



JĀZEPS VĪTOLS  
LATVIAN ACADEMY  
OF MUSIC

**VARIOUS  
FIELDS,  
APPROACHES,  
EXPERIENCES**

International Conference  
of Artistic Research

5–7 May 2022  
Jāzeps Vītols  
Latvian Academy of Music,  
Riga, Latvia

**PROGRAMME AND ABSTRACTS**



Project "Cultural Capital as a Resource  
for Sustainable Development of Latvia" /CARD"  
(No. VPP-KM-LKRVA-2020/1-0003)

International Conference  
**Artistic Research:  
Various Fields, Approaches,  
Experiences**

**5-7 May 2022**

Jāzeps Vītols Latvian Academy of Music, Riga, Latvia

PROGRAMME AND ABSTRACTS

Edited by Diāna Zandberga  
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## Programme Committee

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Project "Cultural Capital as a Resource for Sustainable Development of Latvia" /CARD"  
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The conference is organized with the support of ESF project "Ensuring good governance in Jāzeps Vītols Latvian Academy of Music" (8.2.3.0/18/A/013)

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## CONFERENCE ABSTRACT

### **Artistic Research: Various Fields, Approaches, Experiences**

The Jāzeps Vītols Latvian Academy of Music in collaboration with the Latvian Academy of Culture, the Art Academy of Latvia, the Institute of Literature, Folklore and Arts of the University of Latvia and the National Library of Latvia invites researchers, especially at the doctoral and post-doctoral level, to take part at the International Conference of Artistic Research in Music, Visual Art, Design, Cinema, Theatre, Contemporary Dance, and Choreography.

The conference is part of the project 'Cultural Capital as a Resource for Sustainable Development of Latvia' /CARD (No. VPP-KM-LKRVA-2020/1-0003) implemented within the framework of the National Research Programme 'Latvian Culture – a Resource for National Development 2020–2022' of the Ministry of Culture of the Republic of Latvia. The project is funded by the Latvian Council of Science.

At the centre of artistic research is practice, experience, imagination, and knowledge that create new understanding, discourse, and vision. Therefore, both objective analysis and subjective observation are relevant. Moreover, the dialogue between seeming contradictions and oppositions – intellectual and intuitive, conservative, and spontaneous, fixed and flowing, persistent and transient – becomes actual. Artistic research deliberately transcends boundaries that were previously considered strong and is determined to create new collaborations and synergies.

The aim of the conference is to share achievements in various fields of artistic research and to expand one's knowledge base with innovative methodological approaches. This is important among artists of all kinds who wish to develop their practice by thinking, working, exploring and self-realizing through its consequences, context, and potential. Thus, the conference will feature state of the art presentations from a wide range of visual, media, and performing arts, music, design, craft, and hybrid disciplines about different approaches, various experiences, methodologies, and creative synergies as well as fruitful dialogue among researchers in various fields of art, identifying both the general and the specific.

The conference will proceed in four sections:

1. Artistic research in music.
2. Artistic research in visual art and design research.
3. Artistic research in performative arts (theatre, choreography, and contemporary dance).
4. Artistic research in audio-visual art (cinema, media art etc.).

The conference will take place in hybrid form, with both online and in-person participation. The conference language is English.



# PROGRAMME

THURSDAY, MAY 5TH

<b>Registration in Foyer</b>							
<b>9:00–17:00</b>							
<b>9:30–10:00</b>	<p><b>Opening Ceremony at the Great Hall of Jāzeps Vītols Latvian Academy of Music</b>  <b>Guntars Prānis</b>, PhD, Rector of the Jāzeps Vītols Latvian Academy of Music  <b>Rūta Muktupāvela</b>, PhD, Rector of the Latvian Academy of Culture  <b>Kristaps Zariņš</b>, PhD, Rector of the Art Academy of Latvia  <b>Andris Teikmanis</b>, PhD, Head of Sub-programme Visual Art and Design of Joint Professional Doctoral Study Programme in Arts, Art Academy of Latvia  <b>Diāna Zandberga</b>, PhD, Director of Joint Professional Doctoral Study Programme in Arts, Jāzeps Vītols Latvian Academy of Music</p>						
<b>10:00–10:45</b>	<p><b>Keynote Lecture</b>  <b>Anu Vehviläinen</b>, DMus, University of the Arts, Helsinki–Sibelius Academy  The Right Topic: Being Honest in Artistic Research</p>						
<b>10:45–11:30</b>	<p><b>Keynote Lecture</b>  <b>Till Ansgar Baumhauer</b>, PhD, Dresden University of Fine Arts  Artistic Research – The Polyphony of Voices in a Common Score of Practices</p>						
<b>11:30–12:00</b>	<b>Coffee Break</b>						
<b>12:00–14:00</b>	<b>Parallel Sessions</b>						
	<table border="1"> <tr> <td><b>LMT Hall</b> Recitals in the field of <b>audio-visual art</b> Chair: Dāvis Šimanis</td> <td><b>Great Hall</b> Recitals in the field of <b>music</b> Chair: Anu Vehviläinen</td> <td><b>Organ Hall</b> Papers in the field of <b>visual art and design research</b> Chair: Jānis Taurens</td> </tr> <tr> <td><b>Érica Faleiro Rodrigues, Deirdre O'Toole</b> Lecture-recital FilmEU Research Clusters – New Methodological Approaches</td> <td><b>Diāna Zandberga</b> Lecture-recital Collaboration between the Performer and the Composer: Aspects of Creative Polystylism</td> <td><b>Luca Bertoldi</b> Stories of Art <b>Aija Freimane</b> Identification System of Design's Socioeconomic Impact towards Transformation to a Knowledge-intensive Economy in Latvia</td> </tr> </table>	<b>LMT Hall</b> Recitals in the field of <b>audio-visual art</b> Chair: Dāvis Šimanis	<b>Great Hall</b> Recitals in the field of <b>music</b> Chair: Anu Vehviläinen	<b>Organ Hall</b> Papers in the field of <b>visual art and design research</b> Chair: Jānis Taurens	<b>Érica Faleiro Rodrigues, Deirdre O'Toole</b> Lecture-recital FilmEU Research Clusters – New Methodological Approaches	<b>Diāna Zandberga</b> Lecture-recital Collaboration between the Performer and the Composer: Aspects of Creative Polystylism	<b>Luca Bertoldi</b> Stories of Art <b>Aija Freimane</b> Identification System of Design's Socioeconomic Impact towards Transformation to a Knowledge-intensive Economy in Latvia
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<b>12:00–12:30</b>							
<b>12:30–13:00</b>							

<b>13:00-13:30</b>	<b>Sepa Sama</b> Lecture-recital Notes on Walking	<b>Lucy Abrams-Husso</b> Lecture-recital Expressing 'Folk' in Contemporary Compositions for Clarinet	<b>Bart Geerts</b> Undrawing: A Glossary of Daily Drawing
<b>13:30-14:00</b>			<b>Linda Šile</b> Artistic Research, the Institutional Pillar and the Quality Culture
<b>14:00-15:00</b>	<b>Lunch Break</b>		
<b>15:00-17:30</b>	<b>Parallel Sessions</b>		
	<b>LMT Hall</b> Recitals and papers in the field of <b>audio-visual art</b> Chair: Raitis Šmits	<b>Great Hall</b> Recitals in the field of <b>music</b> Chair: Julian Hellaby	<b>Organ Hall</b> Papers in the field of <b>visual art and design research</b> Chair: Andris Teikmanis
<b>15:00-15:30</b>	<b>Ujjwal Kanishka Utkarsh</b> Lecture-recital The Gaze as a Protest	<b>Eveliina Sumelius-Lindblom</b> Lecture-recital Adorno's Confrontation between Schoenberg and Stravinsky Meets the Pianist's Methodological Thinking	<b>Mārtiņš Zutis</b> Comic Jam' as an In-depth Interview Facilitator
<b>15:30-16:00</b>			<b>Cecilia Inkol</b> A Methodology for Interpreting Visual Images as Cybernetic System
<b>16:00-16:30</b>	<b>Frank Westermeyer, Sylvie Boisseau</b> Lecture-recital Between AI, Animal and Plant Life. Articulating Artistic and Philosophical Experiments (HEAD - Genève, HES-SO)	<b>Didzis Kalniņš</b> Lecture-recital An Investigation of Jānis Medīņš's Piano Sonata (1946): a Performer's Perspective	<b>David Griffin</b> (online) How to Write Silence
<b>16:30-17:00</b>			<b>Thanos Vozikis</b> (Online) The Eternal Labyrinth: A Data-Translated Installation
<b>17:00-17:30</b>	<b>Alexandre Saunier</b> (Online) Toward Light Studies		<b>Angelika Böck</b> (Online) Defining Place Through Personal Memory'
<b>17:30-18:00</b>	<b>Coffee Break</b>		
<b>18:00-18.45</b>	<b>Concert Performance at the Great Hall of Latvian Academy of Music A BIT ABOVE THE EARTH</b>		
<b>18:45</b>	<b>Welcome Reception at the Organ Hall</b>		

FRIDAY, MAY 6<sup>TH</sup>

<b>9:00-17:00</b>	<b>Registration in Foyer</b>		
<b>9:30-11:30</b>	<b>Parallel Sessions</b>		
	<b>LMT Hall</b> Papers in the field of <b>visual art and design research</b> Chair: Jānis Taurēns	<b>Great Hall</b> Recitals in the field of <b>music</b> Chair: Diāna Zandberga	<b>Organ Hall</b> Papers in the field of <b>performative arts</b> Chair: Rūta Muktupāvela
<b>9:30-10:00</b>	<b>Elīna Brese</b> (Online) Creative Interaction of Glass and Light	<b>Krishna Nagaraja</b> Lecture-recital Composing (at) the Crossroads: Transcending Genre Boundaries	<b>Maciej Szatkowski</b> Contemporary Chinese Body in Early Zhang Huan Performance
<b>10:00-10:30</b>	<b>Marija Griniuk</b> (Online) Artistic Research into the Non-human Liveness		
<b>10:30-11:00</b>	<b>Vineta Kreigere</b> (Online) Artists – Legislation – Work. How Design Research Solves This Relationship Triangle	<b>Robert Fleitz</b> Lecture-recital Philosophical and Historical Interpretive Approach to Piano Works with Features of Polystylism	<b>Barbara Lehtna</b> Negotiable Consent: a Care-mechanism for Co-creating Autobiographic Performance with Non-professional Performers
<b>11:00-11:30</b>	<b>Tommaso Maggio</b> (Online) East to West, Designarily Actions to Foster the Physicality of Knowledge		<b>Jānis Purviņš</b> Inspiration Dance Celebration
<b>11:30-12:00</b>	<b>Coffee Break</b>		

Parallel Sessions			
<b>12:00-13:00</b>	<p><b>LMT Hall</b> Papers in the field of <b>visual art and design research</b> Chair: Tili Ansgar Baumhauer</p>	<p><b>Great Hall</b> Recitals in the field of <b>music</b> Chair: Helga Karen</p>	<p><b>Organ Hall</b> Papers in the field of <b>performative arts</b> Chair: Zane Šiliņa</p>
<b>12:00-12:30</b>	<p><b>Katarina Anđelkovic</b> (Online) Montage as Artistic Research Method in Architecture</p>	<p><b>Nazrin Rashidova</b> (Online) Exploring Émile Saurer's 24 Études Caprices, op.64 through the Making of a First Recording</p>	<p><b>Madli Pesti</b> Artistic Research in Estonia. Development of Artistic Research in the Field of Performing Arts at the Estonian Academy of Music and Theatre</p>
<b>12:30-13:00</b>	<p><b>Jana Kukaine</b> Femblock: Shaping Postsocialist Feminism in Latvia</p>		<p><b>Mimesis Heidi Dahlsveen, Anne Bryhn, Randi Veiteberg Kvellestad</b> The Stitching Narratives of a Thread</p>
<b>13:00-13:45</b>	<p><b>Keynote Lecture</b> <b>Dāvis Šimanis</b>, PhD, Latvian Academy of Culture Alternate History on Screen: Artistic Research and Authenticity of Historical Film</p>		
<b>13:45-14:30</b>	<p><b>Lunch Break</b></p>		

Parallel Sessions			
<b>14:30-16:00</b>	<p><b>LMT Hall</b> Papers in the field of <b>visual art and design research</b> Chair: Till Ansgar Baumhauer</p>	<p><b>Great Hall</b> Papers in the field of <b>music</b> Chair: Eveliina Sumelius-Lindblom</p>	<p><b>Organ Hall</b> Papers and recitals in the field of <b>music</b> Chair: Didzis Kalniņš</p>
<b>14:30-15:00</b>	<p><b>Dominique Lämmli,</b> Art in Action Research (AiAR) &amp; Global Art Rootings. Methodological Considerations</p>	<p><b>Tatjana Ostrovska</b> (Online) Individual paper The Invisible Audience</p>	<p><b>Jessica Blaise Ward</b> (Online) A Hybrid Approach: Virtual Fieldwork and Composition as a Methodological Tool</p>
<b>15:00-15:30</b>	<p><b>Quirijn Menken</b> (Online) Constellating Images: Bideratlases as a Tool to develop Criticality towards Visual Culture</p>	<p><b>Kaspars Ādamsons</b> The First Performance of the Third Chamber Symphony "Sequel" by Anitra Tumševica: Composer's Intention and Conductor's Interpretation</p>	<p><b>Razavi Muriel</b> (Online) Lecture-recital Re-Orientalism in Contemporary Music by Composers of the Iranian Female Composers Association</p>
<b>15:30-16:00</b>	<p><b>Egons Persēvics</b> (Online) Data Gathering in Artistic Research – The Case of "The Legend of the Karosta Mermaid"</p>	<p><b>Beatriz Pomés, Sef Hermans</b> Telescope II: Researching New Approaches to Science, Music, and Public Participation</p>	<p><b>Dominique Porebska-Quasnik</b> (Online) Lecture-recital Contemporaneity and Future of Opera as Total Art</p>
<b>Coffee Break</b>			
<b>16:00-16:30</b>	<b>Parallel sessions</b>		
<b>16:30-18:00</b>	<p><b>LMT Hall</b> Papers in the field of <b>visual, audiovisual art and design research</b> Chair: Janis Taurens</p>	<p><b>Great Hall</b> Papers in the field of <b>music</b> Chair: Lucy Abrams-Husso</p>	<p><b>Organ Hall</b> Papers and recital in the field of <b>music</b> Chair: Sef Hermans</p>

