

A Research Architecture: Explaining the theory behind the Norwegian Academy of Music's RAPP Lab

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Vice Rector for Research and Director of the
Arne Nordheim Centre for Artistic Research
(NordART), NMH

LAB 1

22 – 26 March 2021 | Online
Developing Critical Reflection
in Artistic Research
NMH | NordART

Sessions open to a wider audience



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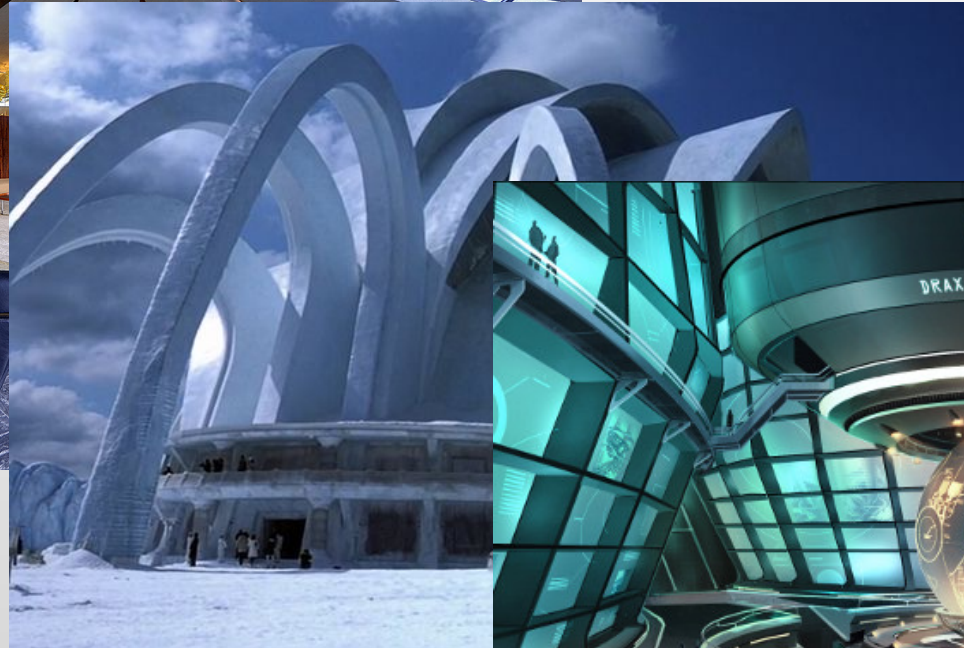
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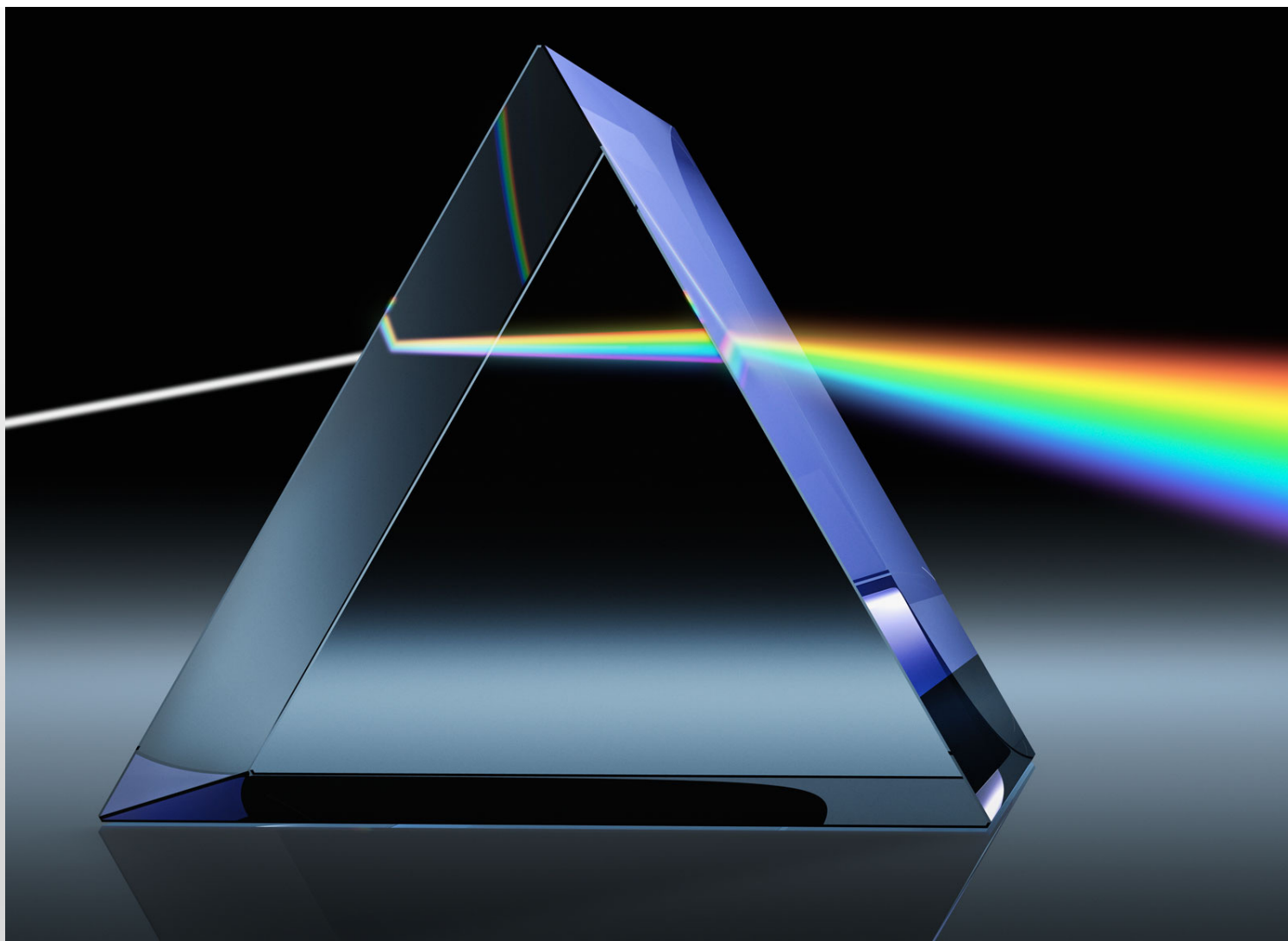


