



**ARTISTIC RESEARCH FORUM**  
FREDRIKSTAD 18-20 OCTOBER 2017



# PROGRAM

WEDNESDAY 18.10		SPACE LAB/ <small>DANCE STUDIO</small>	BLACK BOX	STUDIO BLUE	
	1200 - 1330	Registration and lunch			
	1330 - 1430	Research Fellow Ingri Fiksdal (Dance Studio) ○		Research Fellow Anneli Drecker ○	
	1430 - 1500	Coffeebreak			
	1500 - 1530		Opening session: Cecilie B. Knudsen & Deniz Peters		
	1530 - 1700		Plenum Session Dieter Mersch		
	1715 - 1800			Meeting for research fellows	
	2000 - 2130		Production performance Blanca Casady		

THURSDAY 19.10		SPACE LAB	BLACK BOX	STUDIO BLUE	
	0930 - 1100		The charismatic self and hybrid divisions of labour ○	Porøs ○	
	1100 - 1130	Coffeebreak			
	1130 - 1300		Relational Improvisation and Shared Voice ☆	Invisible Sounds ☆	
	1300 - 1400	Lunch			
	1400 - 1530		Cross-adaptive audio processing as musical intervention ○	Segunda Vez ○	
	1530 - 1600	Coffeebreak			
	1600 - 1730		Order in Chaos ○	Amphibious Trilogies ○	
	1930 - 2200	Dinner (at Slippen)			

FRIDAY 20.10		SPACE LAB	BLACK BOX	STUDIO BLUE	
	0930 - 1100			Blind Spot - Staring Down the Void ○	
	1100 - 1130		Closing session: Cecilie Broch Knudsen		
	1130 - 1200	Lunch			

IMPRO SPACE	STUDIO GREY	DRAWING	MULTI MEDIA
Research Fellow Merete Røstad	Research Fellow Gunhild Olaussen	Research Fellow Hilmar Thordarson	Research Fellow Stian Westerhus
		<ul style="list-style-type: none"> <li>Research Fellows</li> <li>NARP projects</li> <li>Guests</li> </ul>	

IMPRO SPACE	STUDIO GREY	DRAWING	MULTI MEDIA
Music Without Borders	Research Fellow Mette Edvardsen	Research Fellow Berit Norbakken Solset	Research Fellow Elisabeth Holmertz
True or false - Mind & emotion in film editing			
The Hidden Language			
Music for the Inner Ear			

IMPRO SPACE	STUDIO GREY	DRAWING	MULTI MEDIA
Wheels Within Wheels	reSite	New Performances – New Tools	

## THE ORGANISERS

### The Norwegian Artistic Research Programme

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

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

### Norwegian Theatre Academy

Norwegian Theatre Academy (NTA) at Østfold University College is entering its 21st year of educating independently thinking artists. This research based art education is founded on the relationships between practice and theory, art and society on both the bachelor and master level. Scenographers and actors at NTA work closely together as co-creators, stepping outside their own disciplines and redefining them by developing original works in which the form of collaboration between body, material and space is continually questioned. Students form their own approach through research together with guest artists and faculty in productions and workshops. Laboratory style experimentation and skill training are taught using methods derived from the expanded fields of performing arts, architecture, design, sound, choreography and film.

Both research fellows and faculty projects situate the Academy as a meeting point for a dynamic international artistic network where mixed practices, ethics, new methodologies and materials are in constant dialogue with various pedagogies. The research platform at NTA is shaped by the small but highly active staff of faculty and research fellows and plays an important part in the curriculum that includes a wide range of guest artists from abroad. The Academy values its place as a center for inquiry: questioning normative approaches to acting and scenography, through an international student body concerned with the impact of their artistic choices in a global context. Alumni of HiØ/NTA have a strong record of sustaining practices in various constellations of the independent arts scene, collaborating with and influencing their peers across disciplines and cultures.





## Artistic Research Forum

The Artistic Research Forum 2017 is a cooperative event between Østfold Univeristy College, Norwegian Theatre Academy, and the Norwegian Artistic Research Programme. The forum program will present projects financed by the Project Programme, projects from the Research Fellowship Programme and artistic projects from Sweden, Denmark and Austria.

The Artistic Research Forum is part of the Norwegian Artistic Research Programmes regular activities. The Forum is organised in cooperation with one or more of the institutions participating in the Programme, at different locations from year to year. Located in venues where artistic research is created, the Forum will support artistic practices of various kinds to be part of the presentations.

## NARP Evaluation

The NARP board has initiated an external evaluation of NARP programmes and activities. The evaluation team will be present at the forum and they have invited participants to interviews on Wednesday 18.10 between 1200 - 1900, and Thursday 19.10 between 0930 - 1400. This will take place in room N-204.

## Research Fellow Presentations

### **1st Year presentation:**

Mette Edvardsen, Dance  
Elisabeth Holmert, Music  
Stian Westerhus, Music

### **2nd Year presentation:**

Berit Norbakken  
Solset, Music  
Gunhild Olaussen, Theatre

### **3rd year presentation:**

Anneli Drecker, Music  
Merete Røstad, Visual art  
Ingri Fiksdal, Dance  
Hilmar Thordarson, Music

# THE SESSIONS

## The Research Fellows Presentations

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

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

### 1st year Research Fellows

1st Year Research Fellows will introduce their projects. The main goal for the presentation should be to give the audience an insight to the artistic ideas for the project and the processes planned - the placement of the artistic work in relation to the fellow's specific field, nationally and internationally, and how the project will contribute to the development of this field.

### 2nd Year Research Fellows

2nd Year Research Fellows should articulate and reflect on methods and work processes. The research fellows will introduce their thoughts on something that at the moment is perceived as a particular challenge within the project. They should also use this opportunity to promote critical dialogue within the audience.

### 3rd year Research Fellows

3rd year research fellows should reflect upon the nearly finished project. Relevant issues for the project presentations could be:

- How do you recognise, describe and note your thoughts and reflection during

the last phase up to a finished artistic result?

- In what way has the project developed and/or changed during the fellowship period? What have been the important choices and turning points?
- What do I expect the Assessment Committee to focus on in my final assessment? What do I want them to discover in my final assessment?

## The Project Presentations

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

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

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

## Moderating

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

# NEW RESEARCH FELLOWS 2017

**Harpreet Bansal**

*The Vocal Violinist: learning through teaching*  
Norwegian Academy of Music

**Etienne Guilloteau**

*Borders of Representation*  
HiØ, Norwegian Theatre Academy

**Annie Anawana Hobøl**

*Subtle Encounters*  
UiB, Faculty of Fine Art, Music and Design

**Frederick Howard**

*Creating the Creatives*  
INN, The Norwegian Film School

**Marie Kølbaek Iversen**

*Neo-worlds: Other-directed potentialities of fright*  
KHIO, The Academy of Fine Art

**Edit Kaldor**

*The Many and the Form - Methods for Participatory Practices in Contemporary Theatre*  
HiØ, Norwegian Theatre Academy

**Inger Cecilie Levy**

*Travel through time: Recreating the classic short la jetée as virtual reality experience*  
INN, The Norwegian Film School

**Lisa Charlotte Baudouin Lie**

*Hvordan kan teknikker fra sjamanisme, spritisme og vedtlig ritualmagi bidra til å skape nye autentiske fortellersteder og affektive rom?*  
KHIO, The Academy of Theatre

**Nadia Lipsyc**

*The Guide's Trial*  
INN, The Norwegian Film School

**Magnhild Øen Nordahl**

*Testing Space: Towards a better understanding of the relationship between the physical and the virtual in artistic production*  
UiB, Faculty of Fine Art, Music and Design

**Erik Friis Reitan**

*The Teleportation Rhizome*  
UiB, Faculty of Fine Art, Music and Design

**Håkon Magnar Skogstad**

*Playing in the manner of Ricardo Viñes: Recreating lost interpretations of works by Debussy and Ravel*  
Norwegian University of Science and Technology, Faculty of Humanities

**Nils Harald Sordal**

*Performance Psychology – an artistic approach*  
KHIO, The Academy of Fine Art

**Sanae Yoshida**

*The Microtonal Piano - and the tuned-in interpreter*  
Norwegian Academy of Music

**Craig Thomas Wells**

*Emergent Ears - Playing the multi channel system and becoming played by it*  
UiB, Faculty of Fine Art, Music and Design

**Juliane Zelwies**

*The artist, the market and the public. A set of (self)portraits, contemporary and globalized.*  
UiT The Arctic University of Norway, Faculty of Fine Arts

**Ida Falck Øien**

*Transactional Aesthetics, – and so can you!*  
KHIO, The Academy of Fine Art



## THE MODERN ANCIENT VOICE

Recreating and applying the ancient voice

The goal of my artistic research project is to explore and research "The Modern Ancient Voice" in order to develop my voice and new ways of singing. Ancient singing styles can be seen as carriers of a pre-historic legacy, a so called indigenous, or archaic, voice. The term "ancient voice" itself refers to the voice as the first ever instrument within ancient societies, where song was a vital part of the human's expression, cult and religion as described by John Koopman. (J.Koopman.1999. A Brief History of Singing)

My main focus during this research project has been the sami yoik, ancient throat singing styles, and western overtone singing.

In addition to that, I have researched vocal techniques in Norwegian and Persian traditional singing.

