



ARTISTIC RESEARCH FORUM
KRISTIANSAND 19.-21. OCTOBER 2015

MONDAY 19. OCTOBER // CITY CENTER

1800 - 2000 Registration - Lobby, Clarion Hotel Ernst, Rådhusgata 2
1930 - 2130 Opening session - Kick Scene, Dronningensgate 8 (blue doors)

TUESDAY 20. OCTOBER // UNIVERSITY OF AGDER

0820 Bus departure from hotel to University of Agder **2030** Bus departure from University of Agder to hotel
0830 Registration - University of Agder, Building G - Kirsten Flagstads Hus (Fine Arts)

	SAL 1	SAL 2	TEATERSAL 1	TEATERSAL 2	SOUND STUDIO
0900 - 1030	Radical Interpretations of Iconic Musical Works		Porøs		Open studio session by Indonesian Gamelan Orchestra
1030 - 1100	Coffebreak outside seminar rooms				
1100 - 1230		Music With the Real	New Performances - New Tools	Electronic Textures	Open studio session by Indonesian Gamelan Orchestra
1230 - 1400	Lunch at Univeristy Canteen, Building D - Jacobs Aalls Hus				
1400 - 1530	Music Without Borders	Divisions - The Charismatic Self and Hybrid Divisions of Labour		Research fellow Jakob Kullberg	Open studio session by Indonesian Gamelan Orchestra
1530 - 1600	Coffebreak outside seminar rooms				
1600 - 1730	Topographies of the Obsolete	Research fellow Annbjørg Lien, UiA	True or False - Mind and Emotion in Film Editing		
1730 - 1800	Book presentation - outside Sal 1-3				
1800	Buffet dinner at University Canteen, Building D - Jacobs Aalls Hus				

WEDNESDAY 21. OCTOBER // UNIVERSITY OF AGDER

0830 Bus departure from hotel to University of Agder
1300 and 1445 Airport bus stops at university

	SAL 1	SAL 2	TEATERSAL 1	TEATERSAL 2	SAL 3
0900 - 1030	Synsmaskinen	Wheels Within Wheels	Order in Chaos	Its the Audience, Stupid (UiA)	Cloakroom and luggage room - Tuesday and Wednesday
1030 - 1100	Coffebreak outside seminar rooms				
1100 - 1200	Research fellow Ingrid Breie Nyhus	Research fellow Thor-Harald Johnsen	Research fellow Øystein Elle		
1210 - 1240	Closing session				
1240 - 1330	Lunch at Univeristy Canteen, Building D - Jacobs Aalls Hus				
1330 - 1430	Meeting for research fellows				

THE ORGANISERS

The Programme

The Norwegian Artistic Research Programme has national responsibility for promoting and stimulating artistic research in Norway. The Programme is directed to funding of artistic research at Norwegian higher educational institutions, and with the institutions' artistic/academic staff as key figures in the project development. The Programme is governed by a Board appointed by the Ministry of Education and Research. Statutes are adopted by the Ministry. The Board operates through the Project Programme and the Fellowship Programme. The administration is situated at Bergen Academy of Art and Design.

For more information, please visit www.artistic-research.no

University of Agder, Faculty of Fine Arts Artistic Research Forum

The Faculty of Fine Arts has about 90 academic and administrative staff, and approximately 500 students. The faculty is organised into three departments:

- Department of Popular Music
- Department of Classical Music and Music Education
- Department of Visual Arts and Drama

The faculty offers study programmes in popular music, classical music, music education, fine arts, arts and crafts and drama education. In addition to providing education, the faculty stresses the importance of creative artistic work. Research activities are connected to artistic performance, and the faculty's academic staff is qualified with both artistic and academic skills. Main focus areas are popular music performance and contextual studies within the arts.

The Artistic Research Forum 2015 is a co-operative event between University of Agder, Faculty of Fine Arts and the Norwegian Artistic Research Programme.

The program will present projects financed by the Project Programme, artistic projects from the host institution, as well as some projects from the Research Fellowship Programme.

The Artistic Research Forum is part of the Norwegian Artistic Research Programmes regular activities. The Forum is organised in cooperation with one or more of the institutions participating in the Programme, at different locations from year to year, and is an opportunity for the host to bring forward what it finds relevant. Located in venues where artistic research is created, the Forum will support artistic practices of various kinds to be part of the presentations.

Limited edition. For conference participants only. All photos taken from participant presentations- web or text.

THE SESSIONS

During the Forum, the presentations will be organized in parallel sessions.

The Project Presentations

Each session has a time limit of 90 minutes. For the sake of the next sessions, this time limit must be respected.

Each session has three elements:

- Project presentation/demonstration (30 min)
- Peer Opponent's comments and critique (10 – 20 min)
- Public Discussion (40 – 50 min)

The opponents' task is to observe the project from an external position. The opponent should offer a constructive, critical view to the project team and the other participants in the session, to inspire the consecutive debate on the artistic research aspects in the project in the final part of the session.

Moderating

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

The Research Fellows Presentations

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

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

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

3rd year research fellows should reflect upon their nearly finished project. Relevant issues for the project presentations could be how they describe their thoughts and reflection during the last phase up to a finished artistic result and in what way the project has developed and/or changed during the fellowship period.

NEW RESEARCH FELLOWS 2015

Camilla Bruerberg

SOFT CONSTRUCT. Not the style, but the space
Oslo National Academy of the Arts,
Department of Design

Kristian Thunestvedt Evjen

Modernism in Norwegian – interpretation of Finn Mortensen's piano music in an international perspective
University of Stavanger,
Department of Music and Dance

Ane Graff

Why matter matters: Questions of materiality in the physical world
Oslo National Academy of the Arts,
The Academy of Fine Art

Raphaël Grisey

Collectivities in becoming
Norwegian University of Science and Technology, Trondheim Academy of Fine Art

Rafal Hanzl

Ways of expression: the impact of VFX technology on modern storytelling in feature film production
Lillehammer University College,
The Norwegian Film School

Ingvild Holm

Scenomaten
Østfold University College,
Norwegian Theatre Academy

Finn Iunker

Blinde tekstiler og streite justismord
Oslo National Academy of the Arts,
Academy of Theatre

Tina Jonsbu

Do I draw with my back to the world? An enquiry into contemplative art production as a socially critical statement.
Oslo National Academy of the Arts,
Department of Art and Craft

Johan Jutterström

Outlining a musique concrète chorégraphique: an investigation of the relationship between sound and motion
University of Stavanger, Department of Music and Dance

Mariam Kharatyan

Interpretation issues of A. Khachaturian's piano compositions
University of Agder, Faculty of Fine Arts