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Categories of response

- Interpretation in Classical Music Genres
- Performance Practices Today
- New Meanings for Virtuosity
- Improvised Musics – Non-idiomatic
- Composition
- Ambient Space and Sound Technologies
- Embodiment, Flow and Inter-subjectivity
- Communication – in writing, and in other ways
- Shifting Social and Cultural Identities



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February - March 2021		
<i>Critical Reflection as Exploring</i>		
Observation	Contemplation	Interrogation
<p>Accessing and viewing the four RC expositions from KUST Fellows:</p> <ul style="list-style-type: none"> • Ellen U • Jen T • Ivar G • Morten Q 	<p>Looking closely at the four types of resource they identify:</p> <ul style="list-style-type: none"> • Toolkit (EU) • Collaborative model (JT) • Encyclopaedia (IG) • Poetic lexicon (MQ) 	<p>Asking oneself how any or all of these tools might be useful in one's own projects</p>



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Week of March 22-26		
<i>Critical Reflection as Processing</i>		
Deliberation	Clarification	Confirmation
Hearing and holding debates about the nine-phase model, the resources and the extended and iterative nature of true critical reflection	Resolving any issues or confusions; voicing any creative disagreements; working on a project or part of project using one or more of the resources	Making short preliminary presentations on the results of the work carried out during the week; receiving preliminary reactions; agreeing follow-up



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March onward		
<i>Critical Reflection as Enacting</i>		
Modification	Re-imagination	Communication
Revisiting the work of the week at greater leisure and refining and modifying the material presented as appropriate	Considering how the insights from the confined exercise might re-shape one's approach to larger projects and/or one's entire conception of critical reflection in artistic research	Creating materials for one's own RC expositions on the RC portal or similar and to consider how to develop reflection further through one's own communication, and with the help of RAPP Lab resources to be developed by all the partner institutions



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<i>Critical Reflection as Exploring</i>		<i>Critical Reflection as Processing</i>	<i>Critical Reflection as Enactment</i>
Observation (pre-phase – ‘infra-red’)	Across the entire field of my artistic practice, where are the areas or issues that feel as if they could be informed or enriched by critical reflection?	Deliberation	Modification
Contemplation	Which of these areas or issues, on closer inspection, look(s) most promising from the point of view of benefiting from critical reflection?	Clarification	Re-imagination
Interrogation	Can I formulate a research question which merits extended critical reflection and has some prospect of yielding insights that will inform my artistic practice? Which tools or resources might assist me in this?	Confirmation	Communication

