In this performative autoethnographic presentation, I will highlight the importance of motivational congruence in the pursuit of a joyful, healthy, and successful performing career in the classical music arena. Scholars have proposed that individuals are more inclined to experience happiness and fulfilment in their professions if their motivation comes from within (e.g. sense of achievement, curiosity, interest, pride). At the same time, researchers acknowledge that if those intrinsic non-conscious motives are not aligned with their conscious explicit goals (e.g. career, praise, grades, money), wellbeing, satisfaction and self-regulatory skills can be compromised. Throughout my life as a performing cellist and psychology researcher, I have incarnated both painful, learned helplessness and painless self-confidence according to my motivation discrepancy. As a constructivist, artist-academic, foreigner, mother, and through my narratives in connection to short cello-playing interventions, I will share with the audience how I found motivational balance in the traditional, pressurized and competing environments of classical instrumental music and academic research.

**Guadalupe López-Íñiguez** has a PhD in Psychology and MA in Period Cello Performance. Guadalupe is currently a Postdoctoral Researcher at the Sibelius Academy. Guadalupe has appeared as a soloist at European early music festivals and has been chosen as artist for Mediaset and Iberia. In the field of research, she has been published in renowned journals. She is currently conducting an artistic research project (funded by Kone Foundation) studying the cello works by Beethoven and Mendelssohn.

#### MARTIN BREINDL

##### Metamusic - A Sound Project for and with Grey Parrots

Metamusic aims to develop interactive sound installations and electronic instruments for animals held in captivity. One goal is to improve the animals' quality of life by creating an interactive sonic environment in an animal-centred design process. metamusic, initiated by the artists' group *alien productions* in collaboration with zoologists of the ARGE Papageienschutz, centers its attention on grey parrots. Parrots are intelligent, individualistic and communicative. Together with them we have been developing and modifying mechanical

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and electronic instruments which can be played by the birds themselves. Sensors provide an interactive modulation of sounds. A major concern of the project is to avoid conditioning or training of the animals. The goal is to research whether or not the parrots will create meaningful “music” of their own accord—in order to find meanings and use in sound which we have not discovered yet, and which might change our understanding of animal intelligence—and music itself. In further collaboration with Interface Cultures at the University of Art and Design Linz and *alien productions* we aim to build electronic sound installations to be used by the animals themselves.

**Martin Breindl**, born in Vienna, Austria, is media artist, theoretician and curator. He studied at the University of Applied Arts, Vienna (MA 2001) and at the University of Vienna. He is the founder of *alien productions* (with Andrea Sodomka, Norbert Math and August Black), an artists’ network focusing on new technology and media. He works in the fields of media performance, installation, net.art, radio art, sound art, video art and visual arts, as an artist as well as a theoretician.

Martin Breindl will present the project that is realized in collaboration with

**Norbert Math** – *alien productions*

**Andrea Sodomka** – MA / *alien productions*

**Martin Kaltenbrunner** – Diploma Engineer (FH), Professor of Interface Cultures at the University of Art and Design in Linz

**Reinhard Gupfinger** – MA, Institute for Interface Cultures, University of Art and Design Linz

**Nadja Ziegler** – MA, ARGE Papageienschutz

**Julia Bellmann** – ARGE Papageienschutz

**Daniel Gilfillan** – Associate Professor, Arizona State University, USA

### 3C PERFORMATIVE SESSION: ACROSS THE DISCIPLINES

Session moderator: Jyrki Siukonen, Uniarts Helsinki

#### JAN KAILA

#### Poetic Archaeology – A Platform for Testing the Boundaries of Disciplines

After working for several decades with artistic projects that “flirted” with the humanities, while also being influenced by contemporary artists who shared the same attitude, Jan Kaila felt tempted to set up a research project that would not only flirt with but also include the scientific discipline as such. Poetic Archaeology was founded by Japo Knuutila, Jan Fast and Jan Kaila in 2014 on the methodologies of both artistic and archaeological research. The term ‘poetic’ refers to the quality of evoking associations and memories, partly on the basis of aesthetics and partly through the use of several media in flexible configurations. But Poetic Archaeology is also archaeology – it literally excavates objects from the ground and uses archival material such as photographs

and texts from different sources. In this paper, Kaila will look at unexpected similarities between certain aspects of contemporary art and contemporary archaeology. Could artistic research serve as a platform for opening up a dialogue and collaboration between these two disciplines that mostly function as separate institutions? Could the scientific organizing of data and artistic organizing of the metaphoric produce a new paradigm when merged?