Throughout my 30-year long career as a singer, I have collaborated with singers from the middle east, Africa, Asia and sami singers and this is where I have developed much of my artistic expression. These encounters have all inspired me to explore what is today my research thesis.

Through observations during master classes with chosen mentors from Tuva, Kautokeino, Setesdal and Tehran, musical co-operations with carriers of ancient singing styles and case studies of several ancient singing techniques, I have tried to obtain new singing techniques and aesthetic expressions as well as revealing the ancient voice receding in my body. I have studied these traditional and ancient singing techniques from an artist's point of view in order to let the new techniques inspire me to use elements of it in my new art/music.

During the presentation, I will give examples

**Dicipline:** Music

**Presenter:** Research Fellow  
Anneli Drecker (UiT) (3rd year)

**Main supervisor:** Bjørn Ole Rasch

**Moderator:** Øystein Elle

**Time:** Wednesday 18.10, 1330 - 1430

**Place:** Studio Blue (1st floor)

on the working processes and different working methods I have used to create new compositions, both as a solo artist and through collaborations with masters in the field. I will give examples of artistic results and my own reflections regarding these.

I will also talk a about how this artistic research will be documented.



# EXERCISES IN CONSCIOUSNESS

re | staging forgetting as Art Practice in Public Space

**Keywords:** forgetting, politics of remembrance, public space

Exercises in Consciousness investigates collective memory and remembrance through artistic research and practice in public space. Furthermore, the research examines how remembrance and memory are transformed into works of art.

Exercises in Consciousness intends to expand the understanding of memory by exploring it as an embodiment of sensorial practice and as an extended social vocabulary. Memory resides in our everyday rituals and social relationships, as well in memorials and traditions of remembrance. Accordingly, as a part of her investigation, Merete Røstad looks at the politics of forgetting and collective memory through the personal experiences of others as witnesses in public space, giving it form in her art.

Røstad contends that the more we delve into the field of remembrance and forgetting, the more we can understand ourselves and our place in the world. Therefore, research on consciousness plays an important part in her art. She also believes that such work demands ethical art processes. Moreover, for the artist working in public space, this is not only an ethical issue, but also one that fundamentally probes the role of the artist in the social sphere.

Engaging with community members, Røstad opens up a wider dialogue in public space that transcends the boundaries of academic disciplines. Throughout her art practice, she draws upon research findings from historical and found material, "translating" them into an archive of methodology and vocabulary

**Dicipline:** Visual art

**Presenter:** Research Fellow

Merete Røstad (UiT) (3rd year)

**Main supervisor:** Mary Jane Jacob

**Moderator:** Karen Kipphoff

**Time:** Wednesday 18.10, 1330 - 1430

**Place:** Impro Space (2nd floor)

of remembrance and forgetting. Thus, Røstad's exploration constitutes an investigation into the realm of the imaginary of collective memory.

Merete Røstad is a visual artist whose projects are rooted in examinations of publics, collective memory, remembrance, and archives. Frequently engaging with public space and communities, her process-based practice explores our everyday exchanges with the histories inscribed in our surroundings, and how we come to read the traces that are left behind. Røstad is an Artistic Research Fellow in the Department of Arts and Crafts at the Oslo National Academy of the Arts.





## CONDIS – CONDUCTING DIGITAL SYSTEM

Conducting Digital System - ConDiS a conducting glove, designed to enable a conductor not only to control the overall sound of the performing musicians but also to control a digitally processed version of the performer's sound in real time. It allows the conductor to "grab" a digitally processed sound from one or more instrument, change its volume, sonority and move it around the hall, all in real time, with his/her conducting gestures.

In other words, conducting the overall balance/volume, timbre and location in space between the instrumental signal and the computer-generated sound signal. ConDiS is directed toward new possibilities in musical composition and the interaction, the expressions, the musical gestures and movements of the classical conductor.

Are we capable of building a system that feels "natural" both for the musical composition and the conductor? Can we build a gesture recognizing system that allows the conductor to use his/her natural way of expressive conducting, to add the same expressiveness to live interactive electronic sounds? Through analyzing conducting gestures, testing various sensor techniques and most importantly, composing music, the ConDiS project will seek answers to these questions.

As the technology for Human-Computer Interaction (HCI) keeps evolving interactive systems are more and more capable of analyzing and recognizing human body movements and gestures. This opens a floodgate of possibilities to integrate the orchestral conductor's capacity to control the overall flow of the "whole" musical performance.

**Dicipline:** Music

**Presenter:** Research Fellow  
Hilmar Thordarson (NTNU) (3rd year)

**Main supervisor:** Øyvind  
Brandtsegg

**Moderator:** Camilla Eeg-Tverbakk

**Time:** Wednesday 18.10, 1330 - 1430

**Place:** Drawing (1st floor)

Instead of having a sound engineer in the middle of the hall triggering and mixing the digital sounds to the analogue sounds of the orchestra, the conductor now for the first time has the opportunity to extend his/her conducting expressions and interpretation in an unmediated way.

It should be kept in mind that even though the aim of this project is to extend compositional possibilities and the role of the classical music conductor the emphasis is placed on changing as little as possible of the compos-





ers writing tradition and conductor traditional gestures. Therefore, dynamics and duration of notes is written in the score both for the performer and the electronics.

What is added are extra possibilities for the composer and the conductor to compose and control the balance and timbre between the acoustic instrumental sounds and the electronic sound (live processed sound of the instruments). To give the performance a flexibility, expression and dynamics, allowing it to flow in time and space.

In attempt of realizing the artistic needs of the project i.e. compositional instructions (new graphics) and live conducting control of both instrumental and electronic sounds, experimental pieces or studies had to be written, each focusing on specific factor of fundamental control. The first composition

for Percussion and Conductor focuses on Volume control and synchronization raising the question how does it feel grabbing the electronic percussion sound, control its volume, beginning and end. How can the conductor make sound appear from silence and disappear (crescendo-diminuendo?) How does it sound, feel, what does it artistically or aesthetically for the compositional need of the composer? Does it fulfill the composer's artistic needs?

To find an answer, a computerized imitation was made of a real performance allowing a conductor to read and play written score and practice the interactive conducting. Still hence to limited time of practice, he answers has yet to come.

Keywords: Artistic Research, Music Technology, Music Performance, Conducting, Composing



## THE SHAPE OF CONCERTS TO COME

"The Shape Of Concerts To Come" seeks to research what the self-proclaimed idiomatic incorporations and standardisations of instrumental- and technical solutions has added to my instrument, my compositional thinking and improvisatory playing, and to explore what gains lie in expanding what has become a personal performative standard, both instrumentally as well as creatively.

This project will on one hand focus on the development of specific productions. With a focus on the technical aspects of the instruments and performances through multi-speaker diffusion, surround formats, live processing and further development of alternative playing techniques, this is seen in conjunction with the compositional work, writing new music for my existing projects, their own respective artistic outputs in context with creating new performance platforms off the normal stereo stage and combining this artistic output as a whole through an expanded instrumental capability performing new material.

**Dicipline:** Music

**Presenter:** Research Fellow Stian Westerhus (NTNU) (1st year)

**Main Supervisor:** Øyvind Brandtsegg

**Moderator:** Electa Behrens

**Time:** Wednesday 18.10, 1330 - 1430

**Place:** Multi Media (1st floor)

On another level this project will challenge the conception of the borders between me as a source of music and my instrumental practice. By variations of compositional techniques, new instrumental structures and strategic removal of known instrumental abilities "The Shape Of Concerts To Come" main objective is to come closer to a realisation of what is my artistic output.

*Photo: Voldseth*

## RESPONSIVE SPACE

Gunhild Mathea Olaussen's research project *Responsive Space* explores somatic perception through soundscapes, where space, material, body and time are treated as equal parts of the composition. The work is driven by Olaussen's interest in tactility, embodied experience and dramaturgical sociology. It aims to develop scenographic work informed by an instrumental approach related to musical practice.

The project assumes that when kinetic and spatial aspects meet, it produces transformation in space over time, something that thereby involves dramaturgy. The project poses the following questions: Can an interaction between responsive space and performer arise a bodily experience? Is it possible that an interaction like this, one that is instrumental and related to musical practice, can result in an experience of dramaturgically produced reality? May one include scenographic elements in a performative composition, similar to movement? May scenography be seen as not primarily spatial, but rather belonging equally to the temporal?

*Responsive Space* takes the form of installation art and tableaux, situated in the visual/physical tradition within the post-dramatic performing arts. It seeks new forms of dra-



**Dicipline:** Theatre

**Presenter:** Research Fellow Gunhild Mathea Olaussen (HiØ) (2nd year)

**Main Supervisor:** Karen Kipphoff

**Moderator:** Siri Langdalen

**Time:** Wednesday 18.10, 1330 - 1430

**Place:** Studio Grey (1st floor)

maturgical experiences through sensuous perception of matter, dramaturgical sociology and musical approaches. *Responsive Space* seeks to depart from a traditional thinking of dramaturgy as a happening within a fixed period of time, with chronological narratives. It strives rather to function as a facilitator, where dramaturgical acts are created by the decisions and interpretations made by the subjects involved.

The project is aiming for a new way of listening, where the subjects involved have to become aware of their physical presence and somatically listen to the substance of the material. A situation where the work of art lies in the totality of experiences.