Christian Kjos

Releasing the loudie - how to accompany Handel's cantatas for one singer and basso continuo
Norwegian Academy of Music

Tale Næss Lysestøl

1:100 – or to narrate a «we»
Oslo National Academy of the Arts,
Academy of Theatre

Dragan Miletic

Eye-In-The-Sky: Envisioning a Volumetric Media Interface for the Aerial View in Motion
Norwegian University of Science and Technology, Trondheim Academy of Fine Art

Berit Elisabeth Norbakken Solset

Borderland – seeking the extreme
UiT The Arctic University of Norway,
Faculty of Fine Arts

Jennifer Torrence

Percussion Theatre: Mastering Inter[nal]disciplines
Norwegian Academy of Music

Emma Louise Malongo

Wolukau-Wanambwa Colonial Exhibitionism
Bergen Academy of Art and Design,
Department of Fine Art

Espen Aalberg,

Gamelan – as inspiration for new expressions for the percussion player
Norwegian University of Science and Technology, Department of Music

Abstracts are available at
www.artistic-research.no

MON 19.10

OPENING SESSION

- Cecilie Broch Knudsen, Head of the Board, Norwegian Artistic Research Programme
- Per Kvist, Dean Faculty of Fine Arts, University of Agder
- Short presentation of new research fellows and their projects

Musical features

- Annbjørg Lien - harding fiddle
- Kirsten Bråthen Berg - traditional vocal
- Karl Oluf Wennerberg - drums
- Bjørn Ole Rasch - keyboards
- Jeremy Welsh - video
- Ingolv Haaland - technics

Time: Monday 19.10, 1930 - 2130

Place: Kick scene (Kristiansand city center, Dronningens gate 8, blue doors)

- Oda Westli - vocal/electronics
- Alf Henrik Spilde Vaksdal: laptop/electronics/keys
- Jens Nyland – drums
- Jan Bang - livesampling/electronics
- Mariam Kharatyan - piano
- Ole Andreas Undheim - laptop

RADICAL INTERPRETATIONS OF ICONIC MUSICAL WORKS

This is the third presentation of the Radical Interpretations project within the ARF.

In the first year, we presented our intended plans for the project, and as one of our initial findings, we announced our intention that we would let the judgments of our listeners and audience guide us (rather than music professionals) – these initial concepts referred to the works of the philosopher Jacques Ranciere's *The Ignorant Schoolmaster*.

In the following year, we demonstrated how radicality had to be understood as a search for the basis of the musical work (in casu Morton Feldman: 'King of Denmark') and that this led to a multitude of possible interpretations. From this point we developed a three-stage model (presented at EPARM) for the interpretational process:

- the basic musical one – reading and understanding the score, and the traditional 'what' for music performers,
- an interdisciplinary one – setting the music into a defined context and the 'how' which required a deepened understanding of historical and philosophical issues,

Dicipline: Music (2013 - 2016)

Presenter: Project manager Kjell Tore Innervik, Associate Professor (NMH)

Opponent: Erik Johan Worsø Eriksen, Designer and Artist

Moderator: Bendik Hofseth

Time: Tuesday 20.10, 0900 - 1030

Place: Sal 1, Building K

- and finally a trans-disciplinary process of understanding the reasons for the chosen interpretations, the 'why'. Why do we want to perform this and this particular manner?

In our presentation at this ARF we continue along these paths and will discuss the notion of authenticity – not 'authenticity' as an understanding of the score (the 'what') – but rather as a quality of the performer (the 'how' and 'why').

PORØS

Porøs was proposed an installation of cisterns and circulatory elements in an irregular topography of vessels and porous media to hold, distribute, filter, block, irrigate, and evaporate liquids.

Bernard Palissy emulated Eden in his 16th century grotto proposal for Tuileries. A potter by trade, he designed Eden's rivers as four hydraulically pumped streams flowing from each corner of the grotto. Historian Simon Schama reads this as a way to comprehend the primordial structures of creation and a route to knowledge that was scientific as well as mystical. This research project reflects Palissy's inquisition of his craft.

Porøs suggests a built space as an active organism - a landscape that breathes with occasional technological assistance. *Porøs* asks about the obdurate nature of ceramic and whether its porosity can induce phenomena that produce sensory experience. Here, liquid becomes a narrative commodity, and moves passively and by pressure from one state to another.

To support the temporal and physical inter-

Dicipline: Visual art (2012 - 2015)

Presenter: Project manager Neil Forrest, Professor (KHiO)

Opponent: Sebastian Blackie, Professor (University of Derby)

Moderator: Tormod Wallem Amundsen

Time: Tuesday 20.10, 0900 - 1030

Place: Teatersal 1, Building G

play, the question of a typologic form between landscape and building was answered as a grotto - but increasingly moves toward the realm of basements, cisterns, trenches, ship interiors and bunkers in which an existential expression is to be found. All are different, but share in a kind of formlessness, cloister and compression.

The objects within the installation appear as archeological, but the phenomena suggest a factory for the senses.



MUSIC WITH THE REAL

Exploring transmediality through music

The project «Music With the Real» deals with the synthesis of traditional musical sounds (sound of instruments and voices), and sounds and images from every day life. A group of composers, performers, musicologists, and theorists from semiology, theatre and the art scene discuss recent tendencies and expressions in the field art music.

Similar to the way in which the invention of the tonal modulation implied a paradigm shift in the 18th century, it can be argued that the development of the electronic sound sample had a similar impact in our time. In historical Western art music, where fixed, pure pitches were the fundamental building blocks, the keyboard represented an overview of the tonal material available to composers. Today, this overview is replaced by enormous, digital audio archives that give way to new ways of constructing, sensing and interpreting music – not only music for the ears alone, but also music for the eyes.