**Jan Kaila** served as Professor of Artistic Research at the Academy of Fine Arts, Helsinki, between 2004 and 2014. Kaila has worked as a lecturer, curator and evaluator of fine art and its education in several countries. Kaila has exhibited widely in Europe, United States, Russia and Asia. Since 2014 he has been Advisor of Artistic Research at the Swedish Research Council and a researcher at Uniarts Helsinki, leading the research project Poetic Archaeology.

#### TANELI LUOTONIEMI

#### Sharing the Appearance of Higher Space

Four-dimensional space is an abstract concept of adding an extra spatial dimension perpendicular to our three dimensions of length, height and width. The research on its properties is made possible by generalizing the methods acquired by studying more familiar spaces of lower dimensions. Originating in philosophy and mathematically formulated in geometry, the concept has roused interpretations in mysticism, theoretical physics, fiction and visual arts. Just as 3-dimensional structures can be drawn, unfolded, sliced, photographed or otherwise portrayed onto a planar medium, these graphical techniques can be generalized to produce 3D appearances of 4-dimensional structures described by mathematicians. My doctoral work in the interdisciplinary context of mathematics and art studies these visual possibilities of hyperspatial geometry. For artistic research, hyperspatial reasoning offers a provokingly counter-intuitive, but nevertheless logically consistent framework rich in scientific, historical and poetic significance. The sensuous accessibility provided by physical artefacts and the simple vocabulary of geometry makes the research easy to share across various disciplines.

**Taneli Luotoniemi** is a doctoral student at Aalto University School of Arts, Design and Architecture, Department of Art. He also teaches geometry and topology to art, design and engineering students at his home university. In his doctoral research, he investigates the visual possibilities of higher-dimensional space.

#### ALBERTO CONDOTTA

#### Beyond Interdisciplinarity and Originality: ‘Diffraction’ as the Paradigm for (Art) Research

The paradigm of diffraction – as conceptualised by Haraway and Barad – has the potential to revolutionise the understanding of art and art methodologies, as it

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stands as an alternative to reflection. That is, by providing a positive description of generativity not based on an origin, it allows for the development of analytical discourses on research / artmaking that are independent of paradigms such as medium-specificity and originality. Such a paradigm can thus be especially useful for those practices that most suffer from association with the myth of the genius as a creator *ex nihilo*. Moreover, the presentation will show how the paradigm of diffraction has the potential to outdate the concept of interdisciplinarity and the division between artmaking and art critiquing.

**Alberto Condotta** is an Italian visual artist based in the UK. Over the last 5 years, he has exhibited his work regularly both in the EU and the U.S. He is in the final stage of his AHRC-M3C-funded practice-led PhD research in philosophy and fine art at Birmingham School of Art. He is also a member of the Radical Matter research group led by Professor Johnny Golding at the Royal College of Art. His main research interest – both as a practitioner and as a theoretician – is painting.

### 3D COLLABORATIVE SESSION: HOW TO DO THINGS WITH PERFORMANCE?

Session moderator: Annette Arlander, Uniarts Helsinki

**TERO NAUHA, ANNETTE ARLANDER,  
HANNA JÄRVINEN & PILVI PORKOLA**

#### What is Given?

This proposal relates to the research project “How to do things with performance.” The session approaches the theme of specificity by asking “What is given?” in performance: in the conditions that allow knowledge to become comprehensible? The session aims to create conditions for a specific investigation on the given, in and for a performance. How do given conditions specify a relation to / with things in the world? We ask what is given in performance, in terms of context, relationships, history and reflection. The collaborative session proposes four approaches on the topic, presented by the members of our research group. Each part is presented by the members, including participation or an action with the workshop participants. We have invited visual artist Karolina Kucia to create a specific spatial arrangement for the session. The workshop is thus not a paper-panel workshop but rather a demonstration of four different aspects on the topic of givenness. The session questions the givens of performance, in that the performative elements question their own making. The performances thus specify the discussion and participation allocated in the structure of the session.