*Some spaces are like magnetic poles,  
vibrating, between materials, between relations.  
In reality this is conspicuously specific  
a sound that fits in my hand, a cord between two chairs.  
let's talk about sound waves  
like bodies in the air  
between sender and receiver  
they become a corporeal memory.  
I want to rest my forehead against this.*



## CHOREOGRAPHY AS COLLECTIVE AND AFFECTIVE EVENT

Ingri Fiksdal's research project, Choreography as collective and affective event, explores how choreographic structures and strategies can produce the potential for new experiences, thoughts and ideas to occur. This aim is founded in a belief in art as a motor for change, through taking the role as "utterly useless" in a society where most other things have a given and known purpose. When confronted with something that doesn't perform as expected or resists classification we have to look for new approaches, and in these moments of liminality there is potential for the unpredictable and unforeseen to occur.

Throughout the research period, Fiksdal has created and toured a number of works, where a variety of choreographic structures and strategies have been tested in order to develop a choreographic methodology. Now,

**Dicipline:** Dance

**Presenter:** Research Fellow

Ingri Fiksdal (KHiO) (3rd year)

**Main Supervisor:** Amanda Steggel

**Moderator:** Kathrine Tolo

**Time:** Wednesday 18.10, 1330 - 1430

**Place:** Dance Studio (2nd floor)

with a year left in the program, Fiksdal wishes to present some current dilemmas in her work in regards to the affective in choreography and how it connects to language, as well as the consequences this has on the dissemination of her research.







*Photo: Anders Linden*

## FROM SCIENCE TO ART

### On the 'Ethos' of Artistic Research

Before we ask how art, science and research are related to each other we first have to ask how art thinks. The essay addresses the manifold relationships between art and knowledge under the perspective of the arts own way of thinking, separating aesthetic or artistic knowledge-production from science. While in science 'research' means a goal-guided action that has the purpose of developing truth, research and thinking in the arts is related to an open 'search' without been bound to gaining results. Obviously art works neither with concepts nor with propositions, nor does it need any theory or general model or ways of verifying theses and making them valid. There is also no method to follow, no strict argumentation, nor does art depend on public justifications through critique. Rather, art is based in practices that reveals something or let it appear and make it perceivable, and by doing so producing new insights. Hence, aesthetic cognition or artistic recognition it not based in logic and discourse, but in certain non-discursive media-'languages' which allow for non-propositional reflections on their own structures and limitations, using actions, performances, images, material objects, compositions, montage or multimedia installations against the grain in order to push perceptibility to its margins where contradictions become apparent. Adorno named this peculiar way of thinking an "undiscriminating synthesis" which present itself in the mode of combination or conjunctions producing certain 'configurations' or 'constellations' which reveal no order but a dispersion of multi-layered relations, the aim of which is evoking a aesthetic self-reflection by using anamorphosis, contradictions, paradoxes, or chiasms and the like.

**Presenter:** Prof. Dr. Dieter Mersch  
(Zürcher Hochschule der Künste)

**Commentator:** Karmenlara Ely

**Moderator:** Serge von Arx

**Time:** Wednesday 18.10, 1530 - 1700

**Place:** Black Box (Ground floor)

In specific, the presentation will develop its argument by referring to compositions of Alvin Lucier, which do not only adopt scientific knowledge but rather the other way round: he misuses scientific knowledge, or reverses it and by doing so transforms it in order to create through musical explorations artistic knowledge of its own. The idea is that rather than using scientific results for art's expression or collaborating with scientific approaches or competing with science art is gaining its own incommensurable insights that are neither translations from science into art nor conferrable into scientific languages, but an autochthonic way of thinking that cannot be reduced to any other form of thinking.





## PRODUCTION PERFORMANCE

We at NTA are excited to share this new work developed by and realized with our third-year BA students in acting and scenography, under the direction of Bianca Casady. The interdependency and equal value of all the elements of performance convey the spirit of the curriculum at NTA and our students' continual questioning of hierarchies in a performative work. Ms. Casady is well known for her musical explorations and statements in the band CocoRosie, which she created together with her sister Sierra. Bianca Casady as much creates visual worlds in direct connection to her music, be it video clips, photography, paintings, collages, poems or books. This is the second production Bianca Casady is doing at NTA after the BA graduation production "Mother Hunting", shown at Nationaltheatre Oslo in 2015. Ms. Casady creates this work with our students, based on yet unpublished music and other material, to form a theatre piece combining music, scenography, staging, text, light, costumes, instruments and video. Actors and scenographers work outside and across their disciplines as they each bring in their very distinct artistic personalities and qualities, blending those into a complex multi-sensory unity. Together with the students Bianca Casady also develops a book in dialogue with the stage work.

This work represents a crucial aspect of artistic research as we understand it at the Academy. Within a precisely set frame, the students develop under the auspices of and together with Bianca Casady new methodologies, derived from collaborative material and sensory practices. This research examines the idea of the ensemble and pushes its boundaries

**Performers:** Bianca Casady  
and 3rd year students

**Time:** Wednesday 18.10, 2000 - 2130  
**Place:** Black Box (Ground floor)

**Short biography of Bianca Casady:** Bianca Casady (born 1982 Hilo, Hawaii) lives in Texas and Southern France, both rural landscapes from which she draws inspiration for her work which often starts in the form of photography, video and poetry. All of which is a kind of character driven narrative exploration which is most fully realized in theatrical form. This upcoming production at NTA will be her third play. Equally prone to expressing herself in music, poetry, fashion, drawings, and sculpture, Bianca is a holistic artist. She has exhibited internationally and more recently composed the music for three productions with director Robert Wilson with her sister and musical partner as the duo CocoRosie.



## WRITINGS IN SPACE AND TIME

There has been a return to language in aesthetic practices over the last years, and also in dance and choreographic practices, language, text and writing has developed in various forms within our art form. I am interested in language and writing as part of my artistic practice, where the writing is immanent to the work, operating within it. I am interested in language, text and writing – in choreography – not as a shift towards another discipline or art form (theatre, literature), but within my own field and practice (dance and choreography). I want to address the role of language and writing in my work. I want to work with language, not in order to produce discourse around the pieces, but as material. I am interested in how reality exists in language and how this extends into real space. I want to use language to create imaginary spaces and choreography, and I am interested in how spoken language re-

**Discipline:** Dance

**Presenter:** Research Fellow Mette Edvardsen (KHIO) (1st year)

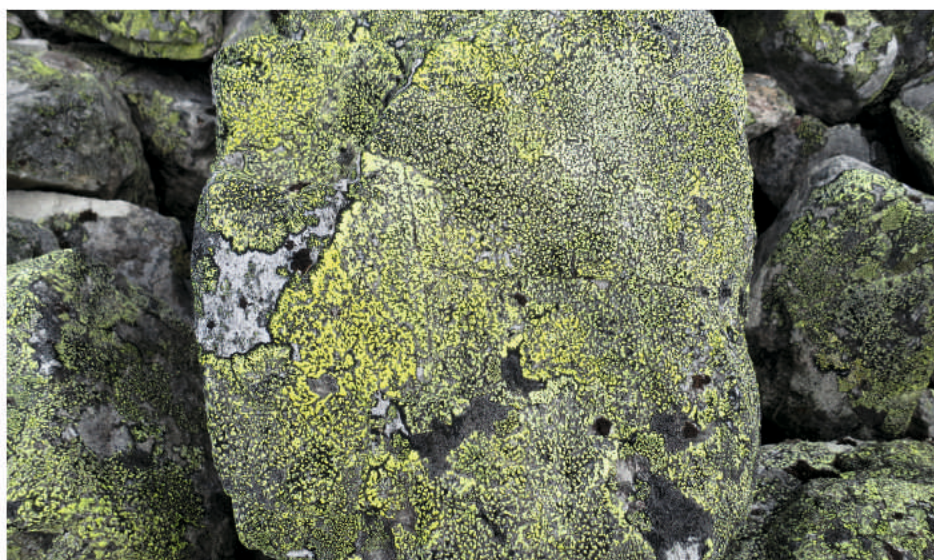
**Main Supervisor:** Dora García

**Moderator:** Camilla Eeg-Tverbakk

**Time:** Thursday 19.10, 0930 - 1100

**Place:** Studio Grey (1st floor)

lates the body in space. Dance and choreography is language and language is not only conveying content, it is also form. To me form is a constraint and something that gives opportunity for expressions to appear. With my research I want to address form as a driving force for writing and imagination.





# BORDERLAND

This project is an exploration of extended vocal technique and vocal aesthetics within the field of classical vocal music. At the starting point, I found myself seeking for the extreme lines within the classical field, but as the project grew, I have found that I am seeking an extended technique within the classical field.

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

Through working with Karin Rehnqvist I have experienced how the use of the technique kulning is being used in to the classical context.

By exploring the technique, I expand my own possibilities of changing the sound and also adding different and new techniques/styles in to my own artistic practice, the opportunities of expanding the pallet of different colours and sounds for the voice are increasing.

This is an artistic project where selected compositions and the performance will be in the centre of practical examination, thorough search and try-out. The compositions will function as tools in my inquiry and work of developing the voice as an instrument,

**Dicipline:** Music

**Presenter:** Research Fellow Berit Norbakken Solset (UiT) (2nd year)

**Main Supervisor:** Bjørn Kruse

**Moderator:** Eva Hess Thaysen

**Time:** Thursday 19.10, 0930 - 1100

**Place:** Drawing (1st floor)

equal to any other instrument in a chamber musical relation (Åse 2012).