<b>16:30-17:00</b>	<b>Jing Jin</b> (Online) The Application of Chopin's Ballade No.1 in The Pianist film	<b>Ilze Urbāne</b> Performative Aspects of the Italian Flute School Teaching Methods	<b>Juan Vassallo</b> Versificator: A Special Kaleidoscope for Algorithmic Composition
<b>17:00-17:30</b>	<b>Francisco Navarrete Sitja</b> (Online) Decolonizing surfaces: The "Camanchaca" Fog and the "Catancura" Stone. Dialogues Between Fieldwork, Colonial Descriptions and Prophetic Materialities to Resignify and Decolonize the Landscape	<b>Liene Denisjuka-Straupe</b> Chamber Works with Flute by Juris Ābols: Artistic Ideas, Music Stilistic and Interpretative Aspects	<b>Michael Francis Duch</b> (Online) Composition vs. Improvisation and Artistic Self-invention
<b>17:30-18:00</b>	<b>Tetiana Kablova</b> (Online) Lecture-recital Television Competitive Shows: the Communication Dimension	<b>Julian Hellaby</b> Bartók and the Topic of Drunkenness	<b>Michael Francis Duch</b> (Online) Lecture-recital On Performing Lene Grenager's Reconstruction 5 - Shadows of Machines
<b>18:00-18:30</b>	<b>Coffee Break</b>		
<b>18:30</b>	<b>Guided Tour of the Latvian National Museum of Art</b>		

SATURDAY, MAY 7<sup>TH</sup>

Parallel Sessions			
<b>9:30-11:30</b>	<p><b>LMT Hall</b> Papers and recitals in the field of <b>audio-visual art</b> Chair: Frank Westermeyer</p>	<p><b>Great Hall</b> Papers in the field of <b>music</b> Chair: Beatriz Pomés</p>	<p><b>Organ Hall</b> Recitals and papers in the field of <b>performative art</b> Chair: Barbara Lehtna</p>
<b>9:30-10:00</b>	<p><b>Christian Sinn</b> (Online) Seestück (seascape) - On Contemporary Art Photography</p>	<p><b>Vittoria Ecclesia</b> Art and Rigor: Designing Experimenting Processes for Artistic Research</p>	<p><b>Anna Semenova-Ganz</b> (Online) Movement Generative Systems and Artistic Research in Dance Performance</p>
<b>10:00-10:30</b>	<p><b>Daniela Zacmane</b> (Online) Difficulties of Melodrama Researcher</p>	<p><b>Gonçalo Cruz</b> Forgotten Bagpipes of the Baltic Sea</p>	<p><b>Frida Robles Ponce</b> (Online) Sessions with Frida: Psychoanalysis in Public</p>
<b>10:30-11:00</b>	<p><b>Jānis Garančs</b> Virtual Instruments and Synthetic Anisotropy for Ephemeral Value Mappings</p>	<p><b>Helga Karen</b> Autoethnographic Research as a Road to Musical Freedom - the Diverse Possibilities of Interpretation in Contemporary Music</p>	<p><b>Anja Plonka</b> (Online) Lecture-recital breathing psoas</p>
<b>11:00-11:30</b>	<p><b>Maria Morata</b> (Online) Lecture-recital I am not my MRI II. Magnetic Illumination</p>	<p><b>Jörg Holzmann</b> Early Sound Film Documents as Sources for 19th Century Performance Practice</p>	<p><b>Meghan Moe Beitiks</b> Lecture-recital Performing Resilience for Systemic Pain</p>
<b>11:30-12:00</b>	<b>Coffee Break</b>		

Parallel Sessions			
<b>12:00-13:00</b>	<p><b>LMT Hall</b> Papers in the field of <b>visual art and design research</b> Chair: Andris Teikmanis</p>	<p><b>Great Hall</b> Papers in the field of <b>music</b> Chair: Kristis Auznieks</p>	<p><b>Organ Hall</b> Papers in the field of <b>performative art</b> Chair: Madli Pesti</p>
<b>12:00-12:30</b>	<p><b>Vytautas Michelkevicius, Aldis Gedutis</b> (Online) Ubi Dracones et Leones! Or How Zoology Might Help to Understand (Epistemology of) Artistic Research Better?</p>	<p><b>Manuel Salas</b> (Online) Abductive Reasoning as a Model for Musical Creation in Julio Estrada's Musical Works</p>	<p><b>Evarts Melnalksnis</b> (Online) The Anthology of Performing Arts Translations: Content, Process, Challenges</p>
<b>12:30-13:00</b>	<p><b>Zenovia Toloudi</b> (Online) Structural Textiles. Temporary Walls</p>	<p><b>Indra Riše</b> Cosmology as a Source of Musical Inspiration in Composition Process of "12 Constellations for Organ +"</p>	<p><b>Iwona Wojnicka</b> (Online) Lecture-recital VIBRATO</p>
<b>13:00-13:45</b>	<p><b>Keynote Lecture</b> <b>Anda Boluža</b>, Latvian National Library Research through the lens of design</p>		
<b>13:45-14:30</b>	<p><b>Lunch Break</b></p>		

<b>Parallel Sessions</b>	
<b>14:30-15:30</b>	<p><b>LMT Hall</b> Online roundtable in the field of <b>visual art and design research</b> Chair: Andris Teikmanis</p> <p><b>Great Hall</b> Recital in the field of <b>music</b> Chair: Anda Beitāne</p>
<b>14:30-15:30</b>	<p><b>Gavin Keeney</b> (United States) Roundtable discussion with Adrianos Efthymiadis (Greece), Tomas Šilgalis (Italy), Harsh Bhavsar (India), Ishita Jain (India)</p> <p><b>Ēriks Ešņvalds</b> Double Vision – Imagination and Realization – in Composing the Music for the Ballet <i>The Girl with the Differently Colored Eyes</i></p>
<b>15:30-16:00</b>	<b>The Right To Have No Rights</b>
<b>Coffee Break</b>	
<b>16:00-17:30</b>	<p>Closing seminar in the field of <b>visual art and design</b> – <b>Andris Teikmanis</b> Representatives of EU4ART_ differences in partner schools will be announced</p> <p><b>Open Artistic Research (EU4ART_differences)</b></p> <p>Closing seminar in the field of <b>music</b> – <b>Anu Vehviäinen</b> Actual Tendencies of Artistic Research in Music</p>
<b>17:30-18:00</b>	<b>Coffee Break</b>

## KEYNOTES

### Artistic Research – the Polyphony of Voices in a Common Score of Practices

**Till Ansgar Baumhauer**

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Over the last decades, artistic research as a practice and method has evolved rapidly and in a variety of ways, becoming a hub for discussion of the arts' possibilities and limitations, promoting a broader understanding of their ability to create knowledge, expertise and dialogue. This has resulted in the emergence of a new sector of activity for artists that provides rich alternatives to the traditional areas of artistic practice but remains debated.

Methods and methodologies in the multiple artistic research fields have been refined and specified again and again over time. Similarly, the variety of available options has become virtually unmanageable, ranging from various study formats to independent ventures and alliances that refuse to be institutionalized. The diversity of legal frameworks for artistic research offers everything from state-funded research programs to university curricula that do not offer degrees in artistic research, and even to focused artistic research work in the studio that readily slips outward perception. This makes it quite difficult to bring the voices together.

On the other hand, artistic research's polyphony and diversity of approaches is one of its greatest assets, as it allows for thinking outside conventional bounds as well as transdisciplinary collaborative work that is both process-oriented and cognizant of its relationship to social discourse. Strengthening these developments, combining local, national, and intercultural perspectives, and moving away from a Western-style concept of artistic research into a discourse that includes the global South - and opens up to new concepts, perspectives, and challenges in a world which seems to lose them - is a central task for those involved in artistic research today, be it in universities, in the political context of the EU or in a world of societal challenges.

***Till Ansgar Baumhauer** studied Fine Arts (painting, graphics, interdisciplinary artistic practice) at University of Arts Berlin and Dresden University of Fine Arts and has been working as a freelance artist, curator and author for the last two decades. He holds a PhD in Fine Arts from Bauhaus-University Weimar with a focus on the experience and artistic transformation of violence in long-term conflicts.*

*Beyond this, Baumhauer's artistic and research interests go to international artistic cooperation and dialog processes, collective memory and the transcultural expressiveness of images.*

*He was the chairman of the artists' board of Saxony in Germany from 2019-2021 and is a committee member for fine arts at the cultural foundation of Saxony.*

*Since May 2020, he has been working for the European Universities "EU4ART" project at Dresden University of Fine Arts, since 2021 in his current position as content manager and project speaker for an EU funded project on artistic research in the Third Cycle.*

## Research through the Lens of Design

### Anda Boluža

Latvian National Library

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For the National Library of Latvia, exhibitions are a strategic instrument in the representation of culture. If academic research is often considered to be complex and specific, exhibitions are seen as a means of turning such research into a visual form accessible to a wide range of audiences. Furthermore, the National Library of Latvia is home to a number of exhibition halls and galleries, consequently an exhibition's scale can be adapted to the nature and extent of the related research.

In my talk, I will address specific aspects of exhibitions as a form of cultural representation. Such exhibitions differ from art exhibitions in that works of art are not the focus. Thus, if the research being represented is based on the written word and original documents and books, there is a strong need for a visual language that interweaves these seemingly unremarkable and discreet exhibits into a vivid story. What media and aesthetic solutions can be applied to tell this story and could it be diversified or expanded by using design strategies? Does this significant role of design grant designers and curators the authority to rework the research?

In my talk, I will discuss some of the most interesting examples of exhibition design carried out at the National Library of Latvia to illustrate the potential of and the diverse means provided by exhibitions. One such exposition was *Beethoven. Orbits*, based on a vast amount of academic research by Professor Lolita Fūrmane. Her thorough review of the history of the local music scene was encapsulated into a contemporary display, full of striking visual elements and attractive details. Not only were design elements such as the interactive system of vertical and horizontal drawers functional, but also innovative through giving a playful visual appearance to otherwise invisible cultural connections. Consequently, the exhibition could be viewed as teamwork, where academic research was augmented by other means of expression.

*Anda Boluža is an art historian and curator at the National Library of Latvia. She graduated from the Faculty of History and Theory of Arts at the Art Academy of Latvia with an M.A. and continued her studies in the Royal College of Art's Critical Writing in Art and Design programme in London. She has worked at such art institutions as the Latvian Centre for Contemporary Art and Latvian Museum of Photography. From 2006 until 2011, she was a regular contributor to the design magazine Dizaina Studija (published by Neputns). In 2010, she was awarded the annual Latvian Design Award for journalism by the Latvian Designers' Society.*

## Alternate History on Screen: Artistic Research and Authenticity of Historical Film

**Dāvis Sīmanis**

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Film as an apparatus is constantly in a situation of reconstructing the past. Accordingly this complicates the possibility of separating the history which is already present in the film as a technical feature and history as narrative or narrative device. As the studies of history in film emerged in the late nineteen eighties, many scholars generally agreed that there has to be certain theoretical outlines how film makers should approach history. This is connected to the fact that through the whole 20th century, film had become the most powerful historical knowledge generator on a public level. Cinema had largely taken over the functions of a historical novel; however, it has a completely different form and perceptive effect on people. The current challenge of the film director is through artistic research to define a new creative treatment of actuality that could reveal historical truth more than a mimetic record. For example, the practice of artistic research in cinema that eventually produces films that immediately show the distinction between the actual and fictional by shifting actual representation into the realms of stylization. Accordingly, this provides the audience a strong judgment of an artificial cinematic construction. Deliberate stylization surpasses the modern hybrid of documentary and fiction thus making disassociation of factuality from hyperbolized fiction feasible. For a film to be historical it cannot do without self-conscious distancing of the historical present through the use of dramatic techniques of the film. This is a position maintained also by separate academic historians who want to include the historical film narrative in the historical research as a completely new history narrative. In their view, reality that is created in film's diegesis, cannot be historical (Deshpande, 2004). It doesn't matter if it takes place in the "past", „present" or "future", it has immediacy of presence and it also tells a finished story.

***Dāvis Sīmanis*** - an award-winning director and screenwriter whose work has been recognized by major international film festivals. His documentary films have been selected by IDFA; CPH:DOX; FilmFestival Cottbus; DOK Leipzig; Visions du Réel; Venice International Film Festival and others. For the last ten years Dāvis also has led a successful career as a fiction film director. His acclaimed film *The Mover* participated in over 50 festivals around the world and was Latvia's submission for the Academy Awards Best Foreign Film 2019. His latest work *The Year Before the War* was selected for official competition at the International Film Festival Rotterdam 2021. He has studied history and film theory, in which he holds a PhD. Currently Dāvis is a tenured professor of film directing in the National Film School of Latvia. He has previously held the position of tenured professor in Aalto University, Helsinki. He also has experience in project development as he has been a commissioning editor for The National Film Centre of Latvia for several terms.