**Tero Nauha** is an artist and a postdoctoral fellow at the Helsinki Collegium for Advanced Studies. He defended his doctoral research on schizoanalysis at the Theatre Academy of the University of the

Arts Helsinki in January 2016. In 2015, he published his first fiction novel *Heresy & Provocation* for Swedish-speaking publishing house Förlaget. His performance art projects have been presented at the Frankfurter Kunstverein and the New Performance Festival in Turku, among other venues. [www.teronauha.com](http://www.teronauha.com)

**Annette Arlander**, DA, is an artist, researcher and pedagogue, one of the pioneers of Finnish performance art and a trailblazer of artistic research. She was Professor of performance art and theory (2001-2013) and Professor of artistic research (2015-2016) at Uniarts Helsinki. Her research interests are artistic research, performance-as-research and the environment. Her artwork involves performing landscape by video or recorded voice. For publications, see <https://annettearlander.com>

Dr **Hanna Järvinen** is a dance historian and performance studies scholar, and a docent in dance history at the University of Turku. Since 2011, she has worked as a Lecturer at the Performing Arts Research Centre of the Theatre Academy, University of the Arts Helsinki whilst conducting research on dance, historiography, and performative writing. She is the author of *Dancing Genius* (Palgrave 2014) as well as articles in journals such as *Dance Research*, *AVANT*, and *The Senses and Society*.

**Pilvi Porkola** is an artist and postdoctoral researcher at Uniarts Helsinki. She is a participant in the Finnish Academy-funded postdoctoral research project ‘How To Do Things With Performance’. Her performances have been presented in Sweden, Norway, Denmark, Germany and New Zealand. She is a co-founder and editor in chief of *Esitys* magazine (2007-2017) and *ICE HOLE - Live Art Journal*.

### 3E COLLABORATIVE SESSION: AURAL ITERATIONS

Session moderator: Michael Schwab, Uniarts Helsinki

**MARTIN RUMORI**

#### Stop Talking: Discourse through Artefacts

This workshop exposes participants to a prototypical property of sound: the interrelation of mediated and mediating space. We regard the special case of binaural audio, that is, referring to bodily pre-processed signals at the outer ears for capturing, constructing and projecting auditory environments. Starting off from a probably unfamiliar listening experience of entangled recorded and synthesised spaces, followed by a deepening collaborative reflection, participants are invited to explore similar dichotomies in their media and enact an artistic discourse by formulating statements as aesthetic forms. The workshop idea is based on an iterative investigation into the reception of sonic art as pursued in the *Klangräume* research project at IEM Graz. Applied methods shifted from a more formal evaluation towards artistic reactions triggered by aesthetic experience along the lines of an analysis by re-synthesis. We aim at pushing this approach even further by narrowing down the aesthetic input to a concentrated essence. The reflected reduction will act as condensation point

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for an artistic discourse. Statements shall take the form of artefacts and are not limited to a textual appearance.

**Martin Rumori** is an intermedia artist, musicologist and computer scientist. His artistic work focuses on installation art and audio-augmented environments, acousmatic sound projection and mediated acoustics using loudspeakers and headphones, often incorporating semi-narrative fragments of voice and everyday life footage. He works in the area of instrument research at the University of Music and Performing Arts Graz, Austria.