The existing pieces will be studied as live-objects by performing them. The analysis will start with the written music, my own artistic approach to the music and through dialogue with my colleagues and different composers.

My main focus on timbre, the aspect of the sound, the chamber musical performance and the approach toward an instrumental sound, makes this of current interest for the field of vocal art and artistic research.





## THE OTHERNESS OF THE SELF

A voce sola in dialogo

In this research project I will look into the meaning of roles. What a role is and what it can become and what it does with me as a singer and performer when I go into different personalities and characters.

The aim of this research project is to create a performance of the opera L'Orfeo (Claudio Monteverdi) where I sing all the parts myself. In addition Henrik Hellstenius and I will work on a new opera together where I mirror the experiences I make with L'Orfeo. The work with these operas are not only the goal, but a tool to work on what "Roles" mean to me and how I can convey this to others.

Many of the 17th century opera singers came from Commedia dell'arte and were actors who sang, more than singers who acted. They often took on more than one role in each performance, sometimes switching in the course of seconds. What did it do to their singing when improvised theatre was a strong foundation for the newly invented opera? This is an exiting angle in the early opera research that needs more attention. In contemporary music theatre it's an established form to work with different aspects of the body and voice. How can I use this knowledge for singing baroque opera and vice versa?

It's a research project with many aspects, but in the end I humbly hope to shed new light on a field which has been somewhat locked in the traditions by large institutions where the sound of the voice has been more important than the acting. I wish to create new tools on how to work on performance practice, in both early and contemporary music theatre.

**Dicipline:** Music

**Presenter:** Research Fellow  
Elisabeth Holmertz (NMH) (1st year)

**Main Supervisor:** Trond  
Reinholdtsen

**Moderator:** Eleccta Behrens

**Time:** Thursday 19.10, 0930 - 1100

**Place:** Multi media (1st floor)



*Photo: Per T Buhre*

# MUSIC WITHOUT BORDERS: CROSS CULTURAL MEETINGS

## Traditional music from Setesdal and world musicians

The starting point for the project is a set of recordings by Norwegian folk-musicians of Norwegian folk-songs in the "stev og sl tte" (stave and tune) tradition of Setesdal in Agder. These studio-produced video and audio recordings have been passed on to performers from other parts of the world for them to respond to using on location- and portable studios. Participants also meet in person to continue their work in joint seminars and workshops at the various partner institutions.

The project is based on the following two-part problem as presented:

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

The final results of the project will be made publicly available on CD released in the end of October published by Grappa Records and compiled by project leader professor Bj rn Ole Rasch and assistant project leader associate professor Ingolv Haaland. In addition, a documentary film will be released by video artist professor Jeremy Welsh. An artistic documentary research online article will be published within October.

**Dicipline:** Music (2014-2017)

**Presenter:** Professor Bj rn Ole Rasch (UiA)

**Moderator:** Øystein Elle

**Commentator:** Hans Weisethaunet

**Financed by:** NARP

**Time:** Thursday 19.10, 0930 - 1100

**Place:** Impro Space (2nd floor)



## THE CHARISMATIC SELF AND HYBRID DIVISIONS OF LABOUR

Art in the age of creative industries and knowledge production

The project started by investigating the claim of a knowledge-based economy that reflects hybrid divisions of labour where creative practices are no longer situated outside of a general economy. These divisions are characterised by multiple and fragmented separations of manual and intellectual work. This puts both traditional clichés as well as allegedly progressive understandings of the role of the artist into a series of crises, it is symptomatic of a disconnection between self and image which cannot any longer be compensated by ideological positioning or any other form of abstract relationality. This disconnection constitutes the creative act as such, since the role of art is usually understood as intrinsically disruptive and, as innovative. It is driving engagement: it encourages us to think outside the box, and it allows us to radically question everything existing. To sustain such an approach towards creativity requires the capacity to constantly reinvent itself, because it inherently depends on a criticism of the very notion of the self.

At the same time, we are seeing the proliferation of qualities that, formerly, were exclusively assigned to the work of artists across different sectors of society. From the widespread quest for entrepreneurship based on disruptive innovation, to the claim of participatory practices to re-legitimate all sorts of social engineering in technologically overdetermined environments, art and the work of artists seem to be deprived of their former monopoly on specific strategies of value creation.

Instead, now, the work of artists is supposed to be charismatic. Rather than question the

**Dicipline:** Visual art (2014-2017)

**Presenter:** Professor Florian Schneider (NTNU)

**Moderator:** Karen Kipphoff

**Commentator:** Andrea Phillips

**Financed by:** NARP

**Time:** Thursday 19.10, 0930 - 1100

**Place:** Black Box (Ground floor)

relations of production, it should provide a spiritual renewal as a new form of continuity — one that reconnects the fragments of a digitised self and the images it creates. In doing so, it subjects itself to a production process that operates in the mode of a pipeline and as an imaginary property that generates authenticity and credibility.

During this research, we have investigated how artistic forms of knowledge production have entered scientific research methodologies. Empathy and immersion appear as two conditions of a rapid prototyping process — a self-surveying self that expands into a general mode of surveillance rather than escaping from it. When it comes to modelling complex futures and simulating realities, scientists increasingly seem to operate by ad-hoc and in-situ measurement, managing uncertainties and unpredictability through extrapolating and visualising data. It is in that sense, that scientific imaging may turn out to be our new primitivism.



# PORØS

Porøs gathers architecture, craft and landscape as 'paradeigma' – a kind of architectural specimen whose origin is in artisanal practice. Theorist Indra McEwen describes paradeigma as 'the projection of known onto an unknown.'

The project is a collection of ceramic cisterns, circulatory elements and various images rendered in porous ceramic materials. The vessels are set into a 'datum' or inclined ramp as an architectural narrative by which to experience the objects.

The project started with simple questions of the ceramic media itself... how does the troublesome qualities of an all-too-familiar medium become an investigative tool? The foremost question became: how can porosity unlock material behaviors that could have a sensual impact on the viewer? Recognizing that porosity permits the controlled transfer of liquid and air, a set of objects could be made that would bleed, make noise, host crystals and grow into slightly odd forms.

Appreciating the long connection of craft media with the architectural prospect, Porøs leans on the speculations of Gottfried Semper, architect, radical and theorist who understood architecture's materiality and the origin of its formal language in crafts: textiles, metals, carpentry and stone construction. Semper's theory of style circumvented the conventional analysis of form, and understood style is generated from the preconditions of form... in the primitive and primary technical and aesthetic process. He surmised monumental architecture orig-

**Dicipline:** Visual art (2012-2017)

**Presenter:** Professor Neil Forrest (KHIO)

**Moderator:** Siri Langdalen

**Commentator:** Theodor Barth

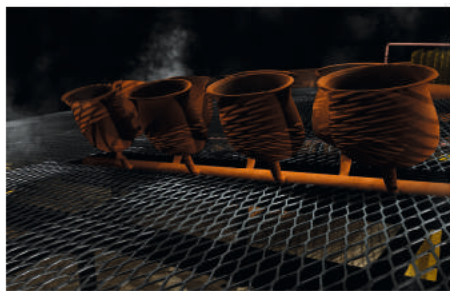
**Financed by:** NARP

**Time:** Thursday 19.10, 0930 - 1100

**Place:** Studio Blue (1st floor)

inated in the commemorative, in provisional stages and in theatrical performance where the masking of reality is fundamental to both secular and religious events.

The provisional and 'found' nature of the grotto is another kind of architectural home for this project, a way to collect prosaic vessels. Porøs follows in the tradition of grottos, which have uncanny similarities to formless realm of basements, trenches and bunkers for which an entirely different existential expression is to be found.



## RELATIONAL IMPROVISATION AND SHARED VOICE

### Artistic Research into Musical Empathy

When two or more players make music together, they tune into a reciprocal relationship that Alfred Schütz famously described as a "vivid present": "each [of the players], simultaneously, shares in vivid present the Other's stream of consciousness in immediacy" (1951:176). While arguing that this experience is based on a process of temporal synchronisation, Schütz remains vague on how far it reaches psychologically. A significant difference in depth, however, shows in any chamber music performance, which is Schütz's reference point: while an ensemble might be perfectly in time together, diverging ideas and interpretations can disturb unified experience and expression. Schütz's model does not account for emotional togetherness.

The difference between merely sharing a sonic territory and sharing an emotional space comes into sharp relief in the practice of group improvisation and free or open improvisation in particular in which the starting point is the meeting of individual, autonomous voices, juxtaposed in a situation of instant musical creativity. How does free improvisation become psychologically relational? How do two or more performers spontaneously develop a shared expressive voice? How do they approach a shared emotional narrative? How does one even know that they do? How can this occur across different musical practices and backgrounds, say, between musicians from acoustic and electro-acoustic practices, or from different cultural backgrounds? Can such shared expressivity occur intermedially, between musicians and dancers and beyond? And if shared voices and intersubjective expressivity can be achieved, what human capacities does this involve?