This year's presentation will present material from a symposium involving members

Dicipline: Music (2014 - 2017)
Presenter: Project manager Henrik Hellstenius, Professor (NMH)
Opponent: Trine Falch, Performance Artist
Moderator: Henrik Johannes Brodtkorb

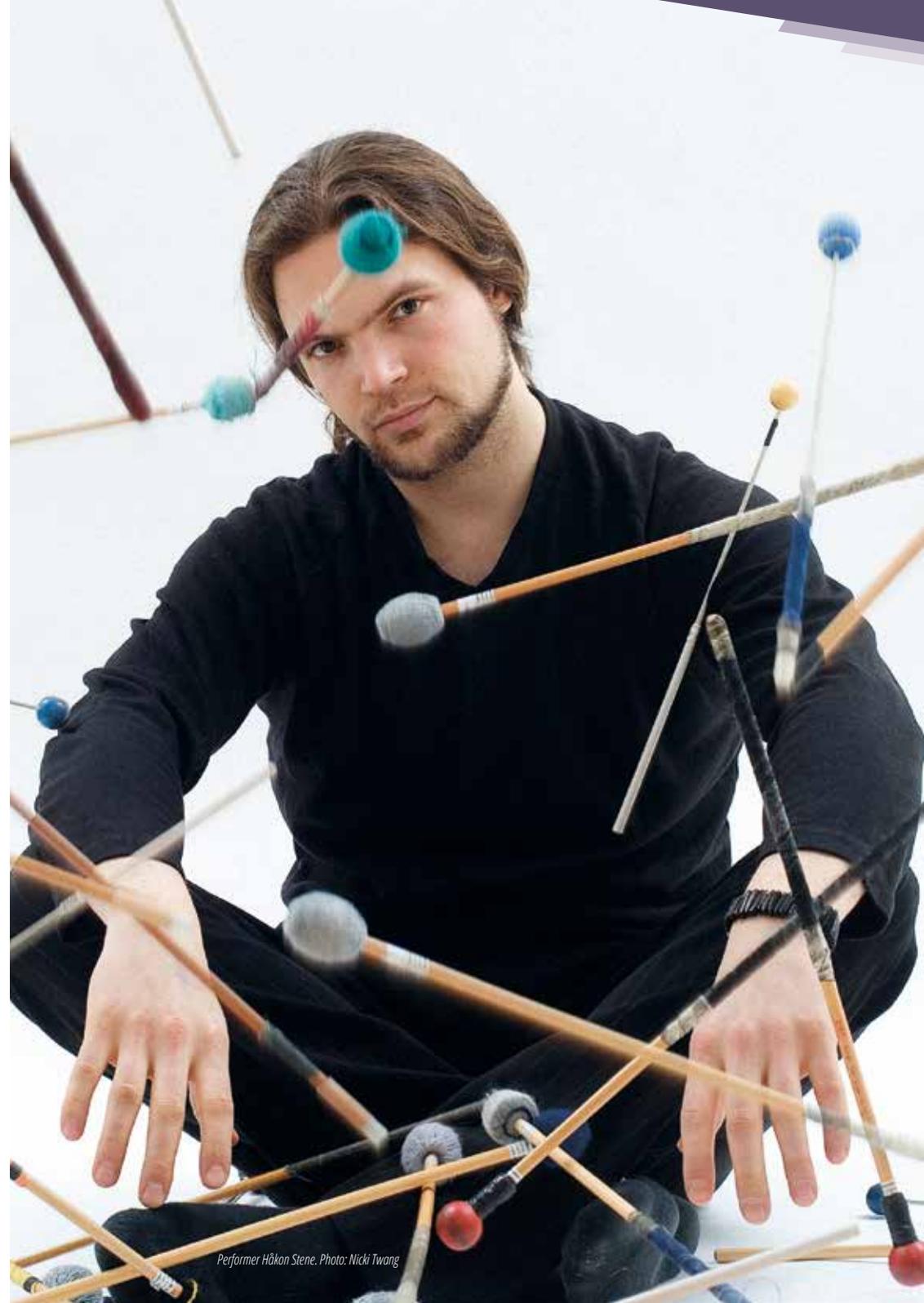
Time: Tuesday 20.10, 1100 - 1230

Place: Sal 2, Building K

of the research group, as well a live performance.

«I want to engage with familiar and even prosaic sounds from popular and everyday culture. I'm interested in opening up a listening experience that enhances perceptions of the familiar, and draws attention to sounds that we usually ignore or don't take seriously».

Matthew Shlomowitz, Music with the Real project composer.



Performer Håkon Stene. Photo: Nicki Twang

NEW PERFORMANCES – NEW TOOLS

Knowledge & Skills for the Post-dramatic Theatre

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

By video-documentation, demonstrations and reflections, the presentation will give the listener insights in the project's first completed year and current process. From "micro-etudes" at Oslo National Academy of the Arts, through "scenic seminar" at Dramatikkens hus to the macro-etude DUB Leviathan! – A Scenic Album at Bergen International Festival 2015, there will be shown concrete attempts at expanding theatre as



Dicipline: Theatre (2014 - 2016)
Presenter: Project manager Tore Vagn Lid, Professor (KHIO)
Opponent: Tomas Nilsson, Artistic Director
Moderator: Jeppe Kristensen

Time: Tuesday 20.10, 1100 - 1230
Place: Teatersal 1, Building G

a critical, social room of experience: Artistic research understood in the metabolism between practical reflection and reflective practice.

Project log and webpage:
www.etudes.khio.no



ELECTRONIC TEXTURES

Twentieth-century modernism revisited through the lenses of postcolonial and Pan-African magazines

Twentieth-century modernism revisited through the lenses of postcolonial and Pan-African magazines. "Do magazines make an impression on culture?"

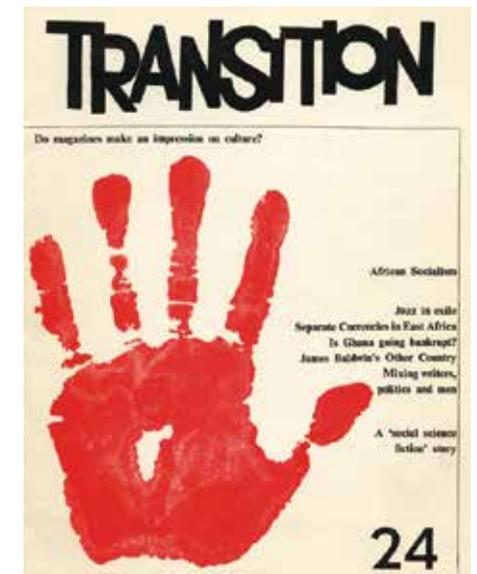
Electronic Textures revisits of twentieth-century modernism by reading through vanguard Pan-African, transcultural and international magazines. In a particular context a magazine can also function as a discursive museum. We understand the format of magazines not so much as a business model but rather as a periodical and often temporary intervention against a hegemonic voice. These were often set up under precarious circumstances as a collaborative artistic form of organizing discourse, critique and self-expression, but also as a format which renders possible the necessary task of creating a new language to talk about art, life and politics. Magazines can tell a story about given moments in history and they communicate an immediacy of what was at stake just because of the fact of their existence, and they can also mirror a crisis through their duration and the challenge of reinventing themselves.

These magazines focus on non-western arts - music, cinema, art, photography, literature, poetry, architecture -, but also engage in political processes such as freedom and independence movements, and self-organisation, realising the potentiality of subjectivity in colonial and postcolonial structures. The research and exploration of the magazines will equally take up the challenge of developing new narratives in art history. The format of these historical magazines will be questioned as well as its actual relevance and potential.

