

Artistic Research Will Eat Itself

Society for Artistic Research Conference

Plymouth University | April 2018

Contents

Introduction	2
ARWEI Commissions	3
ARWEI Workshop	4
Abstracts	5
Biographies	69
About Society for Artistic Research	118
About The Arts Institute, Plymouth	119
Credits	120

Introduction

“A kiss is the beginning of cannibalism”
(Bataille)

Welcome to the ninth edition of the Society for Artistic Research International Conference on Artistic Research entitled *Artistic Research Will Eat Itself*. The provocation of the title is intended as a warning against the dangers of methodological introspection, or as a playful invitation to explore the possibilities of a field in a constant state of becoming.

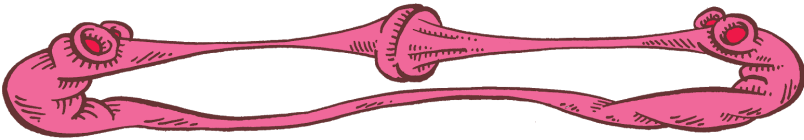
Critical perspectives on the discourse surrounding artistic research might be argued to already be too formulaic or self-defeating. Making a case for its own institutional legitimacy could unwittingly reinforce some of the very things artistic research aims to critique. Yet such paradoxes can also offer a rich territory for exploration along with generative practices that involve reflexivity, automorphogenesis, and recursive feedback loops. In recognising auto-cannibalism as an analogy for broader socio-political and environmental concerns, we think that one of the challenges for artistic research is to respond imaginatively to the dynamic tensions between its self-destruction and regeneration.

Geoff Cox, Hannah Drayson, Allister Gall, Laura Hopes, Anya Lewin, Andrew Prior (University of Plymouth), Azadeh Fatehrad (Royal College of Art), Johan Haarberg, Gabriele Schmid and Geir Strøm (Society for Artistic Research).

April 2018, Plymouth.

ARWEI commissions

BOINNNNNNGGGG! The animations produced by Dane Watkins for the SAR conference are a playful interpretation/mutation of the icons used on websites to label activities. Those icons are created by information designers who aspire to a universal visual language that makes complex information easy to understand, whereas the SAR animations make simple communication more complex and more ambiguous. The animations' form mutates into something in and of itself, a specific instantiation of its own existence rather than a signification of an objective ideal. The SAR animations revel in their 'plasmaticness', a phrase Eisenstein coined to describe animation's primordial ability to assume any form and defy categorisation.



Imperfect Orchestra will embrace the cannibalistic nature of arts and culture through an improvisational framework. Imperfect Orchestra, using the ideas of muzak and dysfluency as starting points, will cannibalise 'easy listening' and background music in a manner in-keeping with the social nature of the performance space. We will explicitly engage in a practice known as 'delayed auditory feedback' (DAF) in order to attempt to ironically disrupt and problematise 'easy listening'. We will attempt to create a sense of Lynchian dis-ease using repetition and distortion of our interpretation of 'muzak' and we hope that as attendees become aware of the performance, they engage with it in a participatory and convivial manner that forces Imperfect Orchestra out of the role of 'disruptor'. This is new territory for Imperfect Orchestra and is both speculative, experimental and performative in its approach. Where there is ordinarily order and rehearsal, there will be disorder and improvisation. Where there has been moving image, there will be the performance of conference socializing and where there has been a dedicated audience, there will be a disinterested gathering. As with all Imperfect Orchestra performances, this will be recorded by us as part of our ongoing capture and archive of our work.

ARWEI workshop

A research workshop, which preceded the conference, provided a forum for emerging artistic researchers to enter into speculation, critique, exchange, making and dialogue about their research topic or practice. PhD students and independent researchers were invited to respond to an open call to bring a semi-developed project to discuss, work on and resolve into an exhibitible self-consuming form within the conference.

Taking place at KARST, the largest independent contemporary art venue in Plymouth, the exhibition is open Thursday April 12 from 12 – 5 PM, Friday April 13th from 12 – 5 PM and 8 PM until late.

Workshop participants

Raul Barcelona; Cândida Borges; Emilio Chapela; Livia Daza-Paris; Paola Debellis; Veronica Fazzio; Laura Hopes; Debbie Kent; Karolina Kucia; Chun-yu Liu; Steven Paige; James Schofield; Carmen Wong.

Workshop facilitators:

Allister Gall, Anya Lewin, Andrew Prior.

<https://arweiworkshop.blog>

Abstracts

Kat Austen

Multiple Knowledges and Redefinition of the Self in the Environment

// PAPER

We exist within a set of rules about the value of knowledge — a hierarchy of knowledge that places quantified data at the top and the ‘lower’ senses at the bottom. The neglect of other forms of knowledge — aesthetic, embodied, cultural and more — has created a void in our socio-political and environmental relations that has been filled by emotive, populist rhetoric that undermines the validity of the knowledge we have. Post-truth practices are answering a gap that arises from our reliance on cognitive knowledge as the main valid form of knowledge — including datafication of everything — particularly in politics. As an alternative I propose we augment this cognitive and data derived knowledge with more emotionally connecting knowledges, to achieve a more integrated understanding of the world, and to once again embark on a quest for a type of truth.

This paper will report on my current research in bringing to bear multiple knowledges on problem spaces around the environment and digital culture, and in so doing questioning both the prevailing knowledge hierarchy and the institutionalisation of knowledge production. To connect with the environment, for instance, do we need to connect with how it feels? This paper draws on works exploring both the marine environment and food, using knowledge from science, art, culture, instinct and history to create happenings and instances that break out the border of ‘me’ and ‘my environment’ to create an empathic response linking what we traditionally consider to be inside and outside. This will be demonstrated in the context of three artistic works: *The Coral Empathy Device*, *Vital | Flows*, and *The Matter of the Soul*.

Julie Louise Bacon

Trans: A History of Fats

// PERFORMANCE LECTURE

Early in my 20-odd year practice, I combined my waitressing evening job with my artistic research by producing performance food events. My goal was to critically engage with ideological structures that permeate daily life, in an atmosphere of conviviality. When curating, hospitality is an important aspect of the creative contexts that I produce.

I propose to revisit the conceptual approach of a 1996 performance meal staged in UK/EU Hull. The work involved a themed menu with discourse segments between courses. *Nectar & Ambrosia* was commissioned for 'leaders of the city' by the organisation Common Purpose and Ferens Art Gallery. Through the foods' characteristics and slides of ancient and modern civic monuments and figureheads, I explored alignments between the history of democracy and contemporary governance.

The 2018 performance lecture also considers how forms that represent, or embody, the past shape the present. It plays with the critical overlap between mythological and historical accounts of culture through an exploration of food forms and narratives, focusing on one food group: culinary fats. The lecture is based on an essay from a collection of contemporary mythologies in progress.

Through a series of images, the lecture traces a relationship between aesthetic, symbolic and political qualities of fats (after Barthes, Rancière). I consider how changes in fat production and circulation reflect shifts in power structures and are implicated in the construction of regional and national identities, within Europe and beyond (after Latour). Fat as essential, globular and global, a liquid modern form (after Bauman). Fat as an allegory for incorporative, authoritative and democratic processes. Images and consumption of fat appear as an arbiter of values and taste. I comment on the role of migration in food knowledge and practices, consider the social force of rituals and customs around food.

I begin with fat archetypes — olive oils and dairy butter — moving onto technologies of ersatz and hybrid fats. Each section features a simple action and an invitation to taste samples. The lecture is followed by a Q&A session.

Danny Butt and Rachel O'Reilly

Materialising Infrastructural Analysis in Artistic Research

// WORKSHOP

The growing interest in boycott, divestment and sanctions by artistic researchers reflects a new set of opportunities for methodological reflection on the material underpinnings of artistic practices. Specifically, in situations where global infrastructure firms underwrite artistic production via resources amassed through settler-colonial violence, artists are initiating research activities that generate knowledge on both the operations of capitalist infrastructure and the potential for artistic labour to intervene into these conditions.

Drawing on a history of cultural boycott activities from the anti-apartheid movement and the campaign against the illegal occupation of Palestine, recent examples related to the Australian Government's mandatory detention of asylum seekers include the work of the Artists Working Group's response to the involvement of Transfield in the 19th Biennale of Sydney (2014); and the Artists Committee's investigation of the role of Wilson Security in Australia's National Gallery of Victoria. However, recent collective artistic actions also address fossil fuels and related extractive industries (Liberate Tate) and migrant worker conditions (Gulf Labor Coalition) among others. The question today is less about understanding and reviewing this history which has been well documented, but instead to explore the contemporary privatization of social reproduction/destruction in a rebordering world and the new conditions of literacy required to understand the labour practices that underpin artistic infrastructure today.

This workshop aims to gather participants with an interest in critical interrogation of the infrastructures supporting their work to share analytical concerns and methods of analysis, with the aim of diagnosing emerging strategies to reconcile political and ethical concerns in artistic research. The use of case study methods on participants' current projects will aim to build a shared conceptual and discursive repertoire to support more engaged and sustained infrastructural analysis in artistic research projects.

Emma Cocker

Chewing the Cud: Conversation-as-Material

// PAPER

Ruminant: from the Latin *ruminare* – one given to meditation or contemplation, and also a mammal that chews the ‘cud’ regurgitated from its rumen (the first chamber of its alimentary canal). To *ruminate*, thus: to ponder, to turn over in the mind, and ‘to chew over again’. Drawing on the etymological relation between reflexivity and regurgitation – and between the oral exertions of speaking and chewing – I propose to reflect on a research method entitled ‘conversation-as-material’ that I have developed through various collaborations as a mode of self-reflexive enquiry and artistic production. Within this method, conversation is conceived not only as a verbal-linguistic means for reflecting introspectively on practice but also as a (re)generative practice in-and-of-itself; site and material for the construction of immanent, inter-subjective modes of linguistic ‘sense-making’ emerging from different voices enmeshed in live exchange. Conversation-as-material is a practice attentive to – whilst attempting to make tangible – the live circumstances or ‘occasionality’ of its own processual production. It ruminates on the conditions of its own becoming as the subject of conversation itself in an attempt to shed light on the process of creative endeavour, specifically the event of artistic collaboration and the wrestle therein to find a shared language. The quest is for a not-yet-known vocabulary emerging synchronous to the live circumstances that it seeks to articulate: over and over, turned up and inside out, language is rolled around in the mouth until it starts to yield. Here, meaning does not exist prior to utterance but rather is co-produced through the dialogic process itself: an infra-personal textual poetics revealed only in retrospect once the recorded dialogue has been transcribed and distilled. Yet, rather than simply a dialogic archive, conversation-as-material considers the transcript itself as aesthetic material for playful appropriation and reworking, creating a feedback loop between artistic reflection and production. My intent is to share performative examples of this method whilst asking: How does the act of reflection and repetition give rise to the emergence of something new or unexpected? How does one avoid repeating just repeating, self-reflexivity becoming hermetic or solipsistic, entropic or simply exhausted?

Outi Condit and Vincent Roumagnac

The Actress

// PERFORMANCE

The Actress sets her (auto)cannibalistic table at the intersection of art/research, heterochronic stage(d) times, and embodied politics/poetics/hypomnesic cybersomatic assemblages. Delving into the sticky underbelly of her thespian past, she presents a queered revisitation of the passage of crisis of her situated actorly body as the junction of tensions and power relations embedded in the apparatus of theatre. Using strategies derived from popular culture and queer subcultures (lip-synching) and experimental theatre (re-do and inter-medial translation) The Actress re-inhabits and recites herself in a desperate autopoeitic effort to mutate.

The Actress is an artistic outcome of Outi Condit's doctoral research project interrogating the embodied politics/poetics of the stage, arising from and performed through her artistic practice as an actor/performer/performance maker in multiple contexts of theatre and live art. In *The Actress*, she collaborates with her colleague, French-Basque theatre director and visual artist Vincent Roumagnac. Strategies of deferral arising from his doctoral research *Neganthroposcenic Chronotopias, Deep Stage and Hyperdramatic Theatre* are brought to work around her research question: How are performing bodies assembled?

The Actress employs means of verbatim theatre, layering of video and live performance, and dubbing to interrupt and destabilize the supposed immediacy/transparency of narrative and self. It folds in on itself with eight variations of thespian affect, corporeality, representation, identification, empowerment, techno-assisted embodiment, othered sense and the political counterforce of a certain 'hysterical' speech. As well as staging the actor's gendered body as the junction of power relations and tensions of performance production, it presents a queered reiteration of the theatre machine itself. Through rearranging the power structures within this collaboration the present actor (Condit) and the absent-present director (Roumagnac) are restaged in another possible iteration of labour, agency, artistry, gaze, desire, authorship, ownership, and co- constitution of the actor-director relationship within the theatrical apparatus.

Amanda Couch

Extispicy in the Everyday: An Exploration of Human-Environment Binaries through the Gut

// WORKSHOP

Extispicy in the Everyday will explore ‘Regeneration: Artistic Research as a Process of Becoming’ in relation to interconnectedness, “a becoming with” (Haraway, 2016) and the collapsing of human-environment binaries focusing on the gut. Through a reinterpretation of the ancient practice of extispicy, divination using the entrails to explore thresholds between bodies, environment, and food, the workshop aims to engage ways in which we conceptualise these seemingly bounded entities.

We will enact, experience and materially investigate these ideas through the following activities:

Part 1: An introduction to the workshop, themes and ideas. Here we work with the alimentary canal and belly materially and imaginatively, through breathing exercises and yoga postures to develop an experience of our innards.

Part 2: We will undertake a walking meditation venturing into the urban landscape to do “sensory ethnography” (Pink, 2009), collecting images on our mobiles of materials resembling intestinal coils and convolutions, all the while drawing our attention back to our own gastrointestinal tract recalling the earlier exercises. By honing participants’ capacities to perceive entrails in the world in a dropped shoelace, or discarded cabling, string, for example, we are able to identify our insides within, and thereby conceptually and visually re-connecting the idea of the gastrointestinal tract being at the same time inside the body, and part of the external environment, outside the body border.

Part 3: Reconvening in the space, we will physically and materially ingest the gut in the form of a specially prepared pie, a sacrificial body, which will be ritualistically cut open disemboweling a labyrinthine, intestinal sausage within “a sympoietic [a making-with] arrangement” between human, pig and pie. (Haraway, 2016). Whilst consuming the pie we will project the collected images within the space to accompany a discussion of our findings.

Through the act of eating, and subsequent digestion, absorption and excretion, we will enact the collapsing of human-environment binaries. Food that is grown in the landscape which “comes ‘inside’ the body [through eating] helps constitute the body, and the body in turn helps constitute the world ‘outside’ it with its waste matter... and so on” (Sullivan, 2016).

Mimesis Heidi Dahlsveen and Venke Aure

The Kiss: Utterance Surrounding the Utterance Within

// PERFORMANCE

“The giant Angerboda grabbed Loke and kissed him. In this kiss, the creation of three monstrous children took place: the wolf Fenris, the serpent of Midgard and the death queen Hel. I told this to my son. My son died.”

This is a story of blending utterances.

This is a performing paper, a mixing of discourses based on a performance about the grieving mother.

In the utterance within, the artist’s voice emerges as an empirical-near being. The hurricane’s eye of the paper is a performance that blends a personal narrative with a Norse myth. Through grotesque realism (Bakhtin), the artistic research looks at the synthesis between the private and the public. All that is elevated, spiritual, ideal and abstract is brought down to a material-bodily level, and in this, the degradation the life-giving laughter arises and displaces the entrenched ideas. The grotesque realism serve as a concretization of abstract ideas that manifest themselves bodily.

In their expression, the two authors mix the personal and the academic discourses using temporality, contrasts, interruptions and various physical placements. Through narratives and written and spoken polyphonic utterances, the authors will clarify how the two concepts artistic and art-based research, coming from different academic meanings and focuses, can be blended in an utterance. In the blurring of the lines that separate art, academia and life, a criticism of a tradition, based on discrete disciplinary disciplines and institutional structures, arises.

Relational aesthetic strategies emerges as an approach connecting the utterances. The authors use Nicolas Bourriaud’s relocation of the field of art that focuses on the work of relationships and meetings between works and persons in a specific context. In addition, the authors addresses Claire Bishop’s criticism of the harmony perspective in Bourriaud’s thinking where the grotesque is associated with an existential experience.

“Cry, said the death queen Hel. My son said: do not cry. Make a laugh.”

Angeliki-Myrto Farmaki

Dining Evolution

// SCREENING

“Where we finish, we begin. Where we begin we do not truly begin unless the beginning is once again at the term of everything, that is, unless the beginning is the result — the product of the movement of the whole.” (Maurice Blanchot)

Dining Evolution is a film (22 mins) that features 10 characters at a dinner party in a revolving portrait of their haunted interrelations. It explores the state of becoming through repetition and inheritance, difference and sameness, separation and return questioning cinematic and performance agency.

A recursive loop formed by circular movements created through a constantly spinning camera around the dinner scene, the film explores the ellipsis — cinema's most fundamental methodological narrative and editing device — in order to question the impression of visibility and difference concealed within that film method and instead reveal the becoming possible by renouncing the other through restoration unto the other.

Like Ouroboros, *Dining Evolution* is a piece about stagnating revolutions that combines a radically incessant circularity with a critical appraisal of etiquette and the politics of identity, film form and narrative. The work introduces a sense of ambiguity inviting the viewer to actively participate in making meaning of the odd yet somehow linear fragments.

Allister Gall, Kim Nelson Kim Charnley and Marcy Saude

Artistic Research Inside/Outside the Academy: Communal, Resistant, Spontaneous & Becoming

// PANEL

We are in a moment of flux driven by technology's dismantling of the boundaries between artistic authorship, its form and content and its engagement with the spectator. These developments call on artistic research to urgently address fundamental issues around the value of artistic practice and research, inside and outside the academy.

This panel will explore artistic research and moving image practice as a site for examining participatory communal practices, resistant artist filmmaking, live and spontaneous documentary and modes of production in processes of becoming, from the point of view of aesthetics, politics and methods. It will address the phenomenology of embodied reception for alternative film practices that are invigorated by a resistance to Institutional and dominant media narratives framed by technological progress and media obsolescence.

The four papers and presentations in this panel will cover a diverse range of practices, theories and methods of artistic research forms. In the first paper, Kim Charnley will apply collective ideas around documentary filmmaking to Rancière's conception of the politics inherent in art and its looping back to the 'aesthetics of politics' with a focus on accounting for socio-economic aspects of self. Drawing from the emergence of a new scepticism about the effects of our screen-saturated online lives that Sean Cubitt recently termed 'connectivity against culture', Kim Nelson's paper will discuss Live Participatory Documentary (LPD), a collaborative expanded cinema mashup inspired by the unfulfilled promise of the interactive online documentary. Marcy Saude will present thematic and material examples of re-creation, appropriation, re-making, and re-purposing 'obsolete' photochemical materials, such as 16mm film, from a moving image making practice as a starting point to consider potential sites of artistic resistance to conventional narratives of technological and economic progress. Finally, the panel chair Allister Gall, will discuss his ideas on 'Imperfect Praxis' as a diverse approach towards indisciplinary and artistic research practice that addresses collective modes of production and collaborative knowledge-making; examining how we participate in and understand emerging artistic culture by renewing ideas that sit between DIY subcultural underground activities and academic discourse.

Anja Groten

Ctrl+C – Force Quitting Persuasive Algorithmic Search Processes

// WORKSHOP

From the perspective of design practice this workshop introduces methods of critical making as a strategy to force quit (ctrl+c) persuasive technological processes such as algorithmic search – more specifically by putting forward the prototype of the Feminist Search Tool developed by Amsterdam-based collective Hackers & Designers and Utrecht-based collective Read-in. The Feminist Search Tool is a digital interface that invites users to explore different ways of engaging with a library catalogue, putting forth the question: Why are the books I read so white, so male, so Eurocentric?

Participants of the workshop are invited to explore the possibilities and limitations of the Feminist Search Tool pursuing hands-on exercises in querying, applying and enacting solvable and unsolvable search inquiries, working on alternative, imaginative, practical and impractical (paper)prototypes, all the while discussing pressing questions related to processes of algorithmic decision making: Who is taking the responsibility for which part of the search process: we, the users, the (re)searcher, the designer of the interface, the library, the algorithm? And how do these decision influence our search result and eventually the choice of books we read?

Fiona Hamblin

A Place of Gloop as a Space for Becoming...

// SCREENING & PAPER

This film explores golden syrup as an artistic material, one that is viscous, visceral, glistening, its lusciousness enveloping flesh through its sticky, sweet intensity. Developed during an artistic residency as part of Summer Lodge at Nottingham Trent University in July 2017, *Gloop* was an experimental space, a darkened room, inhabited by vessels of golden gloop, where participants were invited to explore, play and discuss. Reactions ranged from disgust to delight, syrup in glorious fluid motion, oozing, slurping, spreading, transforming, travelling, becoming... looking for crevices, resisting, seeping, escaping capture. How does syrup imply action, seeking to choreograph performative movements, sounds and explorations? How can we leave the space unchanged? How can we leave unsoiled? How can material engagement enable a process of becoming in artistic research? How can gloop embody duration and motion, provoking emergence and regeneration?

“To exist is to change... to go on creating oneself endlessly.” (Bergson, 1911)

Gloop as an event, was an invitation; a visceral experience; improvisational, collaborative performance; fodder for the camera; incubator for future work, an act of gathering and becoming. The space held shared, observed, and private moments, through the ebbs and flows of activity. *Gloop* as a film is part documentation, part experimental film, exploring the role of the digital eye and ear in looking in, capturing, obscuring experience.

Johan Haarberg, Henk Borgdorff and Geir Strøm

The Research Catalogue: An online open access rich media platform for research

// PANEL

For artistic research, the mode of presentation of research results is essential, and traditional formats for research documentation are not designed for this field of research. Internationally the most prominent solution is offered by the Society for Artistic Research (SAR) through the Research Catalogue (RC), which provides an online Open Access rich media platform for research. The RC enables artists/researchers to deviate from the standard format of journal articles and/or research repositories/archives because:

- Images and sounds are not subordinate to, but fundamentally on par with the text;
- The possibility provided to break out of the linear narrative structure;
- It facilitates a continuous and collaborative research activity from initial findings to fully elaborated publications.

The RC offers the researcher an online platform in which sound, images, video and text can be combined in an integrated format for presentation, and in which the visual disposition and the focus on different media formats can be decided by the author herself/himself.

The RC now facilitates individual research outcomes in the form of Expositions (there is more than 10.000 registered users). At the same time, a number of the member institutions/organisations are portal partners with the right to operate their own portal within the RC, which offers a range of portal solutions including:

- Institutional repositories/archives, displayed within an international research environment;
- Software solution for online rich media journals, such as RUUKU, VIS. Journal for Sonic Studies and Journal for Artistic Research;
- A teaching/learning platform on research activities, where both the supervision and the examination takes place within the RC;
- A new research management module for handling research-funding application within a closed portal including assessment, decision-making and storage.

<https://www.researchcatalogue.net/portal>

Lynne Heller

My Ph.D. is Nonsense

// PAPER

Making is a bit like finding your way through a maze that is being celestially designed for you as you walk it. And that is how my PhD research became nonsense. This paper is a description and analysis of the process of writing a script for a comic book which constituted the artwork of a practice-led doctoral programme. It is certainly an exploration of reflexivity in that how could making not be so. And it is, in the detail of process, about repetition.