<i>Critical Reflection as Exploration</i>	<i>Critical Reflection as Processing</i>		<i>Critical Reflection as Enactment</i>
Observation	Deliberation	Using the tools and resources I have selected, what thoughts or insights is my critical reflection yielding? Do they seem useful and do they seem to point in the direction which I envisaged?	Modification
Inspection	Clarification	Where are the confusions or, perhaps, the misconceptions in my research question? Can I clarify the former or, if appropriate, modify the latter?	Re-imagination
Interrogation	Confirmation	Following the process of clarification, do the insights of my critical reflection appear to be potentially fruitful for my artistic practice? Can I reliably fix on them as the agents for development and enhancement which will occupy the remainder of my research?	Communication

<i>Critical Reflection as Exploration</i>	<i>Critical Reflection as Processing</i>	<i>Critical Reflection as Enacting</i>	
Observation	Deliberation	Modification	How can I embed in my artistic practice (literally ‘put into practice’) the insights that my critical reflection is yielding? Does this introduce discernible change in my practice?
Inspection	Clarification	Re-imagination	Can I go beyond modifications of a merely mechanical nature to entire re-conceptualisations of my practice? Are there lessons that I am learning in relation to this project that might re-shape my future artistic practice?
Interrogation	Confirmation	Communication (post-phase – ‘ultra-violet’)	How can I best share the new insights I have gained with fellow artist-researchers? Can my art itself be a viable medium for such communication and, if not entirely, how can other communicative media be used in a complementary manner?



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Common Areas for Reflective Focus in Artistic Research

Eirik Vassenden (2013):

- Relating one's own artistic practice to the surrounding field;
- Relating one's own artistic practice to the problem of articulation [how to talk/communicate meaningfully about the inner workings of one's artistic practice];
- Tracing the relationship between one's own artistic practice and the personal experience of theoretical work and reflective work.

Phases of Reflection in Artistic Research

Modes of Communicating Reflection in Artistic Research



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For reflection to progress beyond reflective practice into artistic research, it should involve most or all of these phases:

Phases of Reflection in Artistic Research

Modes of Communicating Reflection in Artistic Research



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Phases of Reflection in Artistic Research

Observation	Exploring
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Modes of Communicating Reflection in Artistic Research



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Modes of Communicating Reflection in Artistic Research

- Written diary
- Video diary
- An exposition on RC
- Conventional text
- The artwork itself (or a subsidiary artwork complementary to the main one)



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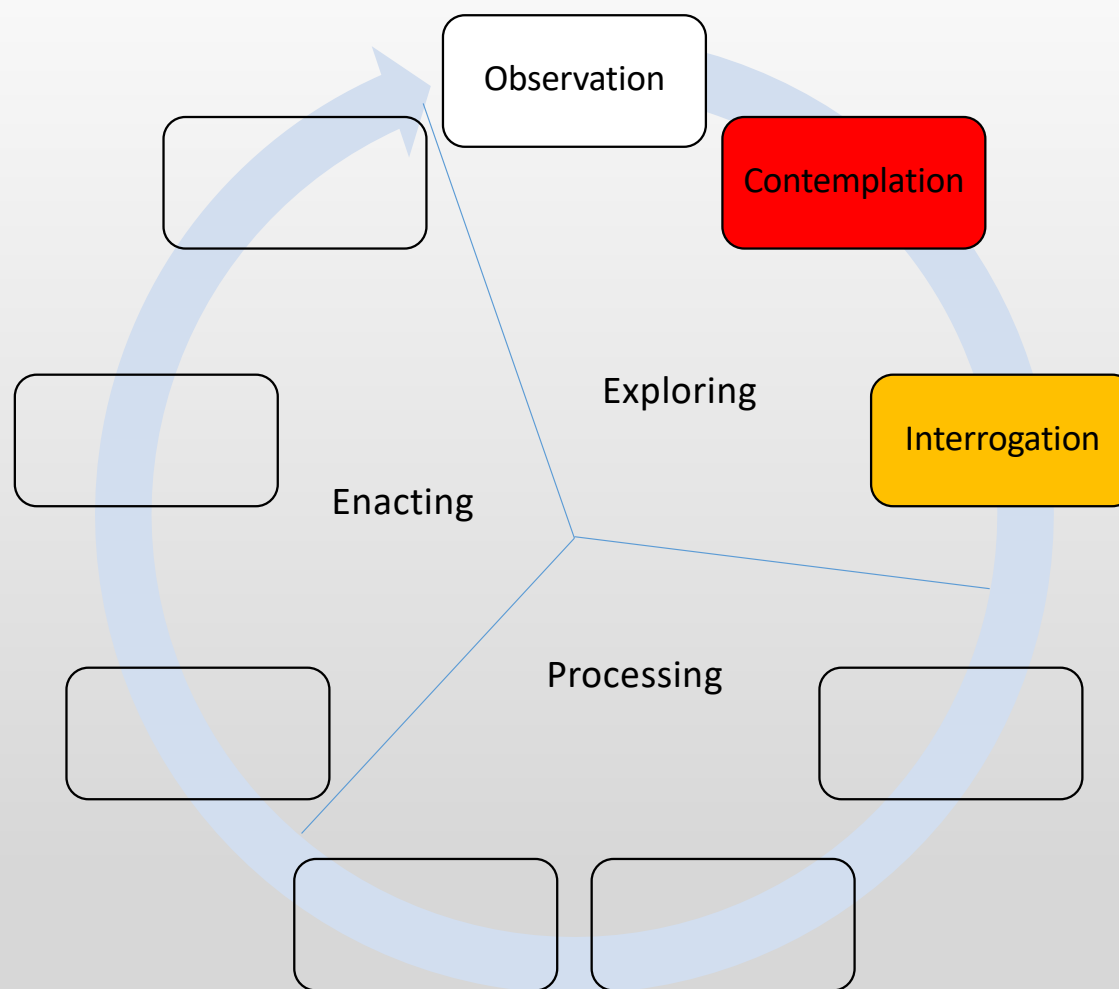