Dicipline: Visual art (2015 - 2017)
Presenter: Project manager David Rych, Professor (NTNU)
Opponent: Marie-Hélène Gutberlet, Curator/Writer
Moderator: Kristin Bergaust

Time: Tuesday 20.10, 1100 - 1230
Place: Teatersal 2, Building G

In our presentation we'll give an overview of the magazines we want to have a closer look at and plan to include in the production of the e-books, but we will also talk about the methodology how we proceed with our research and with whom we plan to collaborate.



MUSIC WITHOUT BORDERS

Traditional music from Setesdal meets world musicians

The starting point for the project is a set of recordings by Norwegian folk-musicians of Norwegian folk-songs in the "stev og slåtte" (stave and tune) tradition of Setesdal in Agder. These studio-produced video and audio recordings will be passed on to performers from other parts of the world for them to respond to. Their musical responses will form the basis for a digitally interactive process using the latest music technology: portable studio / laptop, Dropbox and Skype. Participants will also meet in person to continue their work in joint seminars and workshops

Dicipline: Music (2014 - 2016)

Presenter: Project manager Bjørn Ole Rasch, Professor (UiA)

Opponent: Tellef Kvifte, Professor (Telemark University College)

Moderator: Michael Rauhut

Time: Tuesday 20.10, 1400 - 1530

Place: Sal 1, Building K



at the various partner institutions. The project is based on the following two-part problem as presented:

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

The final results of the project will be made publicly available on CD and DVD, and in the form of video installations that presents a selection of the musical responses submitted during the working process. The video installations will also form an opportunity for live responses from various musicians. The artist Jeremy Welsh will take charge of developing these video installations. Other presentational formats will include public concerts, seminars and studio sessions.

One major resource for this project is the international network built up by Annbjørg Lien and Professor and project leader Bjørn Ole Rasch, which was documented recently in *Khoom Loy* (2012), an album nominated for a Norwegian Grammy Spellemann prize in 2012. Research fellow and assistant professor Ingolv Haaland also has several years' experience of working with musical projects in Southeast Asia and the Middle East.

INDONESIAN GAMELAN ORCHESTRA

Connected to Music Without Borders, the Indonesian Gamelan Orchestra will present open studio sessions and a performance with traditional dancers.

Time: Tuesday 20.10

0900, 1100, and 1400

Place: Sound Studio, Building K



THE CHARISMATIC SELF AND HYBRID DIVISIONS OF LABOUR

Art in the Age of Creative Industries and Knowledge Production

Whom does the work serve? Self-valorisation and Self-criticism today

As artists, do we feel a need to create a new kind of understanding of our role in today's society which would both, encompass and respond, to the fundamental changes taking place in technology, science and economy?

The artistic research project "Divisions" investigates self-images and self-conceptions of artists in a post-industrial society that is characterised by hybrid divisions of labour. The project consists of researching facts on the ground of creative industries, a series of conferences and workshops, culminating in the commission of five artworks by internationally renowned artists.

After the first half of the research period preliminary results of the first conference, of a series of inquiries and of the progress of the artistic commissions will be introduced.

The presentation will focus on possible new relationships between art and technologies in a matrix of necessarily questionable and unstable meanings and concepts of the self and the common, critique and creation of value.

How can artists take part in and contribute to the dialog between paradigmatic and non-paradigmatic knowledge? Is there a new chance of undoing or undermining the divide between the aesthetic and the utilitarian which is constitutive for our current society? How to develop a concept of quality of what is not measurable, uncountable, unrepeatable or unpredict-

Dicipline: Visual art (2014 - 2016)

Presenter: Project manager Florian Schneider, Professor (NTNU)

Opponent: Anne Szefer Karlsen, Curator/Editor/Writer

Moderator: Anna Svingen-Austestad

Time: Tuesday 20.10, 1400 - 1530

Place: Sal 2, Building K

able? Do we have to understand art as a part of a common infrastructure and can we analyse the artist's current position in the process of production on that basis?



DIALOGICAL COMPOSITION

Jakob Kullberg's research fellowship project deals with the hierarchy between composer and performer, and how these established roles can become more equal and more creative on both sides of the fence.

As part of his project Kullberg works with 4 Nordic composers namely Per Nørgård, Kaija Saariaho, Henrik Hellstenius and Bent Sørensen.

In this particular presentation Kullberg will shed light on the creative process behind Danish composer Per Nørgård's recent double concerto for violin, cello and chamber orchestra called 'Three Nocturnal Movements'. The process for the birthing of this work was quite unusual in the way that Kullberg bore much of the creative responsibility and workload.

Presenter: Jakob Kullberg, Research Fellow Norwegian Academy of Music (3rd year)

Main Supervisor: Professor Henrik Hellstenius (NMH)

Moderator: Robin Rolfhamre

Time: Tuesday 20.10, 1400 - 1530

Place: Teatersal 2, Building G

Kullberg has worked extensively with Nørgård for more than 15 years and has made numerous experiments with the composer on a more collaborative and shared creative process.



Per Nørgård og Jakob Kullberg, august 2015. Foto: Kåre Viemose

TOPOGRAPHIES OF THE OBSOLETE

Exploring the Site Specific and Associated Histories of Post-Industry

Over 60 years after Hilla and Bernd Becher raised questions and awareness around the present state, condition and the beginning of the de-industrialisation of Europe and North America, the curators of the 2014 'New Industries Festival' (in the Ruhr area of Germany) still posed the question: What happened to Industry? How does the process of de-industrialisation affect communities and landscapes? The issues raised, point to the continuous need and emergency of engagement with the process of deindustrialisation and the landscape of post-industry.

Phase 1 of the project focused upon the artistic responses to the post-industrial landscape of Stoke on Trent, the historic centre of ceramic manufacture in the UK. In 2012 the British Ceramics Biennial invited Bergen Academy of Art and Design to develop a site-specific artistic response to the closed Spode Works factory as a key element of their 2013 exhibition programme. Artists were granted access to work in a majority of the factories public and hidden spaces. Following six onsite residencies, more than 50 international participants including artists, historians and theoreticians have been involved in this project, employing strategies that have mapped the site through various media, object appropriation and re-contextualisation and performative gesture. Through these intense periods investigation the core of the project has evolved resulting in numerous artworks, events, exhibitions and a series of publications. We are now at the end of Phase 1 and starting Phase 2.