In the spring of 2014 I received an email advertising a workshop called *Uncreative Writing* led by Kenneth Goldsmith, poet laureate of the Museum of Modern Art in New York City. His work is a mashup of appropriation strategies, well-rehearsed in the visual arts community but, seemingly, still innovative amongst writers. Over the course of the workshop I came to a solution for untying a methodological knot I found myself in. The process involved retyping over and over, in an iterative fashion, a few pages of what I had written of my PhD thesis. I typed as fast as possible without worrying about the multitude of errors I was making and compounding. Thus was born the method for developing the dialogue in a comic book. The script that developed was an embrace of a decidedly Joycean sensibility was characterized as “a fusion of standard English lexical components, multilingual bon mots, non-linguistic symbols, algebraic, auditory, essentially visual and portmanteau words”. The ‘code-switching’ which typifies the dialogue of the comic book dramatized the experience of current technology. The ubiquitousness of auto-correct, mobile typing, acronyms and unrepentant misspellings is a shared experience that allows an audience to instantly recognize the verbal gibberish.

Or did they? Was it just all nonsense? I spent most of my time while in the gallery explaining to viewers what the characters were saying, translating back into English what I had worked so hard to make poetic. This trajectory begs the question: Will the pursuit of more extreme means of making defeat the purpose? Is the method self-destructing?

Philippine Hoegen

Ventriloquists III

// PERFORMANCE

As an artist engaging with issues of objecthood and personhood, with a practice consisting of performance, collaborative and performative events and interventions, I want to propose a performance for ARWEI.

The performance is part of a research entitled *The Self as a Relational Infrastructure in Process*, commissioned by the Expertise Centre for Art, Design & Technology at Avans University, NL. In this practice-based enquiry I am looking at the production of different versions of ourselves, the technologies and processes used to produce these versions, and how to understand the self within the existence of these multiple versions. Simultaneously it is a research into the ways in which artistic research generates specific forms of knowledge that differ from what is produced in science and philosophy. Performance is explicitly approached and applied as a research strategy: a way of thinking that involves the physical. Technologies of versioning are the objects, the concepts and the apparatuses that transform, replicate or regenerate us, propelling different forms of ourselves into the world, or into our own minds eye. The ones that I am most interested in are those that we interact with or produce physically, or that are part of our physicality, such as the voice.

The voice is a technology of versioning: it is ready at hand, housed in our bodies yet able to travel, transform and penetrate. The performance I propose for ARWEI is called *Ventriloquists-III*. The act of ventriloquizing is commonly called the ability to 'throw' one's voice. Throwing the voice can mean to give voice to an object, to another person, another version of that person or of the self. But it can also be understood as forcing one's voice upon another, or throwing it away as in rejecting or giving one's voice away.

In *Ventriloquists-III*, strategies of voicing — giving voice to, throwing the voice, being voiced — are uncovered and tested and transformative objects and concepts are brought into play. In the course of this ±30-minute, partly participative performance, it becomes clear that these strategies are effectively generating versions, lived instances of transformation and self-shaping within a discourse of plurality and relationality.

Emily Huurdeman

Art and Science in Potentia: Essaying as an Approach to Artistic Research

// PERFORMANCE LECTURE

The essay form inherently embraces both the artistic and the scientific. It drifts in between the subjective and the objective, the experiential and the intellectual. Its mode is to express a train of thought and to critically reflect on those expressed thoughts: it experiments and speculates.

The essay is described as “literature in potentia” (Obaldia, 2004) because of its hybrid place between literature and science, as artistic research drifts between the sciences and the arts. ‘In potentia’ is derived from the Latin ‘potency’. Potency is the possible power of a person or substance. In-potentia is the possibility of power or influence – too much can be intoxicating. It also has a strong sexual connotation: the power of reproduction. A high potency has the ability to reproduce itself and therefore clone and copy versions of itself. The essay’s reproductive mode is the re-writing of versions and reflections of itself. It’s a cannibalistic introspective process which devours external substances and internalizes them. The essay destroys and recreates itself almost compulsively, potentially poisoning itself with an endless meta-behaviour nonetheless leaving behind a fruitful compost. This essayistic mode could be fruitful ground for artistic researchers to create potential scientific and potential artistic growths.

The essay is practically defined by essayists writing essays on the essay (Butrym, 1989; Klaus and Stuckey-French, 2012), but artistic research also uses other artistic forms besides writing. Therefore I use the multi-media predecessor of the essay, the Zuihitsu, and place it in the contemporary context of the online workspace of the Research Catalogue, as the space for essaying artistic research. This space can encompass contemporary forms of expression and many different artistic media simultaneously in a non-linear and constantly adaptable manner.

This paper presentation is based on “Essaying art, an un-methodological method for artistic research” which is expected to be published in academic magazine Ticontre in May 2018. It will be a performative presentation of and with objects and items, web pages, video, and video feedback-loops.

Frans Jacobi and Michelle Teran

SYNSMASKINEN

Perception Crisis Machine Conglomerate

// WORKSHOP

Synsmaskinen proposes a multifaceted inquiry into contemporary crises. Through a variety of interrelated artistic projects, a politically-charged horizon comes into focus: apocalyptic abysses, systemic entanglements, and hyper-complex realities. The name ‘Synsmaskinen’ is taken from the Danish and Norwegian translations of Paul Virilio’s seminal book on the techniques of perception, *La Machine De Vision*. This title has inspired the overall structure and methodology of the project. ‘Syn’ (the vision) presents the results of the artistic projects that constitutes *Synsmaskinen* and its ongoing research. ‘Maskin’ (machine) documents the artistic research processes in various ways.

Synsmaskinen operates as a conglomerate: each production results from different collaborative constellations of a group of international artists. The conglomerate uses open scripts as generators for questions and as tools to develop research based artworks, as well as different forms of documentation. In this workshop the participants are the conglomerate for the occasion. Within the workshop we propose performative and discursive interactive methods for exploring the concepts and processes of the *Synsmaskinen* artistic research project.

Globalised economy and culture are intertwined, forming a complex knot of overlaps and messy interconnections. Thus, in looking at climate crises one is implicitly confronted with financial crises and social crises. Given the intricacy of such structures, one method for understanding and facing these crises could be to examine certain manifestations and elements of their fallout. In this way, the inscribed objects or phenomena dealt with in the *Synsmaskinen* projects can be considered symptoms, symbols, contemplations — or perhaps as interventions into the crises themselves.

Christina Jauernik, Esther Balfe, Christian Freude and Ludwig Löckinger

Taste Spit Swallow

// SCREENING

In response to the theme of the conference I will develop a work concentrating on the mouth as one of the experimental figures investigated during the artistic research project INTRA SPACE (Tschapeller). Considering and referring to Brandon LaBelle's *Lexicon of the Mouth*, I would like to show a video piece negotiating the multidimensional space of the mouth as a place of communication, a bi-directional space of transit, of censorship, experimentation, pleasure and production, "a site of expressivity that turn(s) our bodies toward other species, other material forms, or immaterial apparitions, as well as each other" (LaBelle, 2014). A site studied through movement by two performers in exchange with the collective performative activity set in an experimental technical framework. INTRA SPACE is set up to explore diaphanous (Alloa, 2012) relations between virtual engineered figures, humans, technical equipment and machines aiming to explore the materiality, construction, form and appearance of our bodies in a near future. It offers a technical and conceptual infrastructure, a transformative disposition for equal encounters between digital, machinic and human sensoria. All seem to share a learning experience, an embodied, entangled exercise in shifting states of knowledge. Setting-in-motion of human and nonhuman identities, oscillating between their own and each others' constructions, constraints and memories. With the support of the digital camera eye, it is possible to effortlessly pass through the depths of the body and traverse its interiors. The mouth is introduced as one of many possible (virtually) shared sites to explore performative collaboration, channeling a fundamentally spatial choreography between and across the technical, virtual and physical spheres.

Roman Kirschner

Approaching the Material-Discursive Vortex

// PAPER

Against the backdrop of discussions around new materialisms, art-based research can provide rich expertise in linking the material and the discursive realm through a combined conceptual and practical approach. Its inventiveness in the field of methods suggests that it can be a good source for finding productive ways of confronting the “material-discursive vortex” and immersing oneself in it.

Such a vortex is easily formed under one or more conditions: 1) through the claim of a mutual articulation of matter and meaning (Barad); 2) explicitly taking into account the deep coupling between the stuff the world is made of and human cognition; 3) considering the embodiment of knowledge or cognition in general in epistemological processes.

The material-discursive vortex can play a decisive role when e.g. the far-reaching relational networks of materiality are under scrutiny. It can aggressively pull researchers around when trying to balance and connect different types of thoughts and practices. Or, in its endless whirl and under specific circumstances, it can bring forth new research focuses, techniques and methods. In this sense it can be a force of expansion and regeneration.

In my paper I discuss specific methods, their open-ended development and their application under the described perspective and from within the plastic arts. These methods were used to collectively explore and evolve multiple interwoven layers of understanding and working with ‘stuff’, especially focussing on material performances and activities. By considering stuff I include more than just materials ready for art production. The mentioned layers span from intimate studio work to shared bodily experiences, collective contextualizations in contemporary discourses and further to the wider networks of materiality. The presented insights and examples are drawn from recent art-based research projects and theoretical-practical seminars.

Karolina Kucia

Monstrous Agencies

// PAPER

The monstrosity is improper, without property, inappropriate but perhaps inappropriate/d (Trinh Minh-Ha). It lives in the space between not-yet and too much already. This paper problematizes the question of singular authorship and ownership, proposing instead a mutation and distortions within a frame of an extended monstrous collaboration of machines/tools, human skills and procedures as well as the awkwardness of glitches and incompatibilities within them and between them. As a starting point, I propose a comparison of 'parasitism' (Serres) with 'monstrosity' (Haraway, Cohen, Davies). Parasitism is a structure of transforming common to private, through introducing an inappropriate gesture. That necessary profanity paradoxically opens private, corporeal reality to the realm of the certain idea of 'public', by the gesture of purification, introducing a system of values. Monstrosity, on the other hand, dwells in the double realm of partial and combined bodies; science fiction or speculative future.

This performatively written paper unfolds the examples of organisational models of authorship and co-production alongside two stories: tapeworm used as a slimming curation in the early 1900s and vagina dentata, feminine monstrous and animalistic organ-companion as a complex and contested conjunction of fantasies of power, fear and capturing uncontrollable. Monstrous can still live, animate and mutate pre-given representation, remaining unable to represent itself. Who are 'we'? ... It is a remonstrative question (Haraway), where monstrare is pointing, revealing, but also objecting. It is a performance, a display of already a deformity, an object of the human condition and its forming forces, a cure from malady of ignorance (Kritzman). According to Esa Kirkkopelto, artistic research not only takes place in institutions, but it should also conduct research on them, take institutions as its object.

"Monstrous Agencies" is a proposal of an analytic and organisational tool for re-articulation of authorship, procedures and institutions of artistic production; it gives agency to monstrosity and monstrosity to agency.

Christiane Kues

What is Artistic Research Becoming through Automorphogenesis?

// PAPER

As Rosi Braidotti would put it: referring to the state of becoming, embodies the problem to speak from where you are. To speak from where you are is the first step for social and political commitment, especially in times where there is less time for methodological introspection. My proposal focuses on three artistic practices, which are productive and critical encounters to the cannibalistic impulse. Starting with a short backlash to Laurence Sterne's *The Life and Opinions of Tristram Shandy*, and the automorphogenesis of authorship, secondly Lygia Clark's artistic work "embodying cannibalism to form social practices", and then the feminist noise musician Pharmakon, "effectively un-/becoming flesh".

Tristram Shandy's automorphogenesis introduces the idea of witnessing one's own "conception" and birth before becoming/non-becoming the author of the novel (in 1759). What is called 'Shandyism', is full of romantic irony and self-observation and also uses with great wit, the endless auto-cannibalistic idea of writing about oneself with the aim to critically progress authorship in one novel.

Lygia Clark's instead is influenced by the Brazilian poet Oswald de Andrade's Surrealist-inflected *Cannibalist Manifesto* (1928) and South American artists, who responded to rationalistic European thought by embracing anthropophagy as a trans-identitarian cultural strategy. The artistic tradition of cannibalism here is one of transformative appropriation, working within the language of colonial symbols but "savaging" them by processes of reframing, corrupting, consuming, and regurgitating. Clark's practice elliptically repeats over and over themes of embodiment, cannibalism and what she called therapeutic work. She forms socially engaged art practices, interacting with subjects within and outside the arts.

The final example brings up Noise by Pharmakon, Margaret Chardiet, and her album *Contact* from 2017. She performs live using sounds and her body to pursue contact with the audience through noise and distorting electronics that "devour the innards of the bodies". She says that noise gives you a physical response or involuntary reaction, as opposed to guitar, drum, bass music or maybe pop music that has looping melodies that you can latch onto. I would say it is about un-/becoming flesh.

Virginia Kuhn

Recursivity as Radical Self-referentiality: Video remixing as (self)destruction and (self)regeneration

// PAPER

Examining conventional discourses around remix, this presenter will consider video remix as a regurgitation practice, one capable of incorporating research as well as its expression in the resultant artifact. By demonstrating the ways in which the form embraces polyvocality as well as historical precedent, the presenter suggests a more expansive view of video remix, one that is infused with tactics based in rhetorical principles of argumentation. The extended notion of remix in this context may be seen as a radical approach of (self)destruction and (self)regeneration, one capable of overturning institutionally forced epistemological firms.

Mark Leahy

Receiving Queerly Displaced Utterance: Re-call and/as Response in Works by Glenn Ligon and LOW PROFILE

// PAPER

This paper looks at two works that complicate the reception of performance, through an interplay of repetitions, reiterations, absences and occupations. The works are Low Profile's *Impromptu* (Athenaeum, Plymouth 2016), and Glenn Ligon's *Live* (Camden Arts Centre, London 2014). Focussing on the installation work by Low Profile I will consider how repetition calls back to the work, and is a response to the call of the work. These works as events, tease apart voice – body / body – presence / document – absence pairings, and reiterate these as both/and. The paper takes up Ligon's exhibition title "Call and Response", with its African-American cultural resonance, emerging on the edge of official US culture in Black churches or slave plantations. This is remade in Freddie Mercury's interaction with his audience in impromptu variations outside the song, in the margins of sexuality and ethnicity. The incorporation of Garry Mullen's vocal work into the installation, displaces and recalls Mercury, activating the glowing lights, and represents to/for the audience a possibility of corresponding.

Call and response is an extension of the performance 'proper', a reaching out from the 'work' to the audience, to the space/time beyond the limits of the work, it is excessive. Call and response involves learning and teaching, by passing something back and forth, the same but not quite, approaching greater sameness and also becoming augmented, expanded, elaborated. And all of these repetitions, displacements, reiterations are further folded and complicated by questions of gender, or sexuality, of queerness – the tribute artist, the fan, the queen – all repeat the artist and repeat the performance, in new performances, and as artists. How does the affect endure in the repetition? How are accretions of affect gathered to the work in these remakings? What is the nature of this extended distributed event of correspondence?

Reading Rebecca Schneider, Shoshana Felman, and drawing on aspects of phenomenology of voice in Merleau-Ponty, and of queer voice in Freya Jarman-Ivens, the paper will perform a reading of these events that redistributes the reception experience across body, voice, space and site.

Kate Liston

Eating One's Own Brain: the Sea Squirt, Desire and Orthorexia

// PAPER

The sea squirt is an animal that more closely resembles oceanic plantlife and is a member of the chrodate phylum, the classification for a group of living creatures that includes humans. In its infancy, the sea squirt navigates the sea floor to find an object to attach to that must be in the right temperature, and surrounded by a reliable source of food. Having satisfied its desires by finding this place, the sea squirt never moves again. It shuts down the flow of information around the nervous system and eats its own brain. From this point the sea squirt functions as a sessile filter feeder, it indiscriminately absorbs nutrition from water that passes through.

'Orthorexia' indicates a condition in which sufferers obsess over food they believe to be healthy whilst avoiding those they perceive to be harmful. Orthodox means the right, or true belief. Orthorexia can be read as a longing for a truth, a reaching for an abstract perfection to be achieved through the ideal food.

The story of the sea squirt is presented in this paper alongside autobiographical accounts of orthorexia, discussion of recent social trends of food consumption and descriptions of the human digestion system. These narratives intertwine to consider a form of becoming with the world produced through the 'anti-desire' that writer Samira Ariadad termed in *The Alien Anorexic and Post-Human Bodies* (2015). Through the paper 'anti-desire' is proposed to produce an active mode of being produced through a heightened awareness of the body's hyper-openness to the world. In the current situation of artistic research these 'disordered' approaches to consumption, digestion and expulsion gain new significance. They offer an analogue to one proposition of artistic research — as an embodied experience of absorption in the world.

The paper is drawn from my 2016 PhD thesis — *Link Zone: an exploration of the sensation of knowledge through a practice of art and writing* — a body of writing which, alongside other examples considers digestion as a process that materially and symbolically disrupts bounds of the self, ideas and the material world.

Andy Lock

The Collector of Displacements: the artistic researcher as creator and curator of a personal archive

// SCREENING & PAPER

Representations of displacement, a contemporary phenomenon of manifold significance, which may be traced through the spaces and circumstances it creates, have become the principal objects of my current PKU artistic research fellowship. My proposed screening is comprised of a collection of short videos; work in progress created as part of my research. These videos record the mise-en-scène or circumstances created by various instances of displacements from different sites. The videos, made in the aftermath of a particular event (an action, ritual or performance), contemplate a series of different, typically anonymous but carefully selected architectural interiors each for a period of approximately 4 minutes 33 seconds, recording the sites between occupants, observing the traces of their occupancy and what occurs in their absence, often in anticipation of their return.

The combination of screening and short research paper represents the latest iteration of my research practice and is inspired by Heinrich Böll's 1955 satirical short story, *Dr Murke's Collected Silences*, wherein the protagonist, a radio producer, compulsively collects the pauses and 'silences' — the lacunae — extracted from radio interviews and monologues. Like Böll's protagonist, my research has cast me as the collector and latterly curator of ordinarily overlooked and surplus intervals. In addition to using recording technology to collect and extract such lacunae from their original context, like Murke, I too have begun to experiment with the consequences of transposing (projecting) these orphaned fragments into other settings in which they may acquire new and potentially revealing significance.

My fellowship began with a preoccupation with the representations of unoccupied space to be found in institutional archives of architectural photography. In contrast this latest iteration of my research offers the opportunity to interrogate the possibilities of the archive and the artistic researcher's relationship to it when that archive has become (as here) not institutional but an autoethnographic phenomenon.

Riikka Mäkikoskela

Performative Paper and Installation: Experiential Reflexivity and Repeatability in Artistic Research

// INSTALLATION WITH INTRODUCTION

Through the method of practice-led (Candy, 2006) and artistic research (Slager, 2012), I study the experience of three-dimensional visual art practice. This I demonstrate via empirical research material. I analyze my artistic processes through a multidisciplinary theoretical analysis, which combines the feminist study on experience (Scott, 1991), the philosophy of Vadén (2004), and sculpture theory of Bourgeois (2008) and Morris (1993). I employ both the practical and discursive methods of artistic research, but, above all, the artistic research methodology enables to examine the art-making process from the participant's point of view. In this performative paper, I present a project called Three-Dimensional Research Presentation, which is a closing production part of my dissertation, *Inside and Around: Three-dimensional Practice in Visual Art* (2015). My research material constituted itself during the practice-led process of artistic research. The finished artworks I presented in two exhibitions. However, the ends of the processes were only a small part of my research material. The rest of it contained a lot of sensory and embodiment, and, thus, was also challenging to disassemble by the means of reason and linearity.

In a Three-Dimensional Research Presentation, I exhibited most of the challenging research material: sketches, documentary photographs, diary entries, papers, articles, and again the artworks. The reason for this was that I, along with the spectators, had the opportunity to experience both the practical and theoretical research material in the same space and time. The analysis could be done with the same method as the artistic processes had proceeded: Phenomena was identified and examined in tangible experiences. Vadén argues that thinking through action is always located in the specific time and place, and, thus, defines it local thinking. In the re-located experience of the presentation, I was able to trial my thoughts materially and socially, which is not possible through internal perception or self-reflection. The locatedness discloses the possibilities of material and social experiences in artistic research. The Three-Dimensional Research Presentation confirmed the most important criterion of reliability in the qualitative research: communication, for it indicated that art practice-led research additionally locates in the social, cultural, and historical frame of reference.

Ralo Mayer

Extra-Terrestrial Ecologies: the Astronaut, the Robot, the Alien as Retroreflectors

// SCREENING

As part of my PhD-project *Space Un-Settlements*, this essay film (42') explores the relations between outer space and ecology. I introduce it by talking about my methodology and the essay form in film and installation work.

Space and ecology share a long common history in fact and fiction, in popular culture as much as in science. While being mostly concerned with speculative futures, the space-ecology complex is at the same time in a direct feedback loop with actual earthly realities: the best known example is the Whole Earth photo by the Apollo astronauts, which became an icon for the new ecological movement as well as the counter-culture of the late 1960s.

As a late echo of some of the 1960's ideas and movements, the 1990's experiment *Biosphere 2* reveals a different interpretation of space and ecology: its closed ecological system, built to test future space settlements, integrates biological, technological and cultural circuits and parallels discussions of the nature-culture divide in Science, Technology and Society Studies.

Like Frankenstein's monster, the film is patched together from popular movies, biographical elements, footage from *Biosphere 2* and other experiments, AI-generated images, and countless other sources. The intertwined storylines are told through three protagonists—the astronaut, the robot, the alien—across 28 chapters, or 'scenes', for example: *Blade Runner* and its space colony background restaged in an abandoned autoshop yard; *E.T.*, queer ecologist and performer, visits *Biosphere 2* and gets lost in *Vertigo*'s Redwood forest; Haraway and Latour advise a Biospherian theater sketch and Derrida haunts space station Mir.; retroflective material, used for creating some of the best known SF film backgrounds, is employed to prepare the colonization of space.

Ecology and space, far from Earth, are literally un-settling (un-heimlich) and can be interpreted as what Timothy Morton calls "Dark Ecology". Matt Damon's astronaut in *The Martian*, a recent popular ecologist in space, is a rather one-dimensional example compared to earlier ecologically inspired astronauts, their robotic machines of loving grace, and the inherent, yet ungraspable alien nature of ecology.

Vytautas Michelkevicius

The Tempting and Poisonous (Precarious) Taste of Artistic Research for Curators and Social-Humanities Researchers

// PAPER

Map! Unroll! Translate! Visualise! Contour! Outline! Practice!

How can we practice artistic research not only as artists but also as curators and researchers in the social sciences and humanities? When artistic research becomes a genre in itself, it turns out to be institutionalised and wrapped in a nicely looking package, i.e. the coffin. So, all the enthusiasts are left with their mourning songs around the last supper table about good old days when discoveries about new modes of knowledge production was made. During the last two decades the same questions repeat and repeat again when we speak about artists and their relation to practice-based research, so why not turn the question around and look to the artistic research from a social sciences and humanities position. What does it contribute and how does it change the research culture in general? Is it appetizer, digestive or only exotic spice for the constantly changing role of usual research methods and status of scholarly research? How do the different types of intestines function if we consider them as methodologies in research? Is artistic research a shelter or amusement park for scholarly researchers seeking to refresh their methods and methodologies?

The paper will be partly based on my fresh book *Mapping Artistic Research: Towards Diagrammatic Knowing* (2018) which is written during a post-doc fellowship. In this, I employ a diagrammatic take on artistic research, both in the sense that the knowing of this subject is still diagrammatic (rather imaginary and not yet final) and that the major statements here are interpreted and presented in 25 diagrams.