## The Right Topic: Being Honest in Artistic Research

### Anu Vehviläinen

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Sometimes in artistic research we find it difficult to see what is relevant and valuable. We might not appreciate enough the topics that are close to us, such as every-day issues embedded into the art praxis. Somehow, they seem to be too self-evident or simple. We might fear that they are not worthy of academic study.

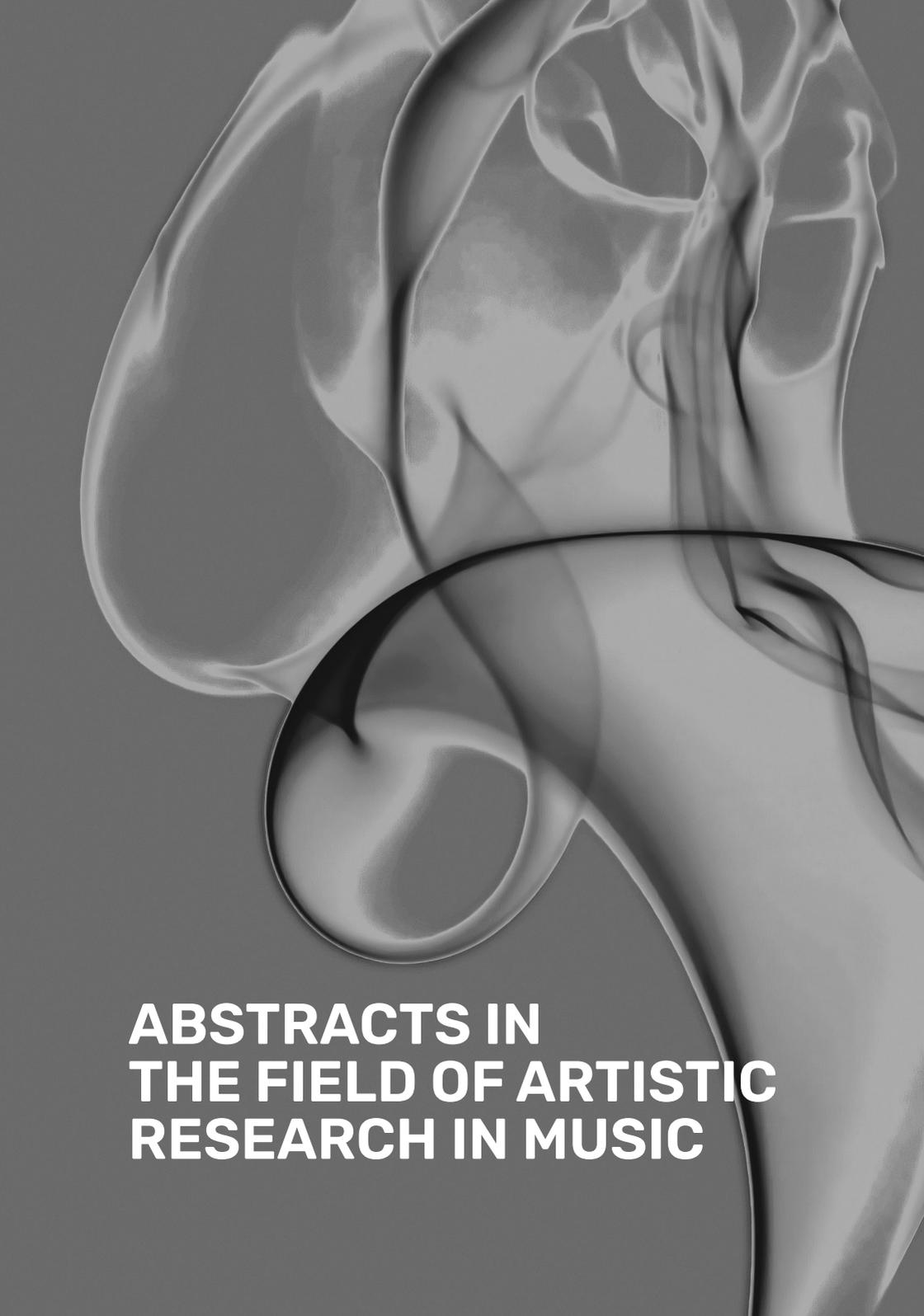
On the other hand, we are familiar with many scientific methods which have been tested again and again during many years. Sometimes the methods themselves affect the way we choose our research topics. Any given research topic may be approachable with the chosen method but too often we ignore the most crucial question: is the topic really the most relevant for us, the artists? Sometimes, moreover, the existing methods are not enough for us which means that we need to create new ones through experimentation, as argued for instance by Coessens (2014), Raes (2014) and de Assis (2018).

In this presentation, I describe the collaboration of the multidisciplinary artistic research group, *Silence Ensemble* (dancer Kirsi Heimonen, visual artist Petri Kaverma and myself, pianist Anu Vehviläinen). Between 2016–2020 we created several experimental artistic research methods together. The outcome of this project came to be incorporated in our respective forms of art praxis (Heimonen et al. 2018).

For me, the collaboration of the Silence Ensemble offered a new perspective on piano playing and led me to study the concepts of ‘now-moment’ and ‘presence’ (see Koski 2000; Klemola 2004; Vehviläinen 2019 & 2020). These two concepts helped me to perceive the cognitive orientation that had dominated my piano playing and especially my approach to Karol Szymanowski’s piano music which I had studied and performed for many years.

Finding the now-moment was crucial for me. I’ve embraced it ever since in music making but also, in my life in general.

*Pianist, Dr. **Anu Vehviläinen** is head of the DocMus Doctoral School at the Sibelius Academy, University of the Arts, Helsinki, Finland and is a leading scholar and exponent of the piano music of Karol Szymanowski (1882–1937) having recorded the composer’s entire piano works for Alba Records (5 CDs). Vehviläinen is dedicated to promoting artist–audience interaction through her programme Open Artist & Dear Audience (2009–2015). Between 2015–2020 Vehviläinen was a member of the artistic research group, the Silence Ensemble, with dancer Kirsi Heimonen and visual artist Petri Kaverma. During a five-year period, the group developed their own collaborative artistic research method and gave several lectures and organized workshops and retreats in Nordic and Baltic countries. Vehviläinen’s recent research centers around an autoethnographic approach to studying piano practicing and now-moment, presence and space. In March 2022 Vehviläinen was a keynote speaker at the Perform Live Festival Conference, Dublin, Ireland.*



**ABSTRACTS IN  
THE FIELD OF ARTISTIC  
RESEARCH IN MUSIC**

## Expressing 'Folk' in Contemporary Compositions for Clarinet

Lecture-recital

**Lucy Abrams-Husso**

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How do contemporary composers represent idiomatic or non-Western-European styles in their compositions? How do instrumentalists not trained in, for example, traditional folk music or klezmer, approach this repertoire? In this lecture recital, I will present two contemporary clarinet works from my research project that take inspiration from folk music. They represent two case studies from my research in contemporary American and Finnish clarinet repertoire.

### **Programme:**

Eric Mandat Folk Songs (1986) for clarinet solo

Kimmo Hakola Diamond Street (1999) for clarinet solo

***Lucy Abrams-Husso** is a Chicago native based in Helsinki, Finland since 2013. She received Bachelors degrees in clarinet performance and anthropology from the University of Illinois Urbana-Champaign and Master of Music degrees from the Eastman School of Music and the Sibelius Academy of the University of the Arts Helsinki. Formerly Co-principal and e-flat clarinet of the Oulu Symphony, Lucy is an active freelance musician in southern Finland. She has appeared as soloist with the Sibelius Academy Symphony Orchestra, Mikkeli String Orchestra and Haapavesi Chamber Orchestra. Since 2016, she has been a doctoral candidate at the Sibelius Academy. Her research focuses on Finnish and American contemporary music, and has been supported by grants from the Wihuri, Aaltonen and Finnish Cultural Foundations.*

# The First Performance of the Third Chamber Symphony “Sequel” by Anitra Tumševica: Composer’s Intention and Conductor’s Interpretation

Paper

**Kaspars Ādamsons**

Jāzeps Vītols Latvian Academy of Music

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Pēteris Vasks once said that he sees all his pieces as his children\*. Many of his colleagues would probably agree to this. A special event for any composer is the first performance – the second “birth” of his work, not in the imagination anymore, but in the real world of sounds. When performing a symphony, the conductor is the closest ally of the composer, as he, too, ensures the acceptance of the new-born “child” by the audience and prepares it for its best possible future.

This presentation looks at the conductor’s role in the staging of Anitra Tumševica’s Third Chamber Symphony “Sequel”. It studies the idea of the composition, its performance and the issues of interpretation from a conductor’s perspective. The following aspects play an important role:

- What impact do the specificities of the genre have on the conductor’s work? Important aspects include both the traditions of a symphony and the composer’s individualisation of those, by keeping some, while modifying and even abandoning others;
- How can the best acoustic balance be achieved, if symbols – music citations and allusions representing different important periods of Latvia’s history – are quite often hidden in the composition’s texture rather than put at the forefront?
- In this work, one of the peculiarities of the interpretation of the genre is a stage action in its finale (parallels with Haydn’s “Farewell” Symphony). How can a conductor be engaged in its organisation?

The study conducted will deepen perceptions of Anitra Tumševica’s musical style, as well as raise awareness about the specificity of the conductor’s work, when performing symphonic music of the 21st century.

**Kaspars Ādamsons** holds a Master’s degree in choral conducting from the Jāzeps Vītols Latvian Academy of Music (JVLMA) and a Master’s degree in orchestral conducting from the Estonian Academy of Music and Theatre, and concluded orchestral conducting studies at the Royal College of Music in Stockholm with professor Daniel Harding.

*Kaspars is the Artistic Director of mixed choir “Sōla” of the Latvian Academy of Culture and the JVLMA symphony orchestra. He has conducted several operas and ballets at the Latvian National Opera and Ballet and has cooperated with all the professional orchestras in Latvia, as well as the Estonian National Symphony Orchestra, Norrköpings Symfoniorkester, Gävle symfoniorkester, Umeå symfoniorkester, etc. Being one of the principal conductors of the Latvian Song and Dance Festival, Kaspars is also the Artistic Director of the choirs’ closing concert for the next Latvian Song and Dance Festival to be held in 2023.*

## **A Hybrid Approach: Virtual Fieldwork and Composition as a Methodological Tool**

Paper

**Jessica Blaise Ward**

Leeds Beckett University  
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The field of practice research is approximately 30 years old (Bulley & Sahin, 2021, p.14) and a 'type of research where practice is the significant method conveyed in the research output' (Bulley & Sahin, 2021, p.4). The approaches taken by practice researchers frequently draw on different disciplines, with the field being interdisciplinary by nature. This was the case with my PhD research, which combined practice research with ethnomusicological methods of virtual fieldwork, operating a type of hybrid approach. My primary aim was to investigate the online synthwave community, including its stylistic and cultural practices. I examined how what I term as 'style parameters' were negotiated when converged with affordances of 21st century Digital Audio Workstation technology and engagements by the online synthwave community. My research operated a cycle, which began with identifying synthwave style parameters through virtual fieldwork. I then tested style parameters through compositional experiments, to reveal how stylistic practices of synthwave are understood, communicated, realised, valued and privileged by the online synthwave community. Using composition as a methodological tool was vital to my findings, enabling me to examine the significance of each style parameter, as well as to test their limits. Virtual fieldwork allowed me to continually examine the community's expectations of synthwave style parameters. Through my hybrid methodological approach, I was able to explore equally the musicological and cultural markers of synthwave.

***Jessica Blaise Ward** is a musicologist and practice researcher of popular music. Her PhD research used composition as a methodological tool to investigate the synthwave style and online synthwave community. She is a synth player, vocalist and songwriter with interests in music technology, music of the 1980s and 1990s, and feminist scholarship. Her current enquiries concern issues of gender within areas of metal music, and she previously published research on the memory of post-punk women.*

## Forgotten Bagpipes of the Baltic Sea

Paper

**Gonçalo Cruz**

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Bagpipes are a diverse family of reed instruments, whose sole unifying feature is that they are played by pressing an airbag, instead of directly playing with the mouth.

Widespread iconography indicates that Europe was once quite familiar with a bagpipe culture. However, as with so many musical instruments, bagpipes have not enjoyed a steady level of popularity across the centuries. Some countries have sustained an uninterrupted piping tradition while in others the instrument seems to have all but disappeared.

I have moved from Portugal to Finland (along with all my bagpipe making tools and machines) and have been accepted at the Sibelius Academy to conduct Doctoral research. I am questioning the prevailing idea that there is no bagpipe tradition in Finland. After personally inspecting the rare archaeological find in Turku - a säkkipilli piece dated 1396 - and from researching old instruments in the neighbouring countries, I have a working hypothesis: - Bagpipes were a common occurrence in the archipelagos and merchant towns of countries like Sweden, Finland, Estonia, Latvia, Lithuania, since at least the middle ages.

To build and play again the region's bagpipes, I must look at the evidence as a whole, and not as a fragmented reality under each nation. Only then may we get to the bottom of the bagpipe enigma of the Baltic Sea.

I will share with the audience visual evidence, such as medieval iconography of bagpipers, early photographs of baltic pipers, photos and my own technical drawings of museum's musical instruments. I will even show and play prototypes built by myself. We should all be proud of our region's piping heritage, and an important international conversation is ongoing.

I will use my visit to Latvia for this conference, as an opportunity for building further networking and to study available Dudas in the local museums.