For phase 2 of the project we aim to juxtapose and mirror the experiences, methodologies and outcomes that evolved through phase 1 to other post-industrial regions in

Dicipline: Visual art (2013 - 2016)

Presenter: Project manager Anne Helen Mydland, Professor (KHIB)

Opponent: Rolf Hughes, Professor (Stockholm University of Arts)

Moderator: Åsil Bøthun

Time: Tuesday 20.10, 1600 - 1730

Place: Sal 1, Building K

the UK, Norway, Denmark, France, Switzerland, and Germany. The partner institutions will apply methodologies of working site specifically uncovered through the project, back to their national/local context, thus grounding the project in their own research environment and landscape. Phase 2 is one year of mapping out and identifying new post-industrial sites, new research questions, and to expand contextualisation which will be raised and developed further through a series of think tanks, conferences and research groups. With the ambition conceive a fully developed artistic research project with artistic in situ engagement in selected sites- ('Topographies of the Obsolete Phase 3' working title). Our methodology, where artistic practice leads this development and discourse, is a relevant paradigm which will continue to create/develop both research strands and questions.

Topographies fundamental questions are: Within the context of site specific artistic practice: what is, and how can ceramic and clay be understood as both material and subject in contemporary art practice. How

can we perceive the material (clay/ ceramics) to be or constitute a site? Moreover, how do ceramics and clay form and construct our understanding of the site?

In Phase 1 Topographies have explored the following research strands: The Socio-Economic Post Industrial Landscape as site, The Globalized Landscape of Ceramics, The Human Topography of Post-Industry, The Topography of Objects/Archives and the Artist/Archaeologist and The Topography of the Contemporary Ruin

In Phase 2 we want to broaden our approach and understanding through strands, which build upon the research outcomes of phase 1. These encompass; *Raw Material, The Contemporary Ruin and Ruination and The Role of the Artist in a Non-Art Space.*

The aim of phase 2 is to identify relevant approaches and contextualisation of these strands and further define subcategories within them. They still encompass an in-depth discursive platform that has evolved out of phase 1. This will be further developed through an engagement with new sites

and new projects, within our established multi-perspective methodology. These strands will constitute the basis of the research context in the different institutions, workshops, seminars and conferences. A discursive platform will evolve through two think tanks and constituting research groups in the partner institutions.

Topographies will further develop this discursive and contextualising platform as a superstructure/umbrella to create an interdisciplinary and international research group. Partner institutions together with KHIB will develop their own project and research responses to, and within the framework of Topographies of the Obsolete. It remains important that research strands are developed out of the individual projects, so that the overriding research questions and discussions are constantly relevant, and are grounded in each participant's artistic practice. This was an important experience that evolved out of phase 1 and a key factor. It enabled strong ownership, commitment and relevance for the individual artist, creating a sustainable project both for the institutions involved and for the project at large.



FOLK MUSIC FROM SETESDAL AS A SOURCE AND INSPIRATION FOR COMPOSING NEW MUSIC

Strong, intricate and individual - an identity of the folk tradition from Setesdal in Agder, that in its pure and original form, inspires and communicate both in old and modern times through masters that truly believe and experience its content. It is an international language.

This project will focus on selected Hardanger fiddle players and traditional singers from Setesdal, and analyse what they have emphasized such as: technique, tonality, intonation, rhythm, ornamentation, shape and performance. This analyse of source material will be integrated when composing new music.

There will be a reflection on which situational factors that are foreground in an oral tradition as opposed to a written culture.

The folk tradition has been handed down mainly orally through generations, while the academia mostly has used written music



Photo: Knut Utler

Presenter: Annbjørg Lien,
Research Fellow, UiA
Moderator: Tor Dybo

Time: Tuesday 20.10, 1600 - 1730
Place: Sal 2, Building K

both in teaching and performance. What does the written music do to the artist; when does it lock/open the presence, creativity and improvisation both in live communication and in terms of education?

The results of this research project will be presented as a PhD dissertation consisting of a written part, a cd production, and a closing concert.

This project is financed and presented by UiA.

TRUE OR FALSE - MIND AND EMOTION IN FILM EDITING

At the crossroad of artistic expression and neuropsychology in cinematic storytelling

The film editing room can equal a laboratory, where artistic expressions of human behaviour and emotions are put under the magnifying glass. When the audiovisual is assembled in a specific order, the editor has an aim to predict the cognitive, emotional and bodily responses from an audience. The study will look into this process, and search for more substantial confirmation to what extent the decisions being made in the editing process, hit the target.

A film chops the sense of time and place into pieces, pushing the characters around on the screen in a violent way and, astonishingly, the viewer accepts it. It does not create a sense of fragmented confusion, rather the opposite, coherence and meaning. What happens in the processing of such stimuli? What goes on in the brain? Can the choices being made during the cutting of a film be verified, or falsified, by means of neuropsychological methods?

Prior to the start-up of the project, a full length theatrical feature film ('The King's Choice') will be edited, and subsequently premiered. This will be the basis for the project as such. During the subsequent research, long and shorter excerpts of the material will be further altered, and put into thorough tests. Thus, a piece of art is produced and exhibited, and then moved into the lab.

By doing 3 major experiments based on material from the feature film, we will search for answers in the causal, cognitive processes which triggers emotions derived from moving images. The study aims to break down and separate some of the the factors which

Dicipline: Film (2015 - 2018)
Presenter: Project manager Einar Egeland, Associate Professor (HiL)
Opponent: Niels Pagh Andersen, Associate professor (HiL)
Moderator: Tony Valberg

Time: Tuesday 20.10, 1600 - 1730
Place: Teatersal 1, Building G

lead to the phenomenon of becoming emotionally involved in cinematic expressions.

The Norwegian Film School, HiL will co-operate with The Department of Psychology, UiO, which runs a lab for research in neuro-cognitive processes. The project will have access to various ways of testing the excerpts, using fMRI, EEG, eyetracking and a behavior laboratory to investigate further. Their interest in this particular project, derives from ongoing research in fields such as: visual perception and memory, emotions related to facial expressions and eye pupil movement, illusions, control mechanisms related to the origin of memory, etcetera.

The research has an ambition to contribute to the understanding of how the brain is processing cinematic stimuli. Further to raise new types of discussions in the film making community, hopefully leading to a higher awareness in the creative process and decision-making when a piece of film is shot, and edited.

WHEELS WITHIN WHEELS

New approaches to interactions between performers and composers

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

The project has three main sources of interaction: 1. Polyphonic repertoire of the late Middle Ages and early Renaissance, 2. performers interpretation of that repertoire, including strategies for improvising diminutions (ornaments) and structures, 3. composers abstractions and manipulations of traits of both the repertoire and the performers interpretations of and improvisations with it.