Elfie Miklautz

In Defence of Stupidity

// PAPER

The aim of my contribution is a kind of paradoxical intervention. I want to challenge the process of gaining reputation in art by underlining its intellectual potential in claiming its research-like properties. As I can see there is a reverse motion going on: Science studies show the unpredictability and serendipity of research and force us to change our view of its teleological predictability, whereas artistic research goes on in applying scientific methods to gain academic reputation and financial fundings for research projects. Instead of reflecting the specificities of artistic work — its unconscious, ineffable, non-teleological, unexpected character — artistic research forces itself into the bondage of scientific research practices. As Hans-Jörg Rheinberger stated in a recently published interview (*Zufall oder nicht? Auf der Suche nach dem Unvorhersehbaren*, 2017) research has to be discursive and collective. So the question is if there is any place left for the ineffable and idiosyncratic? What are the consequences of an increasing disciplining, evaluation, and control? It might be that the outcomes lose density and richness and are more artificial than artistic. Therefore I make a plea to rescue art in following William Kentridge who points to the necessity of the studio as a safe space for stupidity where uncontrolled searching can take place.

Tom Milnes

Towards a Generative 3D-Error Methodology

// PAPER

Imagine a landscape such as the one depicted in Caspar David Friedrich's *Wanderer above Sea of Fog* (1818). The reality depicted here is of nature's delicate yet sublime ephemera. Autodesk's Recap 360 boasts that it can "convert reality into a 3D model", yet its guidance for capturing tell users to avoid "transparent, shiny" and "moving" objects. The transient aspects of reality are ignored by this visual-centric technology. Yet artists are finding generative uses for the 'errors' in 3D recreations of such ephemeral aspects of reality. The glitched textures, holes in its mesh and jarring shapes integrated into its form are not treated as a failure in the technology or the user. These are an investigation into the generative nature of errors, often revealing systems which project a compliance to a visual dominated empirical reality.

This paper investigates the use of generative techniques which harness 'errors' in order to elucidate how technology self-destructs and generates. Errors provide an insight into the impositions of the machine which are pervasive in modern life. Artists use these errors to outline a creative framework for questioning the imposed values of mediated vision through technology. The paper asserts the importance of analysing the cultural impositions of 'expert' and 'amateur' use of technology defining this experimentation as a form of generative research. It also investigates the ways that artists have come to disregard the technological limitations of 'success' imposed upon users through inbuilt selection criteria focusing on practices involving 3D-capturing technologies. This research investigates a number of contemporary art practices involving the processing of 2D imagery for 'reality capture' and how this poses a variety of problems for perceptions of reality propagated by a reliance on visual media. Errors which occur have stemmed from a desire to create technological vision of reality.

Stephanie Misa

My Mothers Dancing on My Tongue

// PAPER

I look at first languages (the ‘Mother Tongue’), my own included, and the complications this notion implies in a context where the mother tongue is a purely spoken language outside of institutional frameworks. I use the term ‘orality’ (aural-ity), to decipher the growth and agency of a marginalized spoken language. It is with orality as potentiality rather than a written ‘residue’ (as in Walter J. Ong’s *Orality and Literacy*) that I delve into the field of spoken language. I would like to examine the activation of an orality outside usual educational modes of instruction: its evolution, cannibalism and appropriation of terms, and production of pidginized and creole words. Is the pervasiveness of this spoken language, in fact, a form of resistance?

One test site is the contemporary expressions of a language used in migrant communities (of first and second generation) in Helsinki. An aim is to observe the use and importance of this orality, and how this generates an identity that is both outside and inside the scope of assimilation or assumed Finnish-ness. What is emphasized are methodologies of resistance and transformation employed by the speakers of these oralities as they navigate multifaceted identities.

My proposal questions power hierarchies implicit in institutionalized languages by putting forward oralities from the margin and their alternative forms of expression whose agency live in embodied forms of articulation. I am arguing that the embodiment of an orality, its containment in a colonized, disenfranchised, diasporic body, is exactly what gives it power, and that alternative forms of oral expression do not have to be regulated into an ECTS credit. I see orality as a way to access an intersectionality, one that ruptures the idea of bound cultures, and instead proposes that culture — by extension, language — is in perpetual flux, one that’s marked by creative becomings. But to do this we have to break down and re-digest what constitutes a ‘mother tongue’, to expel, excrete, replenish — take shape and sing in a tongue blessed by many mothers. As Stuart Hall puts it, “a singular way of thinking can no longer define modern identities”.

María Isabel Moreno Montoro, María Martínez Morales and Martha Patricia Espíritu Zavalza

Art First, Research After

// PAPER

This work addresses the confusion created in determining what type of research is undertaken, particularly in the case of artistic research and arts-based research. The very fact that artistic practice is present at some stage of research development is considered to be a determining aspect of the research's artistic nature.

From our point of view, what we clearly declare to be artistic research has very clear implications in the research process. This characterization does not occur on other occasions in which artistic practice is present at any time but fulfills other functions that are not determining in the creation process or in the final artistic goals of research results. It also addresses the question of whether it is important to specify so specifically the type of research carried out. Sometimes, a great deal of effort is spent on naming the research, relegating what is really the essence of the process to a secondary position.

Our goal is to work on artistic production considering it intrinsically researchable, so that the organization of research will be easily recognizable and organized when its treatment is necessary in a given context and academic situation. To deal with these questions, different examples of research carried out are used which are analyzed from the perspective of the aspects indicated, and in which we work with the role played by artistic production in the structure of research.

We work with the same artistic production that plays different roles in the structure of the research. For this we see how the change of role conditions the type of research and the denomination of different aspects. However, the artistic practice is the same, and the results are there. The difference is that we pay more attention to some results and conclusions than others that are also extracted from the same activity. For us this shows that it is more important to do the artistic practice properly without losing its essence before the research structure, since this, the research, depends firstly on the artistic production.

Manoli Moriaty

Symbiosis – Codevelopment, Organisation, and Mutual Exploitation in Interdisciplinary Collaborative Practice

// PAPER

Interdisciplinary collaboration is an approach employed by creative practitioners that has resulted in fruitful outcomes. However, ‘interdisciplinary’ and ‘collaborative’ are terms that are often misrepresented — currently modish by funding bodies and academic institutions as an allegory of togetherness — little context is provided in regard to the specific functions and expectations of group work involving diverse disciplinary fields. Accordingly, practitioners and researchers have been responding to these prompts by forming alliances, who while concentrating on the outcomes of the association, conduct limited reflection on the collaborative process. And quite like social organisation is beset with several challenges, collaborative practice is further faced with issues pertinent to authorship, hierarchy in creative control, division of labour, and project management. In an attempt to address the problems arising from these issues, often experienced within my practice, I have developed a framework for interdisciplinary collaboration informed from the ways organisms of different species form beneficial relationships. Falling under the rubric of symbiosis, the biological sense of the term describes interspecies associations aiming to extract benefit for at least one of the interacting organisms. While a field of study surrounded with controversy and contradictory definitions, today there is consensus among biologists and ecologists on the phenomenon’s pervasiveness and its important role in the process of all life’s evolution, or more accurately, co-evolution.

Through observing the manners in which diverse organisms interact, I have interpreted the mechanisms of symbiotic interactions into a collaborative framework for practitioners of diverse creative disciplines. Drawing insight from my sound art practice and collaborations with artists expressing through physical movement, I use the different types of symbiosis, mutualism, commensalism, and parasitism, as prompts for positing a set of actions, precepts, and strategies that can be employed during each stage of the collaborative process. Depositing the sentimental connotation of harmony and altruism that are attributed to symbiosis by lexicographers, I acknowledge the antagonistic nature of biological interactions, and instead of proposing the often futile task of pacifying conflicting views, I celebrate diversity, and embrace a model of mutual exploitation, which, as demonstrated by biological associations, bares beneficial enduring results for all involved individuals.

Andrew Newman

Philosophical Perversion: Novum Organum Artium

// PAPER

More than two hundred years after Francis Bacon's *Novum Organum*, William Whewell offered an alternative approach with his *Novum Organum Renovatum*. Described as "philosophically perverse" (Butts, 1965) and "irresponsible" (Herschel, 1841), Whewell's schema could assist with the development of a *Novum Organum Artium* (new instrument of the arts): Whewell argued for the importance of the guess. According to Wettersten (1993), Whewell's approach demonstrates that "even if we start with poor guesses and treat them critically, we can come to the truth; there are many paths to the truth, but only one goal". As described by Macleod and Holdridge (2004), "findings presented through art are always a posteriori and thus, ill suited to the institution's pursuit of truth and prescribed outcomes". In this case, a guess is possibly the best place to start, it's definitely a vast improvement on pretending to know what you're doing and where you're going.

As artistic research (as a term, not a practice) is still in its infancy and lacking a comprehensive research agenda (Jones, 2006), there is no comprehensive overview of artistic research methods (a fruitless task in itself). Artist researchers therefore seek-out methodologies from other disciplines and 'borrow' them, often simultaneously critiquing the appropriateness of these adopted methods (Macleod & Holdridge, 2006). The implementation of these 'fake methods' is rarely because it is suitable for the art/research the artist intends to undertake, but rather to justify the art/research within its institutional context by using the dominant language of that context. As Danny Butt writes, "a stereotype of scientific language is adopted to bring a veneer of academic respectability to a creative project whose material transferability cannot be guaranteed" (Butt, 2011). This is evidently the wrong approach, as while art is research, it is a different type of research that produces a different type of knowledge than that of the sciences (Newman & Tarasiewicz, 2013). Instead of developing its own *Novum Organum* (new instrument), artistic research is too often caught gazing longingly at the navel of the sciences, a perverse and mistaken womb envy, that ignores its own origins.

Alex Nowitz

A Manifesto For The Multivocal Voice

// PERFORMANCE LECTURE

A Manifesto For The Multivocal Voice is a performative presentation that explores the principles and perspectives of a performance voice in vocal arts today. The entire lecture-performance takes 30 minutes and is based on the artist's *Manifesto for the Multivocal Voice: On Principles and Perspectives for a Performance Voice in the Vocal Arts*.

The presentation encompasses speaking and singing as well as extended and disembodied voices, so the presenter's voice itself becomes the subject of investigation. The presentation therefore is an exposition of self-reflection with the means of various different vocal art practices. This approach unfolds an artistic research methodology that I'd like to call "instant mirroring of the artistic object (unmittelbare Verspiegelung des Kunstobjektes)".

This concept will also be elaborated through video clips of vocal works demonstrating various vocal extended techniques, and the application of custom-built, gesture-controlled live electronics. These short screenings comprise video excerpts from various vocal live performances with and without live electronics expanding, in their own way, the voice of the already extended range of the vocal performer. By doing so, the variety of the many exchanges between the human live voice and its computational counterpart will be exposed. The actual result might be called monstrous, excessive and exuberant. However, such aesthetics are countersigned by a philosophical approach to mapping the contemporary performance voice and its potential.

Andrea Liu

Post, Extra, or Anti: The Institution as Cannibal

// PERFORMANCE LECTURE

In the late 2000s and early 2010s, a spate of radical pedagogy "alternative-school-as-artist-projects" proliferated in New York City, including: 16 Beaver Group (a collective of 10-20 visual artists/cultural producers), Public School, School of the Future, Anhoek School (feminist school by Mary Walling Blackburn), Hashtag Class, Tradeschool, University of Trash, Bruce High Quality Foundation University (by art collective Bruce High Quality Foundation), Nightschool (by Anton Vidokle), Proposals for an Impractical Education (Shifter Magazine), and others. Some of these formed in explicit opposition to the neoliberalization of the American university and the exorbitant cost of higher education in the U.S. (i.e. Bruce High Quality Foundation University); others were seeking counter-hegemonic modes of inquiry in opposition to the methodologies of conventional academia (16 Beaver Group). Meanwhile, in Europe, radical pedagogy projects like the School of Missing Studies (Balkan countries), the School of Walls and Space (Nils Norman, Denmark [Copenhagen]), Halle School of Common Property (Germany) and Alternative Learning Tank (Netherlands) were germinating.

This paper attempts to parse the distinction between counter-institutional, anti-institutional, extra-institutional, and post-institutional radical pedagogy projects (in both intent and effect). Counter-institutional is an alternative school that explicitly attempts to 'counteract' the effect of hegemonic citadels of education. Anti-institutional is one that explicitly sets itself in opposition to the culture of institutions. Extra-institutional would be a pedagogical project that sees itself in a more neutral (as opposed to adversarial) light, as merely a supplement to conventional institutions. Post-institution would be a pedagogical project that sees itself after the obsolescence of traditional educational institutions has already transpired.

What ways did these alternative schools (in this period in New York) replicate (whether wittingly or unwittingly) the failures of the neoliberalized education? In what ways are alternative schools like parasites, relying often upon the credentials of people who are embedded in traditional academic institutions in order to gain legitimacy as an 'alternative'? What alternative arrangements in terms of authority and power relations do alternative schools propose? Finally, is the institution the Cannibal that eventually 'eats up' all the -Extra, -Post -Anti (parasitical) alternative pedagogical projects; eventually absorbing, exhibiting, even canonizing them within institutional confines?

Deniz Peters

Towards a Typology of Artistic Research in Music

// PAPER

The term ‘artistic research’ has by now become widely accepted as denoting a whole range of practices that combine systematic artistic experimentation with academic and scholarly research methods in the search for improved understanding and extended knowledge. In the past few years, discussants from various musical practices particularly have tended towards proposing models for an understanding of the term that fit individual practices and areas of musical activity (such as composition, or historically informed performance practice), followed by extrapolation, rather than working towards a nuanced, broader, more inclusive view. However, artistic research via and within the interpretation, rehearsal and performance of score-based music, for example, might draw on very different methods (and ways of reflection), than, say, the development of a new instrument (together with its practice), or an inquiry into the aesthetic potential of sonification, or research concerning free improvisation — and nevertheless be artistic research.

In this paper I propose — as a way of regurgitatively moving the discourse on artistic research further — an effort in typological discrimination. Focussing attention on artistic research in music, I shall argue that it can differ as to: (1) levels of reflection, (2) types of knowledge (3) (inter-)disciplinary situation, (4) methodological complexity, (5) methodological dynamic, (6) documentational rigour, (7) role of co-creativity, (8) role of intersubjectivity, (9) location and scale of experimental core, (10) its question oriented or discovery oriented or invention oriented emphasis, (11) aesthetic domain (immanent, intermedial, extra-artistic) and (12) its market relation. The list is long and open for extension. By raising and deepening the musical case, I aim to trigger similar analyses from other parts of the artistic research organism.

Pilvi Porkola, Annette Arlander, Tero Nauha and Hanna Järvinen

Regurgitated Perspectives

// PERFORMANCE

The performance in four parts is based on different aspects dealing with the question of anthropophagy, necropolitics, sympoiesis and utopian knowledge, where we create a space to think and play with critical approaches to artistic research: 1. Regurgitated voices, images (Video & Theremin); 2. The Wake: Speeches; 3. A body and Concepts; 4. A Hymn.

Anthropophagy, perspectivism, and necropolitics: The possible alternatives to questioning colonialism and racism in performance practice. We ask what criticism of epistemological violence in colonialist discourses has to give to artistic practice in general? Can we consume heterogeneous influences without hierarchical positions, i.e. in the anthropophagic sense, without resulting in cultural appropriation? The 'objective' spectator or the philosopher wondering about the art work both work post factum, like participants in a dissection or a wake — is this not an indication of necropower in art, to use Achille Mbembe's definition of saving the people from themselves?

Sympoiesis and regurgitation: If honeybees produce honey by a process of regurgitation, could chewing one's cud as an artist produce something equally valuable? Reflexivity and repetition in artistic research are explored by revisiting *Day and Night of the Dog* and *Year of the Dog*, from the video series, *Animal Years* (2003-2014), based on repeated visits to the same site. Here excerpts are remixed to be part of the performance.

Utopian aspect of artistic research? There has always been an aspect of utopian in feminist theory of knowledge. It means, for example, that when you write history on unknown or ambivalent things based on incomplete archives, one needs to imagine and conceive relations between things (Hemmings, 2018). How about the utopian aspect of artistic research, is artistic research always 'utopian knowledge'?

Here utopian thinking is demonstrated by using event scores. The history of event scores can also be seen as a form for utopian thinking, for example in Yoko Ono's (1970) scores there is clearly an utopian element when asking one to do something that is more or less impossible.

Jane Prophet and Ayoung Suh

How Art Research is Eating Itself: A Survey of PhD Methods

// PAPER

There have been many calls for a more consistent and thorough use of research methods among PhD researchers and faculty members doing and supervising Practice-Based Research (PBR) in the arts, but few analyses of what methods are commonly used and how they are taught. Many of the papers addressing the PhD in the arts mention method but do not define it, probably due to space and a focus on debates such as practice-led versus practice-based approaches. This paper presents findings from a recent large scale survey that examines current practice in Art, Design and Creative Media Departments in the field of research methods training. The research investigates the attitudes of both postgraduate students and PhD supervisors to current provision. The aim is to provide data which would be of use to the subject community when planning research methods courses for artists and designers undertaking PhDs. We are not debating the relevance of practice-based PhDs, nor do we engage in the ongoing argument for an alternative to the PhD title as methods are relevant to any Doctoral programme, whatever its name.

To contextualise the understanding and use of method in the PhD in arts departments we include additional data and evidence about the perceived context of postgraduate study such as student motivation and ambitions. The research focuses around developing an understanding of what might be understood as the skill set of research methods in art and design at the postgraduate level, how that skill set is being and can be developed, and how research students perceive their needs for research methods training.

Helen Pritchard

Queer Computing Otherwise: Regurgitating Critter Compiler

// PAPER

As a practice of ‘regurgitation otherwise’, I focus on the artwork and fiction writer ‘Critter Compiler’. Critter Compiler is an experiment, a speculative artwork developed as a response to microbial computing. Through an unrulier process of compilation, Critter Compiler exploits the heat generated by the execution of a recurrent neural network (machine learning algorithm) to train a novella writing machine. It literally generates novel forms! Recursively, as the algae pass over the CPU they cool it, affecting its processing speed, which in turn affects both algae digestion□ and the novel-writing process. Drawing on the work of Lauren Berlant, regurgitating Critter Compiler, engages with the affective residues of arts practice and the resistances and regurgitations of microbial life. A queer revolt that proposes an alternate political possibility and a queer computing otherwise.

Katy Richardson and Luke Richards

Tin Reflection

// PERFORMANCE

The attempt to repeat an action has been described as “already its virtual decomposition; (which) bears within itself... its own analysis” (Bergson, *Matter and Memory*). A musician, then, attempting to play and replay, indefinitely, the same short moment of music, would be subject to the decomposition of that action already contained in that attempt; would be venturing to separate his own ‘general stream’ of the experience of playing from the analysis of having played it before and before and before. “Does the same sentence repeated very loudly and very softly form one or more statements?” (Foucault, *The Archaeology of Knowledge*). A narrator, attempting to describe and redescribe, indefinitely, the same repeated section of moving image, would be attempting to repeat ‘an unrepeatable event’ and finding the manifestations divergent. “The sudden dissolution of historical continuity charges postmodern material with an intense sense of a presence without historical meaning... exposing the empty loop” (Verwoert, *Living with Ghosts*).

Macarena Rioseco

Following a Cotton Fabric, Plastic Bags, Oil Paint and Tissue Papers

// PAPER

This paper proposes artmaking as a mean to perpetuate what Deleuze and Guattari, in *A Thousand Plateaus* (1988), call a “nomad science”. This science is exemplified in the atomic physics of Democritus and Lucretius and the geometry of Archimedes. It follows a ‘problematic’ and hydraulic model of ‘becomings’ and heterogeneities, and considers figures only in relation to the things that ‘affect’ them. For example, Deleuze and Guattari explain that this model sees a square as crucially dependent of processes of ‘quadrature’, a cube of ‘cubature’ and a straight line of ‘rectification’.

In the light of this, I introduce a non-representational approach to artmaking understood as operations of “deformations, transmutations [...] metamorphoses, generations and creations” that affect materials and designate ‘events’ instead of aiming to reproduce Platonic ‘forms’ or Aristotelian ‘essences’. A consequence of the latter is for instance a new view of ‘errors’ occurring during practice, where rather than mistakes, are accounted as “accidents that condition and resolve” the material practices themselves. In fact, these accidents are seen as circumstances with great creative potential that, indeed, show new and unthinkable directions. Therefore, in this view, errors within practice are seen as events where the genesis of difference and opportunities for change emerge. I present four projects — *Sewing to deform a cotton fabric*; *Knitting with plastic bags*; *Squaring a brushwork*; and *Folding a fractal paper cube* — where I have approached the making processes following this problematic model.

Explorations on four materials is the main method used, where, instead of taking the lead, I have followed these materials’ behaviours with the aim to understand each ones’ “singularities”. Through repetitive practices, the aim of these projects is to produce material metamorphoses, deformations and transmutations, in the search of the emergence of something new.

Per Roar, Myna Trustram, Luisa Greenfield and Camilla Graff Junior

Are You Still There? - Four Approaches to Text

// PERFORMANCE LECTURE

Are You Still There? - Four Approaches to Text comes out of a transnational collaboration between four artists and scholars, respectively based in Copenhagen, Berlin, Manchester and Oslo. We work through different means — a performance artist, a visual artist, a writer, and a choreographer — but share concerns for artistic research as tool and strategy to bring about new insights and experiences.

The performance builds on an earlier artistic research project, entitled *Script – four approaches to text*, which we presented at a symposium on artistic research at the Nordic Summer University's Summer Session in Saudarkrokur, Iceland, in 2014 (<http://nordic.university>). In this project, we explored our different use and understanding of text over a limited period of time through collective writing sessions, writing of diaries, and sharing of excerpts from the diary entries produced. Through the auto-ethnographic methods applied and the use of repetition and (self-) reflexivity in the process, a new and shared script emerged. In retrospect, we realize that the actual performance of this script itself points to artistic research as a process of becoming, in which the elements of digestion, regurgitation and regeneration are intertwined and present. Other experiences from this project are further discussed in the new anthology *Being There: Exploring the Local through Artistic Research*, edited by Luisa Greenfield, Myna Trustram and Eduardo Abrantes (Aarhus: NSU Press). This anthology will be launched in Riga in March 2018.

Spencer Roberts

Digestion and Regurgitation: Methods of Contestation in Artistic Research

// PAPER

The question of eating ourselves (and of eating others) seems particularly pertinent in the context of artistic research, where, in its focus upon subjectivity and affirmation, the issue of framing an opposition can all too easily become moot. Orthorexia refers to an obsession with only ingesting food that is 'pure'. What is considered to be 'pure' or 'impure' varies from person to person, but an individual's belief about what constitutes healthy food may lead them to exclude certain nutrients or entire food groups from their diet, resulting in a cannibalisation of their internal resources. Conditions such as orthorexia, anorexia and bulimia reflect a set of broadly immanent, and affective concerns, whilst nevertheless embodying somewhat tensile attitudes towards relation. As such, they provide an interesting perspective from which we might address notions of affirmation, argumentation and opposition in a creative-research context.

Arguably, anorexia is an auto-cannibalistic, overtly non-relational activity. That is to say, in avoiding consumption, the anorexic tends towards the imperceptible, whilst ultimately consuming themselves from within. In contrast to this, the bulimic appears to gorge on relations — tasting, affirming, and ingesting everything — whilst subsequently purging it from the body in a partially digested fashion. Interestingly, both conditions are accompanied by symptoms of body dysmorphia, a mode of self-caricature that also functions as a regulatory motif. Nevertheless, the bulimic remains close to average body weight whilst the anorexic withers away.