**Presenter:** Mag.art. Dr.phil. Deniz Peters (Universität für Musik und darstellende Kunst, GRAZ)

**Moderator:** Eleccta Behrens

**Time:** Thursday 19.10, 1130 - 1300

**Place:** Black Box (Ground floor)

These questions drive practical, artistic, improvisatory explorations as well as phenomenological, conceptual, and interaction analyses within the artistic research project Emotional Improvisation (funded by the Austrian Science Fund FWF in its PEEK/AR funding line). The aim is to deepen the practice and understanding of shared expressivity (and musical expression in more general terms) and of co-creation; improvisation is thus both central to the topic and the method of the project. The ongoing project has involved a research group of twenty improvisers from international, multifaceted backgrounds. Together with Berlin-based saxophonist and writer Simon Rose, my talk shall feature live relational improvisation and discuss backgrounds, contexts, methods, and preliminary results of our artistic research.

**Deniz Peters** is a pianist, music philosopher and musicologist based at the Institute for Musical Aesthetics (PostDoc) and the Doctoral School for Artistic Research (Senior Scientist), University of Music and Performing Arts Graz. His artistic research project Emotional Improvisation



FWF:PEEK/AR188 involves playing with a wide spectrum of musicians and dancers. He is also rethinking the concept of musical expression in another FWF-funded research project P25061. His writings on musical empathy, gesture, bodily listening, rhythm, and instrumentality appeared in journals such as *Contemporary Music Review* and *Empirical Musicology Review*, and in collections with Routledge, Lexington Books, Springer and Oxford University Press. His relational improvisations with Simon Rose "Edith's Problem" appeared with Leo Records (LR 812).

**Simon Rose** is a musician, author and independent researcher from London, England based in Berlin, Germany. His recent

book is: 'The lived experience of improvisation: In music learning and life' (Intellect/Chicago, 2017). He performs internationally on baritone and alto saxophones in numerous collaborations, as a soloist, and beyond music with dancers, visual artists, mixed media, built instruments, site specific performance and more. He received his doctorate from Glasgow Caledonian University (2013). He taught drama and music in London for several decades, this included much work with permanently excluded and special educational needs students. In his early career Simon Rose also worked in theatre-in-education and fringe theatre: devising and touring schools, prisons, hospitals and small-scale venues. <http://www.simonrose.org/>



## TRUE OR FALSE – MIND AND EMOTION IN FILM EDITING

At the crossroad of artistic expression and neuropsychology in cinematic storytelling

The project is based on the editing the feature film 'The King's Choice' ('Kongens nei'), which premiered in september 2016. The aim is to go deeper into the actual decision-making process, and investigate the complexity of continuously evaluate and make artistic decisions related to a vast audiovisual material.

The film-editing room can equal a laboratory, where human behaviour and emotions are put under the magnifying glass. When the audiovisual is assembled in a specific order, the film editor has an ambition to predict the cognitive, emotional and bodily responses from an audience. The study will look into this processing, and search for more substantial confirmation to what extent the decisions being made during editing, are linked to the actual experience in the viewer.

A film chops the sense of time and place into pieces, and astonishingly, we accept it. It does not necessarily create a sense of fragmented confusion, rather the opposite - coherence and meaning. What happens in the processing of such stimuli? What goes on in the brain? The project will look into some aspects by means of neuropsychological methods.

In 3 separate experiments, we will investigate cognitive processes which triggers emotions derived from moving images. The Norwegian Film School, HINN, collaborates with The Department of Psychology, UiO, which runs a lab for research in cognitive psychology. The project will thus have access to various ways of testing, for example using fMRI, EEG and the recording of eyetracking/pupilometry.

**Dicipline:** Visual art (2012-2017)

**Presenter:** Associate professor  
Einar Egeland (HiL)

**Moderator:** Siri Langdalen

**Commentator:** Pia Tikka

**Financed by:** NARP

**Time:** Thursday 19.10, 1130 - 1300

**Place:** Impro Space (2nd floor)

The research has an ambition to contribute to the understanding of how the brain is processing cinematic stimuli, and as such leading to a higher awareness in the creative process and decision-making when a piece of film is shot, and edited.





# INVISIBLE SOUNDS

## A 'stethoscope' towards sounds unheard

With the use of Fishing lines, a hydrophone, a guitar, ground vibrations and the solar wind we will try to capture and make visible some of the environmental sounds that affects our daily living milieu more or less without us actively noticing them as being part of our immediately recognisable surroundings.

The prolonged strings (7meters) mounted on the guitar captures tonal movements in the wind, while the hydrophone can enlarge the sound milieu mostly hidden in the harbour. The ground vibrations caused by traffic and construction is there as well as the solar wind by which important parts of our electromagnetic environment is created. One of the exploratory targets of this workshop installation was to highlight and make 'visible' factual soundings. Widening the sounding space to maybe also enlarge our (natural) habitat.

Some preliminary questions:

- Can the magnified sounds in some way expand our notion of what we define, and in everyday life count, as our surroundings?
- How are these soundings/vibrations/forces affecting our way of relating to the environment in question?
- Can the aural enhancement of a certain milieu widen our conception of that environment? Can it make us more sensitive by exposing a larger set of qualities then is normally observed?
- Another question is if we by adding an aesthetic level in connection with these 'natural' sounds can further enhance the sense of nearness and acuteness in our environmental relations?

**Presenter:** Professor Anders Hultqvist (Academy of Music and Drama, GTB)

**Moderator:** Kathrine Tolo

**Time:** Thursday 19.10, 1130 - 1300

**Place:** Studio Blue (1st floor)

- And what about the inherent quality of the different individual sounds with in the installation, are there any interesting new sound qualities to be found?

Research team Invisible Sounds: Anders Hultqvist, Stefan Östersjö and Per Sjösten.

This project is being conducted as part of the research program At the conceptual limits of composition. A shrinking emptiness – meaning, chaos and entropy.

The program explores topics concerning the artistic creation of meaning in musical and literary composition. The investigations are based around some of the musical, literary, informational and cognitive conditions for artistic work. Structural homologies between Art and Society and post-anthropocentric figures of thought also become parts of the discussions.

The research program could be seen as an experimental system in itself; you create a system that you try to describe – and by that evoke/articulate 'new' realities out of things already known.

## SEGUNDA VEZ

"Segunda Vez" is a film and analysis project using the figure of author, critic, artist and psychoanalyst Oscar Masotta (Buenos Aires 1930 – Barcelona 1979) as a trigger to speak about art, politics and psychoanalysis. Art refers to performance art, repetition (second time around) and event (to happen again). Politics refers to the complex position of the artist within an urgent political situation, calling for action. Psychoanalysis refers to a method, a form of transmission of knowledge that allows to give complex but efficient answers to complex problems involving language, body, and memory.

Oscar Masotta is a figure that functioned as a hub (as a theorist and a practitioner) for the most important developments of South American conceptualism, introduced Lacanian psychoanalysis in the Spanish-speaking world, and went into exile on the eve of the state terrorism in Argentina (1976-1981).

The film is episodic and consists of five chapters, developed and filmed in 2015-16. The first three chapters are the documentary filming of reconstructions (real reconstructions, real performances: they happen again) of the three happenings Oscar Masotta did in 1966: "El Helicóptero" (The helicopter), "Para inducir el espíritu de la imagen" (To induce the spirit of the image) and "El mensaje fantasma" (The ghost message). The last two chapters are filmed fiction shorts, one adapting Julio Cortázar's short story "Segunda vez" – both a science fiction story and an accurate description of state murder – and "La Eterna", a conspiracy of readers to change reality, with the background of an ancient and seemingly infinite library.

**Dicipline:** Visual art (2016-2017)

**Presenter:** Professor Dora García (KHIO)

**Moderator:** Kathrine Tolo

**Commentator:** Ana Maria Bresciani

**Financed by:** NARP

**Time:** Thursday 19.10, 1400 - 1530

**Place:** Studio Blue (1st floor)

When we speak of a film and analysis project we mean to say that the film is the motor that moves the analysis. The film "practice" organizes the discursive elements of the project. The necessity to understand and re-construct the context for these five chapters to happen again (second time around) and be filmed, leads the pace for the discursive elements of the project. These discursive elements are:

1. Archival research (mainly done at the Torcuato Di Tella archive in Buenos Aires and Biblioteca del Campo Freudiano in Barcelona)
2. Interviews (with people who participated in the first occurrence of the events and with researchers of those events, many of them with several publications on the work of Oscar Masotta)
3. And publication (both LIVE, in the form of a symposium, and printed virtually and analogically, with the creation of a web, and the ambition to periodically publish cahiers to document the research as it happens, as well as a final publication of the results and conclusions)





APPENDIX - In October 2017, the film has been filmed and is now in post production, will première begin 2018 in Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain. This presentation will consist of the long feature film *Segunda Vez* (120'), and the four short documentary and fiction films that have been produced as part of the research. We have an internet site regularly updated

with all new presentations, texts and findings ([segundavezsegundavez.com](http://segundavezsegundavez.com)), we have published *Cahier 1* and *Cahier 2*, and are working now in the final book to be presented in November during the final symposium in Oslo Art Academy and Kunstmuseum Trondheim. This final symposium will be attended by all actors of the research, from Argentina and Europe.



## CROSS ADAPTIVE PROCESSING AS MUSICAL INTERVENTION

Exploring radically new modes of musical interaction in live performance

The project explores cross-adaptive processing as a drastic intervention in the modes of communication between performing musicians. Digital audio analysis methods are used to let features of one sound modulate the electronic processing of another. This allows one performer's musical expression on his/her instrument to influence quite radical changes to another performer's sound. This action is unfamiliar and thus affects both the listening and performance conditions for both musicians.