The performers playing techniques, interpretations of and improvisations in and around the repertoire will work as sources of inspiration for the composers. Based on these expressions, and their own readings of the repertoire, they will develop new strategies for composition, for improvisation and electro-acoustical interactions. This in turn will offer the performers inspiration for new ways of improvising and relating to the different parameters of the performance, which in turn will feed the composers with new inspiration, etc. This constant interaction be-

Dicipline: Music (2015 - 2018)
Presenter: Project manager Jostein Gundersen, Associate Professor (UiB)
Opponent: Eivind Buene, Associate Professor (NMH)
Moderator: Per Kjetil Farstad

Time: Wednesday 21.10, 0900 - 1030
Place: Sal 2, Building K

tween performers, composers and a shared material shall lead to:

- New musical works
- New strategies for improvising structures and diminutions, with historical styles as starting point but not necessarily ending point
- New musical expression

The project seeks to contribute to critical discourse around methods and goals of HIP, around the capacity of early music and its performance to stimulate new ways of expression and spatial and temporal organisation, and around the constructed dichotomy between "historical music" and "new music".

The project includes the Grieg Academy's research groups for HIP and for composition, and collaborates with leading composers and performers at the Grieg Academy and other research institutions and freelance musicians nationally and internationally.

ORDER IN CHAOS

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

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

The film editor is a storyteller in living images and s/he has a knowledge about dramaturgical rules and how these cinematic tools influence the audience experience.

My research will analyse my former works as an editor in order to investigate the limitations of the classic dramaturgy. Through the editing of the film "The Look of Silence" I will investigate the possibilities of expanding that dramaturgy and character-building to open up new layers of understanding and experience for the audience.

For more than 30 years I have as a film editor worked with the classic narrative method which is build on identification with a sympathetic main character. This method was tested 3 years ago while I was editing Joshua Oppenheimer's "The Act of Killing", where the main character was a mass murderer whose ambition was to justify his past actions by re-enacting the murders into film scenes. "The Act of Killing" follows the process of the re-enactments and the discussions which takes place during the filming.

Dicipline: Film (2014 - 2016)
Presenter: Project manager Niels Pagh Andersen, Associate Professor (HiL)
Opponent: Menno Boerema, Editor
Moderator: Tor Dybo

Time: Wednesday 21.10, 0900 - 1030
Place: Teatersal 1, Building G



Photo: Still from "The Look of Silence"

"The Act of Killing" is a documentary film about self-presentation and storytelling.

While editing the film we could not use the classic narrative method and had to invent a new language and set of narrative rules. Joshua Oppenheimer's new film "The Look of Silence" deals with the same historical event, but this time seen from the victims' point of view. The editing of "The Look of Silence" is the first part of my artistic research project is now finished. The second part is to analyse and draw conclusions in an E-book.

During my presentation I will show clips from "The Look of Silence" to illustrate the editing process and how we expanded the cinematic language.

SYNSMASKINEN

7 fields of contemporary crisis

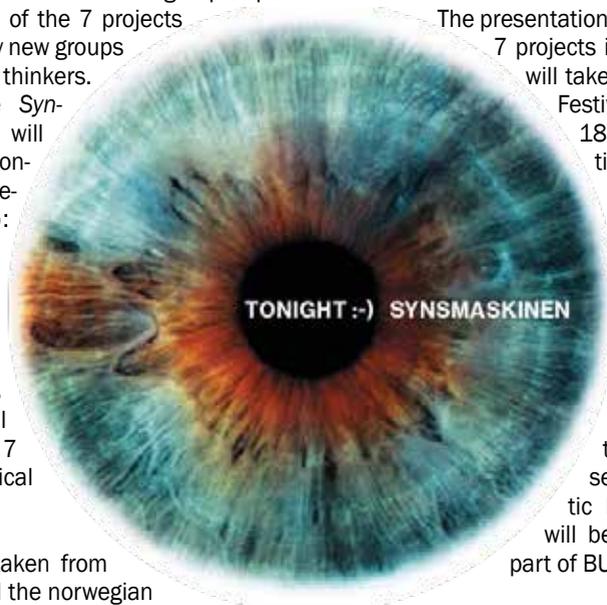
"*Synsmaskinen: 7 fields of contemporary crisis*" is a project at Bergen Academy of Art and Design in collaboration with partner art-institutions in Denmark, Sweden, Norway, Ukraine and Spain.

Synsmaskinen is a new artist-group and an inquiry into 7 fields of contemporary political crisis. The project will consist of 7 art projects, each exploring a certain aspect of contemporary crisis. Together these 7 visions will attempt to unfold a contemporary cosmology; a new political horizon.

Synsmaskinen is an artist-group in the sense that each production is produced in collaboration between a small group of participants. Each of the 7 projects will be made by new groups of artists and thinkers.

In this sense *Synsmaskinen* will probe the concept of the research-group: What kind of insights does artistic thinking provide? How can collectivity address the political issues of the 7 topics in a critical manner?

The name is taken from the danish and the norwegian translations of Paul Virilio's seminal book on the techniques of perception, *La Machine De Vision*. The name *Synsmaskinen* contains the methodological program:



Dicipline: Visual art (2015 - 2017)
Presenter: Project manager Frans Jacobi, Professor (KHiB)
 Opponent: Cornelia Sollfrank, PhD, Artist, Researcher and Writer
Moderator: Per Kvist

Time: Wednesday 21.10, 0900 - 1030
Place: Sal 1, Building K

SYN=vision/ MASKINE=machine.

The presentation of the first of the 7 projects in *Synsmaskinen* will take place at Meteor Festival in Bergen 16.-18. of october. The title is BURST and it will take the form of a 3-day workshop/talkshow/performance centered around a new film, shot on location in Siberia in september. The presentation at Artistic Research Forum will be the concluding part of BURST.

Synsmaskinen is organised by professor, timebased media/performance, Frans Jacobi, artist/curator Åse Løvgren and research assistant Benedicte Clementsen.

IT'S THE AUDIENCE, STUPID

How my theater troupe explores new ways of making political theater through redefining relations between actors and audience

In Fix&Foxy we have experimented with new ways of engaging the audience and of new ways of thinking of what an actor is. Many of our performances have engaged the audience in order to play the performance and have exchanged the actors with people from the real world in order to introduce a complex theme into the performance.

A trait inherent in theatre - often looked down upon in academic and artistic circles - is the ambition to entertain the audience. Seeing the artform of theatre as a direct and non-mediated form of communication the notion of non intellectual audience perception offers a field of artistic research where entertainment, politics and theatrical strategies might converge.