With these observations in mind, this paper explores strategies of contestation and negation as they occur in Deleuzian philosophy — a philosophy highly influential in the formation of practices of artistic research, which is likewise associated with the affirmation of relations and with becoming imperceptible. It is claimed here, firstly that Deleuze's mode of criticism is bulimic in character — that his directive that we should strive to become imperceptible can proceed only after he has first 'virtualised' his opponents — reducing their difference to self-identity, and secondly, that it is through consideration of Deleuze's virtualisation of others, that we might develop strategies of argumentation and creative contestation that are still noticeably lacking in the context of artistic research.

Szilvia Ruszev and Noa Kaplan

Artistic Research in Virtual Reality

// PAPER

Based on the lecture of Michel Foucault, *Heterotopias* (Des Espaces Autres), this VR essay is set to invite the theory into space and the body. It allows users to inhabit remote and enclosed spaces. These spaces, initially defined by a quality of otherness, become gradually familiar through the inner voice of the narrator. The experience, situated in spaces such as the well, the garden, the cemetery, and the mirror, defies conventional cinematic time; instead, the viewer occupies various states of sensual and cognitive exploration using blinking as a form of interaction. *Heterotopias* leverages new eye-tracking technology, such as the FOVE HMD, to transform the viewer's blink into a cinematic cut. With every blink, space alters.

The feedback loop of blinking disrupts the continuity of the 360° virtual reality and turns the concept of montage upside down. The unconscious cognitive work of assembling the audiovisual experience against the juxtaposition of two shots has been reversed into the conscious deconstruction of the synthetic singularity. Not only is the observer not anymore outside the system — the fine border between technology and the body and mind vanishes. Doing so, the self has been invited in a reflexive gesture to question the integrity of the system from within and linger for a moment on the post human gaze of the cyborg. The reconfiguration of the blinking into a conscious gesture turns back the focus on the perception of the experience itself holding a mirror for the active mind.

Mireia Castillo Saladrigues

Radically Emancipated

// SCREENING & DISCUSSION

Radically Emancipated is a documentary in progress, the initial results of which became the basis for interventions in the form of video capsules, objects and documents. Its teaser can be found here:

<http://www.mireiasaladrigues.com/w/radicalment-emancipats>. It is part of my research *Behaving Unconventionally in Gallery Settings*, which documents and fosters human and non-human cases of alteration and strangeness in (virtual and analogical) cultural practices by proposing an artistic and theoretical re-reading of nonconformity.

The project enquires about the experience of thefts of fragments of artworks that, between the prohibited and the sublime, have been carried out by perpetrators who see their actions as exercises in profound and respectful communion with the work. In this vision of the desire to transcend the ephemeral experience of contemplation — through appropriation — the project touches on fetishist materialisation and possible impertinence in the face of security codes and regulations, but also comments on the poetry and politicisation required by the inner time of use of the artwork, beyond throwaway consumption and its domains of safeguarding.

The session will start with the screening of the materials to introduce the areas of discussion: the appropriation by certain spectators as bites (or cannibalism as it is already pointed out here: <https://vimeo.com/66336781>); the impulse of knowing better the work of an artist by possessing a chip or a relic of it; the will of tasting and assimilating the bodies of human and non-human others; the familiarity of the 'thefts' with the art and academic context, etc.

It will be continued by a reading that contextualises theft as one of the founding myths of Western culture and analyses appropriation as forms of dialogue or negotiation with the definitions of/with reality. For the occasion — as an exercise of digestion and cultivation — such text will be re-written by my co-supervisor and art historian Julie Harboe, who will elaborate it further in relation to academic citation and appropriation. The session will conclude with an open discussion.

Jorge Salgado Correia, Francisco Monteiro, Alfonso Benetti and Gilvano Dalagna

An Explanatory Model for Artistic Research

// PANEL

Researchers have been studying performance from multiple perspectives, meticulously outlining and defining their object of study. However, some of these studies have to deal eventually with issues which are inextricably related to the quality of the performance. For example, when researchers explore (often questioning their own work, reflexively) strategies to develop expressiveness in performance, or musical communication strategies, or how to proceed when building a musical narrative, they often tend to avoid or to suspend their judgment concerning the appreciation of the musical performance, yielding to the need to maintain control over the rigorously selected parameters of the research. Quality in music, and in all aesthetic experiences, is in 'essence' incompatible with the reducing operations which are inherent to analytic discourse. Consequently, a considerable amount of artistic research projects have been shaped under the pressure of 'methodolatry' or dominated by self-centred perspectives.

The panel chair (Jorge Salgado Correia) will propose an epistemological premise where research and art are considered to be two immiscible modes of knowing and, based thereupon, an epistemological model with three articulated layouts will be introduced, enabling a multilateral understanding of what should or should not be considered artistic research: ethics - concerning social structures, organizations, believes, a certain a priori in artistic creation; remix culture - artistic production understood as a process of remix in our already saturated sign world; and aesthetic appreciation - focusing on the aesthetic experience. Then, a sequence of four papers will explore the possible intersections between arts and research: Francisco Monteiro will discuss the 'marriage' between ethics and remix culture (i.e. 'art engagé'); Gilvano Dalagna will explore the complexities in the relationship between ethics and aesthetic appreciation (i.e. art formalism); Alfonso Benetti will discuss the 'bed buddies' relationship between remix culture and aesthetic appreciation (i.e. exploratory art); finally, the chair will explore the 'perfect match' between ethics, remix culture and aesthetic appreciation (i.e. artistic research). Implications for other artistic domains will be also considered in this talk.

Giovanna Castillejo Saucedo and Nizaí González Machado

The Vicious Cycle Of Art: Creative Process within Academy, Social Crisis, and Contradictions in the Mexican Context

// SCREENING

We are presenting a video-documentation that discusses the boundaries defining the singularity of art and the modification due to the shift of artistic practices towards social and scientific methodologies; including a debate about the academic institution. Our purpose is to present a critical point of view explaining that this perspective of the transcendence of art is found in a cyclical movement that tends to consume itself or as stated in this conference to eat itself.

In addition, we present collective work from the Universidad Autónoma Metropolitana – Xochimilco, and our perspective on art, which instead of prioritizing its ontological discussion, focuses on it as a working tool of the contradictions between social environment; the conjunction of circumstances, and artistic expertise involved in our context. This approach comes from a dialectic logic and represents our distinctive view of the specificity of the crisis in our own social environment, and documents how the introspective nature of the creative process, as well as the material and circumstances involved, can become different methodologies and organizations that conceive a social transformation.

Our findings come from the ongoing investigation of the contexts in which the paradigms of artistic research are found. We observed that while the economic development of the environment in European states; translated into the exploitation of the material and intellectual conditions of life, have situated the artistic processes in a territorial competition, in which the academy is a new field. In the case of Mexico, art represents a means of communication between the individual and community, between the ego and otherness, in a society that grows within several contradictions.

Sarah Scarsbrook

It Repeats on You

// INSTALLATION

“It Repeats on You” is an installation featuring: *ReCollected; Self-Reflective Analytic Drawings, Me-Mask & I; an Autopoietic Interview with the Self, and Data-Roles; Conversations in Reams.*

My MPhil/PhD research project goes under the working title of *The Professionalisation of Visual Artists: London Art Schools from the mid 1980s to the Present.* As an artist-researcher who studied at art school during this time, self-reflexivity and introspection have been impossible to avoid; they inspired the entire project. Data and medium have merged, as the data I have generated has become my medium, and my artwork a form of data, inspiring and inspired by self-interviewing, data-dates and self-reflexive analytic drawings.

For the conference, “It Repeats on You” is a ‘regurgitation’ in the form of an installation with a discussion on ways of situating the self in embodied research, hosted by myself. The installation will include: an exhibition of self-reflective analytic drawings derived from personal memory and analysis carried out on twelve interviews with art school graduates; a sculptural-sound piece playing a continuous loop of a self-interview that will emanate from behind *Me-Masks* — masks made of my face during my art degree; and hung reams of coded interview data that were utilised in the final cross-examination process of my analysis, which I envisage will be able to be interacted with upon request. An introduction and discussion will take place during the conference around how the work has aided my dealing with being both the observer and the observed throughout my project.

Questions raised by the work, and up for discussion, are centred around these key areas: the continuous level of negotiation that has been necessary to deal with the enmeshment of myself as both subject and object; the rationality of the repetitive and constant nature of the questioning, comparison and cross examination that comes with this type of analysis; ways of dealing with the emotional experience that stems from autopoietically feeding back into and out of the self; and what is was like to be immersively physical with the data in a self-reflexive coding fishbowl.

Monica Shanta Brown

The (Cake) Stall of Alternative Thoughts

// INSTALLATION & PERFORMANCE

The (Cake) Stall Of Alternative Thoughts stands alongside the food offer during the conference social times of lunch and/or breaks. Presented as a pop-up café installation, customers will purchase a WORD, complete with etymology and definition. The source of the cited etymologies and definitions will be primarily the Oxford English Dictionary.

All Words will come with a FREE Cake. Free Cakes will be in a range of flavours such as Chocolate Brownies, Carrot Cake, Ginger Cake, Apple Slice etc... Words will be priced at approximately £2.50, comparable to the standard market price of a piece of cake.

After purchasing their word, with a free cake, conference attendees/customers can remain at *The (Cake) Stall of Alternative Thoughts* to consume their word, and possibly their cake.

Customers will be able to relax in the sky blue décor comprising: the counter, several café tables and chairs, and a video projection of blue and not-so-blue skies, while eavesdropping on the buzz of philosophical and cultural discourse and thoughts generated by their words.

If customers then wish to provide evidence that they have digested their word, they may be issued with a unique A5 certificate from *The (Cake) Stall of Alternative Thoughts* granting them an 'Unlimited License' to use their word.

I, the 'Thought Facilitator', will personally serve all words, cakes and licenses.

Becky Shaw, Sophie Hope and Anthony Schrag

Half Eaten - Practice Research within Organisations

// WORKSHOP

The commonality between the workshop leaders lies in our use of art methods to explore particular contexts (e.g. hospitals, public galleries, call centres, local authorities) in order to explore the material processes and conditions of these places. Our workshop explores these methodologies by playing with the metaphor of the digestive system to find out what is being ingested, masticated and digested, by whom and what is being excreted at the end of this process? What is the impact of this shit? How is it distributed and made public?

Playing with the conference theme of 'eating', this workshop extends the metaphor to ask what position the artist-researcher might hold within the digestive system, particularly when the artist-researcher is embedded within a particular organisation or environment in a residency-type situation. This workshop invites participants to explore how they fit within the metabolic system of the specific body/field in which they work, using the metaphor of the digestive system – particularly ingestion, secretion, mixing, digestion, absorption and excretion.

It begins with a contextualisation from the facilitators, exploring what can be understood by viewing their individual projects at Nottingham Contemporary, Glasgow City Council and Florence Nightingale School of Nursing and Midwifery, through the digestion metaphor. It then invites participants to map their own artistic-research processes onto this digestive system to explore where their work is the most effective: i.e. are there processes and relationships that can be seen as choking hazards or constipation? Are they 'masticators', particularly adept at chewing, but paying little attention to excretion? We will collectively build up a picture of the digestive system metaphor in relation to the participants' research experiences.

Anne Solberg

Going Backstage

// PAPER

This paper is a discussion on artistic research and doctorateness. It takes as a starting point the statement of Henk Borgdorff: “We can justifiably speak of artistic research (research in the arts) when that artistic practice is not only the result of the research, but also its methodological vehicle, when the research unfolds in and through the acts of creating and performing” (Borgdorff, 2011). It also discusses the position represented by Peter Downton: “Design is a way of inquiring, a way of producing knowing and knowledge; this means it is a way of researching” (Downton, 2003). “The knowledge produced in design is stored, transmitted and learnt through works in a manner such that design knowledge leads to more design knowledge [...] This renders it hard to examine other than via the self-interrogation of designers” (Downton, 2003). I argue that this promotes a closed, introspective eco-system.

The paper includes examples from six recent doctorates in art and architecture from Finland Sweden, Norway and Belgium, analysed as part of my own PhD project (Solberg, 2017). These doctoral works represent various ways of breaking a potential introspection of artistic research, through collaborative working groups, transdisciplinary approaches, transparency and through the efforts of making tacit knowledge explicit. All the projects include artworks as the result of research. The paper includes a discussion on how these doctorates relate to the concept of artistic research by Borgdorff, cited above.

This paper claims that artistic research is different from artistic practice. While artworks are exposed to the public for everyone to see, artistic research is going backstage exposing what no one is used to see. Backstage is the process of making the artworks, the considerations, the decisions to be made, the failures going in the garbage bin and the breakthroughs for good results. Even if colleague-artists might have a full understanding of the artworks, such access to the backstage will give a deeper understanding, thus contributing both to the development of the practice field and the concept of artistic research.

Winnie Soon and Geoff Cox

Vocable Code

// PERFORMANCE-LECTURE

Vocable Code is both a work of ‘software art’ (software as artwork, not software to make an artwork) and a ‘codework’ (where the source code and critical writing operate together) produced to embody ‘queer code’. Collective statements and voices complete the phrase “Queer is...” and together make a computational and poetic composition for two screens: on one of these, texts and voices are repeated and disrupted by mathematical chaos, together exploring the performativity of code and language; on the other, is a mix of a computer programming syntax and human language. In this sense queer code can be understood as both an object and subject of study that intervenes in the world’s ‘becoming’ and how material bodies are produced via human and nonhuman practices. The purpose is to exemplify the speech like qualities of a computer program, and to explore the constant regeneration and re-running of code as a process of becoming.

At the conference, participants will be able to add their own voices and statements by sending recorded voice and text (via a given instruction).

To run the program (on desktop):

https://cdn.rawgit.com/siusoon/VocableCode/a86256e4/vocablecode_program/index.html

Source code:

https://github.com/siusoon/VocableCode/blob/master/vocablecode_program/vocableCode.js

Stahl Stenslie

Utter Disgust as Autoethnographic Artistic Method

// PAPER

The paper will investigate how art and artistic methodologies can give knowledge of the dark human condition of being anorexic. Based on my artist's cookbook *The New Cookbook - Delights for the Anorexic*, I will discuss how utter disgust — represented through coprophagy art and recipes — might give an embodied insight into the problematic nature of anorexia.

“That which excites disgust: cannot be represented in accordance with nature without destroying all aesthetic satisfaction” (Kant, 2012)

Whether one sides with the Kantian notion of the beautiful as the core element in art, or the contemporary avant-garde tending to altogether avoid it as a reference (Danto, 2003), strong and possibly even disturbing emotions play a defining role in the process of artistic research. Attempting to describe autoethnography as a scientific method, researchers such as Bochner and Ellis take a post-structuralist approach giving emotions as much significance in research as thought (Leavy, 2014). How can this emphasis on emotions be aesthetically translated and used as an artistic method?

The New Cookbook started out as a deeply personal project trying to understand how people suffering from anorexia feel when encountering food related situations. The book was inspired by a conversation with a person suffering the condition. Anorexia is a complex condition and the causes are not just many, they also vary from person to person. Yet, how can a non-anorexic person get even a slightest glimpse of the strong and disempowering corporal condition and the hereto associated emotions?

“It is through my body that I understand the other” (Merleau-Ponty, 1945)

Using Baumgarten's understanding of aesthetics as aisthesis — to sense/perception — the cookbook takes a phenomenological turn and aims at evoking the same and extreme condition of aversion to food that some anorexics might feel. To achieve this, the project took an auto-existential, auto-ethnographic approach where I as artist and maker was made into the measure: could I write and make a book so disgusting that I myself would not like to read, much less open?

Nicolaj van der Meulen, Silvia Henke, Aurel Sieber and Henryetta Duerschlag

Critical Digestion, Estrangement, Acrobatics: Ways of Regeneration for Artistic Research

// PANEL

The definition of research still seems to be questionable as it pertains to art. It suffers from a lack of criteria, and a proper understanding of practical and theoretical tools. Rather than sharpen the term either with or in difference to scientific knowledge, this panel aims to shift our perspective away from concepts of research towards a preliminary question: In what sense can art be described as a unique way of thinking in itself and what are the consequences for the state of artistic research? We will address four fields.

1. **Digestion and Digression:** Aesthetic practice includes practices based on experience, skills and judgement. By examining cooking and eating, we will reveal connections between autolysis, transformation, pleasure, and conviviality, not only in the aesthetic field in general, but for artistic research in particular. Our observations derive from a fictional dialogue by Diderot. In form of a digression, he pulverizes a statue to make it digestible.
2. **Essayistic Practices:** Emphasizing digressive practices, this contribution the essay as a poetic practice of artistic research. Focusing on the digressive and constellational figures, this input will argue that epistemic practices with a tendency towards openness and plurality are a means of prevention from the dangers of methodological introspection.
3. **Eating Oneself Requires Acrobatics:** If the term critique equally refers to a critical state and a means to judge, aesthetic judgement encompasses both the singularity of an aesthetic experience and a set of criteria put at work. The reciprocal influence of a rational reflection and a subjective perception seems not only inherent in aesthetic judgement, but also at the heart of artistic research as a acrobatic practice between binary cultures.
4. **How to Become Strange:** This input moves from critique to emancipation by focusing on Brecht's figure of the gesture. Gesture is at the same time practice and theory, body and mind, movement and language. It derives from a theory and technique of the drama and it will be considered as a way of understanding art and aesthetic education. Through the reflexive potential of its estrangement, it leads to the question, how artistic research can be shown.

Gosie Vervloessem

Deep Space Navigation/Co-digestion as a Tool for Cruising Complexity

// WORKSHOP

A workshop that invites people to participate in an act of co-digestion to better reflect upon their surroundings. How to cruise contemporary complexity with the help of your neighbours?

Digestion is our first and most straightforward way of relating to the world. Science recently discovered that there is a straight line between our brain and our gut and that digestion is not just a metaphor for interiorising the world. We live in times that confront us in daily life with a huge amount of irreversible complexity which continues to grow. This requires appropriate ways of navigating our environment, another way of digesting. Human digestion and its inherent interspecies collaboration is almost as complex as the world we live in. But let's consider for a moment interlacing digestive tracts, making stuff even more complex and entangled.

Deep Space Navigation explores the question how collaboration via digestion could be organised in a practical way. The workshop looks into co-digestion between humans, between species, involving technology, ... as a tool for unhygienic or unsterile thinking. It's a guide to a messy way of navigating the world and it inquires how co-digestion could change our relations and the environment we live in.

The workshop is a one on one experience. A pre-digestive pellet is the starting point for a new discovery of a neighbourhood. Each participant is invited to (literally) pre-chew the neighbourhood for the following participant. The pellet is made with stuff that looks edible and tasty, found by the first participant on a short journey in the neighbourhood. The pellet is baked in an oven and photographed in a portable photo studio, ready to serve as a map for the next participant. The photograph of each pre-digestive pellet, composed by local ingredients and shot in the portable studio will resemble the iconic Bleu Marble picture of the earth.

During the process (reading an exploratory text about wiring digestion, the journey, making the pellet, the picture) the workshop serves as a kitchen, a place where ideas can be shared and tested.

Khadija Von Zinnenburg Carroll

Immigrate into Your Shadows (or the Border Will Eat Us)

// PERFORMANCE LECTURE

It is the building which sees everything that happens within. From the perspective of an Immigration Removal Centre, we move through its many waiting rooms. Drawings, testimonies, documentary photography, video, and interviews, digitized into the Immigration Detention Archive at Oxford is the basis of this art-research. In a constant state of becoming, the process of creating this archive was also a study of the effects of indeterminate detention on the subjectivity of the incarcerated. Its imagery provided forensic evidence for criminologists of human suffering as well as responding to aesthetic demands. Immigration Removal Centres are managed either by private companies or the prison service, they are very difficult to access, as they are deeply politically contested.

The archive and performance project presents a unique collection of items and objects to help illuminate these hidden sites. In collaboration with lawyers, criminologists and anthropologists, it is an artist's perspective on the perversity of the institutions, the power of its bureaucracy, and a necessary abstraction of censored material. Working in a mode of auto-cannibalism inspired in its language and politics by Oswald de Andrade's 'cultural anthropophagia', this version of the lecture-performance will include parts of a play directed by the material created in workshops run for detainees awaiting deportation from the UK and by the Home Office's censorship of those videos. It integrates shadow puppetry, collages, slides and spoken word from what will also appear in a forthcoming book (Sternberg Press, 2018).

Beny Wagner

The Hero's Tail: A Metabolic Shift

// SCREENING

Throughout much of its history, the ouroboros represented a metabolic cyclicity in which life and death, destruction and recreation co-occupied spatio-temporal relations in perpetual becoming. Taken from antiquity in the middle ages and often used as a symbol of alchemy and magic, it was adopted by the many practices that were incommensurable with — and gradually pushed out of — the agro-capitalist construction of linear time and flat space. Today it appears that the ouroboros has come to mean something rather different, often being used to symbolize the crises in capitalism wherein the model of indefinite expansion has begun to consume itself. It seems that the ouroboros' association with self-inflicted death has overshadowed its previous connotations with cyclicity, metamorphosis and regeneration.

In response to the conference's provocation, my audiovisual lecture proposes that artistic research should, in fact, eat itself — not as an act of suicide but as a process of reciprocity and regeneration. My lecture will focus on a series of questions surrounding the historical processes that shifted the meaning of the ouroboros from symbolizing practices outside of capitalism, to capitalism's own death drive. Drawing references from Marxist ecology, microbiology and media archaeology, I will argue that the agricultural reforms through which capitalist expansion has been driven created metabolic ruptures, or what Marx termed the 'metabolic rift', which severed waste from production through the linear construction of space and time. I will further propose that artistic practice is precisely the space in which waste can be reclaimed as a productive tool through which to explore heterogenous conceptions of spatiotemporal relations. I will combine my lecture with a screening of my film *Outside*.

Anna Walker

The Body Turned Inside-out, Upside-down and Back to Front: Using the Body as a Site of Discussion to Examine What is Left After Artistic Research Has Eaten Itself

// PAPER

Whenever there is mention of shit two references immediately come to mind. Firstly, Steve McQueen's film, *Hunger*, where the lasting image of Michael Fassbender as Bobby Sands in his shit covered cell is a preview of death worse than death itself. His body so broken and defiled, he has been reduced to an object with the knowledge that he is seen as one. Secondly, Julia Kristeva's essay, "Powers of Horror; An Essay on Abjection" (1982), in which she repeatedly posits a connection between abjection and the border, where abjection is that which disturbs identity, system and order. The abject is outside of, literally, what is thrown away or discarded.

I propose that we cannot talk about creativity without literally or symbolically addressing the stench of death and dying. This paper will be broken down into 3-parts, and accompanied by images.

Part 1: Addresses the breakdown of the body in McQueen's *Hunger*, where abjected body fluids are weapons of revolt and the self-torture of starvation is a political weapon. Kristeva's notion of the abject describes what exists on the edge, the marginal place where meaning collapses. Hal Foster writes of the outside turned in, of the invasion of the subject-as-picture by the object-gaze. I am interested in exploring what passes beyond the abject, where the form dissolves and the distinction between the self and other is lost with no frame of representation to contain it (Foster, 1996).

Part 2: Layers Deleuze's discussion of perversion into a separation of — rather than — the search for the nature of the human condition, where an ongoing process of evaluation and creation is inherent to an epistemological discussion. I will discuss how such circularity allows for a different engagement with the constitutive forces shaping societies as well as selves.

Part 3: Begins a rebuilding of sorts, through the alchemical regeneration of the ouroboros. As Jung writes: "In the age-old image of the Ouroboros lies the thought of devouring oneself and turning oneself into a circulatory process, for it was clear to the more astute alchemists that the prima materia of the art was man himself." (1970)

Dane Watkins

Toy story: Woody and the Deviants

// PAPER

Who doesn't love *Toy Story*? A fun children's adventure of animated toys, but is it an example of the process of becoming or animation's tombstone, its death as artistic practice?