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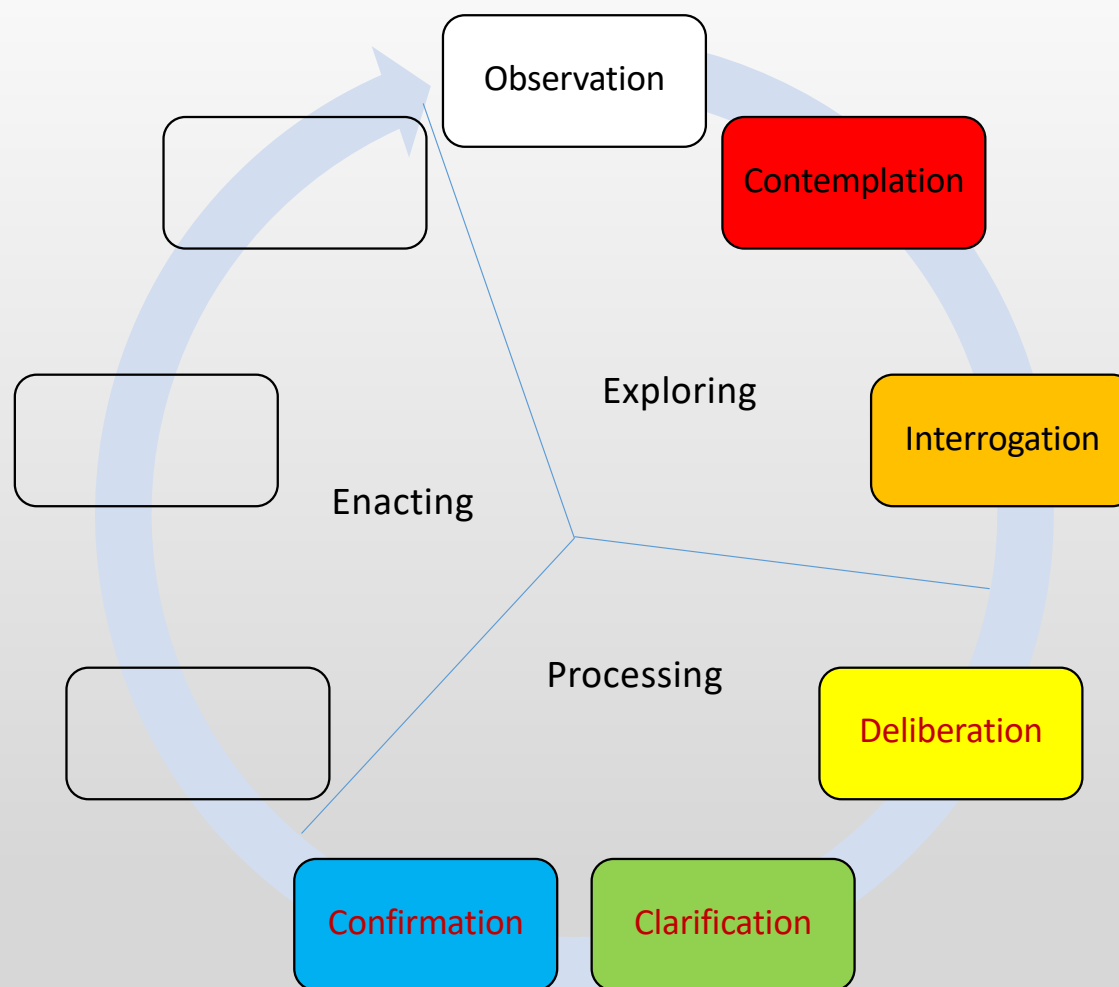