**Gonçalo Cruz** is a musician, researcher and maker of bagpipes and woodwinds.

He holds a Bachelor's and a Master's degree in Architecture and is currently a Doctor of Music candidate at the Sibelius Academy - "Forgotten Bagpipes - The redesign of the Säkkipilli in Finland".

Gonçalo has been involved in the revival process of local Gaita bagpipes in Portugal, by researching, playing, teaching and building bagpipes as well as maintaining a professional bagpipe making workshop that he has now moved to Helsinki, and transformed into a "Woodwind Research Lab."

His research interests are in the disciplines of music, ethnomusicology, organology, as well as art and design, history and archaeology, with a special interest in the subjects of instrument building, tuning and temperament.

## Composition vs. Improvisation and Artistic Self-Invention

Paper

**Michael Francis Duch**

NTNU - Norwegian University of Science and Technology

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How can one re-invent oneself musically, and how do you discover new techniques and expand the sonic possibilities of your instrument? I wish to explore these questions through and in relation to two new compositions that I have commissioned as part of my artistic research in experimental music, where improvisation has been a core element in both composing, interpreting and performing the music. Improviser and author Eddie Prévost often refers to free improvisation as the practice of self-invention. Yet, many improvisers can often get the feeling of being caught in a cycle of repeating their own clichés. This was of course composer John Cage's main objection to (musical) improvisation not being experimental, but is this so and can it then be challenged?

Being a performer within the field of free improvised and experimental music for the last two decades, and involved in artistic research since 2007, I have tried to both challenge and develop my own musical and technical "clichés". I have employed a pedagogical approach to this through teaching as well as when rehearsing with free improvising ensembles. A recent attempt has been through commissioning two new pieces for double bass by composers and improvisers Lene Grenager and Mats Gustafsson. In this presentation I will both discuss and demonstrate how these collaborations has had an impact on my artistic research, and how it has challenged me into developing new techniques and musical sounds in order to be able to perform these pieces.

***Michael Francis Duch** (1978) is a professor of double bass, jazz and experimental music at NTNU – Department of Music, where he currently holds the position of Deputy Head of Research.*

*Duch is a former member of the Young Academy of Norway and completed his artistic research project "Free Improvisation – Method and Genre" as research-fellow at NTNU in 2010, where he has been doing research on Free Improvisation and the use of Improvisation in Experimental Music. He holds a particular interest in spatiality and the relationship between performer(s) and performance space, often resulting in audio-visual performances.*

*As a performer he has been involved in more than 70 recordings in various formats, and collaborated with Pauline Oliveros, Mats Gustafsson, AMM, Christian Wolff, Tony Conrad, Joëlle Léandre, amongst others.*

## On Performing Lene Grenager's Reconstruction 5 - Shadows of Machines

Lecture-recital

### Michael Francis Duch

NTNU - Norwegian University of Science and Technology

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How can one re-invent oneself musically, and how do you discover new techniques and expand the sonic possibilities of your instrument? I wish to explore these questions through and in relation to a new composition that I have commissioned as part of my artistic research in experimental music, where improvisation has been a core element in both composing, interpreting and performing the music. Improviser and author Eddie Prévost often refers to free improvisation as the practice of self-invention. Yet, many improvisers can often get the feeling of being caught in a cycle of repeating their own clichés. This was of course composer John Cage's main objection to (musical) improvisation not being experimental, but is this so and can it then be challenged?

Being a performer within the field of free improvised and experimental music for the last two decades, and involved in artistic research since 2007, I have tried to both challenge and develop my own musical and technical "clichés". I have employed a pedagogical approach to this through teaching as well as when rehearsing with free improvising ensembles, and found that freely improvising and performing experimental scores have been mutually beneficial. A recent attempt has been through commissioning a new piece for double bass, tape and video by composer and improviser Lene Grenager. Our previous collaborations has resulted in the CD/LP Lene Grenager: Works for Bass in 2016.

In this lecture recital I will both discuss and demonstrate how this collaboration has had an impact on my artistic research, and how it has challenged me into developing new techniques and musical sounds in order to be able to perform this as well as other pieces by the composer. It will include a full performance of Lene Grenager's Reconstruction 5 - Shadows of Machines from 2021.

### Programme:

Full performance of Lene Grenager's Reconstruction 5 - Shadows of Machines (2021)

## Art and Rigor: Designing Experimenting Processes for Artistic Research

Paper

**Vittoria Ecclesia**

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Artistic research is gaining more and more space in academia, but because of its relatively recent establishment in the academic environment, there is still a lack of standardized methodologies. The methodologies used in artistic practices can be creative, innovative, usually borrowed and adapted from other fields. But performers and artists in general may struggle with ideating rigorous methodologies for their practices, and cannot find easily pre-made ones to apply, also due to the open and haphazard nature of artistic practice, contrasting with the rigor of research and experimentation. The advice to look towards other disciplines' qualitative methods and borrowing them, although reasonable, is also vague and can be confusing for young researchers. In particular, the adaptation process can raise issues. How can methods from different disciplines be adapted to the needs of artistic research without hindering the creative practice? What are the pros and the cons of such adaptations?

In this contribution I will present my own use of three borrowed qualitative methodologies that I adapted from other disciplines, and the benefits and problems that arose. I used them to design an experimenting process to investigate differences and similarities in the musical affordances of a 13-keyed period clarinet and modern clarinet. The methodologies I will consider are autobiographical design, borrowed from Human Computer Interaction; thematic analysis, borrowed from psychology; and autoethnography, borrowed from social sciences. The use of Dynamic Research Sketching as a support during the initial phases of an artistic research will also be covered.

I aim at advocating for creativity and critical reflection when adapting methodologies for artistic practices, providing my work as an example, while remaining open to dialogue and insights from other practitioners.

***Vittoria Ecclesia** (b.1994) is an Italian clarinetist and researcher. She studied at Conservatorio G. Cantelli of Novara, where she obtained her Bachelor's in 2017, and then at the Estonian Academy of Music, where she obtained her Master's Degree cum laude in Clarinet Performance in July 2020. Currently she is pursuing a PhD in the same institution, researching the differences between modern and period clarinet from a performer's standpoint, through the music of Iwan Müller. She is an active orchestra player and has appeared with Orchestra del Teatro Regio di Torino, Orchestra Sinfonica Carlo Coccia, Orchestra Accademia Teatro alla Scala, EMTA Sinfonietta, MYO-Mediterranean Youth Orchestra. She is currently second clarinet at the Estonian National Opera Orchestra.*

*Vittoria presented her research work at the Doctors in Performance 2021 Conference in Tallinn.*

## **Double Vision – Imagination and Realization – in Composing the Music for the Ballet *The Girl with the Differently Colored Eyes***

Lecture-recital

### **Ēriks Ešņvalds**

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When writing the music for my first ballet, a large-scale stage production of a Nez Perce story about a Girl who was born among the stars of the eternal Pleiades and had the audacity to fall in love with a mortal earthling, thus bringing shame upon the noble stars, I was faced with a question from the very beginning of my creative work: how much of the narrative could I imagine and “direct” it into the realization of the musical score? The more I thought about it, the more powerful and seductive the process of writing the ballet became, which also sparked my curiosity about what imagination was, how big and valuable it could be, or perhaps, at some point, how disturbing? Reading the literature on creativity and imagination, on the time it takes to reflect on what one has just seen and experienced, as well as learning about the immeasurable and yet also measurable range of expression of contemporary dance and ballet, I was struck by the encouragement to be daring – to really let myself go with the creative imagination, to describe it, record it, and document it every possible way, so that eventually, after creating the score in solitude, after it has received the input of the choreographer and the stage direction team and the ballet premiere has taken place – I could arrive at the final analytical part of the three-year project, involving the potentially predictable and measurable results, and perhaps something still unknown and inexplicable, as is the nature of any myth. I will unravel the research methods, as well as the new horizons of understanding and the dead ends in my creative work, which emerged from becoming aware of the contexts and potentials of art. In my lecture-type presentation, I will use two audio-visual modalities: fragments of the artwork in both video and live versions.

*Born in Priekule, Latvia, in 1977, Ēriks Ešņvalds studied at the Latvian Baptist Theological Seminary (1995–97) before obtaining his Master’s degree in composition (2004) from the Jāzeps Vītols Latvian Academy of Music under the tutelage of Selga Mence. He has taken master-classes with Michael Finnissy, Klaus Huber, Philippe Manoury, and Jonathan Harvey, amongst others. In 2011 he was awarded the two-year position of Fellow Commoner in Creative Arts at Trinity College, University of Cambridge.*

*Ēriks Ešņvalds has won multiple awards for his work, including the Latvian Grand Music Award three times (2005, 2007, and 2015). The International Rostrum of Composers awarded him first prize in 2006 for his work *The Legend of the Walled-in Woman*. He was *The Year’s New-Composer Discovery of the Philadelphia Inquirer* in 2010. In 2018 he was bestowed Officer in the Order of the Three Stars, the highest state decoration of his home country Latvia, for merits in the field of culture.*

## Chamber Works with Flute by Juris Ābols: Artistic Ideas, Music Stylistic and Interpretative Aspects

Paper

**Liene Denisjuka-Straupe**

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This theoretical research is devoted to the chamber music of Juris Ābols, especially to those compositions which involve one or more flutes. Most of these written works are included in artistic creative project programs and these compositions are the conceptual basis of all the mentioned programmes. Juris Ābols calls himself a Dadaist but actually he is not only a Dadaist – he can be polystylistic as well. The composer's musical contribution is not measured in terms of productivity – his creative heritage consists of 40 compositions, which can be mainly described as instrumental, vocal instrumental chamber music and choral music. All these works have a wide range of artistic ideas and thematic diversity. The topicality of the research is explained in several aspects: the 1st – to describe the originality and brightness of Juris Ābols' music and depict the idea, which is based on Dadaism and other sources of artistic influences; the 2nd – to study how Juris Ābols' music correlates with other composers of avantgarde views; the 3rd – to study the diversity of the interpretations of Juris Ābols' music including the composer himself. The aim of the research is to actualize and analytically illuminate the sources of inspiration for artistic ideas in Juris Ābols' chamber works with the involvement of the flute; stylistic peculiarities of music and interpretations provided by musicians of different generations.

Tasks of the research:

- to analyze the significance of Dadaism and other artistic ideas and sources of inspiration in the creative process of Juris Ābols as a composer and musician,
- to study the handwritten scores of chamber music compositions by Juris Ābols and reveal his stylistic peculiarities,
- to perform and analyze Juris Ābols' chamber works with flute involvement.

**Liene Denisjuka-Straupe** (b. 1982) has found her creative passion in the field of chamber music. As Liene believes – building collaborative bridges between different musicians and artists in general, is an integral part of a musician's professional growth in order to discover new horizons. The range of performance has not been limited by Liene's speciality as a flutist – lately, due to doctoral studies – her focus of interest has gone further into the direction of researching the development of Dadaism style in Latvia. The key composer of the research topic is an extraordinary composer and flutist Juris Ābols (1950 – 2020). In fact in Ābols' music one can find not only Dadaistic components but others as well – beginning with consonant harmony, continuing with romantic, impressionistic elements, going further into anarchism and even the absurd, trying to fixate philosophical illusions... and returning back to tonal peace.

## Philosophical and Historical Interpretive Approach to Piano Works with Features of Polystylism

Lecture-recital

**Robert Fleitz**

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In this lecture-recital I propose a philosophical and historical interpretive approach to three works of solo piano repertoire that demonstrate “polystylism”: “Nach Bach” (1966) by George Rochberg (USA, 1918–2005): A fantasia that freely moves between direct quotations of Bach and reminiscences of the composer’s previously serialist idiom, “Anathema” (1969) by Peter Schat (Netherlands, 1935–2003): A work which presents a theme in Baroque, Impressionist and Romantic style in constant contrast with fully serialist material, “Warsaw Triptych” (1973) by Imants Zemzaris (Latvia, 1951–present): An important example of polystylistics in Latvia, which takes inspiration from rock music as well as directly quoting Bach and Chopin.

Taken together, these works represent an international perspective on the many “polystylistics” that emerged during the period of 1966–1973 in America, Western Europe, and the Soviet Union. All three both neatly support and complicate Alfred Schnittke’s framework of “collage” and “symbiotic” polystylism, and, as such, should be considered an essential piano repertoire from the end of a decade that can be characterized, as musicologist Richard Taruskin does, as “a period of social division brought on by a confluence of social transformations”. Furthermore, while these works exhibit the characteristic modernist chaos and dark humor commonly associated with modernist polystylism of this time period, I believe that there also exists a deep sense of tragedy that emerges from the serious individual experiences of each composer. As such, I engage with philosopher Hannah Arendt’s definition of memory from her work “The Life of the Mind” (1977) as a point of philosophical inquiry which illuminates these works. As such, the composers “collects and re-collects what otherwise would be doomed to ruin and oblivion”. In so doing, I present these works as important representatives of international “polystylism” and argue for their continued emotional resonance today.