Some interesting problems arise when working to explore these new expressive dimensions. Listening, anticipation, preconception, and thus motivation to exert said modulations are closely linked to expectation and familiarity. The project method is based on iterative practical experimentation done in studio sessions. Development of processing tools and composition of interaction mappings are refined on each iteration,

**Dicipline:** Music (2016-2018)

**Presenter:** Professor Øyvind Brandtsegg (NTNU)

**Moderator:** Øystein Elle

**Commentator:** P.A. Nilsson

**Financed by:** NARP

**Time:** Thursday 19.10, 1400 - 1530

**Place:** Black Box (Ground floor)

and different performative strategies explored. Sessions are documented by multitrack audio and video recording, and reflections supported by short personal video interviews with the participants. Documentation is an integral part of the reflection. The presentation will look at key findings, artistic problems and future potential.





## THE HIDDEN LANGUAGE

Just as the voice is inseparable from the singer, the language is an inseparable part of the artistic process for a singer. The aesthetics of classical singing call for numerous adjustments of the language which together make up a special "singer's language". The project maps out and explores this "singer's language" and its central, yet often unspoken, role in the artistic identity of the individual singer. The objective is to describe the articulatory adjustments of the Danish language in classical singing and reflect them in the phonetic notation IPA.

The method at the core of the project is to go from sound to phonetic notation and back to sound. The validity of the tools that are being developed in the project will be tested on three groups of singers: 1. Danish singers 2. Singers with Danish as a second language 3. Singers with no knowledge of the Danish language. In all three cases recordings will be made before and after the introduction to the material. The investigation will also address the influence of the material, if any, on the artistic identity of the singers.

The results of the project will be published in a database consisting of a number of articles, written in both Danish and English, which describe the development of the Danish song IPA and document the reflections on the process. At the core of the database will be a comprehensive list of Danish vocal repertoire consisting of scores, texts, translations, IPA-transcriptions, sound files with the texts recited as poems as well as in the rhythm of the songs. Finally the database will also consist of video recordings of these songs with students from RDAM.

**Presenter:** Associate professor  
Eva Hess Thaysen (The Royal Danish  
Academy of Music, CPH)

**Moderator:** Electa Behrens

**Time:** Thursday 19.10, 1400 - 1530

**Place:** Impro Space (2nd floor)





## ORDER IN CHAOS

En undersøgelse og udvidelse af sproget i den filmiske fortælling

We human beings have since the dawn of time tried to find order in chaos. We are doing it by telling stories which makes logic and teach us the difference between right and wrong, evil and good.

In the world of cinema we have created a way of telling stories, with a set of rules for a narrative structure, which we are basing our films upon. The question for me is, how does those rules affect the stories we are telling and how does the stories affects us human beings in the way we are looking at ourselves? That is the main theme in my artistic development project Order in Chaos.

The film editor is a storyteller in living images and s/he has a knowledge about dramaturgical rules and how these cinematic tools influence the audience experience. My research will analyse my former works as an editor in order to investigate the limitations of the classic dramaturgy. In contemporary western documentary the individual has become the center. We work with carector's in a dramaturgi that is very close to the fiction films.

In my last work as a editor I worked on Ai Wei-wei's new film Human Flow about the refugee/ migrant-crisis and globalisation. (World-premiere september 2017 ) The film's ambition is to give a bigger perspective on human existence and give other images and interpretations than we see every day in the media and in the many documentary films that are made about refugees at the moment. The creation of the film was meeting between a filmtradition ( me ) and a art-tradition ( Ai Wei-wei ) A conceptual artist meets a film editor who works emotional

**Dicipline:** Film (2014-2017)  
**Presenter:** Associate professor  
 Niels Pagh Andersen (HiL)  
**Moderator:** Siri Langdaeln  
**Commentator:** Karolina Ledin  
**Financed by:** NARP

**Time:** Thursday 19.10, 1600 - 1730  
**Place:** Black Box (Ground floor)

experience over time, in a common political vision, but with two different starting points.

In my presentation I will tell about the process and a deeper analysis will be part of my Artistic research-project Order in Chaos



## MUSIC FOR THE INNER EAR

Is it possible to create imaginary music only hearable for the inner ear of the listener? A kind of music in which the listener also becomes the composer? A utopic kind of music in which anything therefore is possible? Can written stories about sound manifest themselves as imaginary pieces of music inside the listeners mind brought to life using the inner ear? Can the story about a piece of art, become the piece of art? These questions are the subject of composer Niels Lyhne Løkkegaards Artistic Research Project Music for the inner ear.

Niels Lyhne Løkkegaard (b.1979) is interested in how to democratize the act of creating, and is looking into the utopic space of imaginary music as a method of composing and as a catalyst for creating.

On a philosophical level Niels Lyhne Løkkegaard is interested in how stories about music can be accepted as being music detached from any psychical manifestation, and how narratives are capable of constituting reality. How can this narrative metasphere be a space for artistic action in what could be described as curatorial times?

**Presenter:** Associate professor  
Niels Lyhne Løkkegaard (Rhythmic  
Music Conservatory, CPH)

**Moderator:** Electa Behrens

**Time:** Thursday 19.10, 1600 - 1730

**Place:** Impro Space (2nd floor)



## AMPHIBIOUS TRILOGIES

Ever since amphibians grew limbs and slunk out of the sea they have shown diverse survival strategies and resilience to environmental change. This project takes a lead from these three-chamber hearted, metamorphic and regenerative creatures and their ability to manoeuvre between on land and in water. Named 'Amphibious Trilogies' the project has set off on a journey-based research approach to choreography that inhabits littoral zones, interdisciplinary design and sociology. The main goal is to artistically explore amphibious spaces via an extended choreography of related littoral, limbic and liminal conditions, environments and articulations.

Subsidiary goals are a) to explore the configurations of habitat, inhabitation, migration and mobility through three intersecting thematics that address links between place, agents and movement between land and sea, and b) to trace, track, document and distribute the indeterminate, emergent and slippery trajectories garnered through the project to make accessible these shifts between land and sea.

Three subjects, choreography, design fiction and sociology of the sea, are probed inter-connectedly within the three thematics/works: 'island', 'pond' and 'passage'. Physical and remotely sensed sea journeys, island hopping and pond wallowing are examples of research activities. These activities will 'embody' and lead to a series of creative works.

Over a three-year period a programme of field-work, seminars, presentations, workshops and ad hoc events will open up a reflexive space of matters of fact, fiction and concern.

**Dicipline:** Choreography (2016-2019)

**Presenter:** Professor Amanda Steggell (KHIO)

**Moderator:** Camilla Eeg-Tverbakk

**Commentator:** TBA

**Financed by:** NARP

**Time:** Thursday 19.10, 1600 - 1730

**Place:** Studio Blue (1st floor)

Final results: Three performance works - 'Island', 'Pond', 'Passage' - will be staged and three booklets launched on the Oslo Fjord, conveying the narratives and creative processes of the research in practice.

We have travelled to Greek islands, surf beaches in Cape Town, to Venice and Czech villages in Romania. We are now following the drama of the Northeast passage across the Arctic seas.

This presentation will take stock of the field-work in relation to the main research questions. - How might the thematic concepts become materialized, practiced and inter-connected in littoral landscapes/zones? - How might methodological approaches be developed between choreography, design fiction and sociology? - How may they contribute to an understanding and phasing of a choreographic plan? - How might an extending choreography make accessible the shifts between the land and sea?

Welcome to Amphibious Trilogies!  
[www.amphibious.khio.no](http://www.amphibious.khio.no)





Boats and immigrants to Europe.  
Climate change and the melting of the arctic oceans.

This project tests the limits of contemporary choreography and the power of contingency, in art based perceptions and projections of the future that address the significance of given and new knowledge of the sea.

#### ISLAND

Rhythms, seasons, im/migration. Oriented towards adults from without to within (Europe).

Do islands offer a sense of freedom or isolation?

#### POND

Margins, memberships, immigrant populations, under represented societal participants. May be conveyed towards children from around Europe.

Can frogs and even children have critical voices?

#### PASSAGE

Narratives concerning rites of passage, mobility, mapping, participation on the move. Oriented towards journeying across far north European seas.

How is travel-time experienced and used on long haul sea journeys?

AMPHIBIOUS TRILOGIES is led by Prof. Amanda Steggell, Oslo National Academy of the Arts (KHiO) in co-operation with Prof. Andrew Morrison, Oslo School of Architecture and Design (AHO), Prof. Hans-Jørgen Wallin Wiehe, Inland Norway University of Applied Science (INN) and research fellow Brynjar Åbel Bandlien, KHiO.

Image: courtesy of NASA



## RESITE

The project reSite with artists Ingvild Holm, Edvine Larssen, Cecilie Semec, Lisa Torell, Brynjar Bandlien and Bjørnar Habbestad was initiated by NARP in the frame of the Research Pavilion in Venice. The six artists within the Norwegian Artistic Research Program investigated and activated public space with various artistic means stretching from music over film into performance.

Through this project the artists aimed at creating awareness in relation to distinct local and temporal contexts where art and finance meet and collide in the scope of the Venice Biennial through artistic research. We intended to reverse the notion of biennale as display/exposition in favour of thinking biennale as site for and context of research.