We have explored this intersection between non-intellectual ways of entertaining the audience and politics through a number of conceptual, socially engaged performances. Shows like our "Pretty Woman a/s" that had the original romantic comedy reenacted by real street prostitutes picked up on the street and paid with the collected box-office; our "Parsifal" that brought the upper-class opera audience to the social housing projects in the outskirts of Copenhagen to enjoy the openly racist classic opera inside the apartments of the area; or our "Youth" that invited the audience to spend a highly condensed day in the one-man tents of 30 teenager that took the audience by hand to share their lives and thoughts for 2 hours - all explored humour, participation, intimacy and sensory experiences in order to estab-

Presenter: Jeppe Kristensen, Associate Professor (UiA)
Opponent: Mads Thygesen, Rector (The Danish National School of Performing Arts)
Moderator: Siemke Böhnisch

Time: Wednesday 21.10, 0900 - 1030
Place: Teatersal 2, Building G



Photo: Fix&Foxy's "Parsifal". Mie Brinkmann

lish modalities of change unclogged by theatrical tradition or personal convictions.

The work is interested in exploring theatrical with media, improv, storytelling and sensory strategies.

It is also interested in exploring how the creative process is influenced by the participation by real people that know more about the theme of the performance than we do as artists.

This project is financed and presented by UiA.

A PLAY WITH TRADITIONS

Interpreting and performing between folk and pianism

As a pianist in the western classical and contemporary traditions, though with a strong background in Norwegian folk music, Ingrid Breie Nyhus shifts between different positions on an axis from Norwegian fiddle music to classical music, in her interpretation of piano works inspired by folk music. From and in between these two musical perspectives, with their differences and tangencies in approach and material, she plays with the framework of the performance traditions, interpretative references in play, and aesthetic considerations at the piano.

This play within and between performance traditions and musical traditions, as an artistic research process, results in concerts and recordings of piano music inspired by traditional folk music. From the contemporary position, she has collaborated with the three composers, Asbjørn Schaathun, Øyvind Torvund and Erik Dæhlin, in the making of new works. From a classical point of view, she has worked with music by Johan Halvorsen, Olav Kielland and Edvard Grieg. The main result of the project is a CD trilogy, the first CD «Abstraction in Folk Art» with works by Schaathun, Torvund and Lasse Thoresen, the second CD «Stille-stykkje», made from music by Olav Kielland and Erik Dæhlin. The third CD will be published this winter, containing traditional folk music on the piano.

Presenter: Ingrid Breie Nyhus, Research Fellow, Norwegian Academy of Music (3rd year)

Main Supervisor: Bjørn Kruse, Professor emeritus (NMH)

Moderator: Jan Bang

Time: Wednesday 21.10, 1100 - 1200

Place: Sal 1, Building K



Photo: Filipe Ferrara

CAPTO MUSICAE

Creating sonic and musical theatre in a contemporary artistic context

Capto Musicae explores new possibilities for cross-disciplinary music theatre, via the compositional tool of extended vocal practice. The goal of the research project is to create musical, sonic and visual works for theatre, developing methods in which texts, sounds, scenic and kinetic elements can come together as equivalent elements.

The research project is historically grounded, first in baroque musical aesthetics, secondly in twentieth century avant-garde and experimental approaches to the voice in performance, and thirdly in explorations of voice within heavy rock, post punk and noise/industrial influenced music. This is an arena in which the development of my own aesthetic has taken place, and in which I work as a researcher. The experimental tradition, including the work of John Cage and Merce Cunningham, Roy Hart, Meredith Monk, Phil Minton, Diamanda Galas, Peter Maxwell Davies, Luciano Berio and others, in expanding the possibilities of sound in performance art, and in extending the range of vocal ideas and techniques is crucial background for my research. My research asks how can we work from this now established experimental tradition to create cross-disciplinary performance for a new century.

My research project operates as a dialogue between music and theatre, and as such it both works with and responds to history in both fields. My methodology is cross disciplinary, situated in theatre, moving equally between theatre and music, building on my expertise as a musical performer, and

Presenter: Øystein Elle, Research Fellow, Norwegian Theatre Academy, HiØ (2nd year)

Main Supervisor: Karmenlara Ely, Associate Professor (HiØ)

Moderator: Per Elias Drabløs

Time: Wednesday 21.10, 1100 - 1200

Place: Teatersal 1, Building G

my field knowledge and practice of contemporary approaches to composition. The research considers 'composition' as a term within music and within theatre, in contemporary and in historical contexts.



Photo: Janne Hoem

HOW TO GROW A BAND

Development of an accompaniment and its execution in a baroque ensemble

The artistic research project is inspired by the statements Agostino Aggazzari presented in his popular manual from 1609 (*"Del sonare Sopr'l basso con Tutti Li stromenti E dell' Uso Loro Nel Concerto"*). Here the author describes the use of a number of instruments and their potential musical impact within a musical ensemble.

The research will allow an exploration of different approaches to the performance of vocal and instrumental ensemble music from the early 17th-century Italy. While focusing mainly on the studies of historical plucked instruments (theorbo/lute/guitars) and their solo repertoire, the project will involve melodic instruments (violin/recorder) and

Presenter: Thor-Harald Johnsen, Research Fellow, UiB, Grieg Academy (2nd year)
Main Supervisor: Associate Professor Jostein Gundersen (UiB)
Moderator: Randi Margrethe Eidsaa

Time: Wednesday 21.10, 1100 -1200
Place: Sal 2, Building K

bowed bass instruments as a part of the accompanying corpus.



CLOSING SESSION

Dag Gjerløw Aasland, Vice Rector for Research, Dissemination and Innovation, University of Agder

Cecilie Broch Knudsen, Head of the Board, Norwegian Artistic Research Programme

Indonesian Gamelan Orchestra and dancers:

- Ismet Ruchimat
- Budi Sofyan
- Salela Sari
- Diah Agustini Sumarna
- Achmad Farmis
- Rudi Mukhrami
- Asep Yana Karyana
- Endang Ramdan
- Atang Suryaman
- Patrick Shaw Iversen