Animation has a long history of reflexivity and repetition, of questioning itself and its materials, wallowing in grotesque deformities, smelling its own waste and boiling one image into the next. Daffy was teased from one shape to another in *Duck Amuck* (1953); *Koko* (1918-1927) spilt out of his creators' ink; the lines in *Steamboat Willy* (1928) whistled in and out of form and *Roobarb and Custard* (1974) shimmered with vitality in a permanent state of becoming.

But has animation lost that vitality of form, its 'plasmaticness' as Eisenstein (1940) described animation's primordial state? Has the oozing potential of creation been neutralised by "the formal logic of standardisation" (1940)? *Family Guy* may have provocative storylines but the images are simplified and the animation barely moves. Is this pictorial utilitarianism symptomatic of a culture that has become more literate and indifferent to image-making?

Toy Story (1995) exemplifies the contrast between the limited aspirations of current animation and the potential of the early pioneers. It is regarded as a landmark film, the first feature-length computer-animated movie and one of the best animated films of all time. It creates an artificial world of brittle plastic, rigid and unbending in both form and content. The film follows a group of toys who never deviate from their ideal form, bound by the logic of a mechanical, rational world and the intellectual property of corporations. The toys are given life by technical determinism rather than creative playfulness, their actions constrained by a subservience to the oneness of their master, Andy. The sole semblance of early animation's playfulness is Sid, the boy next door who builds strange and curious hybrids, mixing parts from different scales and patents. Yet he is vilified by Woody, the leader of Andy's toys, who sees Sid's creations as cannibals and "disgusting freaks", deviants to the ideal. But for animation to recover its earlier vitality they need to take centre stage.

Andy Weir

Pazugoo Workshop Eats Itself

// WORKSHOP

For *Pazugoo Workshop Eats Itself* the artist will work with participants to create 3D-printable digital demon designs through the regurgitation of museum artefact scans. These scans will be re-modelled according to the morphology of Pazuzu, the Babylonian-Assyrian demon of dust and contagion, leading to the production of composite figures.

The project draws on the artist's invocation of the Pazugoo figure and proposal to bury printed Pazugoo objects as future markers of buried nuclear waste. For this specific iteration, designs will be uploaded back to the online databases they are drawn from, creating a self-referential loop of download-chew-upload. This loop is imagined as creating an increasing velocity at which the digital objects are thrown into the world.

The workshop takes place in three stages:

Introduction – The Pazuzu figure (associated with circular patterns, and with always too many many wings) is invoked as a navigational figure for circular flight. [The morphology is a list of characteristics which will be used to guide the designs,]

Ingesting – Free shared scanned museum artefacts are downloaded from online sites (MyMiniFactory > Scan The World, for example).

Chewing Up – Designs are made, supported by the artist, using the free software Meshmixer.

Regurgitating – Composite Pazugoo designs are re-uploaded to the sites.

The outcomes of the workshop will be the digital object file designs (.stl or .obj), which will be made available for future exhibition if participants give permission. Basic 3D software modelling skills will also be learnt.

Stephen Wright, Mabel Tapia, Anna Romaneko, Matteo Locci and Thomas Guillot

“Damn the Dams!”: A Users Guide to Gourmet Autophagy

// PANEL

“il faut manger, bien manger, manger l'autre” (Jacques Derrida, *Rhetoric of Cannibalism*, 1991)

We are a group of researchers (PhD candidates and academic advisors) who, collectively, make up the PhD-level practice-based programme, “Document & Contemporary Art”, at the European School of Visual Art, in France, a three-year, nomadic research programme for practising artists, curators and theorists. Our investigations this year have focused on the conceptual node “Damn the Dams!”, a somewhat autophagic injunction inspired by the environmentalist movement. Indeed, “Damn the dams!” would likely have been our own diagnostic of the discontents (and prospects) of artistic research, but we all felt compelled by your playful provocation that “artistic research will eat itself”. As if some systemic affinity linked the two. Perhaps artistic research is not alone in its proclivity for self-devouring; it has been argued that the decline of value in late-capitalist society (due to the exponential increase in productivity, leading to ever less labour-value in complex commodity forms) means that we must produce ever more to maintain value on par, leaving us ever more insatiably hungry the more we eat. But essentially what is of interest to us — in “damn the dams!” as much in artistic research’s self-consuming propensities — is what is leftover afterwards; what remains? How artistic research eats itself is crucial; but above all, what matters is what remains unchewed, uneaten, unassimilated, undigested, left over for tomorrow’s meal... We propose to activate a cookbook — an autophagic recipe book, drawing upon the leftovers in otherwise delicious discursive meals. And, what is perhaps unique in culinary literature, a subtractive cooking methodology, removing the superfluous in order to emphasize the essential; an antidote to the kind of binge-foodiness that characterizes contemporary intellectual culture, and that leaves so much to waste... Each recipe will open a reflexion to eat until nothing remains, nothing is leftover, but of course no one will ever entirely clean up their plate... As Derrida puts it “we need to eat, to eat well, to eat the other...”. As any galloping gourmet knows, the thing is how one eats the other in oneself.

Gillian Wylde

Will Internets eated brain??

// PAPER, PERFORMANCE, SCREENING

Consider this: Velociraptor paired with captions depicting giant chicken lizard as being deeply immersed in metaphysical inquiries #unraveling quirky paradoxes on the internets. Interior monologue neutrality captioning is applied.

Will Internets eated brain?? is a mash-up of other stuff. It is a new text. It is stark, it frustrates, drawing to attention non-linearity, multiplicity-ness and nowotony. An algorithmic queer tone/ vocal fry runs throughout it.

It explores processes of performative assemblage(s) highlighting activities of impure accumulation, backchannel fragmentation and arrangement. Together with everyday interactions between animal, mineral, vegetable and Internet. It appropriates information retrieval and Internet search activities taking the form of a series of deliberate reverberations, wet disorderings, listicles, SMS language/textese and netspeak.

It invokes speculative fictional methods such as carriers, radiation, mental diseases, vectors, viruses, scientific accidents. It's a messy repetition of loops, surface intensities, anaerobic fabulation and hashtagisms: #IRL #aerobics #MashUp #worms #compost #fatbergs #rubbing #naturalhorror #WetOrganicMatter #deaded #impure #wastebasket #taxons #fitness #exerciseballs.

The text was originally commissioned by MAP Magazine, Glasgow and presented for Glasgow Film Festival in 2017. Earlier versions appeared at ISEA International Symposium on Electronic Art, Hong Kong, and *The Day The World Turned Day Glo* at Arnolfini, Bristol.

Biographies

Annette Arlander

Annette Arlander, DA, MA, is an artist, researcher and a pedagogue. She was professor of performance art and theory at Theatre Academy Helsinki (2001-2013), professor of artistic research at University of the Arts Helsinki (2015-2016) and Postdoctoral Fellow in the Arts at the Helsinki Collegium for Advanced Studies (2017). At present, she is professor of performance art and theory at Stockholm University of the Arts and visiting researcher at the Academy of Fine Arts, University of the Arts Helsinki. She is the PI of the Academy of Finland funded research project How to do things with performance? and the artistic research project Performing with Plants funded by the Swedish Research Council. Her research interests include artistic research, performance-as-research and the environment. Her artwork moves between performance art, media and environmental art. For publications and works, see: <https://annetearlander.com>.

Venke Aure

Venke Aure is a professor in art didactics. She teaches master students in methodology and philosophy of science in art and aesthetics. Her research focus upon different art strategies, dissemination and visual culture. She is particularly interested in epistemology regarding to how knowledge and our gaze gives gender different values and positions in society.

Kat Austen

Dr Kat Austen is a person. She is a succession of experiences and an assemblage of aspirations. Her interactive artworks explore embodied routes into themes of environment, social justice and digital culture, exploring networks of unseen influence and truth-seeking actions through multimedia experiences and participatory means. She is Artist in the Arctic for Friends of SPRI, University of Cambridge, Bonhams and One Ocean Expeditions; Cultural Fellow in Art and Science at the Cultural Institute, University of Leeds; lectures at University College London's Bachelor's Arts and Sciences BASc and is Artist in Residence in UCL's Faculty of Maths and Physical Sciences. She has a PhD in environmental chemistry from UCL and consults in participatory methods, sustainability, design and interdisciplinarity.

Julie Louise Bacon

Julie Louise Bacon is an artist, curator and writer. She holds a PhD from Ulster University (2006). In addition to her extensive performance and site-responsive art practice, she has presented installations and video works with galleries including Artspace Sydney, Golden Thread Gallery Belfast, Eyelevel Gallery Canada, White Cube London and Centre for Contemporary Art Tel Aviv. Bacon has held executive, directorship and curatorial posts in art centres in England, Northern Ireland and Quebec. She undertook a three-year consultancy (2012-2015) with Leeuwarden European Capital of Culture 2018 and curated the international festival Töne (2014). Bacon has published essays and edited anthologies on contemporary art and cultural theory, and is currently working on the monograph *Contemporary Mythologies* and the anthology *Arkive City 2.0*. Based in Sydney, she is a Lecturer in studio practice and curating at UNSW Art & Design and a researcher at the National Institute for Experimental Arts.

Esther Balfe

Born 1970 and educated in England. Upon finishing her studies at Ballet Rambert School, she worked as a Demi-Soloist and later Soloist Principal dancer in the following companies; Saarbrücken, Heidelberg, Unterwegs Theatre, Landestheater Mannheim. TanztheaterWien. From 2005, guest artist with Ballet Frankfurt and with Fabulous Beast Dance Theater, guest lecturer at the University of New Mexico. The Forsythe Company from 2006-2015. She performed and created roles in a number of works including *Sider*, *don't believe in outer space* and *Yes, we can't*. Currently a Professor at MUK University Wien, Vienna. Ballet Rambert School, Ballet Preljocaj, Bolzano Tanz Italy, Impulstanz Vienna. Nominated for the Nijinsky award 2000 Motion Bank – Frankfurt. Collaborating with sculptor and simulation artist John Gerrard. Movement Analyst and Artist for the Institute for Art & Architecture, Vienna [under the framework of the Academy of Fine Arts, Vienna.] Project title INTRA - SPACE, 2015-17.

Raul Barcelona

I am a filmmaker, artist and educator based in New York City whose work has been exhibited in film festivals around the world, including the Sundance and Berlin International Film Festivals, and shown on HBO, PBS and the Discovery Channel, among others. Previously a professor of Electronic and Media Arts at the University of Cincinnati and Marist College, I teach animation, photography, web design, graphic design and filmmaking to people of all ages at One River School of Art and Design. I also teach filmmaking, animation, photography and design to teens and young adults with autism spectrum disorders through a therapeutic enrichment program. I am currently pursuing a Practice as Research PhD at the University of Plymouth titled *Film Here Now*, which explores the practice of filmmaking and its relation to well-being.

Alfonso Benetti

Alfonso Benetti is a professional pianist and Post-Doctoral researcher at University of Aveiro and INET-md (Instituto de Etnomusicologia – Centro de Estudos em Música e Dança, Portugal). As a pianist, Dr. Benetti has appeared in concerts as a soloist in Brazil, Portugal, Germany, England, Austria and Poland; and as a researcher, has developed an extended study on expressivity in music performance, improvised music, experimentation and artistic research. In this sense, Benetti has published articles in international music journals (Canada, Germany, Brazil, Portugal and England); and participated in conferences in Germany, England, Spain, Brazil, Belgium and Portugal. Alfonso Benetti concluded his PhD in Music in 2013 at University of Aveiro (Portugal) and is also the co-author and editor of the book *Fashion, Music and Feelings* (2016). Since 2017 Dr. Benetti is member of the founder committee of the IMPAR platform - Initiatives, Meetings and Publications on Artistic Research and associate editor and founder of the *ÍMPAR-Online Journal for Artistic Research*.

Henk Borgdorff

Henk Borgdorff is professor of Research in the Arts and Academic Director of the Academy of Creative and Performing Art, Leiden University and professor ('lector') at the Royal Conservatoire, University of the Arts, The Hague (The Netherlands). He was professor in Art Theory and Research at the Amsterdam University of the Arts (until 2010), and visiting professor in Aesthetics at the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg (until 2013). He served as editor of the *Journal for Artistic Research* (until 2015), and has published widely on the theoretical and political rationale of research in the arts. A selection is published as *The Conflict of the Faculties: Perspectives on Artistic Research and Academia* (Leiden University Press 2012). Borgdorff is president of the Society for Artistic Research. See his profile page on the Research Catalogue.

Cândia Borges

Cândida Borges is a contemporary musician and interdisciplinary artist - pianist, singer, songwriter, composer, performer, educator and writer from Brazil. An Afro-European descendant, she has inherited musical traditions of Bahia and Rio de Janeiro through her strong family and artistic influences. She holds Bachelors degree (2000) and Masters degree (2005) in Piano Performance from Rio de Janeiro Federal University (UFRJ), and her career also explores technology and her abilities as a singer and songwriter. As an educator, Cândida has been an Assistant Professor of Music for the Federal University of the State of Rio de Janeiro (UNIRIO) since 2009, and a invited Professor for international institutes, festivals and universities such as Montclair State University (US). Classically trained, she has also been making music for films, ballet, theater, collaborations with DJs and producers worldwide, and especially for her own career. NYC based for a multicultural environment exploration in her PhD project, she has been exploring in arts the subjects of immigration, borders and social innovation.

Danny Butt & Rachel O'Reilly

Rachel O'Reilly (writer/artist, Dutch Art Institute) and Danny Butt (critic, Victorian College of the Arts) co-write on aesthetic infrastructure and the politics of artistic autonomy under settler colonialism. Most recently: "Infrastructures of Autonomy on the Professional Frontier: 'Art and the Boycott of/as Art'", *Journal of Aesthetics and Protest* #10.

Giovanna Castillejo Saucedo

Giovanna Castillejo Saucedo, holds a Masters in Sciences and Arts for Design from the Universidad Autónoma Metropolitana-Xochimilco. Program in which she developed a research on Wandering: Phases of a creative process from the concept of trans-landing in Anselm Kiefer's Workshop "La Ribaute". As a researcher, she has been publishing collective and individual articles as well as assisting in art work projects such as "Mezcal y tierra: sinergia para una construcción regional sustentable", a project from the Architectural Adviser's office and sponsor by FONCA. Throughout her career, Giovanna has also worked as research assistant and as an accomplished designer and visual communications professional; area in which she has participated in different seminars, colloquiums and on the design, illustration and photography for business identities. On the other hand, she has collaborated with projects for artistic practices on the public space held by the collectives: Casa Abierta a la Memoria and Asamblea General de Posgrados.

Mireia Castillo Saladrigues

Researcher and visual artist at the Doctoral Programme of the Finnish Art Academy, University of the Arts Helsinki. Via her research *Behaving Unconventionally in Gallery Settings*, she documents and fosters human and non-human cases of alteration and strangeness in cultural practices by proposing an artistic and theoretical re-reading of nonconformity. Her work was part of the 2nd Research Pavilion in occasion of the 57th Venice Biennale, 2017. She has lectured at the 104th Annual Conference by CAA in Washington DC, the EARN Symposium at GradCAM@DIT in Dublin, KUVA Research Days in Helsinki, as much as others. She has received numerous awards, which the most recent are Kone Foundation Research and Art Production Grant (2016-2019), KUVA Grants (2016, 2015, 2014), ETAC Artistic Research Residency (2014), OSIC Research and creation grant, Catalunya (2012). Part of àngels barcelona gallery. Governing board member of Hamaca, Media and Video Art Distribution. Founding member of cultural association IP7. See www.mireiasaladrigues.com & www.virtualpresentotur.com.

Emilio Chapela

Emilio Chapela has an academic background on science, film and arts. He is a multi-disciplinary artist that explores the connections between art, science, technology and living things. He is especially interested in moving image, sculpture, astronomy, physics, weather, walking, stargazing among other things. He is currently enrolled in the practice led-research PHD program at Transart Institute and Plymouth University researching about New Materialism and moving image. He is a member of Sistema Nacional de Creadores in Mexico. He has had solo exhibitions at the Museo Carrillo Gil in México City (2015), Sala de Arte Público Siqueiros (2013); Henrique Faria Fine Art in New York (2011); Saw Gallery in Ottawa (2011) and Linnienstrasse 40 in Berlin (2012). He has participated in collective exhibitions at the Museum of Fine Arts in Houston (MFAH), NGKB in Berlin, Bass Museum in Miami and the Artium Museum in Spain. He was an artist in residence at ISCP in New York in 2007, at Rosa-Luxemburg Kuntsverein in Berlin in 2012 and at Kansas University in 2013. In 2014, he published the book *Die K. F Gödel Bibliothek* by Sicomoro Ediciones. www.emiliochapela.space, www.emiliochapela.com

Kim Charnley

Kim Charnley is an art theorist and contemporary art historian whose research explores the legacy of institutional critique, in particular the way that the boundary between institutional critique and art activism has been negotiated, or constructed, in conceptual and post-conceptual art and theory. His PhD, completed at the University of Essex in 2015, compared the praxis of two art collectives, Art & Language, New York and Group Material. He has published work in *Art Journal*, *Historical Materialism* and *Art and the Public Sphere*.

Emma Cocker

Emma Cocker is a writer-artist based in Sheffield and Associate Professor in Fine Art at Nottingham Trent University. Operating under the title Not Yet There, Cocker's research enquiry focuses 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. Her mode of working unfolds restlessly along the threshold between writing/art, including experimental, performative and collaborative approaches to producing texts parallel to and as art practice. Cocker's recent writing has been published in *Failure*, 2010; *Stillness in a Mobile World*, 2010; *Drawing a Hypothesis: Figures of Thought*, 2011; *Hyperdrawing: Beyond the Lines of Contemporary Art*, 2012; *Reading/Feeling (Affect)*, 2013; *On Not Knowing: How Artists Think*, 2013; *Choreo-graphic Figures: Deviations from the Line*, 2017; *The Creative Critic: Writing as/about Practice*, 2018, and as a solo collection entitled *The Yes of the No*, 2016.

Outi Condit

Outi Condit's work is inspired by the notion of breaching bodily boundaries as a way of queering and multiplying bodies in/through/as performance. Her artistic/research practice reroutes her corporeal actorly understanding and background in theatre in order to reconfigure the bodies, boundaries and

agencies of 'the actor' and 'the stage'. Over the years many of her works have explored performances of power and intimacy, often troubling the divides between performer, performance and audience. More recently her interrogation of power and identity has led her to look at the performances of algorithmic bodies, virtual bodies, machinic bodies, cyborg bodies, species bodies and bodies of art that belligerently continue to assemble themselves without clearly defined boundaries between biological, technical, social, poetic and economic spheres. Since 2015 Condit has been conducting artistic research on the embodied politics/poetics of the stage in the doctoral program of the Performing Arts Research Centre, University of Arts Helsinki.

Jorge Salgado Correia

With a background in Philosophy and Music, Jorge Salgado Correia has studied in Portugal, Holland and England. Specialist in contemporary music, he has many works specially commissioned for him. He has performed throughout Europe, USA, China and in South America, and recorded several CDs. In addition to a busy performing career as a soloist and chamber player, Jorge is Associate Professor at the University of Aveiro, Portugal. Jorge completed his Ph.D. studies at the University of Sheffield in 2003 and his publications include articles in *Psychology of Music*, 'Estudios de Psicología', 'El Oído Pensante' and he has written and co-written a number of book chapters, which were published by Oxford University Press. Jorge is Director of the Music Doctoral Program of the Aveiro University, Coordinator of the group 'Creation, Performance and Artistic Research' from INET-MD, President of the Portuguese Flute Association and founder and editor of ÍMPAR-Online Journal for Artistic Research.

Amanda Couch

Amanda Couch is an artist, researcher, and senior lecturer at University for the Creative Arts, Farnham, where she teaches Fine Art, and Creative Arts Education. Cutting across media, her art practice and research straddles the domains of performance, the live and recorded image, print and the book, sculpture, food, participation, and writing. Recent works include performances, *Our Palace of Intestines*, *Queering Ritual*, *York St John University, York (2017)*, *A Woman Holding a Liver*, *Acts Re-Acts Performance Lab, Wimbledon Space, London (2017)*, and *Oxford Symposium on Food and Cookery, Oxford (2016)*, winner of Best First-Time Presenter prize;

performance-talk, *Books as Bodies, Bodies as Books*, Wellcome Library, London (2016). Recent publications include, Artist Commission, “Reflection on Digestion: A Performance Dinner”, in Laura Mansfield (ed.) *Feast: The Meal*, 3, (2017), <http://feastjournal.co.uk/article/amanda-couch/>, “A Woman Holding a Liver”, in Mark McWilliams (ed.) *The Oxford Symposium on Food and Cookery Conference Proceedings* (Prospect Books, London, 2017).

Geoff Cox

Geoff Cox is Associate Professor/Reader in Fine Art at Plymouth University (UK) and Associate Professor/Lektor in the School of Communication and Culture, Aarhus University (DK), currently engaged (with Jacob Lund) on a 3 year research project *The Contemporary Condition* funded by the Danish Council for Independent Research. As part of this, he recently published *The Contemporary Condition: Introductory Thoughts on Contemporaneity and Contemporary Art* (with Jacob Lund) as the first in a series of small co-edited books published by Sternberg Press (2016-). Amongst other things is currently working on a multi-authored book project about live coding and a book on aesthetic programming (with Winnie Soon). He is co-organiser of the *Artistic Research Will Eat Itself* conference.

Martin Crowley

Martin Crowley is a Reader in Modern French Thought and Culture, at the University of Cambridge. He is an author of books on Marguerite Duras, Robert Antelme, contemporary French fiction and film, and the politics of finitude and is currently writing a book on political agency in Bruno Latour, Bernard Stiegler, and Catherine Malabou.

Mimesis Heidi Dahlsveen

Mimesis Heidi Dahlsveen has been working as a professional storyteller in Norway and internationally since 1996. In addition to telling, Mimesis Heidi Dahlsveen is employed as an associate professor. In 2008, she published an introductory book in oral literary art (*Universitetsforlaget*). In her artistic

work, she is focused on creating meeting points between the traditional and autobiographical story.

Gilvano Dalagna

Gilvano Dalagna is invited assistant professor at University of Aveiro and invited assistant at School of Music and Performing Arts of Polytechnic Institute of Oporto. He holds a PhD in Music (Performance Studies) from the University of Aveiro, Portugal. His research interests focus on performance studies, artistic research, music psychology and music education. He has been invited to give lectures on topics regarding music and research in Portuguese universities. He was the creator of the Artistic Mentoring Program (AMP), a complementary approach to music performance teaching in higher education music institutions. He is also member of editorial of board of *Impar: Online Journal for Artistic Research* and member of advisory board of *Revista Portuguesa de Educação Musical*. Gilvano also pursues an active career as performer with his group *Atma Kirtana*. Since 2016 he is a postdoctoral fellow at the University of Aveiro/INET-md, Institute of Ethnomusicology – Music and Dance.

Livia Daza-Paris

Livia Daza-Paris is a Venezuelan-Canadian transdisciplinary artist who works with performance, moving image, text and documentary evidence. She uses attunement methods and poetic interventions within art-based research to address undisclosed events of official history. She is a graduate of Concordia University (Montreal, Canada) in Community Economic Development and Digital Technologies in Design Arts, holds an MFA in Creative Practice from Transart and Plymouth University. Currently, Daza-Paris is an MPhil-PhD student in Art & Media at Plymouth University (Plymouth, UK). Daza-Paris's works have been presented (selected venues) by Project Anywhere; Alchemy Film and Moving Image Festival, Hawick, Scotland; Currents New Media Festival, Santa Fe, New Mexico; Museo de Arte Contemporáneo de Caracas; Alucine Latin Film and New Media Festival, Toronto; Festival International de Nouvelle Danse, Montreal; du Maurier Theatre, Toronto; A Space Gallery, Toronto, and PS 122 and Dance Theater Workshop New York City.