The submission has been conceived in collaboration with: **David Pirrò** – MA, MSc, Institute of Electronic Music and Acoustics Graz **Georgios Marentakis** – Dipl. MSc PhD, Graz University of Technology

### 3F TEXT-BASED SESSION:

#### BEYOND PROPOSITIONS

Session moderator: **Giacco Schiesser**,  
University of the Arts Zurich

#### INKERI KOSKINEN & PIRKKO POHJAKALLIO

##### How to Assess Knowledge Produced in Artistic Research?

It is not clear how knowledge produced in artistic research differs from other forms of knowledge, nor is it clear how to assess it epistemically. Nevertheless, epistemic assessment is necessary if the knowledge is to be effectively disseminated within academia. We take research to be a fundamentally social process, conducted by research communities. The epistemic assessment of claimed knowledge is possible only if it is accessible to the relevant research community. In the case of knowledge produced in artistic research, it is not clear that this is always the case, as it may be largely non-propositional and it may not always be possible to make it available for public scrutiny by explicating it in propositional terms. It is common in epistemology to distinguish between propositional knowledge, knowledge-how, and knowledge by acquaintance. We examine this distinction in light of recent literature on tacit knowledge. Illustrating our ideas with examples from artistic research that use visual arts as their methodological vehicle, we argue that non-propositional knowledge produced in artistic research can be epistemically assessed at least in an indirect manner.

**Inkeri Koskinen**, PhD, is a philosopher of science. She works as an Academy of Finland postdoctoral researcher at the Department of Philosophy, History, Culture and Art Studies at the University of Helsinki, and the Academy of Finland Centre of Excellence in the Philosophy of Social Sciences. Her three-year postdoctoral project is titled *A New Problem of Demarcation: Democratisation of Science as a Challenge to Objectivity*.

**Pirkko Pohjakallio**, DA, is a professor emerita of art education at Aalto University.

#### TANELI TUOVINEN

##### Artistic Episteme and the Desire to Learn by Practicing in the Context of Research Design

We are attuned to knowing, but mainly in the context of practice. Practitioners seem to be dependent on the procedure that turns their practice epistemic – selective, limited or focused on something in advance. Art practitioners often use the word “feel” about an interest developed in some way which makes the practitioners believe something worth knowing and worth taking seriously in art/research practice. By interpreting Foucault’s episteme, I explore “the feel” more closely as an epistemic attitude and sensitivity, a kind of epistemic control which lies at the heart of art and social life. For research, the key significance of the feel and the desire to learn by practising is not in what it produces. As Aristotle pointed out, each art form has a unique feel and desire to learn as kind of an exploratory horizon, in which the relevance of practice can arise. The interest no longer lies only in getting the act done, but is after epistemes (recognition of the procedure). This implies that the procedures that have the plausibility to make the art practice epistemic are themselves epistemic. Therefore, practitioners have a special epistemic relationship to reality: they cannot be arrogant about it!

**Taneli Tuovinen** earned his DA in 2016 at Aalto University, Helsinki. He has also studied in Berlin (UdK) and at Art University Linz. He has worked as a lecturer at Aalto since 2005. In 2014 he took up the position of tenured university lecturer in interdisciplinary art pedagogy (Aalto University). In 2009-2012 he worked as a coordinator for the international research network CAVIC. He has edited two books: *EDGE – 20 Essays on Contemporary Art-Education* (2015) and *Uusi taidekasvatustilä* (2014).

#### LINDA LIEN & ASHLEY BOOTH

##### Pictogram-me

Pictogram-me is an artistic research project based at the Department of Design, Faculty for Fine Art, Music and Design, University of Bergen. The project has been supported by The Norwegian Artistic Research Programme. 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. The Pictogram-me project aims to experiment with and investigate whether pictograms, 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 in the 1920s to explain and illustrate social and economic issues to the general public. Pictograms were used as a visual language to democratize communication. At the SAR conference, we will present a hybrid text. We wish to investigate how to use non-written

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communication, such as pictograms, to communicate and discuss an artistic research project. Read more about the project and play with pictograms at [www.pictogram-me.com](http://www.pictogram-me.com)

**Linda Lien** is Associate Professor in Graphic Design, and research leader for Visual Communication at the Department of Design, Faculty for Fine Art, Music and Design, University of Bergen. She was a Research Fellow in the Norwegian Artistic Research Programme, where she completed her project in 2011. In her research, she is concerned with how visualization can be used as a tool to include and empower. Other research interest are visual identities, user involvement, co-design and design thinking.