The artists covering and interweaving an ample scope of art fields inquired the city of Venice in its context of the Venice Biennial, reflected on cultural power structures and artistic expression within. The project fo-

**Presenter:** Professor Serge von Arx  
og professor Ellen Røed  
**Financed by:** NARP

**Time:** Friday 20.10, 0930 - 1100  
**Place:** Studio Grey (1st floor)

cused on the core activity of artistic research being the process, an resulting art work was considered more a contingency than a goal at this point. This underlines a critical awareness of the commodification of art, not by generally rejecting it but rather by using it as agency within contemporary art reflection.

The project was curated by professor Serge von Arx and with professor Ellen Røed as supervisor







## WHEELS WITHIN WHEELS

The project "wheels within wheels" researches the potential for new forms of expression through interactions between performers of early music and contemporary composers. Musicians within the field of Historically Informed Performance (HIP) have frequently commissioned new works for their historically inspired instruments. Composers have frequently studied music of the past for new ideas to composition methods. We seek new ways of interaction between these seemingly far ends of the musical spectrum, by introducing a new kind of interaction between repertoire, performers, and composers.

The project has three main sources of interaction: 1. Polyphonic repertoire of the late Middle Ages and early Renaissance, 2. performers' interpretation of that repertoire, including style copies and improvisations by the performers, 3. composers' abstractions and manipulations of traits of both the repertoire and the performers' interpretations of and improvisations with it.

During two years of workshops, the participants have searched for solutions to problems arising from studies of the 14th century repertoire and also of strategies for notating, reading and memorising music in the late Middle Ages. The work has so far led to a number of different artistic expressions: a medieval mass where the proper of the mass has been made by the musicians; sound installation based on recordings of the wheels team; performances centred around issues of reading, recalling, and improvising; an electro-acoustical performance of a Trecento madrigal with extended techniques in a multi-speaker set-up; compositions for medieval ensemble

**Discipline:** Music (2015-2018)  
**Presenter:** Associate professor  
 Jostein Gundersen (UiB)  
**Moderator:** Camilla Eeg-Tverbakk  
**Commentator:** Darla Crispin  
**Financed by:** NARP

**Time:** Friday 20.10, 0930 - 1100  
**Place:** Impro Space (2nd floor)

based on re-readings of an Italian medieval manuscript famous for its re-readings.

For the remaining 9 months of the project, the wheels-team will elaborate on the artistic concepts developed so far, including bringing the different concepts closer together. We are interested in seeing how we can enrich the stylistically strongly framed settings of mass sections through workshops on spatiality and timbre, and how the same frames can influence our concepts of improvisation in other areas than medieval music. We will build out the new compositions for medieval ensemble, and develop our strategies for improvising in sound installations of material collected from the group's members and from medieval repertoire. The team's members are currently also working on a tonary, a glossary, and compendia for improvising.

The artistic results of the project will be presented publicly in Bergen in the end of May, during a three-day period of performances



and installations. Some of the work will be exposed on the research catalogue by July 2018.

Our presentation at the Norwegian Theatre Academy will include examples of our work on performance with live and prepared electronics, diffused through a multi-speaker setup.





## NEW PERFORMANCES – NEW TOOLS

Knowledge and skills for the post-dramatic theatre

The denotation «post-dramatic turn» in the performative arts, challenges a number of «truths» that have been established and institutionalizes through education and practice for decennials. The result is currently a fundamental – and often mutual – confusion that concerns the core of the understanding of the subject and its skills. When the very goal of the trade – of what should be produced – is displaced, what are the consequences for the craft and the craft person's self-understanding?

With this in mind, New Performances – New Tools have for the past three years produced several performances, organized international seminars and published numerous essays. The presentation will examine these past three years as a whole; focusing on a selection of the macro- micro- and reflective etudes that have been especially crucial for the project's artistic research process. In ad-

**Dicipline:** Performing art (2016-2018)

**Presenter:** Professor Tore Vagn Lid (KHIO)

**Moderator:** Sidsel Graffer

**Commentator:** Theodor Barth

**Financed by:** NARP

**Time:** Friday 20.10, 0930 - 1100

**Place:** Drawing (1st floor)

dition to this, the presentation will give an overview of where the project is heading for the next few months; as we now wrap up and conclude the project.

For more information about the project see log and webpage: [www.etudes.khio.no](http://www.etudes.khio.no)







## BLIND SPOT- STARING DOWN THE VOID

Blind Spot - Staring Down the Void, investigates a sensory phenomenon at the center of vision. The project researches the implications of the "blind spot" to artists in the visual and performing arts concerned with the implications of perception in human experience and society.

The term "blind spot" stems from medical research into the optics of the eye. "The natural blind spot is due to lack of receptors where the optic nerve and blood vessels leave the eye. Blindness is absence of seeing. It may be experienced as blackness, or very differently it may be nothing. The sudden blindness of switching off the light is blackness (and black is a colour); nothingness is lack of visual sensation, as for the world behind one's head." Prof. Richard Gregory and Prof. Patrick Cavanagh (2011), Scholarpedia, 6(10):9618. The term is also used in photography, describing the nodal point of a camera. Beyond its' technical significance the blind spot is of course a metaphor for a multitude of juxtapositions, between the visible and invisible, the static and fluid, the known and unknown. Blind spot is that which is uncannily present, and at the center, but remains unseen and undescribed. The project works from the artistic potential of the blind spot and its fuzzy surroundings.

**Dicipline:** Performing art (2016-2019)

**Presenter:** Professor Karen Kipphoff (NTA)

**Moderator:** Kathrine Tolo

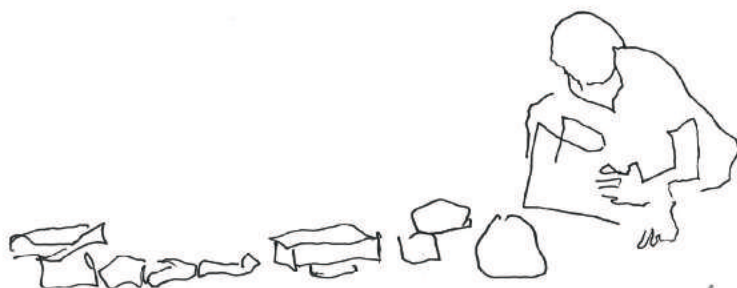
**Commentator:** Electa Behrens

**Financed by:** NARP

**Time:** Friday 20.10, 0930 - 1100

**Place:** Studio Blue (1st floor)

The research unfolds between 2016 and 2019 in working groups, residencies and seminars. The research is led by Prof. Karen Kipphoff of Norwegian Theater Academy of Østfold University College Fredrikstad in co-operation with partner institutions HZT - Inter University Dance Center Berlin (Prof. Nik Haffner) and Tranzit Foundation Bucharest (Raluca Voinea). The research includes students, research fellows as well as commissioned artists and scholars. Blind Spot as a topic is activated through performing arts processes, leading to three main productions: one performance production for stage to be toured nationally and internationally; a second research production will result in







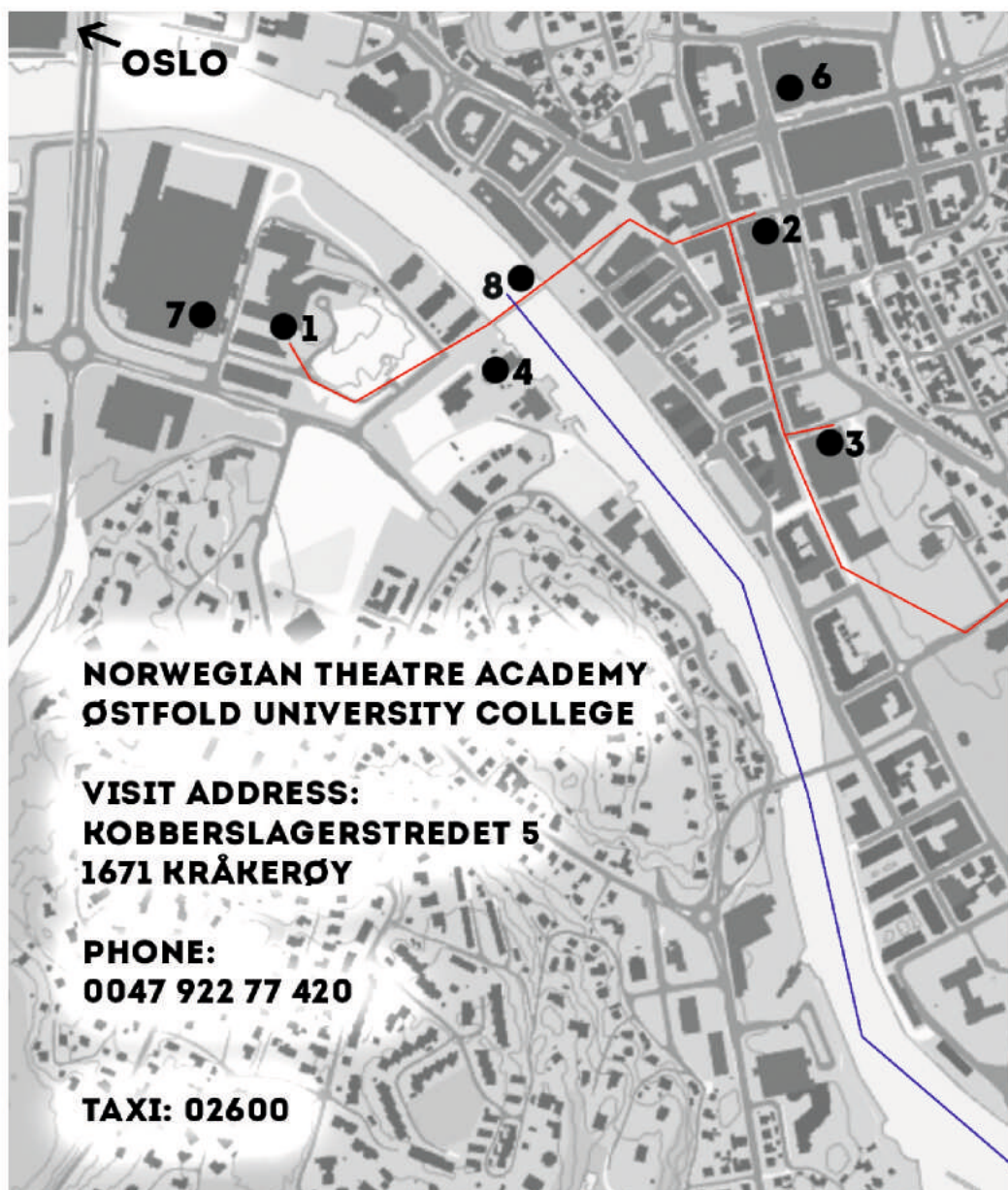
an exhibition to be presented nationally and internationally; and thirdly, a publication, reflecting upon the artistic and academic process of the research project. The publication will also constitute a collection, a source-book of the most diverse artistic material on the subject. The artistic research and production will be accompanied by investigations into the topic through the academic eye of scholarship in contemporary and media archaeology, history, sociology, technology, literature and philosophy.