**Programme:** Peter Schat: Anathema (1969), George Rochberg: Nach Bach (1966), Imants Zemzaris: Varšavas Triptihs (Warsaw Triptych, 1973)

*Through “mesmerizing” and “commanding” performances (The New York Times), American pianist and composer **Robert Fleitz** is known as an “innovative musical thinker” (NY Concert Review) with a reputation for dynamic performances of both canonic and new repertoire. He is particularly interested in unusual spiritual and philosophical resonances in programming. Recent honours include the 2021 Pro Musicis International Award, the André Boucourechliev Prize in the 2020 International Piano Competition of Orléans, and a 2021 Robert Turnbull Piano Foundation Musicians Grant. First taught piano at age 4 by his father, Patrick Fleitz, Robert received degrees from The Juilliard School (B.M. and M.M.) as a piano student of Hung-Kuan Chen and Julian Martin. Currently, Robert is pursuing further studies at the Jāzeps Vītols Latvian Academy of Music as a 2021 Frank Huntington Beebe Grantee, where he studies with Juris Žvikovs. He lives in Rīga with his husband, composer Kristis Auznieks.*

## Bartók and the Topic of Drunkenness

Paper

**Julian Hellaby**

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Over the centuries, the consumption of alcohol has been celebrated in music many times – one thinks of the brindisi from Verdi's *La Traviata* or 'In Taverna' from Carl Orff's *Carmina Burana*. However, depictions of the effects of inebriation are rather more scarce and when they do occur they are usually humorous. Mikhail Bakhtin (1984 [1963]) proposed the carnivalisation of the world, dividing this into four categories, the second of which was eccentric or inappropriate behaviour, where conventionally unacceptable behaviour is normalised in a carnival setting. Bakhtin believed that carnivalisation was preserved in literature, Rabelais and Dostoevsky in particular, so it is only a small step to apply the concept to music. For the purposes of this paper it is Bakhtin's emphasis on normally unacceptable behaviour that is important – in other words manifestations of intoxication as opposed to the celebration of drinking.

Burlesque may be regarded as a particular manifestation of the Bakhtinian carnival and the second of Bartók's *Three Burlesques Op. 8/c* deals with the topic of drunkenness. The carnivalisation of drunken behaviour is very much apparent here in that outside the context of the carnival, drunkenness is generally the object of official censure whereas within the carnival context, as processed through Bartók's music, it is rendered harmless, humorous and socially acceptable to the attentive listener. The central question for the pianist is thus: what is the best way to portray this topic – how to project the carnival aspect but without so much musical distortion that the piece's coherence collapses? There are three principal sources for the performer to consult: the piano score (1911), the orchestral score of the composer's later transcription (1931) and Bartók's own recorded performance (1929). In preparing my own interpretation, I negotiated between all three, the results of which may be heard in a complete performance of the piece at the end of the presentation.

***Julian Hellaby** studied piano with the distinguished pianist Denis Matthews and later at London's Royal Academy of Music. He has performed as solo pianist, concerto soloist, accompanist and chamber musician in continental Europe, the Middle East, South Africa and throughout the UK, including recitals in the Wigmore Hall and Purcell Room. He has broadcast for overseas television and radio and also for the BBC. Additionally, two-piano work with pianist Peter Noke has included performances across the UK, as well as in Hong Kong and China.*

*Julian is an ABRSM examiner and public presenter. He has taught academic music at Coventry University and London College of Music, and also has extensive experience of adjudicating and piano teaching. He has released several CDs and his book *Reading Musical Interpretation* was published by Ashgate in 2009. His second book, *The Mid-Twentieth-Century Concert Pianist: An English Experience*, was published by Routledge in 2018 and he is currently engaged in editing a multi-author compilation on the subject of topic theory and performance, also for Routledge.*

## Early Sound Film Documents as Sources for 19th Century Performance Practice

Paper

**Jörg Holzmann**

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Early sound film documents have proved to be a valuable source of information when examining 19th Century Performance Practice, as they reveal additional insights that allow us to reconstruct the physical and haptic details in the playing of performers from the past.

An amateur film shot in 1929 shows the violinist Bronisław Huberman (1882–1947) executing a change of positions. Since he accidentally paces up and down the room, in contrast to concert performances, his thumb guidance is captured from the back of the violinist. Thanks to the very specific depiction of body language in sound films, re-enactments are suitable for emphasizing subtle questions of the physical presentation of classical music. Compared to today's practice, an almost contradictory picture emerges: While musicians often combine rhythmic precision and textual fidelity with sweeping body movements during the performance, interpreters trained in the 19th century seem to strive for the opposite: noticeably calm posture goes hand in hand with increased expressiveness and freedoms regarding the musical text. An initial overview suggests that the earliest film recordings of classical music were closely based on realistic performance situations, and in several cases the new medium was even explicitly used to preserve the musical tradition of the 19th century, for example in the (possibly lost) didactic sound film series of the Berlin University of Music (1926), or a number of performances among the "Vitaphone shorts" in keeping with the taste of the then still exclusive audience for this new medium in the USA.

The paper proposes to describe the source material, offer a first categorization, show ways of tracing it and, of course, explain how to gain knowledge from these special films and how to apply this to musicological research. The last-mentioned of these is accompanied by instructions for an experimental approach using musical instruments.

**Jörg Holzmann** first studied classical guitar at the University for Music and Performing Arts in Stuttgart, where he graduated from both the artistic and pedagogical courses with the highest marks. He was subsequently active in solo and chamber music as guitarist and oboist, worked as guitar teacher at several music schools, continued his studies in composition, and successfully took part in international guitar competitions, winning prizes at important festivals in Spain, India, Korea and the USA. From 2017 to 2021 he studied musicology, literature and art history in Stuttgart, Halle (Saale) and Leipzig, his master's thesis dealing with piano rolls recorded by women. At the same time, he was employed at the Musical Instruments Museum Leipzig.

In 2020 he became research assistant at the Bern University of the Arts in the "Historical Embodiment" project under the direction of Professor Kai Köpp, evaluating the musicological benefits of early film documents.

## An Investigation of Jānis Mediņš's Piano Sonata (1946): a Performer's Perspective

Lecture-recital

**Didzis Kalniņš**

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This presentation investigates the piano sonata composed by the Latvian composer Jānis Mediņš (1890-1966). The piano sonata was written in 1946 in a refugee camp in Blomberg, Germany. It has never been published but the autograph has survived, and there is an extremely limited performance history of the composition as a result. The piano sonata marks a symbolic turn in the composer's musical style from late Romantic to Modernism arguably reflecting his post-war impressions while being forced to leave Latvia due to the invasion of the Soviet Union. Jānis Mediņš's piano sonata is a very complex musical work due to its rich and expressive musical language and a great diversity of musical textures and pianistic techniques.

This presentation will review the current study of the composer and his own autobiography followed by a brief discussion about the piano sonata development in the first half of the twentieth century, particularly in the Latvian piano literature. It will be followed by a morphological and formal analysis exploring structural and musical aspects of the composition, after which the implications on performance will be discussed. Furthermore, the approach to editing and the treatment of a manuscript will be examined in the context of Mediņš's piano sonata, concluding the presentation with the edited work and a performance.

**Programme:** Jānis Mediņš - Piano Sonata (1946)

*Latvian pianist **Didzis Kalniņš** is currently studying for a Doctorate in Music performance at the Royal Irish Academy of Music under the guidance of Professor Thérèse Fahy. In 2013 he completed undergraduate studies at the Jāzeps Vītols Latvian Music Academy and in 2016 he obtained a Master's degree at the Conservatorio di Musica di Vicenza "Arrigo Pedrollo" in Italy. He has successfully participated in international music competitions and a myriad of concerts both as a soloist, with a symphony orchestra and with other musicians for audiences including Latvia, Estonia, Germany, Italy, France, Spain, Ireland and Brazil.*

## Autoethnographic Research as a Road to Musical Freedom – the Diverse Possibilities of Interpretation in Contemporary Music

Paper

**Helga Karen**

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My artistic research project aims to analyse the development of the pianist's role in contemporary music. Over the past 70 years, it has become increasingly clear that being able to simply play on the keyboard is no longer enough to satisfy the demands and ambitions of contemporary music and arts. In my research, I am uncovering the tools that the pianist needs to learn and possess to be able to perform contemporary music. Additionally, I focus on not only the physical and pianistic challenges of the preparation of a contemporary music program but on the mental state of the pianist and the need for deep understanding of the possibilities of contemporary music performance practices. In my work, the focus of my research is the Klavierstücke by Karlheinz Stockhausen and his musical journey of expanding the possibilities of the pianist, pianism and the piano itself.

As a pianist, I was trained to understand my experiences and read my senses in order to find ways to improve my piano playing. However, as an artistic researcher, through an academic, phenomenological and autoethnographic approach, I was pushed to also analyse, interpret and control my experience. In my presentation, I would like to talk about how my research methods have led me to shift my own understanding of contemporary music, of my research and even of the field of classical piano music. I would like to discuss how contemporary music can be used to freely let go of traditions, to encourage musicians to find themselves and their musicianship through new experiences, and how it is possible to find a true freedom of interpretation, even when the score is notated in a way that seems to leave no room for self-expression.

***Helga Karen** (1991) is a Finnish pianist specialising in the performance of classical contemporary music. She has performed as a soloist and chamber musician in various contemporary music festivals, such as Lucerne Festival, SoundScape, the Stockhausen Courses and Concerts, Impuls Academy and the International Summer Course for New Music Darmstadt. In addition to performing, Helga works as a Contemporary Leader, coaching during the Lucerne Festival Academy and organizing Lucerne Festival Forward.*

*Helga received her diploma in piano pedagogy from Metropolia University of Applied Sciences, completed her pedagogical studies at the Universität für Musik und darstellende Kunst Wien and received her Master's degree in Specialized Performance in Contemporary Music from Basel Music Academy in 2016. Currently, she is working on her doctoral artistic research project at the Sibelius Academy in Helsinki, exploring the development of the pianist's role in contemporary music, with a focus on the piano pieces of Karlheinz Stockhausen.*

## Composing (at) the Crossroads: Transcending Genre Boundaries

Lecture-recital

**Krishna Nagaraja**

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The field of artistic research in music has recently witnessed an increasing emphasis on interdisciplinary projects, as a response to the challenges posed by our globalised society. The interstitial space where cultures can meet and communicate has become a favourite centrepiece especially for artists who strive for a synthesis of their diverse influences into a personal creative outcome. Composition occupies a privileged position in this discourse, as it allows the artistic researcher to blend different elements at the primary level of the conception of the musical work itself.

My doctoral project *Polska Travels: Composing (at) the Crossroads* aims at the musical hybridisation of several musical genres, with Nordic folk and Western art music as points of departure. The research studies the history and development of the Nordic polska tune family, through time and geographical areas, transferring the collected knowledge into the composition of new pieces that lie right at the intersection of many musical roads. Composing starts at those crossroads, and ultimately composes the crossroads, namely that hybrid interstitial space which connects differences and transcends them.

My last doctoral piece, *Stringar* for string quartet, is taken here as a case study to provide an example of how a specific folk repertoire – the music for the Norwegian Hardanger fiddle – can be mixed with elements as foreign as progressive metal, Indian rhythms and contemporary music techniques. Each of the three movements in the quartet stems from a particular type of springar (the Norwegian cousin of the polska), whose boundaries it surpasses by stretching the inner characteristics of the tunes, reaching out to new territories. This lecture-recital offers an overview of the project and a brief introduction of the compositional strategies behind every movement, followed by the viewing of the full premiere of the piece, performed by string quartet Meta4 in May 2021.

**Program:** *Stringar* for string quartet (2020)

Premiere: 11.05.2021, Helsinki, by string quartet Meta4

Excerpts and full performance of the piece from the YouTube Live Broadcast by Uniarts TV: <https://youtu.be/VKT3xQWnNcM?t=2495>

I. Udelt takt, II. Telespringar, III. Valdresspringar

*Violinist, violist, composer, arranger, Krishna Nagaraja has always approached music from different directions. After years of activity as a baroque musician, his passion for folk music steered him to Irish, Scottish, Breton and Nordic music. Krishna writes music for vocal groups, choirs, chamber orchestras. With his main brainchild, the project Brú, he has performed his pieces at European festivals; his music has also been featured in Australia by local groups and musicians. He holds a Master's degree in Global Music at the Sibelius Academy in Helsinki, where he is currently employed as artistic researcher with the "Polska Travels" doctoral project, now approaching its completion. He has presented the project in several international events (Finland 2016, 2020, 2021; Sweden 2017; Italy 2018; UK 2022). His two last doctoral compositions were recorded in a CD to be released in May 2022, featuring string quartet Meta4 and himself on the Hardanger fiddle.*

## The Invisible Audience

Paper

**Tatjana Ostrovska**

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Musicians have long had a complicated relationship with recording technologies. As Amy Blier-Carruthers states, “even after over a century of commercial classical recordings, many of the same issues are still in evidence in performers’ attitudes – distrust of the technology, dislike of the process, doubts about the captured result, disagreement with the level of perfection expected of a recording, the notion that a performance exists apart from the performer and outside their control, the thought of a disembodied performance existing at all.” This situation eventually has led to the notion that performances in the recording studio and performances in front of audiences are understood – at least by performers – as entirely distinct from one another. However, the beginning of the Covid-19 pandemic prompted an unprecedented shift in performers’ relationship with technology. New modes of performance emerged – live-streamed concerts without the presence of the audience. This situation removed the borders between live and recorded performances and created an attention shift towards the ‘invisible audience’ behind the screen and therefore broke down the notion of a recorded and live concert being two separate entities, requiring a different approach and having different goals. Although the term “invisible audience” nowadays is used mostly in sociology in relation to social media, in the broader sense this phenomenon could be described as the act of losing control over one’s performance and how it will be perceived or used as soon as larger audiences are allowed to access it via any form of technology. The lack of control over the end result – what the audience is actually seeing and hearing, which technology they use – increases the level of performance anxiety for many musicians. The communication with the audience via any form of technology can easily make the original message – the performance – unrecognizable until it reaches the listener.