Paola Debellis

PAOLA DEBELLIS ALVAREZ (Montevideo, 1988) is a creative education practitioner and a scholar, working through group dynamics and art, mostly within collective processes. She is a research affiliate of the CCC PhD-Forum at HEAD-Genève, where scholars, artists and curators come together to discuss their work in the context of an art academy. She is a member of the Uruguayan performance artists collective Diez de Cada Diez. □ Currently, her research focuses on practices of memory, political agency and state violence. She is particularly interested in further exploring the potential of transdisciplinary research through art practice.

Hannah Drayson

An intermedia artist and lecturer based in the School of Art, Design and Architecture at Plymouth University, Hannah Drayson co-convenes the Transtechnology Research group, and supervises Doctoral Research within Transtechnology Research. She is an associate editor of Leonardo Reviews, part of Leonardo, Journal of the Arts Sciences, and Technology. Her research is concerned with manifestations of creativity on the epistemo-biopsychosocial nexus – when what we think changes what things are – and her practice and writing explores phenomena such as the placebo effect and hypnotism. Hannah runs regular parties and DJs as part of Devon-based arts-music collective Bizarre Rituals. She is co-organiser of the Artistic Research Will Eat Itself conference.

<http://www.trans-techresearch.net/research/contributing-researchers/dr-hannah-drayson/>

<https://bizzarrituals.co.uk>

<https://cargocollective.com/hannahdrayson/>

Henryetta Duerschlag

Henryetta Duerschlag is a researcher and doctoral candidate at the FHNW Academy of Art and Design in Basel. In her dissertation project she

investigates the discursive development of aesthetic judgement in Switzerland between the 1910s and 1980s as part of the Sinergia project Practices of Aesthetic Thinking funded by the Swiss National Science Foundation. Holding a MA degree in Artistic Research from the University of Amsterdam and previously studying European Ethnology and Gender Studies (University of Basel), she is mainly interested in mechanisms and modes of reciprocal knowledge transfer between art theory, cultural studies, sociology and aesthetic practices.

Angeliki-Myrto Farmaki

Myrto Farmaki, born in 1987 in Greece, is an artist-filmmaker and researcher based in London. Graduate from the Masters in Experimental Film at Kingston University where she is also preparing a PhD in film with a focus in cinema and identity as an interchangeable haunted space plotted by the enigmatic traces of proliferating spectres. Her work has been featured in various spaces around Asia and Europe asking both formal and structural questions relative to the medium of film and its spectrality, exploring new models of psycho-screen study.

Azadeh Fatehrad

Dr. Azadeh Fatehrad is an artist and curator based at the Visual and Material Culture Research Centre, Kingston University London, working primarily with still and moving image in the context of historical representation. Fatehrad research, artistic and curatorial practice are intertwined around a process of gathering information and generating new imagery in response to archival material she discovers. Her practice ranges from still and moving images to fictional stories, short films and artist books. Fatehrad has curated diverse public programme such as 'Sohrab Shahid Saless: Exiles' at Close-Up Film Centre, Goethe-Institut and the Institute of Contemporary Arts, London (2017-18); the 'Feminist Historiography' at IASPIS, Stockholm (2016) and the 'Witness 1979' at The Showroom, London (2015), among others. Fatehrad is co-founder of 'Herstorographies: The Feminist Media Archive Research Network' in London. She is the recipient of St. John's College Artist in Residence 2018 at the University of Oxford. She is co-organiser of the Artistic Research Will Eat Itself conference.
www.azadehfatehrad.com

Veronica Fazio

Veronica Fazio has been exhibiting her work since 1988 in Argentina, Italy, Germany, Norway, Mexico and USA. She graduated in Fine Arts at Escuela Nacional de Bellas Artes of Buenos Aires and in Photography and Audiovisual Techniques in Avellaneda, Argentina. Fazio received her MFA in Visual Arts at the Art Institute Miami International University of Art & Design. A contemporary, multimedia, interdisciplinary Artist, her object of inquiry is the relation between post human concepts and social sculpture, how they develop each other, and enacted in her practice. Currently she is an Artist-in-residency Research program at Miami-Dade Public Library System also pursuing her PhD of Philosophy in Creative Practice at Transart Institute & Plymouth University, UK.

Christian Freude

Christian Freude studied Visual Computing at the TU Wien, while focusing on computer graphics and rendering. He wrote his master thesis in the field of photo-realistic rendering while participating in a research project that led to a publication in the renowned scientific journal Computer Graphics Forum. For his master thesis he won the Distinguished Young Alumnus-Award of the TU Wien, as well as the OCG Incentive Award 2016. He is currently employed as a research assistant at the Institute of Computer Graphics and Algorithms at the TU Wien.

Allister Gall

Allister Gall is filmmaker, artist and lecturer working across a range of media. As part of his practice, there are two themes to his work: He facilitates the Imperfect Cinema Project (2010 – on-going), developing participatory and interactive environments that explore the emancipatory idea of Imperfection. This is led by the belief that artistic research should aim to bring people together; opening up possibilities for aesthetic experimentation, social interaction and collective experiences. The second considers ways in which the lessons from imperfection as praxis (DIY practices and its relationship to artistic research in the academy) can develop new forms of participation and

knowledge. This work is focussing on the important role a socially situated artistic practice can play in instigating action/production, shaping experiences and values in communities. His films, workshops and projects have been published, screened and exhibited at International film and music festivals and he lectures at Plymouth University. He is co-organiser of the Artistic Research Will Eat Itself conference.

Elaine Gan

Elaine Gan is an artist and scholar who studies how human-plant interactions shape geopolitical histories. She is a Mellon Fellow in Digital Humanities, affiliated with the departments of Anthropology and Media Arts + Practice at University of Southern California. She has also been the art director of Aarhus University Research on the Anthropocene (AURA) in Denmark since 2013, and a fellow of the Whitney Museum - Independent Study Program and the New York Foundation for the Arts (NYFA). Her most recent collaborative projects include editing an anthology titled *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene* (Univ of Minnesota Press 2017); convening a seminar on *Feral Technologies in the Technosphere* for Haus Kulturen der Welt (HKW) in Berlin (2016); and curating an arts/science exhibition titled *DUMP! Multispecies Making and Unmaking* (Kunsthall Aarhus 2015). She is now working on a book and digital project titled *Time Machines: Coordinating Rice Ecologies and Empires*.

Camilla Graff Junior

Camilla Graff Junior is a Danish performance artist, artistic researcher and curator. She holds a double Master's degree in Fine Arts and Performance Studies from the Sorbonne Nouvelle University and the University of Copenhagen. Her work is situated in the intersections between visual art, creative writing, narrative, feminist theory, archive and affect. She in her current research project *The mirror and its reflections*. The autobiographical as a performative strategy to exchange narratives and to investigate norms and taboos uses her practice as a method with which to analyze the hypothesis that performance can be a tool to investigate social norms as they affect and reflect women's lives. She explores this by making a performance trilogy including the pieces: *Motherhood*, *Journals* and *La géographie de mon corps*. Camilla is a part of the collectives and platforms *Ici-Même - Tous Travaux d'Art* (Grenoble), *Genre et Ville* (Paris) and *Performance Art – Berlin*.

Luisa Greenfield

Luisa Greenfield is a Berlin-based visual artist working predominantly in video and film. Reading, writing and a keen interest in film history inform her projects and have led her to create visual essays that analyze the material and function of the moving image. She is a PhD candidate at Plymouth University in the UK where her practice-based research seeks to expand the function of the essay film by considering it a form of thought capable of offering resistance against an accelerated, future oriented perception of history. Luisa is also an active member of Labor Berlin Film Collective and shares her work internationally.

Anja Groten

Anja Groten (1983, DE) is a designer and researcher based in Amsterdam. Investigating the possibilities of frictional encounters as part of design practice, she designs collective moments of critical making, aimed at discussion, confrontation and contingency. Groten's design practice evolves around the cross-section of digital and physical media, design and art education and her involvement in different interdisciplinary collectives. Groten works on (self-)commissions and besides tutors at the Sandberg Instituut Amsterdam, and the Design Academy Eindhoven. In 2013 she co-founded the initiative Hackers & Designers, attempting to break down the barriers between the two fields by enforcing a common vocabulary through education, hacks and collaboration. Groten has lectured and given workshops at several art and design schools in the Netherlands and abroad, amongst which Changsha Normal University, City Design School and CAFA Beijing (CHN), Krefeld University of Applied Sciences (DE), University of Westminster (UK), Kunsthochschule Berlin Weissensee (DE), OCAD University Toronto (CA), Otis College of Art and Design Los Angeles (US), and University at Buffalo (US).

Johan Haarberg

Johan A Haarberg has extensive experience creating framework conditions for higher arts education and artistic research. He has been the Director of the Norwegian Artistic Research Programme, a national, cross disciplinary, governmental-funded organization created to stimulate the development of artistic research within higher arts education in Norway (2009 – 2013). He was previously the Director at Bergen National Academy of the Arts (1996-2009). He is external Board Member at Stockholm University of the Arts and at the Faculty of Architecture and Fine Art at the Norwegian University of Science and Technology in Trondheim. He is also external artistic research adviser to the Rhythmic Music Conservatory in Copenhagen. Haarberg is available internationally as an advisor, coach and consultant. Johan A. Haarberg is elected as Vice-President for the period from 2015 to 2017 and prolonged until 2018.

Fiona Hamblin

Fo Hamblin (MA RCA) is a senior lecturer in Textile Design at Nottingham Trent University. With training in Textiles and Jewellery, her practice-research explores the interplay between the performing body and 'vibrant' materials (such as thread, pins, plaster, powdered charcoal, polystyrene, Plasticine, gold leaf and golden syrup). Work is process driven, playing with forces, states and transformation (solid/fluid, 2D/3D, fragmentation/coagulation...), exploring the performative, spacial, tactile, visceral experience of making and materiality. Collaboration draws out dialogue across disciplines, while digital practices play a role by 'tuning in' to possibilities of observation and reflection. Tension, permeability, traces and resonances of material and body are areas of special interest, as encapsulated in the film and installation *Choreography of Making*, shown as part of "Crafting Anatomies" exhibition, Bonington Gallery. She is a member of the Digital Craft and Embodied Knowledge Research Group in the School of Art & Design, NTU.

Ayesha Hameed

Ayesha Hameed's work explores contemporary borders and migration, critical race theory, Walter Benjamin, and visual cultures of the Black Atlantic. Her work has been performed or exhibited at ICA London (2015), Haus der Kulturen der Welt, Berlin (2014), at The Chimurenga Library at the Showroom, London (2015), Oxford Programme for the Future of Cities, Oxford (2015), Edinburgh College of Art (2015), Kunstraum Niederoesterreich Vienna (2015), Pavillion, Leeds in 2015, Homeworks Space Program, Beirut (2016), the Bartlett School of Architecture (2016), Mosaic Rooms (2017) RAW Material Company, Dakar (2017). Her publications include contributions to *Forensis: The Architecture of Public Truth* (Sternberg Press 2014), *We Travelled The Spaceways* (Duke University Press forthcoming 2018), *Unsound/Undead* (Univocal, Forthcoming 2018); and books including *Futures and Fictions* (co-edited with Simon O'Sullivan and Henriette Gunkel Repeater 2017) and *Visual Cultures as Time Travel* (with Henriette Gunkel Sternberg, forthcoming 2018). She is currently a Lecturer in Visual Cultures and formerly a Research Fellow with Forensic Architecture at the Centre for Research Architecture at Goldsmiths University, London.

Lynne Heller

Lynne Heller is a post-disciplinary artist, designer, educator and academic. Her interests encompass material culture, new media performative interaction, graphic novels and sculptural installation. Heller completed her MFA at the School of the Art Institute of Chicago, 2004 and her PhD in 2016 at University College Dublin, Ireland. Her research was practice-based, with a specialty in Digital Media Arts and Feminist Studies. She is an Assistant Professor at OCAD University in the Faculty of Design, as well as teaching in the departments of Liberal Arts & Sciences and School of Interdisciplinary Studies. Heller is co-director of the Data Materialization Lab at OCAD University. She is also an adjunct faculty member of SMARTlab, Ireland. Heller has an extensive exhibition record internationally and is the recipient of grants from the Ontario Arts Council, the Canada Council for the Arts and the Department of Foreign Affairs, Canada.

Silvia Henke

Dr. Silvia Henke, born 1962, is working since 1999 as Cultural Studies Scholar and as Head of the Department for theory at University of Applied Sciences and Arts Lucerne. After her Magistra artium at University Basel in Philosophy, French and German Literary Criticism, she worked from 1990 - 1999 as Assistant Professor and as Scholar for German Literary Theory and Media Studies at the University of Basle. In 1995 she finished her phd thesis in theater- and comparative studies and married the swiss writer Martin R. Dean. In Lucerne her research projects 2009–2017 were on contemporary art and religion in the postsecular (Swiss National Foundation) and on Transcultural Art Education. (Mercator Schweiz). Her actual research topic is on ways of artistic thinking and aesthetic education. The complete list of her publications is to be find: www.silviahenke.ch and <https://www.hslu.ch/de-ch/hochschule-luzern/ueber-uns/personensuche/person-detail-hochschule-luzern/?pid=599>

Philippine Hoegen

Philippine Hoegen (1970) is an artist living in Brussels. Her multi-stranded practice engages with issues of objectness and personhood, consisting primarily of performance and performative interventions/events, moderating and writing. She is a mentor at the post-master performance and artistic research program a.pass, Brussels; she teaches fine art at AKV St Joost academy in Breda, and is a researcher at the Expertise Centre for Art and Design at Avans University, NL. Recent activities include the solo performance *Ventriloquists II* at Brew, Brussels (2018); the choreographed participative event *Fortress: Undo*, Studium Generale AKV St Joost; research presentation at the ELIA conference at Saint Martin's, London; performative interventions at the Royal Academy of Fine Arts Antwerp and The Sandberg Institute, Amsterdam; moderating the symposium *The Fantastic Institute*, Buda, Kortrijk and the performative discussion *The Body is a Battlefield*, Het Nieuwe Instituut, Rotterdam (2017); the solo performance *Regarding David* at Gallery Tegenboschvanvreden, Amsterdam (2016).

Sophie Hope

Sophie Hope explores the multiple sites, methods and legitimacies of practice-based research. She produces works with pluralised perspectives using diverse methods such as performative interviews, audio installations, flow diagrams and communal dinners. Sophie is a lecturer at Birkbeck, University of London in the Film, Media and Cultural Studies Department on the MA in Arts Management. Her work is often developed with others through the format of devised workshops exploring subjects such as art and politics in the year 1984, physical and emotional experiences of immaterial work, stories people tell about socially engaged art commissions and the ethics of employability in the creative industries. Recent projects include: 1984dinner.net, manuallabours.co.uk with Jenny Richards, socialartmap.org.uk and criticalworkplacements.org.uk.

Laura Hopes

Laura Hopes is an artist working in digital sound and film, installed spaces and sculpture, who has developed a body of work based around explorations of the sublime anthropocene. In October she began her PhD Studentship with the 3D3 center for doctoral training also at Plymouth University. She is co-organiser of the Artistic Research Will Eat Itself conference.

www.laurahopes.com

http://artcornwall.org/webprojects/Laura_Hopes.htm

<https://vimeo.com/180335312>

Emily Hurdeman

Emily Hurdeman is an artist, researcher, and educator. Emily is a performance artist, mainly working with video and installation. She holds a BA degree in Fine Art at the University of the Arts Utrecht (NL) and a Research MA Artistic Research at the University of Amsterdam (NL). As researcher, her fascination with the essay-form came to fruition with her MA thesis PER-FORM, the performative essay and the essayistic performance, which developed ideas first explored in her BA thesis Un Essai d'essayeur.

Currently, she is in the final stages of her research and educational project *Essaying Art*, an unmethodological method for Artistic Research for the MA degree in Education in Arts at the Piet Zwart Institute Rotterdam (NL). Alongside her current MA, she participated in the Biohack Academy at Waag Society. Besides her artistic work, a variety of teaching positions and ancillary activities, Emily is also the co-initiator and organizer of *Café Chercher*, an art cafe that provides a platform for unfinished art and research projects.

Imperfect Orchestra

Imperfect Orchestra is an eclectic ensemble of local musicians whose aim is to bring back the experience of live music accompaniment to film, theatre, dance, performance art and many other forms. The Orchestra has no fixed line-up and metamorphoses with each performance, mixing classical and modern instruments. The Orchestra is inspired by a wide variety of musical genres including rock, folk, electro, jazz, ambient and classical and usually writes original scores and soundtracks in collaboration with filmmakers and artists. Imperfect Orchestra formed in 2013 and has maintained the core principles of collaboration, artistic expression, performance, diversity, inclusivity and, perhaps most importantly, the celebration of the amateur. These principles were born out of the Plymouth based film collective Imperfect Cinema, from which Imperfect Orchestra originated.

Frans Jacobi

Frans Jacobi works with the dark poetics of contemporary politics. He is Professor of timebased art & performance at the Academy of Art, University of Bergen, Norway. He is also the leader of the research *Synsmaskinen*. *Synsmaskinen* is an artistic research conglomerate based at the Academy of Art, University of Bergen, Norway. *Synsmaskinen* proposes a multifaceted inquiry into contemporary crises. Through a variety of interrelated artistic projects, a politically-charged horizon comes into focus: apocalyptic abysses, systemic entanglements, and hyper-complex realities. *Synsmaskinen* operates as a conglomerate: each production results from different collaborative constellations of a group of international artists.

Christina Jauernik

Christina Jauernik (1985 Graz, Austria) studied art and architecture at the Academy of Fine Arts Vienna and at the University of Arts Berlin, contemporary dance at the Hogeschool voor de Kunsten Amsterdam and choreography and visual arts practices at Dartington College of Arts, UK. From 2015-2017 she worked on the INTRA SPACE arts-based research project led by Wolfgang Tschapeller who is supervisor of her PhD thesis at the Academy of Fine Arts Vienna. Since 2012 she has collaborated with Wolfgang Tschapeller on the exhibition and publication for the Austrian Pavilion at the Architecture Biennale Venice in 2012, a Fine Arts Library at Cornell University Ithaca, NY, and recently an exhibition at ORIS House of Architecture Zagreb. Jauernik has been awarded the START scholarship for Architecture and Design in 2016, the Margarete Schütte-Lihotzky prize in 2015, IMPACT13 at PACT Zollverein in 2013, danceweb Impulstanz Festival in 2006.

Noa Kaplan

Noa Kaplan is an artist, researcher, and educator living in Los Angeles, CA. She analyzes and reconstructs overlooked, disappearing, and forgotten collections. Through virtual simulations, physical artifacts, and environments, she invites viewers to inhabit these collections, often at unfamiliar orders of magnitude. Noa has participated in residencies and fellowships at IDEO, Jaunt, Autodesk, Electric Objects, and Eyeo. She has exhibited recent work at ACME., Rosamund Felsen Gallery, and the Hammer Museum. Her work has also been featured in Business Insider, Wired Magazine, and Discovery VR. Noa earned her BA in Sculpture from Yale University and her MFA in Design Media Arts at UCLA where she has taught original curricula since 2012. She is currently pursuing a PhD in Media Arts + Practice in the School of Cinematic Arts at the University of Southern California.

Debbie Kent

Debbie Kent is undertaking a practice-led MPhil/PhD at Goldsmiths that explores field recording, audio walks and urban regeneration in London Docklands. She also works as an artist with an interest in sound, time and the city, and regularly collaborates with Russian artist Alisa Oleva in the Demolition Project (www.thedemolitionproject.com). The Demolition Project has made walks, workshops, audio walks and other work for festivals and galleries in London, Manchester, Berlin, Belgrade, Vilnius, Ekaterinburg and Moscow. She is also involved with radical geography network Livingmaps and performs with improv collective Danger 11.000v; in the past she has written short films and plays for Radio 4 and for theatre.

Roman Kirschner

Roman Kirschner is an artist/researcher. Studies of philosophy, art history and audiovisual art. PhD on The paradigm of material activity in the plastic arts at the Academy of Media Arts Cologne (DE). Project lead of the arts-based research project Liquid Things at the University of Applied Arts Vienna (AT). Lecturer in Interaction Design, Zurich University of the Arts (CH). His works have been exhibited internationally in e.g. Arko Art Center Seoul (ROK), National Art Museum of China, Beijing (CN), Kunsthalle und Künstlerhaus Wien, Cornerhouse Manchester (UK), Lunds Konsthall (SWE), Tokyo Museum of Photography (JP), Yerba Buena Center for the Arts San Francisco (USA). The focus of his work is on ideas of process-based sculpture; transitive and transformative materials in contemporary art; ecologies; and the mutual influence and penetration of material, imagination and epistemology.

Karolina Kucia

Karolina Kucia (b.1978) is a doctoral candidate in artistic research in Theatre Academy of the University of the Arts Helsinki. She is a visual artist with the background in sculpture and intermedia as well as in performance studies. She combines theoretical and practical work with objects, group processes and performances in both site-specific and staged context. Her main interests are lapse, error and stutter as well a parasitism and monstrosity in context of

precarization of labour in neoliberal capitalism and in the current form of art institutions. She has presented her works in Feminist Training Camp NO PLAY in nGbK, Berlin, SESC Pinheiros in São Paulo, and in Mad House Helsinki and her papers in frame of 7th Annual Conference on the New Materialisms, Institute of Philosophy and Sociology, Polish Academy of Sciences, Warsaw in 2015 and VI Conference on New Materialisms, The Victorian College of the Arts, Melbourne, Australia.

Christiane Kues

Christiane Kues is a PhD candidate and teaches at the Academy of Fine Arts in Vienna. She holds a diploma in Fine Arts from the Staatliche Kunstakademie Düsseldorf. Her field of research encounters (post-)conceptual art practices, Artistic Research and what can be called ‘theories of practice in the context of the arts’.

Virginia Kuhn

Virginia Kuhn is an Associate Professor in the School of Cinematic Arts at the University of Southern California. In 2005, she successfully defended one of the first born-digital dissertations in the US, challenging archiving and copyright conventions. Committed to helping shape emergent forms of scholarship, she has edited three collections of peer-reviewed video essays and she published the first article created in the authoring platform, Scalar titled “Filmic Texts and the Rise of the Fifth Estate” (IJLM, 2010). Kuhn leads the the VAT project (video analysis tableau), which applies computational methods to the study of vast filmic archives. She directs an undergraduate Honors in Multimedia Scholarship program, a graduate certificate in Digital Media and Culture, and teaches a variety of graduate and undergraduate classes in new media, all of which marry theory and practice.

Mark Leahy

Mark Leahy (markleahy.net) is a writer and artist operating among textual practices and performance. Born in Ireland, he lives and works in the South

West of England. Performances address the body as a site of inscription and mediation. Live works include subject to gesture (Liverpool, 2017); his voice (Plymouth, 2015; Manchester, 2016; Galway, 2017), flat-head self-tapping (London, 2015) and answering machine for Experimentica14 (Cardiff, 2014). He has written texts for artists including Andrew Kearney, Nathan Walker, Katy Connor, Steven Paige, and LOW PROFILE. Critical publications include essays in *C21 Literature*, *Open Letter*, *Performance Research* and *Journal of Writing in Creative Practice*; a chapter in *Blackwell Companion to Digital Literary Studies* (2007); an essay in *Salt Companion to John James* (2010), and a chapter in *The Life and Work of Thomas MacGreevy* (2013). He teaches part-time at Plymouth University and is a director of artdotearth.org.