**Ashley Booth** is Professor in Visual Communication at the Department of Design, Faculty for Fine Art, Music and Design, University of Bergen. Booth was previously employed as a graphic designer at Anisdahl/Christensen, Art Director of A-Magasinet, Head of the Graphic Design department at LOOC with responsibility for the development of the visual identity for the Winter Olympic Games at Lillehammer in 1994, and she ran her own studio, Ashley Booth Design AS (ABD) from 1994 until 2010.

### 3G TEXT-BASED SESSION: MATERIAL CULTURE

Session moderator: Tero Heikkinen, Uniarts Helsinki

#### MAARIT MÄKELÄ & CAMILLA GROTH In Dialogue with the Material Environment: Creativity, Materiality and Skill

In a material-driven process, an artist or craftsmanperson starts a dialogue with the environment, tools and materials that are essential to her professional practice. During this materially and bodily entangled process towards the final artefact, the act of making is thinking *per se*. The material formations of the artefacts are thus not implemented after the ideation as a separate phase of giving form to the idea. Instead, the forming emerges through interaction with the material and is thus simultaneous with, and intrinsic to, the creative process itself. This paper presents a practice-led case study of material thinking in the context of contemporary ceramics that one of the authors encountered during a research period in Tasmania and New Zealand. The results of this study point to the necessity of attributing agency and authorship of the creative process and final artefact not only to the artist, but also to the actant material playing a part in the events. These findings are in line with recent emerging discussions within non-anthropocentric theoretical writing and new materialism.

**Maarit Mäkelä** is an Associate Professor in the Department of Design at Aalto University's School of Arts, Design and Architecture, Finland. She also works as an artist in the field of contemporary ceramics. She is interested in creative processes that have a strong material basis, and especially how documentation and reflection can act

as a method for a practitioner for catching insights from the personal creative process.

**Camilla Groth** holds a Doctor of Art degree from Aalto University's School of Arts, Design and Architecture. She is a maker, researcher and teacher with a traditional training in ceramic crafts. Her main research interests lie in haptic experiences and embodied cognition in the design and craft practice, with a focus on materiality and material engagement. She is currently a visiting researcher at the University College of Southeast Norway.

#### ANASTASIA SEREGINA Exploring Interdisciplinary Collaborative Possibilities. An Example of Artistic Research in Consumer Culture Studies

The use of artistic research has slowly been on the rise within various fields of humanities not traditionally associated with the arts. Yet it seems that the spread of such methods involves a fair share of researchers stumbling around in the dark and 'reinventing the wheel'. While there is value in individuals and fields finding their own methodological paths, I believe there is great potential for mutually beneficial and educational collaborative work. In this presentation, I set up a discussion on the topic of interdisciplinary collaboration, its possibilities and benefits. I do this through exploring the use of artistic methods in 'non-artistic' fields in terms of accessing novel forms of knowledge, interaction, and communication. More specifically, I will use the example of consumer culture research, a multidisciplinary field, which aims to explore how consumption is embedded into contemporary culture. I will present how artistic methods have been used in this field of research, providing examples of my own work and collaborations.

**Anastasia Seregina** is a postdoctoral researcher in consumer culture research. Her work is multidisciplinary, spreading into such fields as sociology, anthropology and theatre studies. Her research interests include the bodily experience of fantasy and aesthetics within the context of consumer culture, as well as the political, interactive, and spatial elements of these experiences. Methodologically, Anastasia has focused on the use of performance and art-based research approaches.

#### MARIANA RENTHEL Tactile Poetry (Idea-Sketch)

Use of the textile medium within ancient civilizations in order to write, graphically and materially, expressing abstract ideas and information, has been well-known to ethnographers and archaeologists. The beautiful and synthetic knotting systems within the manufacture of all textile pieces, whether for functional or ornamental objects, was widely used for the transmission of vital information regarding the environment, agriculture, and even time. Technical mechanisms and ways of making have tended to be depreciated by the idea that their



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only value lies in automatically learned movements, non-consequent repetitions for acquiring copied techniques for reproduction or learning processes. Practices and mannerisms open up to enlighten a sort of unregulated system that involves creation and notation in the realm of material manipulation. This subject matter has been a source of enquiry for a couple of years, and the intention is to keep exploring different ways of narrative constructions and material surfaces to the extent of expanding experience. A focal point for this opportunity would be a confrontation of healthy ideas by sharing of a series of sketches.