***Tatjana Ostrovska** is a Latvian violinist and researcher, she studied at Guildhall School of Music and Drama with prof. Jacqueline Ross and prof. Krzysztof Smietana (MMus obtained in 2005). Tatjana also holds an MA degree from the Jāzeps Vītols Latvian Academy of Music where she worked as a violin and chamber music instructor for five years (2014-2019). Currently Tatjana is a doctoral researcher at Guildhall School of Music and Drama, her supervisors are Dr. Cormac Newark, Dr. Sarah Fuchs and prof. Jacqueline Ross. Tatjana’s research interests concentrate on the effects of live-streamed and recorded live performance on the international classical music environment. In 2011 Tatjana co-founded the chamber music ensemble Nyx Trio. The main goal of the ensemble is to expand and promote contemporary chamber music repertoire for violin, flute and piano. Recently Nyx Trio has released an album of chamber music works dedicated to the ensemble by Latvian contemporary composers (Record label SKANI).*

## Telescope II: Researching New Approaches to Science, Music, and Public Participation

Paper

**Beatriz Pomés, Sef Hermans, Igor Saenz**

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How can we trust our perception if we don't know what we are looking at? What can we learn about our world from the knowledge created when science and art interact? On April 17, 2021, the performance Telescope II (Farout Artistic Research, Dr. Sergio Luque, Dr. Francisco Colomer) was premiered. The work was commissioned by Museo Universidad de Navarra (MUN) and designed by Dr. Sef Hermans, Dr. Beatriz Pomés and Dr. Igor Saenz, founding members of Farout Artistic Research (FAR). Telescope II is a performance that establishes an artistic dialogue between astronomy and music, knowledge and perception, creators, performers and the public. In this way, science, musical composition, and public participation offer three complementary perspectives on the same fundamental questions of our existence. FAR conceptualises, conceives and develops multidisciplinary performative projects through practice-based research, and research through performance. In their actions, the research objective and artistic outcome are in constant dialogue. Their projects revolve around the artistic performance and the academic study of the processes, investigating the frontiers of knowledge and creative tendencies.

*Dr. **Beatriz Pomés Jiménez** and Dr. **Sef Hermans** are researchers and lecturers at Universidad Internacional de La Rioja, and Museo Universidad de Navarra. Dr. **Igor Saenz Abarzuza** is researcher and lecturer at Universidad Pública de Navarra. They balance their academic careers with the creation of multidisciplinary artistic projects and music performance. Their common interest in artistic based research led them to create Farout Artistic Research, to develop performative projects and contribute to new and novel artistic practice forms. They take their name from Farout (18VG2018), the furthest identified object in our Solar System (not anymore, though), placed at the frontier between the known and the unknown.*

## Contemporaneity and the Future of Opera as Total Art

Lecture-recital

### Dominique Porebska-Quasnik

Independent Researcher

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To progress in the field of lyrical art, one must draw strength from origin. As water flows inevitably from source to sea. The legend of "The Flying Dutchman" ("Der Fliegende Holländer") came to Wagner's mind during the violent storm that broke out as he left Riga for France. At the genesis of this opera, stands the sovereign power of nature, carrying within it the secret destiny of man, as an enigma. The main theme of the cursed captain would be understood differently today, because romanticism, infinite love and supreme sacrifice, redemption, have ended. But faced with the sea in a fury, man's heart remains with fundamental questions about the meaning of life and existence. One could read this raging ocean as the mirror of a tormented, wandering, unstable conscience. For this reason, "The Flying Dutchman" is ever contemporary. We propose to extract (to save) from these upset waters the true "Leitmotif", unperishable, that leads to the dawn of the Future. Our method lies in the total freedom of interpretation and complete reconstruction of this Wagner's masterpiece.

**Programme:** Analysis of Wagner's lyrical work, from "The Flying Dutchman" to the "Tetralogy" and "Tristan und Isolde". Proposition of new interpretation based on true signification. Lecture illustrated with examples on life.

***Dominique Porebska-Quasnik** - Prof. Dr Hab. Musicologist and Dramatic Wagnerian Soprano. Author of 26 books, numerous articles. Participation in 63 International Conferences throughout the world. Twenty years as Pedagogue and Researcher at Polish (and French) Universities. Qualification as Professor at CNU (in Paris). Pioneer Research in the field of operas. Numerous performances and Concerts-Lecture about French, Wagnerian and Polish operas. Partner of dramatic and Wagnerian tenor, Marian Porebski. His unique assistant and disciple for 40 years.*

## Exploring Émile Sauret's 24 Études Caprices, op. 64 Through the Making of a First Recording

Lecture-recital

**Nazrin Rashidova**

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This presentation explores Émile Sauret through the making of a world premiere recording series of his 24 Études-Caprices, op.64. Partially recorded on his c.1685 Stradivari violin, the project spans four discs and has been issued as a series by Naxos between 2017 and 2020.

The violin virtuoso, composer and pedagogue, Émile Sauret carved himself an enviable reputation during his lifetime. Sometimes described as a successor to Paganini, he was acclaimed by some of the greatest musicians of his era, including Brahms, Liszt, Tchaikovsky and Sarasate. Today, however, Sauret's work seems very little known, and he is predominantly remembered by violinists for the fiendishly difficult cadenza he composed to Paganini's Violin Concerto no. 1.

During his 12-year professorial tenure at the Royal Academy of Music between 1891 and 1903, Sauret produced in 1902 his last major pedagogical publication - the 24 Etudes-Caprices, op.64, published by Simrock. These works are a testament to his technical finesse and are dedicated to his student, the English virtuoso Marjorie Hayward. The Études-Caprices are inundated with specific dynamic, fingered, bowed indications and infused with an extraordinary density of variations, only rarely used for show, rather drawing the ear away from the repetition at the core of an étude. For the player, this unending variety, and the resultant length of the series (amounting to nearly four-and-a-half-hours of continuous music), is an invocation to draw every resource of expressiveness from the instrument.

This presentation reveals some of the artistic and critical discoveries and challenges encountered in the process of making the first recording series for Naxos.

### **Programme of the Recital:** Émile Sauret - Étude Caprice No. 20 (1902)

*Violin virtuoso, soloist, recitalist, chamber musician, orchestral director and researcher, **Nazrin Rashidova** made her solo début at the age of three in Baku, and was awarded a Gold Medal by the Cairo Opera House for an exceptional violin recital three years later. Establishing FeMusa in 2008, Britain's first female chamber orchestra in 70 years, is merely the latest in a series of achievements. A prizewinner in several international competitions, she has broadcast internationally, played for royalty and other dignitaries, and also performed in the United States, Japan, Europe and the Middle East. Nazrin's discography has been hailed by The Strad, Ritmo, Neue Musikzeitung, Fanfare and American Record Guide magazines and comprises eight albums for Naxos and First Hand Records, including works by Godowsky, Moszkowski and most recently a four-disc world premiere series of Emile Sauret's 24 Etudes Caprices, op.64 featuring the c.1685 'Sauret' Stradivari violin.*

## Re-Orientalism in Contemporary Music by Composers of the Iranian Female Composers Association

Lecture-recital

**Muriel Razavi**

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In my proposal I argue that the theory “Re-Orientalism” that was introduced by Lisa Lau in literature by south-east Asian writers is applicable to music and musical produce. The main focus of interest for my dissertation topic “Re-Orientalism in Music” is selected works for Viola that make up a whole educational concert program solely by female Iranian composers. I interview these composers about their work and their relationship towards topics like othering, migration and the experience of composing from the diaspora, that is the US for most of the composers. I argue that by tracing down elements f.e. musical or harmonic formations fitting to the Laus theory of Re-Orientalism, it can be found as actually beneficial for the composers since it allows them to redefine and break down hegemonial power structures. For my hypothesis I like to point out to Jigna Desais’ line of thought that artists with a middle-eastern background have been suffering severely under societal stereotyping after 09/11: „I argue that re-Orientalism is critical to making distinct a “benign” Orientalism of exoticism from one associated with the threat of terror.” I am curious to detect why and for what purpose material from their heritage and Iranian background are used in their contemporary classical compositions for “western” Instruments. My performance part of artistic research and I will be showing and examining the musical notation style and material of the composers Niloufar Nourbakhsh and Aida Shirazi before playing the pieces as part of the musical part of my doctorate.

### Programme:

Niloufar Nourbakhsh “Veiled” for Viola Solo & Live Electronics Aida Shirazi “latent” for Viola solo

***Muriel Razavi** (\*1992 in Freiburg) is in great demand as a soloist, chamber musician and orchestral musician in the baroque as well as in the contemporary music field. Since season 2020/2021 she holds the position of Assistant Principal Violist of the MDR Symphony Orchestra Leipzig and is currently enrolled in a doctoral program (Dr. sc.mus) at the Hamburg University of Music and Theatre under the artistic supervision of Daniel Barenboim, where she is conducting research on Re-Orientalism in Music. Beginning in the winter semester 2021/2022 she has taken on an honorary mentorship in the Mentoring Arts Program at the University for Music and Theater in Leipzig, preparing students for their careers in the field of music. For some years Muriel has been working on innovative musical concepts for the promotion of Iranian composers of contemporary classical music and was a finalist in the Fanny-Mendelssohn Awards, the Goodmesh Competitions and the VAN/BPFYA Competition in Berlin. Besides her musical studies she has also completed a Bachelor’s degree in “The History and Culture of the Middle East” at the Freie Universität Berlin as well as a Master’s degree in “Religion and Culture” at the Humboldt University in Berlin.*

## Cosmology as a Source of Musical Inspiration in Composition Process of “12 Constellations for Organ +”

Paper

**Indra Riše**

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The purpose of my doctoral project is a large-format work for organ and solo instruments, which is inspired by the human psychological characteristics of the 12 zodiac signs.

The cosmological theme as a source of inspiration and imagination has long been the focus of composers. For example, American composer George Crumb has created several works on this topic.

As the composer himself admits, what influences the evolution of the composer's language and composition technique is a question of the concept and ideas of the “wider world”.

The Estonian composer, Urmas Sisask (b. 1960), has developed a completely different approach to music on the cosmological theme. 85% of his work is related to cosmology, and they are all based on scientific decision, both in the rotation of stars and planets, and in other very specific calculations. From a cosmological point of view, the universe itself is a great, complete work of art.

The performance of the first three movements of the work 12 Constellations for Organ + is planned at the Riga Dome Organ Festival “Latvian Autumn” in October 2022. In order to prepare the process of composing, it is very important to analyse interpretations of large-scale organ works by other composers as well as to study literature on chosen topic. For example, works for the organ by J. S. Bach, O. Messian, T. Nilsson, O. Olsson, Ch.M. Widor, L. Vierne, etc. Other methods include interviews with organists and composers, research technical possibilities of instruments, as well as autoethnography and self-reflection. The task of the preparatory work is to look at the creative process from a different point of view, as well as to see new dimensions and possibilities in open thinking.

***Indra Riše** is educated as a pianist and composer at the Jāzeps Vītols Latvian State Conservatory and now is a doctoral student at Jāzeps Vītols Latvian Academy of Music.*

*From 1993 - 2002 Indra Riše was in Denmark, where she continued her advancement in composition with Niels Rosing-Schow and with Ivar Frounberg. Since 2002, Indra Riše has been living in Latvia and is active as a composer, composing songs for choirs, chamber and organ music, orchestra and vocal-symphonic works.*

*Indra Riše has four dedicated CDs (released in 1998, 2000, 2013 and 2021). The compositions by Indra Riše have been played at festivals and concerts in the Baltic States, Scandinavia, Germany, United Kingdom, Austria, Russia, USA, including ISCM (International Society of Contemporary Music) organized festivals in Sweden (2009), Croatia (2011), Hong Kong (2015), Seoul (2016), Ljubljana (2016) etc.*

## Abductive Reasoning as a Model for Musical Creation in Julio Estrada's Musical Works

Paper

**Manuel Salas**

Independent Researcher

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The philosophical postulates of the American mathematician and philosopher Charles S. Peirce on abductive reasoning presents the basis of a creative model, where research and creation are conjoined in order to present new theories, as Peirce explains: „Abduction consists in examining a mass of facts and in allowing these facts to suggest a theory. In this way we gain new ideas” (CP 8.209, 1905). This statement could lead into a new way for discovering new methods for musical creation if the goal of the creator (composer or instrumentalist) is to achieve the maximum resolution of the imagination in a new musical reality.

Julio Estrada (\*1943) treats the philosophy of the Theory of Composition: discontinuum-continuum as a starting point for interpreting the products of his imagination. Searching for the philosophical foundations of his theory, he notices that the process of creation is characterized by an intrinsically united dualism; it takes into account: on the one hand, the analysis of real phenomena and abstract structures involved in the mathematical and physical organization of musical material, on the other hand, the need to understand everything that is represented in the imagination (what the composer calls a figment of the imagination). Therefore, he distinguishes two views that require consideration in the philosophical foundations of his Theory. The first is aimed at examining all musical material that can be organized and structured based on empirical reasoning (involving deductive and inductive reasoning). The second – it examines everything that is a figment of the imagination and that can be explained by abduction.

It is my desire to present some of the most distinctive compositions by said artist and address the problem of abductive reasoning as a model of musical creation.

**Manuel Salas** is a Mexican-Polish music theorist, composer, and percussionist. He is a graduate of the ESM (Escuela Superior de Música) jazz department in Mexico and the Academy of Music. F. Nowowiejski in Bydgoszcz, which he graduated in 2006, receiving a Master's degree in composition. In 2010, at the same Academy, he completed his Master's degree in music theory under the supervision of Prof. Dr. hab. Anna Nowak. In 2021, he obtained a doctoral degree in music theory at the Academy of Music. Krzysztof Penderecki in Krakow under the supervision of Prof. Dr. hab. Anna Nowak. As a percussionist he has participated in many concerts in his native country and abroad, such as international festivals, competitions and jazz workshops, among others: SIM (School for Improvisational Music), where he perfected his skills under the supervision of Steve Coleman, Ralph Alessi, Ravi Coltrane and Jim Black in New York.