Time: Wednesday 21.10, 1210 -1240

Place: Sal 1, Building K



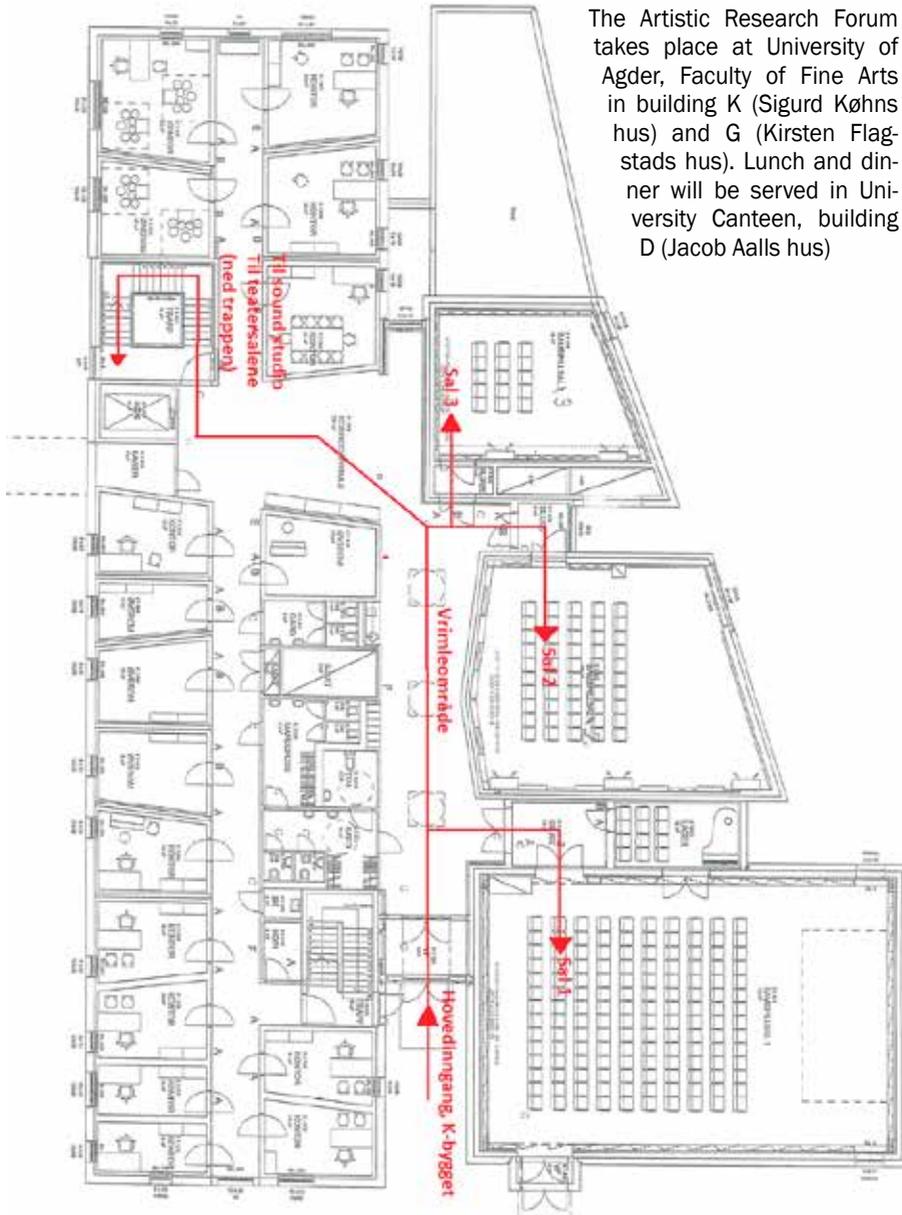
INFO

TRAVEL COSTS

The projects must cover the travel and accommodation expenses for project staff and opponents. Each project will receive NOK 5000 to cover some of the expenses for the opponent.

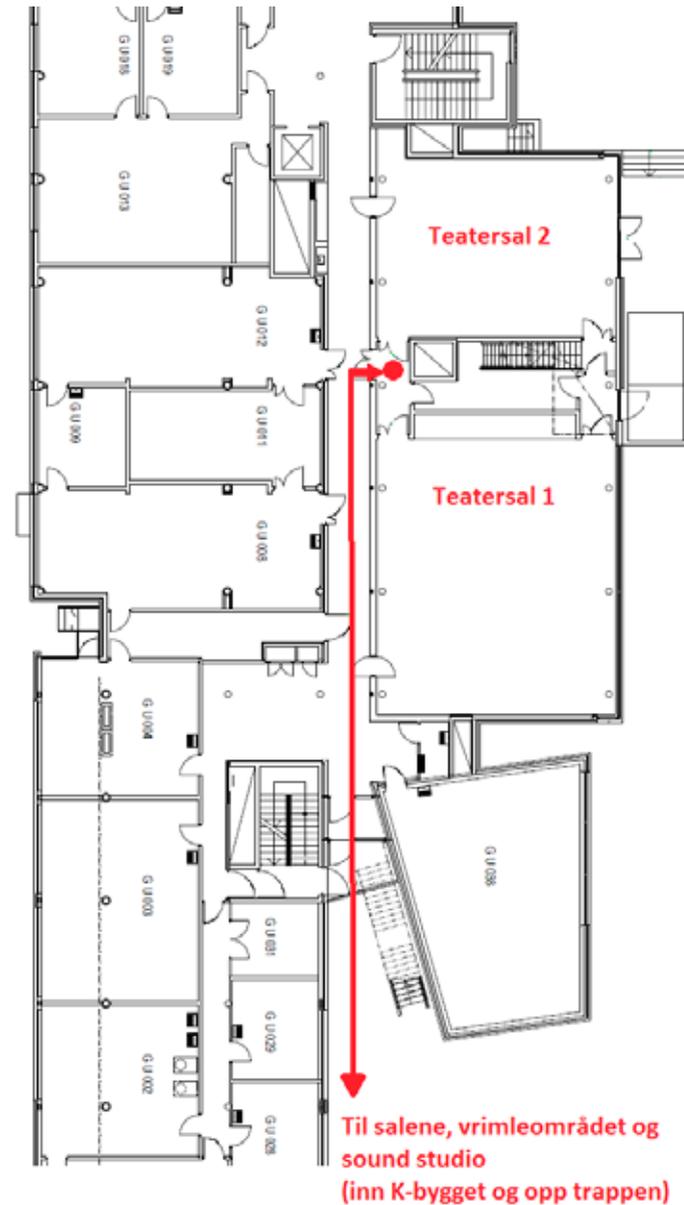
For research fellows and supervisors the host institution of the fellow will cover accommodation (19 - 21 October) and travel costs to Kristiansand. The cost for hotel accommodation (NOK 1090 per night) is to be paid by each participant at checking out and refunded by the institutions.

BUILDING K



The Artistic Research Forum takes place at University of Agder, Faculty of Fine Arts in building K (Sigurd Køhns hus) and G (Kirsten Flagstads hus). Lunch and dinner will be served in University Canteen, building D (Jacob Aalls hus)

BUILDING G





Norwegian
Artistic Research
Programme



UNIVERSITY OF AGDER