Anya Lewin

Anya Lewin is Associate Professor/Reader in Moving Image and Art at Plymouth University. She has worked in many diverse fields ranging from shepherding to contemporary art practice and education. She has been the recipient of three Arts Council England Grant for the Arts and several international residencies. Her works, both individual and collaborative, have been exhibited and screened in such places as Beijing, Bristol, Bulgaria, Cuba, Los Angeles, Plymouth, Siberia, Belfast, New York, San Francisco and London. She is currently finishing a trilogy of moving image installations, which explore the intersection of personal and public archives and her own family connection with screen history. The trilogy will be shown in a solo exhibition at John Hansard Gallery in Southampton, UK in February 2019. She is co-organiser of the Artistic Research Will Eat Itself conference.

Kate Liston

Kate Liston creates staged situations through moving image, performance, sculpture and writing that make the viewer alert to their encounter with the work. Sound, words, image or physical forms are often repeated to mesmeric effect. Sometimes the scale of structures or the volume and intensity of music are used to heighten significance, and to point to the coercion of such experience. Notable exhibitions include: *Feel After the New See* at The Hatton Gallery, Newcastle; *The Scientific Method* at The Tetley Gallery, Leeds; *They Used to Call it the Moon* at BALTIC Centre for Contemporary Art, Gateshead; *Feminism and the Body in Performance* at MART Gallery, Dublin; and

Exchange Project APT Gallery, London. In 2016 she produced the thesis *Link Zone: an exploration of the sensation of knowledge through a practice of art and writing*. She is now a Lecturer in Fine Art at Northumbria University.

Andrea Liu

Andrea Liu is a New York/Berlin-based visual art & performance critic/curator (and artist). Since 2008 she was awarded/attended 14 artists residencies, including Centrale Fies Liveworks Performance Act Award Vol. 4, Atlantic Center for the Arts (Master Artist: Cornelius Eady), Ox-Bow, Millay Colony, Jacob's Pillow, Art & Law Program, ZK/U-Berlin (Zentrum für Kunst und Urbanistic), Museum of Fine Arts Houston, Woodstock Byrdcliffe, Goldsmiths Womens' Art Library (researcher) and was Core Participant in Anton Vidokle's New Museum Nightschool. She gave talks/panels at Geffen Museum (Los Angeles Printed Matter Contemporary Artist Books Conference), Black Mountain College Museum & Arts Center, Printed Matter (NYC), NYU Performance Studies Conference, Triangle Arts, London Conference in Critical Thought, S.a.L.E. Docks, Jan Van Eyck Academy Alumni conference. She had a solo exhibition at the HTMLles Feminist Festival of Media Arts & Digital Culture Conditions of Privacy. She received her undergraduate education at Yale and thereafter studied literary criticism at Centre Parisien d'Etudes Critiques.
<https://replaceandrea.blogspot.com>

Clare Chun-yu Liu

Chun-yu Liu is a visual artist working with moving image and is currently a PhD researcher based at Manchester School of Art as a recipient of the prestigious Vice-Chancellor Scholarship from Manchester Metropolitan University. Her practice-based research aims to address the imbalance of existing narratives and frameworks of what is historically perpetuated as chinoiserie through art practice. Chun-yu was a recipient of Junior Travel Grant from American Association for Chinese Studies in 2016, shortlisted for Bloomberg New Contemporaries in 2015 and 2016, and a finalist to Neo:artprize in 2015 in the UK. Her video work has been screened in Asia, Europe, Australia and the U.S. She has given presentations on her art practice at universities that include Oxford, SOAS, Pepperdine, Charles Sturt, and Catholic University of Portugal. Originally, she was trained to be an abstract painter. She was born in Taipei, Taiwan and lives in Manchester, UK.

Andy Lock

An artist and researcher working principally with video, photography, installation and performance, since 2016 Andy Lock has been a research fellow in the Norwegian Artistic Research Programme, based at the University of Bergen. His work has a long-standing interest in the private lives of buildings; with the aftermath of quotidian ritual and performance and with the complex relationships between absence, embodiment, potential and trace, in the representation of the spaces people inhabit. In 2015 Andy co-curated and co-convened “In Place of Architecture”, an exhibition and symposium examining representations of architecture through the work of contemporary photographers and film-makers. His work has appeared in numerous publications and has been exhibited at the V&A in London and in a solo show at George Eastman House, Rochester, NY. It is also held in the collections of major institutions in the US and the UK.

Nizaí González Machado

Nizaí González Machado, Visual Artist with a Masters in Sciences and Arts for Design from the Universidad Autónoma Metropolitana-Xochimilco where she explored her social interests with the research Parallelism between ethnic persistence and the creative process, topic that she has been presenting in several articles and publications as well as in national and international conferences. In 2016, this work was recognized with the RESURBE Award for Best Speakers’ Corner Presentation. In her artistic trajectory she has presented her work at several collective expositions in México City and Veracruz. In 2013, her artwork De paseo en Coyoacán (Strolling around Coyoacan) was selected for the contest “Posada en las paredes de Coyoacán” (Posada on the walls of Coyoacan) and displayed as the image for the Day of the Dead publicity. On the other hand, Nizai developed a course on communication through arts for kids, program that she has been teaching since 2017.

Riikka Mäkikoskela

Doctor of Arts Riikka Mäkikoskela (FIN) currently works as an independent visual artist and researcher. Her sculptures and installations have been exhibited in a number of happenings, galleries and museums both in Finland

and abroad. Additionally, she is doing practice-led and artistic research from the point of view of a practitioner, emphasizing working by hand, materiality, and movement. By making art and portraying the process in writing, she studies the experiential events where the sculptor's material body confronts the active working material. Her aim is to clarify how phenomena are identified in sensory, material, and bodily experiences and how thinking is intertwined with this activity. Through this, Mäkikoskela is developing artistic thinking. She is also interested in the methodology of artistic research and how it can be applied transdisciplinary.

More of her practices: www.riikkamakikoskela.fi.

Ralo Mayer

Ralo Mayer is an artist, filmmaker and researcher based in Vienna. His works delineate 'ecologies of contemporary history', exploring the relation of nature and society as a collapsing dichotomy. Around objects from space exploration, Science Fiction, the everyday life of post-Fordism and digital cultures, Mayer assembles multilayered narratives that he translates as installations, films, performances, and texts. His work is based on a practice of performative research that employs dramatic means like scripts, roles, and props for knowledge production. From 2003-2008 Mayer was a co-founding member of self-organized Manoa Free University, where he started the research series How To Do Things With Worlds. Mayer teaches at the University of Applied Arts Vienna, and works on an artistic research PhD on Space Un-Settlements about the interrelations of experiments & designs for future life in space and rather earthly realities here, on our planet.

<http://was-ist-multiplex.info>

Nicolaj van der Meulen

Since 2013 Nicolaj van der Meulen is heading (together with Jörg Wiesel) the Institute of Aesthetic Practice and Theory at Academy of Art and Design in Basel/Switzerland. He studied Art History and Philosophy in Berlin and Basel and qualified as a university professor in 2014 in the field of Visual Arts at University of Hildesheim/Germany with a thesis on image, space and performance in late 18th century environments. Van der Meulen's work focuses on aesthetic and artistic practices. Some of his recent emphasis are situated in the culinary field and in aesthetic practice as critique. Publications: (with Jörg Wiesel eds.) Culinary Turn. Aesthetic Practice of Cookery, Bielefeld

(transcript) 2017, open access; N. van der Meulen: Zum Verhältnis von Bild, Raum und Performanz in der spätbarocken Benediktinerabtei Zwiefalten (Habilitationsthesis), Wien/Köln/Weimar (Böhlau) 2016; van der Meulen/Wiesel: Ästhetische Praxis als Dialog, in: Kaupert, M./Eberl, H. (2016): Ästhetische Praxis, Wiesbaden (Springer), pp. 263–282.

Vytautas Michelkevičius

Dr. Vytautas Michelkevičius (LT) is a curator, researcher and associate professor whose focus was gradually shifting from photography in expanded field to media art & theory and lately to artistic research in academia and beyond. He is teaching art practice & theory BA, MA and DA/PhD students in Vilnius Academy of Arts and serves as artistic director of Nida Art Colony. Besides his 8th curatorial adventure - yearly Inter-format Symposium, he has curated exhibitions of artistic research in various situations, among them Lithuanian Pavilion in 56th Venice Biennale with Dainius Liškevičius project "Museum". He has edited and authored more than 10 books on contemporary art, photography and media. He is currently working on speculative atlas with examples of diagrammatic practice in art, culture, education and science. He is a member of SAR and a member of editorial board of artistic and scientific research journal Acoustic Space (RIXC).

<https://vilnius.academia.edu/VytautasMichelkevičius>.

Elfie Miklautz

Elfie Miklautz is professor of sociology at the WU Vienna University of Economics and works on the interface of art and science. In her interdisciplinary orientated research she combines sociological, philosophical, anthropological and aesthetic concepts. She has worked on topics like symbolic economy, material culture, gift exchange, creative industries and music aesthetics. Her current work deals with knowledge through art and with curiosity. Her publications show her interest in: the unavailable: Figuren des Sich-zurücknehmens von Musikern. In: Ökonomien der Zurückhaltung. Kulturelles Handeln zwischen Askese und Restriktion. Ed. by Barbara Gronau and Alice Lagaay, Bielefeld 2010: Transkript; the ineffable: aaaaaaaaaaaaaa - Musik will uns hören. In: Musik und Sprache - Dimensioneneines komplizierten Verhältnisses. Ed. by Christian Grüny, Weilerswist 2012: Velbrück; the impossible: Geschenk. Tausch gegen Gabe. Eine Kritik der

symbolischen Ökonomie, München 2010: Fink; the unknowable: Neugier. mehr zeigen. Ed. together with Wilhelm Berger, Paderborn 2017: Fink.

Tom Milnes

Tom Milnes is an artist, curator and AHRC Ph.D. researcher at Falmouth University. He has exhibited internationally including at: Gyeonggi International CeraMIX Biennale - Korea, AND/OR - London, The Centre for Contemporary Art Laznia - Gdansk, and W139 - Amsterdam. Milnes was recently the JOYA: arte + ecologia artist-in-residence and was selected for the MOSTYN Open 2017. He is the curator and founder of the online platform Digital Artist Residency. Milnes' practice explores concepts of "error" and "failure" in technology. His research focuses specifically on the "errors" and "failures" within 3D scanning and photogrammetry, known as "reality capture", and the impact of these technologies on the work and methods of contemporary artists. His practice explores this through critical engagement of the ecological and materiality of technologies using digital sculptural techniques.

Stephanie Misa

Born in Cebu City, Philippines, Stephanie Misa is a first-year Doctoral Researcher at the University of the Arts Helsinki. She currently lives in Vienna, Austria where she graduated from the Academy of Fine Arts Vienna in 2012. Her work consistently displays an interest in complex and diverse histories, relating to these topics through her video work, sculpture, installations, prints, and collages. Her research topic looks at the persistence of languages relegated to its oral form, and the activation of this "orality" outside the usual educational modes of instruction— its evolution, cannibalism and appropriation of terms, and creative becomings. She was a recipient of the Kùltür Gemma Work Stipend for Immigrant Artists and Culture Workers in 2015, and recently completed her Artists' Residency from the Austrian Federal Ministry of Arts & Culture in Jogjakarta, Indonesia. Recent shows and projects have been with the Gymnasium Gallery (UK), Salzburg Kunstverein (AT), Galerie 5020 (AT), VBKÖ (AT), Artery (PH), Sewon Art Space (IDN), Studio Kalahan (IDN), Nha San Collective (VT), Yuka Tsuruno Gallery (JP), Wiener Festwochen (AT), and the WeltMuseum (AT). www.stephaniemisa.com

Francisco Monteiro

Francisco Monteiro is a pianist, composer, musicologist, teacher. Ba.Mus. Piano, Conservatory of Porto (Portugal); Dipl.Mus. Piano, University of Music and Performing Arts Vienna (Austria); M.A. Musicology, University of Coimbra (Portugal); Ph.D. Contemporary Music, University of Sheffield (UK). Coordinator Professor: Superior School of Education - Polytechnic Institute of Porto. Ongoing research projects: Artistic research: epistemological and methodologies issues and practices in different creative projects on composition, media creation, performance and improvisation; “Euterpe unveiled”: Women in Portuguese musical creation and interpretation during the 20th and 21st centuries. Interests: 20th century music; Contemporary music: creation and performance; new contexts of performance; Mesomusic and music of different origins, contexts and aesthetics: comparative view. <http://franciscomonteiro.org/>

María Isabel Moreno Montoro

María Isabel Moreno Montoro is PhD in Fine Arts (1994) from University of Seville, Spain, Senior Lecture of Artistic and Visual Education at the University of Jaén, Spain. Her main lines of research are articulated around intermediate art practices, artistic research and social action through art. As result of that she has diverse publications, papers and contributions to congresses, articles, books and book chapters. Responsible for the research group HUM-862, “Estudios en Sociedad, Artes y Gestión Cultural” (Studies in Society, Arts and Cultural Management); coordinator of the Master Universitario en Investigación y Educación Estética: Artes, Música y Diseño and Director and Editor of the e-journal Terciocreciente that sponsors this research group.

María Martínez Morales

María Martínez Morales (Jaén, Spain). PhD in Fine Arts, University of Jaén. Graduate in Fine Arts, University of Granada. Master Degree in Arts, Music and Aesthetic Education Research, University of Jaén and a Master Degree in Secondary Education in University of Granada. She investigates artistic actions and collective processes with different communities from an artistic / geographic perspective in the area of Art Education in the University of Jaén. Member of the PAI Research Group Hum 862 "Studies in society, arts and cultural management", participates with his actions in the field of artistic research in different congresses, exhibitions and publications as "Interwoven lives. Body, memory and place" at the University of Oporto (2015); "The body as a narrative" at the University of Lisbon (2015); "Aventar stories" at Aalto University in Finland (2016), "Walking... How to Write and Defend an Artistic Thesis?" in Society for Artistic Research, in Holland (2016), and international projects as "Create", co-funded with support from the European Commission.

Manoli Moriarty

Athens-born Manoli Moriarty, is a composer, performer, and researcher focusing on the synergy between sonic and performance arts. His practice examines coevolution and the symbiotic interactions manifesting between artists and expressive mediums through collaborations with physical artists and creative technologists. His creative output ranges between electroacoustic composition/live electronics, interdisciplinary performances, and interactive sound installation. Moriarty has presented works and lectures internationally within diverse settings, including ICMC/SMC, Manchester Science Festival, Supersonic Festival, New York City Electroacoustic Music Festival, Beijing New Dance Festival, and the Audiovisual Arts Festival of the Ionian Academy. He is published by Taylor & Francis, holds memberships with HELMCA and ISSTA, and has curated concerts for several institutions through the Metanast collective. He regularly teaches music and multimedia performance at the University of Salford, and is a doctoral candidate in collaborative practice under the supervision of Joanne Scott and Stephen Kilpatrick.

Alexandra Murray-Leslie

Dr. Alexandra Murray-Leslie is co-founder of the trans-disciplinary art band Chicks on Speed, a collective of culture workers who apply subversive DIY ethics to interrogate the boundaries of academia, pop music, craft, performance art, new musical instrument design, textiles and theatrical fashion. She is currently guest academic artist at Animal Logic Academy, Faculty of Transdisciplinary Innovation, The University of Technology Sydney and Research Associate at (CRCDM) Centre for Research Creation in Digital Media, Sunway University, Kuala Lumpur. Her practice-based research focuses on the design and development of computer enhanced foot devices for theatrical audiovisual expression.

Tero Nauha

Tero Nauha is an artist and a postdoctoral fellow at the Academy of Finland funded postdoctoral research project “How To Do Things With Performance”. He was a postdoctoral fellow at the Helsinki Collegium for Advanced Studies in 2017. He defended his doctoral research at the Theatre Academy of the University of the Arts in Helsinki in January 2016. In 2015, he published his first fiction novel *Heresy & Provocation* for a Swedish publishing house Förlaget. His performance art projects have been presented at the Frankfurter Kunstverein, Theatrediscounter in Berlin, CSW Kronika in Bytom, Poland, Performance Matters in London, and at the New Performance Festival in Turku, among other venues. See teronauha.com and howtodothingswithperformance.wordpress.com.

Kim Nelson

Kim Nelson is Director of the Humanities Research Group, and an Associate Professor in the School of Creative Arts, at the University of Windsor in Canada. A filmmaker with an interest in the philosophy of history, spectatorship, expanded cinema and participatory documentary, her work has received regional, provincial and federal funding, and has screened at international film festivals, on university campuses, as well as online with

KCET in the US. Her recent film merges documentary, history and live performance, and was the keynote presentation at the Film & History conference in Milwaukee, WI, and the Pluralities conference at San Francisco State University, both in November 2017. Her current documentary is in post-production and set to air on CBC (the Canadian national broadcaster) in 2018. Past fellowships include the Filmuniversität Babelsberg in Potsdam, Germany, and the Cinema Research Institute at NYU. She is a programmer at the Windsor International Film Festival.

Andrew Newman

Andrew Newman is a recovering performance artist that researches artistic technology and fringe research cultures at the Research Institute for Arts and Technology in Vienna. His focus is on knowledge production in outsider epistemic cultures. He is a former editor of the journal *Runway Australian Experimental Arts* and a founding editor of the *Journal for Research Cultures*. He is currently working on the upcoming book *Decolonising the Digital* (2018) with Josh Harle at the Tactical Space Lab in Sydney. Previous publications include “Making Artistic Technology” (2018) “Fake Organum: The Uneasy Institutionalisation of Art as Research” (2017), “Openism: Conversations on Open Hardware”, “Cryptocurrencies as Distributed Community Experiments” (2014), and “Experimental Cultures and Epistemic Spaces in Artistic Research” (2013).

Alex Nowitz

Alex Nowitz (1968) is a vocal performer and composer of vocal, instrumental and electroacoustic music from Germany. He wrote numerous chamber music pieces, two evening-length operas and music for dance and theatre productions primarily staged in Germany. Classically trained as tenor voice in Germany and the US, he also has a background performing in experimental Jazz and hardcore ensembles during the nineties of the past century. His work circles around the exploration of the vocal potentialities of the human voice. In so doing he created a number of solo shows integrating custom-built, gesture-controlled live electronics developed at STEIM in Amsterdam. Nowitz performed at festivals for new music throughout Europe, South Korea and the US. Currently he’s working on the doctoral project *The Multivocal Practitioner: A Celebration of Vocal Arts at the Stockholm University of the Arts*, supervised by Rolf Hughes (UK) and Sten Sandell (SWE).

<https://vimeo.com/alexnowitz>

<https://soundcloud.com/alexnowitz>

http://econtact.ca/18_3/nowitz_strophonion.html

http://www.nowitz.de/english/index_engl.html

<http://www.uniarts.se/english/news/events/events-autumn-2017/alex-nowitz-50-research-seminar>

Oddstep Deployment Unit

The Oddstep Deployment Unit are Lucy Dafwyn & Sion Lewin, Plymouth-based live performers who use digital recording & signal processing techniques to create AV Guattari-folk for the 21st century. Sion's work focusses on a liminal gamelan surrounded by bleep n bass, no wave and big data. He has performed with McInerney & Lewin, Gugalanna, WYFOFBATH & the Dumonian House Band. In 2017 he created improvised soundtracks at the Future Imperfect festival and performed a CGI glitch rewilding of trickledown economics at the Balance-Unbalance conference 2017. Lucy is a singer and sonic artist with an interest in creating soundscapes through manipulating and layering vocal sounds and utterances. Lucy is also in NSWAC, Check Out My Bad Self, the Café Concrete Collective, Imperfect Orchestra, the Plymouth Fantasy Orchestra, the Moonflowers, Solar Mumuns and also participated in Serena Korda's Jug Choir.

Rachel O'Reilly & Danny Butt

Rachel O'Reilly (writer/artist, Dutch Art Institute) and Danny Butt (critic, Victorian College of the Arts) co-write on aesthetic infrastructure and the politics of artistic autonomy under settler colonialism. Most recently: "Infrastructures of Autonomy on the Professional Frontier: 'Art and the Boycott of/as Art'", *Journal of Aesthetics and Protest* #10.

Steven Paige

Steven Paige is a current AHRC 3D3 practice research candidate at Plymouth University, School of Humanities & Performing Arts. His research explores ideas around instruction and the body engaging with recent and historic artefacts to generate new knowledge. These sources are re-enacted where repeating, rhythm, memory and failure test how and when we do and don't learn. Recent research has been exploring moving image archives and their potential in art making - drawn both from analogue and digital sources.

Recent projects & exhibitions include AHRC IPS Kluge Fellowship, Library of Congress, Washington DC, USA, 2017, We Lost Our Tails, Proto Gallery / M E N, Hoboken New Jersey, USA, 2016, Let's Go Bowling, Plymouth Arts Centre, UK, 2016, Plymouth Contemporary Open, Peninsula Arts, Plymouth University, UK, 2016, A Treatise on Beasts (after Physiologus), Forum, Exeter University, UK, 2015, Moral Development, Motorcade Flashparade, BV Studios, Bristol, UK, 2013

Martha Patricia Espíritu Zavalza

No biography.

Kate Paxman

Kate is a practicing artist and co-leads Smooth Space, an artist-led initiative founded in 2011. Her work explores the uncertain nature of our current economic and ecological moment and especially the crises we are facing from climate change. Using film, sound, animation and drawing Kate has developed her sensitivity to place and fragile habitats through recent projects including Diapsid (2017), Balance/UnBalance Fulldome Programme, Plymouth University, Hengistbury Overture (2016), Inside Out Festival, Dorset; Mutability and Beaten Earth (2015) for the Smooth Space-Torre Abbey Residency Project and Inner Quarry (2012) for 'over the horizon', Berry Head

NNR, Brixham, Devon. Kate is currently a PhD candidate with the art + sound research group, School of Art, Design and Architecture, Plymouth University. Smooth Space is the collective name for artists/producers David Harbott and Kate Paxman. They develop residencies and community projects in public spaces, initiating collaborations with a range of partners, to invite conversations about our changing world.

Deniz Peters

Deniz Peters (Dr. phil, MA) is Professor for Artistic Research in Music at the University of Music and Performing Arts Graz, there building up a Centre for Artistic Research. He leads an artistic research project on interpersonal improvisation and is re-thinking musical expression within a philosophical-analytical research project (both financed by the Austrian Science Fund). He has written on topics in musical aesthetics and phenomenology, such as musical empathy, gesture, bodily listening, rhythm, and instrumentality. His artistic research approach combines phenomenological, conceptual and interaction analyses with an experimental piano practice, improvising with musicians and dancers including Simon Rose, Stevie Wishart, Ellen Waterman, Magdalena Chowaniec, Bennett Hogg and Stefan Östersjö. Publications include a collected edition *Bodily Expression in Electronic Music* (Routledge, 2012), articles in *Performance Research*, *Contemporary Music Review* and *Empirical Musicology Review*, chapters in collections with Lexington, Springer and Oxford University Press and a CD of findings (Leo Records, 2017).

Pilvi Porkola

Pilvi Porkola is an artist and a writer. She is a Professor in Artistic Research at Uniarts, Helsinki. She is also a post-doc researcher in Academy of Finland's funded research project "How To Do Things with Performance?".