# Adorno's Confrontation between Schoenberg and Stravinsky Meets the Pianist's Methodological Thinking

Lecture-recital

**Eveliina Sumelius-Lindblom**

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In *Philosophie der neuen Musik* (1949 [2006]) Theodor W. Adorno places Schoenberg's and Stravinsky's music to the opposite poles of the 20th century modernism. In this configuration Schoenberg's so-called free-atonal period represents "progress" and Stravinsky's neoclassicism "restauration" which Adorno explains through the concept of the material of music. The concept is thoroughly historical and sociological: there is nothing given by nature. According to Adorno, the music of the Schoenberg school, inherently contains the tendency of material which "has no strict application in Stravinsky". By manifesting that Stravinsky lost contact to his own material, Adorno wants not only to show that "Stravinsky's music is constantly focused on something else, which it 'distorts' the overexposure of its rigid and mechanical traits". The aim of the argument is also to show the fundamental differences between Stravinsky's and Schoenberg's aesthetics.

Despite Adorno's pejorative language and his bitter confrontation between Schoenberg and Stravinsky it is worth paying attention to what kind of valuable information Adorno's aesthetic ideas feature from the viewpoints of the music performer, Adorno's own cultural background and the early 20th century schools of Paris and Vienna. In this lecture-recital, Adorno's commentaries and my own observations emerging from the pianist's playing experience are discussed and treated side by side. I will use piano playing and my performances as a method to increase research-based intersubjectivity and to "show" in which ways the material of music is manifested in Adorno's philosophy. The idea of showing is phenomenologically rooted in Maurice Merleau-Ponty's theory considering the inseparability of body and mind in *Phénoménologie de la perception* (1949). From a conceptual viewpoint, showing is connected to Ludwig Wittgenstein's work *Tractatus logico-philosophicus* (1921/1922) in which Wittgenstein discusses the relationship between language and reality as well as the limits of science.

**Programme of the Recital:** A. Schoenberg: *Sechs kleine Klavierstücke* op. 19 (1911), I. Stravinsky: *Piano-rag-music* (1919), I. Stravinsky: *Sonata* (1924)

*A Licentiate of Music, Eveliina Sumelius-Lindblom's profile is that of an interdisciplinary and creative pianist-researcher. As a part of her artistic doctoral degree, Sumelius-Lindblom has specialized in the early 20th century French neoclassical repertoire including the music of the group of Les Six, Satie and Stravinsky. As a researcher Sumelius-Lindblom is especially interested in the philosophical premises of music including the intertextual and aesthetic peculiarities of neoclassicism and conceptual analysis, as well as the embodied and intellectual interfaces of the performer's working and research methods. During recent years, Sumelius-Lindblom has actively published articles, given papers in numerous international musicological conferences, made radio recordings and streamed lecture-recitals based on her research-based and artistic interests. In 2021, Pro Musica Foundation awarded Sumelius-Lindblom's long term artistic work with a significant grant, and her last doctoral concert (including Messiaen's Préludes) will be shortly published as a CD-release by SibaRecords/Naxos.*

## Performative Aspects of the Italian Flute School Teaching Methods

Paper

**Ilze Urbāne**

Jāzeps Vītols Latvian Academy of Music

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While researching the history of the earliest influential French and Italian flute players, it becomes apparent that both share a very diverse and rich historical tradition. Well-known flute players emerged simultaneously in both countries from the eighteenth century onwards, but the Italian school has been undeservedly neglected. The most notable feature of the Italian flute school is the singing quality of its tone, its great virtuosity, influenced by great violin virtuosos like Niccolò Paganini (1782-1840), pushed to the limits. The school emerged from and was greatly influenced by operatic tradition, starting from the time of Claudio Monteverdi (1567-1643), and the phrasing and expression were very close to the singing tradition. One of the very significant features of Italian flute playing is very rich tone in the first octave, which originated with Severino Gazzeloni (1919-1992).

In comparison, the French flute school is characterized by lightness, beauty, taste and style. Italians play with a more direct reflection of emotions in the sound, greater virtuosity, and a very emotional approach to interpretation.

Since Italy as a country was unified in 1848, the development of regional schools has emerged, this fact has added to the diverse nature of the flute playing tradition in Italy and as a negative point led not to the school being homogenic, like it was in France.

The methods of Luigi Hugues (1836-1913) *La scuola del flauto*, Giulio Briccialdi (1818-1881) *L'Indispensabile esercizio giornaliero*, Leonardo de Lorenzo (1875-1962) *L'Indispensabile*, etudes *Moto perpetuo* and pieces written by these composers reveal the principles of becoming a virtuoso of Italian didactic way, which is different and unique by its musical and intuitive, improvisational approach.

By knowing these methods, the view of playing music by Italian composers is mind opening. This knowledge has become a part of my pedagogical experience and artistic practice.

*Ilze Urbāne graduated from the The Juilliard School of Music in New York(1997) with a Masters of Music degree from the class of Carol Wincenc, and perfected her knowledge at Trewor Wye studio in England, prizewinner of several international competitions in the Czech Republic Concertino Praha (1986), Switzerland ( 2000) and a prizewinner in a nationwide Soviet Union competition at age 16 (1987) . Ilze Urbane has performed as a soloist with many prominent orchestras, such as "Moscow virtuozii", the Latvian National Symphony and Latvian Chamber orchestras, Czech Radio orchestra, "Kremerata Baltica" chamber orchestra and others. As a soloist and chamber musician Ilze has performed in Europe, the USA and Japan also regularly giving masterclasses in France, Italy, Sweden, Luxembourg, Croatia, Lithuania, Estonia. Ms. Urbane is a flutist in the Latvian National Symphony orchestra and a docent in the Jāzeps Vītols Latvian Academy of Music and is currently studying in the Professional doctoral programme in JVLMA.*

## **Versificator: A Special Kaleidoscope for Algorithmic Composition**

Paper

**Juan Vassallo**

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Is it possible to argue about algorithmic agency in art creation? To this day, the heuristic processes involved and a composer's decision-making process in creating a musical work remain speculative, somewhat of a mystery. Is there any a priori reason to deny creative agency to non-human entities, such as machines or algorithms? Is it possible to discuss a new perspective on the creative agency of algorithmic composition systems?

In this article, I will describe a generative system created by me called 'Versificator', conceived as a metaphor and a way of bringing to life the original versificator, a fictional device created by George Orwell in the novel "Nineteen hundred and eighty-four" (1949), whose main purpose was to act as an automatic generator of literature and music. The versificator system is based on the implementation of a modular rule-based composition system, where each module generates different types of musical material composed of pitches, durations and text to be vocalized, and an independent module is responsible for generating the formal plot of the work determining the temporal array of the material. At the end of the process, the system is capable of rendering a complete music score. This research project reflects on the possibility of automating some compositional decisions, and the use of artificial intelligence and computer-assisted composition tools as a means for artistic creation. A system that generates and structures musical material should be considered as an extension for the basic creative mechanism that would allow us a completely new approach towards musical composition, understood as the establishment of multidimensional mappings between a complex network of materials, forms and content in a musical work.

***Juan Vassallo** is a composer based in Bergen (Norway), currently pursuing his PhD in Artistic Research at the University of Bergen. His previous work has been characterized by collaborative and interdisciplinary artistic proposals, based on research about the production possibilities that arise between traditional expressions in interaction with new media and technological devices. His current research aims to explore possibilities for human-computer interaction in contemporary composition, seeking to develop meaningful connections between sound, music, speech, language, and poetry.*

## Collaboration between the Performer and the Composer: Aspects of Creative Polystylism

Lecture recital

### Diāna Zandberga

Jāzeps Vītols Latvian Academy of Music

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The question of my research is to reveal how the collaboration between the composer and performer can extend the stylistic range of music. There are different models of cooperation:

1. The composer writes the piece and then looks for a suitable performer.
2. The composer writes for a specifically selected performer / ensemble.
3. The performer / ensemble addresses the composer to create the composition

The last two points reveal a creative collaboration and, in many cases, a joint creativity, which helps to come up with new original stylistic solutions.

Some examples from my experience:

- with American-Latvian composer Dace Aperāne (1953) resulting in the album "Sounds and Echoes" released in 2015 by the Latvian National Recording Company SKANi;
- with Latvian composer Imants Zemzaris (1951) – album of piano music "Eine andere Wandererfantasie" (SKANi 2021);
- a group of Latvian composers in my new album "Landscapes of Latvian Piano Music" (SKANi 2022).

I have inspired Dace Aperāne to write "Dos Sueños" influenced by idiomatic Spanish flamenco folk styles as well as Arabic tonal modes. Spanish elements can be found in a brilliant, virtuoso musical joke by Andris Vecumnieks – "Quasi Carmen" based on Georges Bizet's famous Habanera from the opera "Carmen", which is surprisingly merged with some well-known melodies of other composers. The polystylistic freedom and sophisticated genres of the Imants Zemzaris' works combine seemingly contradictory features. For example, "Eine andere Wandererfantasie" (2019) is written in the form of double variations, where the song "La Marmotte" by Ludwig van Beethoven contrasts with a seductive and tempting jazz standard "Manhã de Carnaval" by the Brazilian composer Luiz Bonfá.

### Programme:

Imants Zemzaris (b. 1951) – Early in the Morning (1975), Late Evening (1999), From Springtime (2019), Eine andere Wanderer-Fantasie (2019)

Dace Aperāne (b. 1953) Dos Sueños – I Cantiga, II Arabesco

Andris Vecumnieks (b. 1964) Quasi Carmen

*Having obtained a Master's degree in piano performance at the Jāzeps Vītols Latvian Academy of Music with Prof. Juris Kalnciems, in 2014 Diāna Zandberga completed her PhD with Professors Jeļena Ļebedeva and Sergejs Osokins. Between 2000 and 2004 she studied with Lazar Berman at the European Academy of Music in Erba, Italy, and the following four years improved her performance with Alicia de Larrocha at the Granados Marshall Academy in Barcelona. Since 1996 Diāna Zandberga has won acclaim for a succession of recitals in Europe, Russia and the USA. Her discography includes seven solo albums. Diāna Zandberga is author of the monograph "The Piano Department of the Jāzeps Vītols Latvian Academy of Music (1919–2019)" published in 2020. Since 2015 she has been a faculty member of the Piano Department and from 2021 a Researcher at the Scientific Research Center of JVLMA and the Director of the Professional Doctoral Study Programme.*



The background of the page is a grayscale abstract composition. It features several overlapping, organic, and somewhat translucent shapes that resemble liquid or smoke. A prominent feature is a large, dark, circular shape that looks like the lens of a magnifying glass, positioned in the lower right quadrant. The overall aesthetic is clean, modern, and artistic.

**ABSTRACTS IN  
THE FIELD OF  
ARTISTIC RESEARCH  
IN VISUAL ART AND  
DESIGN RESEARCH**

## Montage as an Artistic Research Method in Architecture

Paper

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The presentation employs montage as an artistic research method to analyze the impact of transition on urban planning and design processes in the countries of the former Yugoslavia. Montage may be counted among the principal artistic strategies of modernity, as Martino Stierli claims. As a theoretical concept, montage has been discussed widely regarding disciplines such as architecture or sculpture, film, painting, literature and music. In the context of my research project, montage is seen to offer an alternative position in urban design, where urban space is thought and designed in closer relation to the potentials of film to manipulate reality, change the mode of perception, provide vision and reconstruct the violent mutation of the territory. I propose artistic means to deal with the transformative relations that are reflected within the territorial divisions, the juxtaposition of different spatial regimes, and the material conditions within the territorial entity in transition. I observe how montage operates in the space of continuous translations between the knowledge base of film and the field of urban design through the notions of continuity, fragmentation and heterogeneity. Chris Marker's narrative in his film *Sans Soleil* unfolds scenes with illusions and associations without being able to establish a direct relationship between times and places. It can be observed in relation to pre-prepared solutions by Israeli and Arab investors who bring their own designs and implement them into the urban fabric of Belgrade. With an aim to clarify the seams, gaps and flows of life in the city of Belgrade in transition (1990s-today), this research project is performed through an exercise in the creative reconstruction of what is seen on the urban planning map and recorded in situ, as the relationship between reality and fiction developed through the fragmentary technique.

**Katarina Andjelkovic**, with a Ph.D., M.Arch.Eng., is a theorist, practicing architect, researcher and a painter. Katarina has teaching and research experience at the University of Oklahoma U.S.A., Institute of Form Theory and History in Oslo, Institute of Urbanism and Landscape in Oslo, University of Belgrade - Faculty of Architecture. She lectures internationally in modern aesthetics of architecture, film-philosophy, drawing research and visual culture in more than 28 countries in Europe, United Kingdom, North America and Canada. Katarina has published her research widely in international journals (*Web of Science*). Andjelkovic has exhibited her artwork at many international architectural, fine arts and photography exhibitions, including group and solo exhibitions at Pall Mall Gallery in London, Royal Hibernian Academy in Dublin, MAAT Museum in Lisbon, International Biennial of Illustration in Belgrade, TU Delft in the Netherlands, the Museum of Applied Arts in Belgrade, the National Museum in Belgrade, Gallery Singidunum in Belgrade.