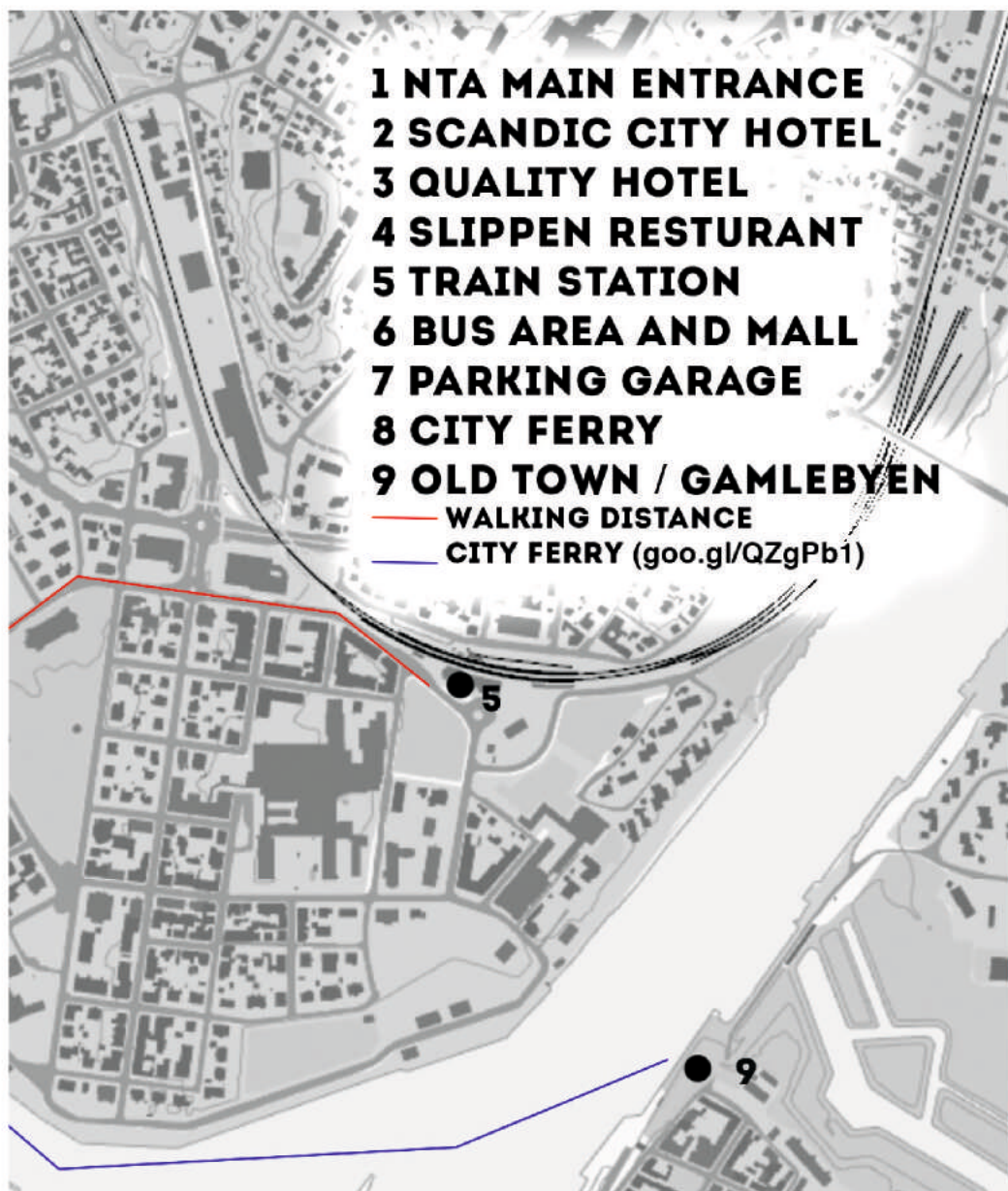
Part I, the performance production was completed in August 2017. In this performance,

which was developed during two workshops at Hochschulzentrum Tanz in Berlin (August 2016, February 2017) and a four week long production period at Norwegian Theatre Academy in Fredrikstad (summer 2017) six visual, sound and performing artists from the different cooperating institutions met on equal grounds without a given goal beyond the attempt to explore, play and struggle with the artistic potential of the blind spot and its unclear surroundings. The participating artists in the first part, the performance production were Marcio Carvalho, Farid Fairuz, Ingvild Holm, Karen Kippstoff, Trond Lossius and Carole Nadeau.



## MAP FREDRIKSTAD





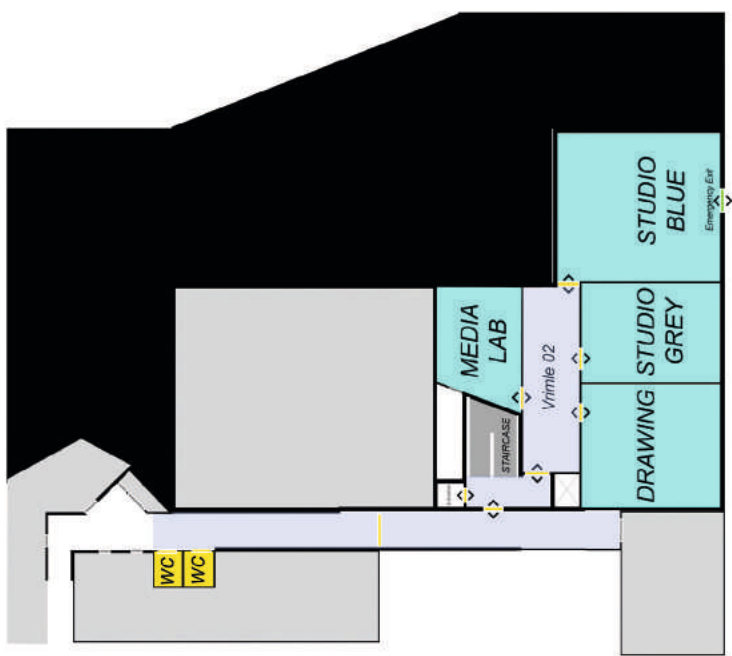
# NORWEGIAN THEATRE ACADEMY

Ground floor

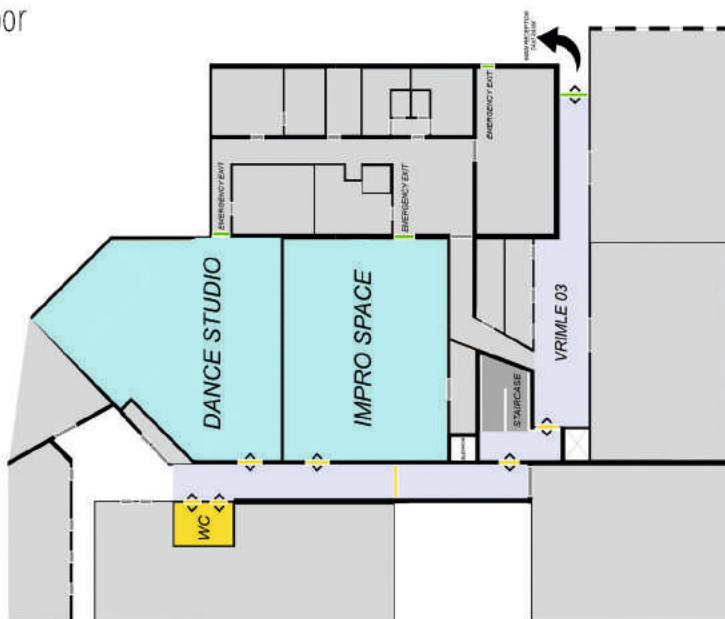




First floor



Second floor





Norwegian  
Artistic Research  
Programme