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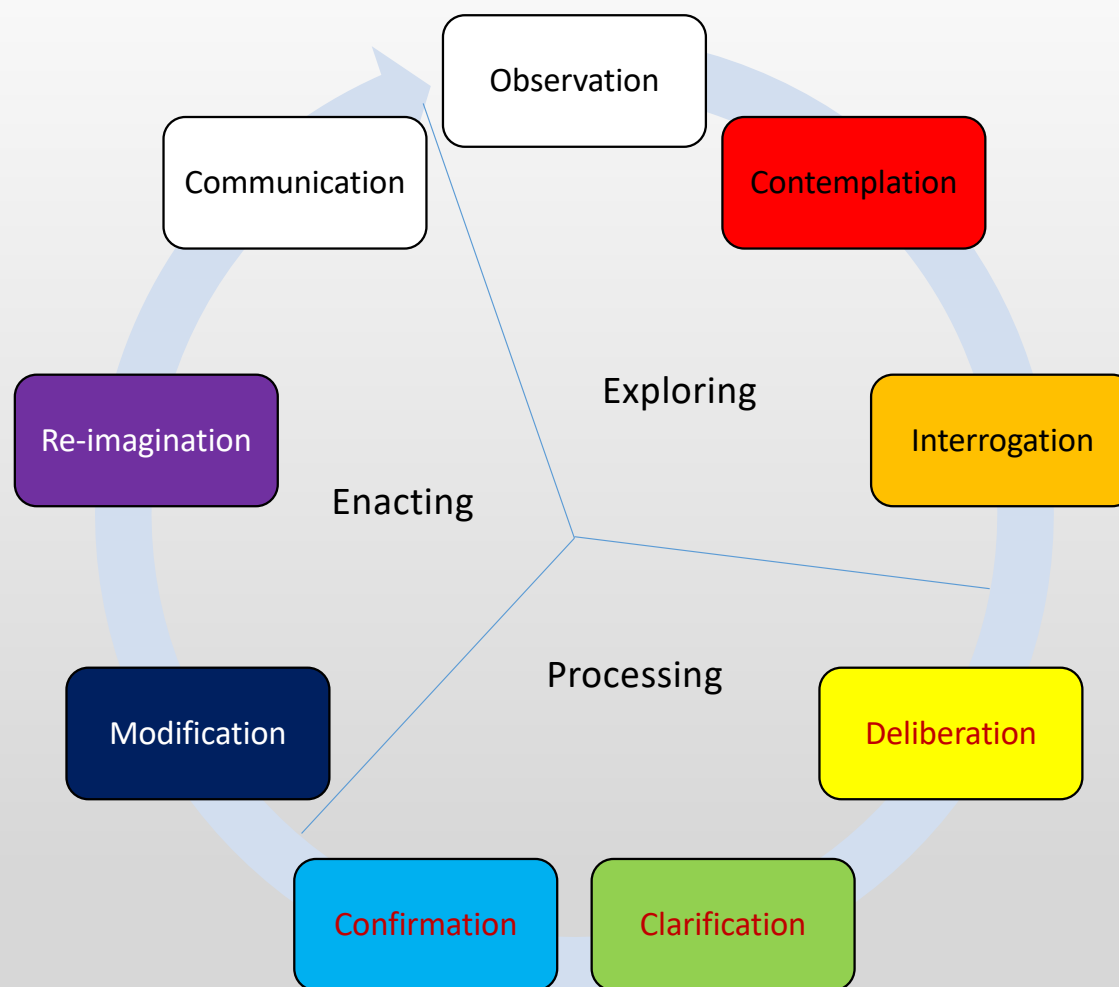


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