**Mariana Renthel** (BSAS Argentina) is an Artist and Professor in the Visual Arts Department of the Arts Faculty at the Universidad de Antioquia -Colombia. Was granted DAAD Stipendiums on two occasions: in 2006 at the ADBK Munich and in 2013 at the KHM in Köln, that same year she obtained an MFA from the Universidad Nacional de Colombia. She participated in residency programs and exhibitions in countries such as Argentina, Paraguay, Colombia, Spain, France, Germany, Poland, Turkey and China.

### INTERVENTIONS

#### STEVE DUTTON & ANDREW BRACEY

##### An Obstract for Midpointness

‘Midpointness’ is a generative project that is dismantled and reconstructed/imagined by the gradual accretion and of the surrounding connections, associations, influences of the curators, artists, students and other audiences who contribute to it. These are in the form of artworks, public events, texts, artefacts, performances or other interventions. We propose this work as an intervention that invites us to consider the ‘work’ of art as art’s labour or task. We seek to explore the dynamics of inner/outer dialogues of the process of artistic work, opening up other potentials that an artist researcher might hope for when he/she explores the generative potential of the work of artistic research. Here we present a spoken text (by a voice avatar) from a standing speaker in a public thoroughfare in the conference venue. The spoken text is a play on the tradition of the conference ‘abstract.’ The abstract is the site of an outline of intention, yet here we couple it with an ‘obstruction’ as a means of aggravating and diverting the attempt at a conclusion towards which an abstract, and indeed a formal presentation, might be aimed.

**Steve Dutton** is an artist, researcher and curator. He is Professor of Fine Art and Head of Art at Bath School of Art and Design, Bath Spa University, the UK. His work has been exhibited throughout the UK and internationally. His most recent curatorial project is entitled ‘Midpointness’. Co-curated with Andrew Bracey, its first manifestation was for the Lock Up Gallery in Newcastle Australia, then for the Trans Art Triennial and Airspace in Stoke-on-Trent, UK.

**Andrew Bracey** is an artist, curator and lecturer. His practice hovers on the fringes of painting, crossing over and expanding into installation, curation, sculpture, drawing and animation. Curated exhibitions include Re-Unpacking, Nottingham Castle, 2014; 2014; Misdirect Movies, Royal Standard, Liverpool, and touring, 2013 and Unspooling: Artists & Cinema, 2010, Cornerhouse, Manchester, England. Bracey leads the MA Fine Art Programme at the University of Lincoln.

#### CLARA URSITTI

##### Air Play

Air Play is a series of scent interventions that I have been working on since 2013. There are three components or ingredients in all the interventions: 1. a scent, 2. a social situation in an enclosed space, and 3. a group of people that work as “agents” in that situation, through wearing the scent. The work falls somewhere between art and social experiment. Somewhere between performance and sculpture.

**Clara Ursitti’s** work is invisible. She has worked with fragrance since the early 1990s to create installations and interventions that delve into the social and psychological aspects of scent. She has received numerous awards, including IASPIS (International Artists Studio Programme in Sweden), the Canada Council’s Long-Term Artist Grant, and the Arts Council of England’s Helen Chadwick Fellowship. She has exhibited widely and her work was recently included in Generation: 25 Years of Contemporary Art in Scotland, and in Belle Haleine, Museum Tinguely, Basel. She lectures at Glasgow School of Art.

**Please Specify!** – *Sharing Artistic Research across Disciplines* is the 8th International Conference on Artistic Research. The Conference is a collaboration between Society for Artistic Research (SAR) and the University of the Arts Helsinki. The conference is hosted by the Centre for Artistic Research, Uniarts Helsinki.

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