Helen Pritchard

Helen Pritchard is an artist and Lecturer in Computing at Goldsmiths, University of London, where she is the Head of Digital Arts Computing. Her current work brings together the fields of Computational Aesthetics, Geography, and Feminist TechnoScience to consider the affect of computational practices on nonhuman animals and environments. Central to Helen's work is the consideration of co-research, participation and environmental practices. Helen's practice often emerges as workshops, collaborative events and computational art. She is co-editor of *Executing Practices*, published by Autonomedia (2017). Since 2013 Helen has been a member of Citizen Sense.
www.helenpritchard.info

Andrew Prior

Dr Andrew Prior is a media artist, musician and lecturer based at Plymouth University. He has released his music with Nonclassical Records and Yacht Club Records; and worked with John Matthias, Adrian Corker, John Richards, The Elysian Quartet, Consortium 5 on projects release on 4AD, and Counter Records, an imprint of Ninjatune. He completed his PhD at Aarhus University, Denmark in 2015. He has had work performed and exhibited in New York, Tokyo, Aarhus, Roskilde, London, Brno & Zilina. His research interests are concerned with post-digital themes, explored both through theory and art practice. Central to this are the importance of transdisciplinarity — which is a feature of all the research projects listed below — and medium reflexivity, explored both through writing, and hands-on engagement with coding, performance, hacking, still-image, moving image and sound. He is co-organiser of the Artistic Research Will Eat Itself conference.
www.aprior.net

Jane Prophet

Professor Jane Prophet is a visual artist at Goldsmiths College, University of London. Her practice-based research and writing emerges through

collaborations with life scientists such as neuroscientists, stem cell researchers, mathematicians and heart surgeons. She works across media and disciplines to produce objects and installations, frequently combining traditional and computational media. Her research with neuroscientists into memento mori was supported by a Humanities and Social Sciences Prestigious Fellowship Award from the Hong Kong Research Grants Council. Prophet's papers position art in relation to contemporary debates about new media and mainstream art, feminist technoscience, artificial life and ubiquitous computing. Professor Prophet received a PhD in arts education from Warwick University in 1995. She has contributed widely to debates about art in higher education, in particular interdisciplinary and practice-based PhDs and the role of the academic artist-researcher. Her current research includes an international quantitative survey of PhD research methods in Art and Design.

Katy Richardson & Luke Richards

Katy Richardson is an artist working in moving image and installation, often using found footage inspired by social histories and artefacts. She is currently undertaking a Masters in Contemporary Art Practice with the University of Plymouth, and is based in Plymouth. She has exhibited at the Whitstable Biennale, Plymouth Art Weekender, Peninsula Arts, the Whitechapel, OMSK at the Whipping House and Live Art Falmouth. Luke Richards is a writer and musician, currently organist in the group Zapoppin'. He also lives in Plymouth. Richardson has collaborated with Richards previously on her works *Relic* (2016) and *Five Exports* (2017).

Macarena Rioseco

Macarena is originally from Chile. She holds an MA in Fine Arts from Anglia Ruskin University and is about to complete her practice-based PhD in Painting at Lancaster University. She draws mainly on a Deleuzoguattarian framework in combination with an "enactive" approach to artmaking to make and analyse works. She principally works with painting and textile techniques for developing projects, which are focused on specific materials, such as, metal leaf, plastic bags and paper. She has exhibited work in Chile, Argentina, UK

and Italy and has presented papers at conference in UK, Italy and Canada. She has also held teaching positions at Universities in Chile and at Lancaster University.

Per Roar

Per Roar is an Oslo-based artist-researcher and choreographer/performer who merges a socio-political interest and contextual enquiry with a somatic approach to movement in his artistic work. He holds a Cand. mag. in history and social sciences (University of Oslo), followed by postgraduate studies in sociology (Corvinus University Budapest; Oxford University), a BA in choreography (Oslo National Academy of the Arts), a MA in Performance Studies (New York University), and a Doctor of Arts (Dance) with the choreographic research project Docudancing Griescapes (University of the Arts Helsinki). He was the chair of Nordic Summer University (2015-2016). Since 2017 he works as a professor and artistic director of MA Choreography at the Dept. of Dance at Oslo National Academy of the Arts.

Spencer Roberts

Spencer Roberts is a senior lecturer in the Department of Art and Communication at the University of Huddersfield, UK. He teaches a design and animation theory programme that explores the application of post-structural thought in the context of the visual arts. His doctoral thesis defended the legitimacy of the non-traditional thesis in the context of artistic research practice. It contested the design-led critique of practice-led modes of research whilst constructing an alternative model of research practice informed by post-structural, process-philosophical thinking. In recent years, he has delivered a series of papers exploring the role of conflict and opposition in the context of artistic research. He is particularly interested in the at once congenial and tensile relationship between Deleuze and Derrida.

Anna Romaneko

Anna Romanenko is a Barcelona based Moscow born German artist. She is a research fellow in the program Document et Art Contemporain at the École européenne supérieure de l'image (ÉESI) and works in the Studio Programme for Art, Architecture and Theory at Künstlerhaus Stuttgart, Germany. Anna's practice combines the production of theater, text and objects in long term projects. Anna is also editor and founding member of the Verlag für Handbücher (Publishing Organ for Handbooks) www.verlagfuerhandbuecher.de

Szilvia Ruszev

Szilvia Ruszev is media practitioner and scholar focusing on the notion of montage. Her artistic work relates to very personal moments, certain states of emotional solitude in relation to the Other. Her professional work as film editor represents a comprehensive approach to independent filmmaking with more than 30 films to her credit. Her broader research interest focuses on nonverbal forms of knowledge acquisition, montage theories, and politics of post-cinema. Szilvia studied Film Theory at the Eötvös Loránd University (Hungary) and Film Editing at the Film University Babelsberg, where she worked as a faculty member for six years. She worked with internationally acclaimed directors such as Peter Greenaway, Anders Østergaard, and János Szász. Her award-winning work has been part of numerous international film festivals and exhibitions such as Karlovy Vary IFF, TIFF Toronto, Berlin IFF. Currently, she is pursuing a Ph. D. degree in Media Arts + Practice at the University of Southern California.

Marcy Saude

Marcy Saude is an artist working with moving images. Her practice focuses on subjects including marginal histories, the landscape, counterculture, radical politics, speculative fiction, and text(s), and has been presented in film festivals, galleries, and artist-run project spaces internationally. She is a member of BEEF (Bristol Experimental and Expanded Film); the Filmwerkplaats collective analogue film lab in Rotterdam, the Netherlands; and works as a Technical Demonstrator at Plymouth College of Art. She received an MFA from the University of Colorado at Boulder, USA.

Sarah Scarsbrook

Sarah Scarsbrook is an artist, arts manager and lecturer. She is a Fine Art graduate from Kingston University and holds an MA in Arts Policy and Management from Birkbeck. She is currently an MPhil/PhD candidate at Birkbeck whose working thesis title is *The Professionalisation of Visual Arts Practice: London Art Schools from the mid 1980s to the Present*. She has worked across many of London's arts and cultural organisations and her research interests are focused on the effect on visual artists of art education, the creative industries and cultural policy. Her artwork is thematically interrelated with her research and is hinged on notions of identity, authorship, serendipity and duration. Sarah regularly exhibits her artwork and presents on related topics in London and across Europe.

Florian Schneider

Florian Schneider is the Head of the Trondheim Academy of Fine Art at the Norwegian University of Science and Technology where he currently runs the pilot project "Art and Ocean". It brings together artists and scientists to explore the potential of new forms of collaborations. Together with Irit Rogoff, he has recently initiated the European Forum for Advanced Practices (EFAP), an independent gathering of artistic and practice-based researchers from across Europe. From 2014 to 2017 he has developed and led the artistic research project "Divisions" funded by the Norwegian Program for Artistic Research (PKU). He submitted his PhD on *Imaginary Property* at the Centre for Research Architecture at Goldsmiths College, University of London. Educated as a Documentary filmmaker he has written, lectured, produced, exhibited, curated and collaborated across a wide range of media, fields, disciplines and in independent as well as institutional contexts, such as: "kein mensch ist illegal" (1997-now), Make World Festival (2001 and 2004), Dictionary of War (2005-2010), Summit of non-aligned initiatives in education culture (2007), *Imaginary Property* (2005-2014), The Henningsvær Charter (2017).

James Schofield

James Schofield is an independent artist, curator and current PhD researcher at Liverpool John Moores University. His research is concerned with artist-led practice in the UK post-2008 recession, and what impacts this has had upon artistic autonomy in the field. Previously published extensively in Corridor8 and various independent catalogues and publications, Schofield will next feature in the upcoming co-authored publication in the Contemporary Condition series, following participating in the Contemporary Research Intensive at the Research Pavilion of the 57th Venice Biennale. Having held administrative positions at the Henry Moore Institute, Schofield also currently holds the position of Manchester Editor for Corridor8, the leading organisation for contemporary art and creative writing in the North of England. Other recent projects include Tumultuous Noise at blip blip blip (Leeds), coordinating the Corridor8 writer's residency at Castlefield Gallery (Manchester) and organising the research group Exhibitions / Conversations (Liverpool).

Anthony Schrag

Anthony Schrag was born in Zimbabwe, grew up in the Middle East, UK, and Canada and is currently based somewhere in Scotland. He is an artist and researcher working nationally and internationally. He works in participatory manner, and central to his practice is an examination of the role of art in social contexts. His practice-based PhD explores the relationship between artists, institutions and the public, looking specifically at a productive nature of conflict within institutionally supported participatory/public art projects. He has been the recipient of numerous awards including The Hope Scott Trust, Creative Scotland, British Council, the Dewar Arts Award, the 2011 Standpoint Futures: Public residency award, as well as a Henry Moore Artist Fellowship. The artist Nathalie De Brie once referred to his practice as "Fearless". The writer Marjorie Celona once said: "Anthony, you have a lot of ideas. Not all of them are good."

Monica Shanta Brown

Monica Shanta Brown began with a Fine Art Degree at Wimbledon School of Art. Then followed many years of Contemporary Dance Theatre, teaching, education and community arts practice, alongside her own practice as Artist and Curator. She then completed an MA in Contemporary Art Practice at Plymouth University. She is a 'Third Space' artist-researcher interested in mediating the negotiations between disparate cultural languages and arts practices, to support transitions from dualistic to unifying states of consciousness. Her research practice integrates digital film, performance, installation and cafés. She is now looking out from the South Coast of England to the 'Third Space' horizon - the meeting between the earth and the sky where Derrida meets transcendence.

www.monica-shanta.net

Becky Shaw

Becky Shaw makes social artworks that explore the relationship between the individual and institution, at the same time as questioning the role of art in public life. Since 1995 she has worked to public commission, devising live, photographic, sculptural, written and print responses to education, work, care, art and infrastructure contexts. She is currently working on "How Deep" a commission exploring Calgarian's emotional attachment to their water system. She is also part of "Odd", an AHRC funded research exploring how art, anthropology and education can work together to capture the relationship between children and school. She is currently working with Anthony Schrag and Sophie Hope to explore the relationship between institutions, communities, social practice and practice-based research. Between 2000-2006 she co-led STATIC Gallery Liverpool. Her 1998 PhD explored the value of making sculpture for palliative care patients. She is currently Postgraduate Research Tutor for Art and Design in C3Ri, Sheffield Hallam University.

Aurel Sieber

Aurel Sieber is a PhD candidate at the University of Zurich and the University of fine arts in Bern. He is writing his dissertation on the epistemology of the essay as a meta-aesthetical principle. Looking into the aesthetic thinking specific to the essay in various art forms and practices such as literature, poetry, film, photography, painting, cooking or curating, the project seeks to combine hitherto separated fields of research in order to gain insight into a notoriously protean topic.

Anne Solberg

Anne Solberg, PhD, cand. jur, associate professor in art and design at University College of Southeast Norway. She was educated a ceramic artist at Oslo National Academy of the Arts. Solberg is the leader of Master in art and design education, and a former Dean of faculty. Her PhD thesis, *Developing Doctorateness in Art, Design and Architecture (2017)* is a study of doctorates in the making disciplines related to the European formal frameworks of qualifications. Solberg is now working on a post.doc. project on artistic research methodology, using a ceramic art project as a starting point.

Winnie Soon

Winnie Soon is an artist-researcher-coder-educator who resides in Hong Kong and Denmark. Informed by the cultural, social and political context of technology, Winnie's work approach spans the fields of artistic practice, contemporary art, software studies, cultural studies and computer science, examining the materiality of computational processes that underwrite our experiences and realities in digital culture via artistic and/or coding practice. Her works explore themes/concepts around digital culture, including internet censorship, images politics, data circulation, code and real-time processing/liveness, etc. Winnie's projects have been exhibited and presented internationally at museums, festivals, universities and conferences across Europe, Asia and America. Her current research focuses on Computational Thinking, working on a book with Geoff Cox titled *Aesthetic Programming: A*

Handbook of Software Studies, or Software Studies for Dummies. She is Assistant Professor at Aarhus University.
More info: <http://www.siusoon.net>.

Stahl Stenslie

Stahl Stenslie is an artist, curator and researcher specializing in experimental art, embodied experiences and disruptive technologies. His artworks challenge our ordinary ways of perceiving the world. His practice asks the questions we tend to avoid or where the answers lie in the shadows of existence. Artistic keywords are somaesthetics, unstable media, transgression and the numinous. The technological focus in his works is on the art of the recently possible - such as panhaptic communication on Smartphones, somatic sound and holophonic soundspaces, and open source, disruptive design for emerging technologies. He has been exhibiting and lecturing at major international events (ISEA, DEAF, Ars Electronica, SIGGRAPH). He has moderated various symposiums like Ars Electronica (Next Sex), ArcArt and Oslo Lux.

He co-founded The Journal of Somaesthetics

(<https://journals.aau.dk/index.php/JOS>)

and is the editor in chief of EE Experimental Emerging Art magazine (<http://eejournal.no/>)

Geir Strøm

Geir Strøm is Director of the Norwegian Artistic Research Programme. Geir Strøm has a long experience as administrator of higher education and research from different positions and institutions in Norway. He has been active in Norwegian and Nordic university administration networks. He is member of the steering group of a new Nordic Journal for Artistic Research, a collaboration between Stockholm University of the Arts (Uniarts) and Norwegian Artistic Research Programme. NARP is from 2018 merged with Norwegian Centre for International Cooperation in Education.

Michelle Teran

Michelle Teran is a researcher, artist, and educator. She is Associate Professor at the Trondheim Academy of Fine Art at the Norwegian University of Science and Technology. She completed her doctoral studies at the Bergen Academy of Art and Design (KHIB) where she carried out her research within the Norwegian Artistic Research Fellowship Programme. Within her artistic practice, she critically engages media, connectivity and perception in the city, utilizing the language of surveillance, cartography and social networks. She incorporates strategies of translation and contemporary archiving practices within social media. Her multidisciplinary works span film, text, performance, installation, online works, participatory events and interventions in public space. She is the winner of several awards, including the Transmediale Award, the Turku2011 Digital Media & Art Grand Prix Award, Prix Ars Electronica honorary mention (2005, 2010), and the Vida 8.0 Art & Artificial Life International Competition. Born in Canada, she lives and works between Trondheim and Berlin.

Myna Trustram

Dr Myna Trustram works on the PhD programme in arts and humanities at Manchester Metropolitan University. She is based in Manchester School of Art. Before moving into academia five years ago, she worked in history museums and art galleries in the UK as a curator and researcher. Hitherto, most of her writing has been in the form of academic museological articles that use a psychoanalytic framework to understand museums as places of both abundance and loss. These days, she is writing essays about the psychodynamics of museums, a memoir and short pieces about grief and loss. <http://www.art.mmu.ac.uk/profile/mtrustram>.

Gosie Vervloessem

No biography.

Anna Walker

Anna Walker is an artist, researcher and writer who has exhibited her work internationally. She was awarded an MA in Fine Art from Southampton University in 1998, and a certificate in Psychotherapy from CBPC, Cambridge, in 2010. An interest in the effects of trauma on the body, developed during her training as a psychotherapist, led her to PhD research in Arts and Media at Plymouth University, which she completed last year. She is a contributing researcher to the Transtechnology Research group at Plymouth University. Her arts-practice based research continues to balance the autoethnographic with the critical, utilising personal experiences to facilitate a greater understanding of trauma, memory and its wider cultural implications. See <https://www.anna-walker-research.com>.

Dane Watkins

Dane Watkins is currently working on a practice based PhD that explores the survey as artistic practice and how communication technologies and database management systems can be used as a material by artists as well as project evaluators within the field of cultural production at Falmouth University. Dane has over a decade's experience of a research based, context-responsive practice that examines how conventional drawing and animation practices can be developed and shown in digital environments such as the web, computer driven installation, hand-held devices and pervasive media.

Andy Weir

Andy Weir is an artist, writer and researcher, Senior Lecturer in Fine Art at Arts University Bournemouth and PhD candidate at Goldsmiths University of London. His current work proposes a mutating plastic demonology as future marker for deep geological repository sites for long-term storage of nuclear waste. This has recently been developed and shown as part of the Perpetual Uncertainty Project at Malmo Konstmuseum, Z33 House for Contemporary Art, Hasselt, and Bildmuseet Umea, and in publications including the Nuclear Sourcebook, PARSE journal, Contemporary Research Intensive, and Journal for Curatorial Studies.
<http://andyweir.info> .

Carmen Wong

Carmen C. Wong a curiously hungry nomad, performance-maker, and practice-based PhD candidate at the University of Warwick with the School of Theatre and Performance Studies. She is interested in food as a plastic, polysemic, sensory and affective material with the ability to hold personal mythologies, emotional care, and social-political metaphors. Her research explores the location of belonging within places of food-making, everyday cooking choreographies, and food micro-ethnographies, examining interactions by, with, and around food and its eaters. Her dialogical method of working employs embodied listening practices and participation. Through her pedagogy and practice, she is interested in exploring the slippery concept of food authenticity, food-art practice as social sculpture, and expanding sensory attentiveness in the everyday as a form of increasing our availability for care.

Gillian Wylde

Gillian Wylde makes work in response to contexts of place and site, encounter and dialogue(s). Processes of appropriation, assemblage and post-production are constants through most of the work, like maybe perhaps a wild smell or hairy logic. Work has been shown nationally and internationally including: Transmodern Live Art Action Festival, Baltimore; Videotage, Hong Kong; Alytus Biennial, Lithuania; Tao Scene, Norway and the ICA London. Recent projects include: The Book Dispersed Casa das Artes Porto Portugal (2017), Corrupting Data screening Falmouth Art Gallery (2017), Will Internets eat Brain?? Glasgow Film Festival at CCA Gallery Glasgow (2017), The Day The World Turned Day Glo, Arnolfini Gallery Bristol (2016), and Because

Internets, ISEA2016 Hong Kong 22nd International Symposium on Electronic Art (2016).

<http://15minuteswithyou.org.uk>.

Khadija Von Zinnenburg Carroll

Khadija von Zinnenburg Carroll is Professorial Chair of Global Art at the University of Birmingham and editor of the journal *Third Text*. She is the author of the books *Art in the Time of Colony* (2014); *The Importance of Being Anachronistic* (2016), *Botanical Drift: Protagonists of the Invasive Herbarium* (2018), and the forthcoming *Bordered Lives*, based on her plays *Shadows Talk* and *Men in Waiting*, and the *Immigration Detention Archive* at the Pitt Rivers Museum in Oxford. Her most recent artworks about institutions and sites of incarceration have been shown at the *Konzerttheatre Bern*, *Pesta Boneka Festival Indonesia*, *Styrx Gallery*, *Bonavero Oxford*, *University of Cambridge*, and *Silver Sehnsucht*. Her installations and performances have also been exhibited at the *Venice Biennale*, *ICA London*, *Extracity*, *HKW*, *Marrakech Biennale*, *Savvy*, *LUX*, *Chisenhale*, *SPACE*, *Project Art Centre Gallery Dublin*, and the *Casablanca Film Festival*.

About SAR

The Society for Artistic Research (SAR) is a non-profit organization that nurtures, connects and disseminates artistic research as specific practices of creating knowledge and insight. SAR facilitates a range of encounters for its community of artistic practitioners in the pursuit of transformative understanding that impacts on political and societal processes as well as on cultures of research and learning.

SAR publishes the Journal for Artistic Research (JAR), an online, open access and peer-reviewed journal for the identification, publication and dissemination of artistic research and its methodologies, from all artistic disciplines.

SAR also runs the Research Catalogue (RC), a searchable, documentary database of artistic research work and its exposition. With the aim of displaying and documenting practice in a manner that respects artistic modes of presentation, the RC allows the weaving together of text, image, audio and video material. The RC is an inclusive, open-ended, bottom-up research tool that any researcher in the world can use free of charge as a private or collaborative workspace and for the dissemination of their artistic research. It acts as the infrastructure for the Journal for Artistic Research (JAR) as well as for teaching and publishing initiatives by an increasing group of SAR members who form the RC portal partnership project.

<http://www.societyforartisticresearch.org/society-for-artistic-research/>

<http://www.societyforartisticresearch.org/rc/research-catalogue/>

About The Arts Institute

The Arts Institute was founded in January 2016 as a way of supporting excellence in humanities and arts research at the University of Plymouth at all levels from PGRs and ECRs to researchers in later stages of their careers. One of our primary *raison d'être* is to facilitate cross disciplinary research that maps onto AHRC subject areas, and at Plymouth this encompasses a wide range of research interests, extending from the critical humanities (English, History and Art History) and practice as research (Creative Writing, Theatre and Performance, Music, Fine Art and Media Arts) to digital design and creative industry (Digital Art and Technology and Architecture).

Central also to our mission is the enrichment of the arts and culture in Plymouth and beyond through critical thinking, writing and making. The Arts Institute is where arts and humanities research meets cultural ecologies and economies in south-west England, and the Arts Institute also acts as an interface with national and international collaborators and partners. We collaborate with a wide range of national and international Universities, non-HEI organisations, and other scholars and researchers, as well as with creative practitioners in order to provide a space for discussion, dialogue and change. Our goal is to share knowledge and understanding about art and culture in ways that are inclusive, life affirming, challenging, informative and enjoyable.

<https://www.plymouth.ac.uk/research/institutes/arts-institute>

Research in Art, Design and Architecture at University of Plymouth

The School of Art, Design and Architecture offers a breadth of postgraduate research programmes that are distinct in their focus on digital art and technology practice, transdisciplinary epistemologies, artistic ecologies, photographic and media art, urban and smart cities as well as building performance research.

<https://www.plymouth.ac.uk/schools/school-of-art-design-and-architecture/postgraduate-research-in-the-school-of-art-design-and-architecture>

Credits

The ninth edition of the SAR International Conference on Artistic Research is organised by Geoff Cox, Hannah Drayson, Allister Gall, Laura Hopes, Anya Lewin, Andrew Prior (University of Plymouth), and Azadeh Fatehrad (Kingston University), in partnership with Society for Artistic Research represented by Johan Haarberg, Gabriele Schmid and Geir Strøm. A special thanks to Libby Chapman-Lane for administrative support.

The conference is hosted by the Arts Institute at the University of Plymouth with additional support from KARST, Kingston University, and the Contemporary Aesthetics and Technology research programme, Aarhus University.

sarconference2018.org
twitter @ARWEI2018
instagram #ARWEI2018

ARTISTIC RESEARCH
WITH
PLYMOUTH
UNIVERSITY

S **A**
Society for Artistic Research
R

Kingston
University
London
**Kingston
School
of Art**

KARST

 AARHUS
UNIVERSITY