## Stories of Art

Paper

**Luca Bertoldi**

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Before moving to England, an Afghan political refugee friend in the city where I live in Italy, Trento, gave me the volume "The Story of Art" (1950) by Ernest Gombrich in a Persian version published in 1998 in Tehran. From the book, multimedia research has begun following several guidelines, both macroscopic and microscopic. The story of this book, translated into around thirty languages with more than seven million copies sold and becoming the best-selling art book of all time, has to do with the global reproducibility of the art image and its contextualization, and therefore transformation, in other cultures, and passes also through the lives of those who have owned it. I try to spread these stories through interviews, dialogues, and different documents like a detective. The construction of knowledge occurs precisely through the network of relationships that the research process activates. Some of the research guidelines followed so far are the retrieval and analysis of the translators' introductions to the several editions and the significant biographies of these translators; a survey thanks librarians and booksellers on the circulation of the volume in some specific contexts and on the institutions in which the book is stored; a genealogy of the book in my possession, including interviews with previous owners of the book, mending relationships for each passage and interpreting the marks on the book and the state of conservation; the story of Gombrich himself, a young Jewish art historian who left Vienna the year before the Anschluss to find work in the organization of the Warburg archive in London; the history of Phaidon Press, formerly the Viennese Phaidon Verlage, an art publishing house that influenced the knowledge of British art and experimented with the technique of Photogravure printing to print high-quality images at low cost.

***Luca Bertoldi** (Italy,1983) studied Architecture at UNITn Trento, ETSA Granada, TU and UDK Berlin and has a MA in Visual Art and Curatorial Studies at NABA in Milano. He co-founded the Wunderkammer Museum in 2014. His research practice is interdisciplinary and context-specific between art practices and spatial, social and anthropological sciences. He designs and manages cultural activities. He is currently pursuing a Ph.D. at the Free University of Bozen-Bolzano researching art-based education methodologies.*

## Defining Place Through Personal Memory

Paper

### Angelika Böck

Independent Researcher (Germany)

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The paper presents three artistic research projects and interventions in public spaces in Switzerland, Italy and the Palestinian Territories, carried out between 2007 and 2011. The definition of specific places explored in conversations/interviews with project participants based on personal memory resulted in public art interventions realized in different media: In "innerorts" (Saas in Prättigau, Switzerland, 2007-11) and "Memory Nablus" (Nablus, Palestinian Territories, 2011), quotes from the conversations were written on house walls or engraved in stone plaques. For the temporary work "Enigma Veneziana" (Venice, Italy, 2011), singers recited the memories in the places associated with the memories.

***Angelika Böck** is a visual artist and interior designer who graduated from the Academy of Fine Arts in Munich, Germany in 1992 and 1998, respectively, and completed her PhD at the Centre for Socially Engaged Practice-Based Research (SEPR) in Dublin, Ireland in 2019. Angelika's work focuses on the phenomena of human perception. A relational approach to work is influential as is the use of various media, eye drawing, video, installation, photography, text and sculpture. Her work and research have been widely exhibited and published nationally and internationally. For more information, see here: [www.angelika-boeck.de/en](http://www.angelika-boeck.de/en)*

## **Creative Interaction of Glass and Light**

Paper

**Elina Brese**

Art Academy of Latvia  
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My presentation is based on the ongoing artistic exploration of the creative interaction of glass and light. It will include a video of the experimental practices carried out in 2022.

The video presents an in-depth analysis of the creation of technical works of glass art and the discoveries of creative techniques within glass art. With controlled rays of light, I create objects in space, in the environment and exhibit them. As I continue and develop this work, I combine it with other mediums to highlight glass as the leading artistic medium of my work. My intention is to show experiments with glass objects and specially created works of art made of glass in the prepared video. I analyse the trajectories of the light rays transmitted through them to guide options and interactions. In the work processes and experiments, I consciously emphasize the classic qualities of glass, which invariably remain attractive in art and architecture. The shape, texture, colour, and colour of the glass objects are location dependent. The placement and location are important. Experiments show the light path in a straight line and see changes as light bounces off the glass surface, like the ball bouncing off the wall.

This interaction of glass and light will raise my main research question, how these technical and optical phenomena are translated into artistic experience and artistic representation.

***Elina Brese** has been actively involved in various art projects and exhibitions since 2013.*

*Education:*

*Art Academy of Latvia (Professional Doctoral studies) 2021*

*Art Academy of Latvia (Master's degree) Master's degree in Humanities (visual plastic art) 2017-2019*

*Art Academy of Latvia - Bachelor of Arts (Visually Plastic Art) 2013-2017*

*Riga Secondary School of Design and Art- Materials Design Specialist 2009-2013*

# Identification System of Design's Socioeconomic Impact Towards Transformation to a Knowledge-intensive Economy in Latvia

Paper

**Aija Freimane**

TU Dublin School of Creative Arts

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The need to measure the socioeconomic impact of design and the role of design alongside other intangible assets in value creation was identified by the European Commission in 2013. The saying that 'design adds value' supports the proposition that design impacts society and contributes to the economy but does not provide evidence-based tools to demonstrate that fact. The challenge of the research was to facilitate the transformation into a knowledge-intensive economy by identifying a system of design socioeconomic impact in Latvia and its contributors, namely businesses and users. Exploratory qualitative mixed-methods study included several design research and research for design strategies. The variable for the research was user segmentation in generations and socioeconomic class groups. The subject of the research was the identification of design value. I say design is a method of identifying a real need and provides solutions that result in happiness and satisfaction. Evidence-based perceived value indicators of design decode the saying 'design adds value'. The self-assessment design maturity matrix empowers entrepreneurs and policy makers to understand that design impacts the intervention challenge and opportunities to satisfy user needs and create experiences. The triple design process is proposed as an analytically mindful and iterative strategy. The study revealed that perceived value indicators of design are convergent despite user segmentation, a variety of analysed subjects and divergent decoding of product or service values. External context matters and impacts the importance of design value indicators. Perceived value indicators of design expose the assumption that 'design adds value' and correspond to the conditional subjective values. Perceived value indicators of design can help businesses determine their value proposition as customer perceived value and total customer benefit. User perceptions as perceived value indicators of design clarify the term 'design adds value' from the user perspective. Design adds value merely conditionally and subjectively. Acknowledgement: I am deeply grateful to the Art Academy of Latvia, particularly professor Dr. Andris Teikmanis, and the College of Arts and Tourism, Technological University Dublin, particularly John O'Connor, for being my scientific advisors and the persons who supported and inspired me.

***Aija Freimane** is a full-time academic faculty member of TU Dublin School of Creative Arts. From 2008 till 2021 Aija Freimane was an Associate Professor of the Design Faculty at the Art Academy of Latvia and lectured on several subjects within the arts and creative industries including design and project management. She supervised design Bachelor, Master, and Doctoral theses and projects. Aija Freimane developed research-based design practice in Latvia. She holds the first PhD in design's context and conducted the only postdoctoral research in design, funded by the European Regional Development Fund (ERDF) there being a visiting postdoc at TU Dublin. Aija Freimane practises and advises on diverse human-centred design research, design and creative thinking methods in process, strategy and new products, together with service development. Her research interests are linked with value of design from the user perspective, design for sustainable social well-being, social capital, happiness, and human behaviour studies. Postdoctoral study supported by a fellowship grant from the European Regional Development Fund's Growth and Employment Program for Latvia (1.1.1.2/VIAA/1/16/125) and carried out at Art Academy of Latvia in 2017-2020.*

## Undrawing: A Glossary of Daily Drawing

Paper

### Bart Geerts

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Since June 2021 I have been working on the Daily Drawing project (<https://bartlebooth.be/projects/daily-drawing/>): to draw on a daily basis and to make one drawing public every day. Although I have always been drawing in (private) sketchbooks, the public format of the Daily Drawings has revitalised my practice. It forces me to reach out and to let go of control. It is the drawings that are in control and that guide me through their visual tracings: lines, blobs, mistakes, fragility, citation, erasure, and surprise. At the conference I will present the first version of the Glossary of Daily Drawing. The glossary is an ongoing project that aims to build an understanding of a drawing practice (and of drawing as such) by interacting with the Daily Drawings in a word-based language. Together with the Daily Drawings, the glossary will establish a polyphonic playground, a meeting ground for encounters between strangers that somehow feel familiar: people, objects, ecologies, times, and thoughts. The glossary will not analyse the drawings from a power position the word might hold over the fragility of the visual. On the contrary, it wants to interact with them, learn from them and reach out to them and (potentially) to others as well by evoking personal and shared memories, future possibilities, and both lived and imagined realities. The glossary is a parafiction of undrawing. Undrawing holds a double meaning: rendering something visible (as in the undrawing of a curtain), and hiding, or rather, undoing something we think we know or master. Drawing, thus, not only as a process of learning and knowing, but also as a process of unlearning and unknowing. The glossary will engage in a dialectical research of drawing as an artistic research method complementary to writing and thinking.

***Bart Geerts** creates spaces in which looking, making and thinking enter into dialogue with each other. He has a special interest in spatial (re)presentation models, the performative potential of visual work, and drawing as a research method. Geerts holds MA's in Germanic Philology and Fine Arts. He completed the postgraduate course at the HISK in Antwerp/Ghent. In 2012 he obtained his practice-based PhD on the painterly, an exploration of the contemporary potential of painting. He is Assistant Professor at LUCA School of Arts and at the Higher Institute for Philosophy of KU Leuven. [www.bartlebooth.be](http://www.bartlebooth.be)*

## How to Write Silence

Paper

**David Griffin**

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Using knowledge gained from a sustained, if messy, artistic research project into the structural properties of music notation systems, I establish that they are hybrid representation systems – a little like a picture, a little like a diagram, and a little like writing. Their unique resilience is based upon their reductive geometry, allowing great complexities to be extracted from simple visual-metaphoric terms. A music notation is a control-interface that permits users to read and write images of experience. This presentation/paper is an account of one such system I have developed out of this knowledge, which I propose represents a positive notation for silent singing. Exploiting Drawing as a thinking practice, and demonstrating its liminal nature, I hope that readers will see these as crosstalk inscriptions between visual and auditory, and between pictures and writing. Finally, I hope the reader will also see that the mediation in the score, a document of performance composition, can render silence articulable. Interference: a notation for silent singing (2012-2019)

***David Griffin** (born Kingston, Jamaica) works with drawing, colour and writing in dynamic relationship. His art and scholarship can be found in Canada, the United States, the United Kingdom and Australia. Currently Chair of the Research Ethics Board, and Assistant Professor at OCAD University in Toronto Canada, Griffin holds a Ph.D. from the Glasgow School of Art, an MFA from The Pratt Institute in Brooklyn, NY and a BFA from Parsons School of Design, New York, NY.*

## Artistic Research into the Non-human Liveness

Paper

**Marija Griniuk**

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We are living in the times of the data-driven selves and data-defined artistic personas; in the age where the action of border-crossing defines the normatives within an artistic work and artist's life. We might cross the physical borders or the borders of our normatives. Each case of border-crossing awakens our awareness. The question of how the artwork is done becomes as sharp as ever before. In the digital era the theme of liveness within performance art is crucial. Contemporary technologies involving AI are opening a wide spectrum of possibilities for enhancing creativity within performance artwork, which is traditionally seen as an individual process of a human creator. How can liveness be created in performance, produced by a collaboration between humans and AI towards enhancement of creativity within the process of creative work? Within this research I use my autoethnographic data, collected during my stay at the residency "Hollufgård Artist residence - Skulpturpark", where I developed the performance "The non-human liveness" in collaboration with AI. The visual and text-based data is analysed by the means of reflexive analysis. I embrace pluriversal thinking by envisioning the possible futures of collaboration between humans and non-humans and the ways how such collaborations can impact artistic production and artistic research within the institutions and beyond. Within my performance practice I aim to change the current normatives and enhance the radical transcorporeality by interconnections between humans and non-humans (in particular technology and AI).

***Marija Griniuk** has a background in visual arts, performance art, performance pedagogy, and landscape management. Currently she is a PhD candidate at the University of Lapland in Finland. She is a Lithuanian performance artist, during the last decade actively working as an artist-researcher in the Nordic and Baltic region.*

## **A Methodology for Interpreting Visual Images as Cybernetic System**

Paper

**Cecilia Inkol**

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This presentation elucidates a methodology for interpreting visual images that draws on cybernetics and philosophical ideas. Using images, aesthetics and artistic practices as a means of generating new understanding requires translating, deciphering and interpreting those artistic products and/or processes. How can one decipher the system of visual language that underlies artistic productions? I suggest that cybernetics is requisite for such an endeavour. Cybernetic theory is the science of relations within a system, taking as its problematic the relation between a system and its productions or output. Cybernetics is concerned with the construction of self-regulating systems such that the feedback generated between the system and its output can maintain a certain homeostasis and systemic integrity. This presentation endeavors to articulate art as a visual language and as a cybernetic enterprise in the context of art-based research by drawing on the ideas of Lacan and Deleuze. For Lacan, aesthetics exists as a primary mode of discourse for the articulations of the unconscious, as evidenced in images in dreams, art and fantasy. Lacan is renowned for his dictum that the unconscious and its productions are structured like a language, but the kind of structure of meaning at work in the unconscious is less related to the structural grammar of a natural language than the syntax of mathematics and cybernetics. Deleuze constructs a liberatory cybernetic feedback system, the output produced by the system engendering transformation in the system itself. I conceive of Deleuze's cybernetic system as an evolving system that is constantly reorganizing to make room for new articulations of difference; its homeostasis exists in a state of mobility that swings "between the surfaces that stratify it and the plane that sets it free," (*A Thousand Plateaus*, p.178).

***Cecilia Inkol** is a PhD student in the Humanities at York University, Canada.*

## The Right To Have No Rights

**Gavin Keeney**, OOI-MTA+++ (United States)

Roundtable discussion with **Adrianos Efthymiadis** (Greece),

**Tomas Šilgalis** (Italy), **Harsh Bhavsar** (India), **Ishita Jain** (India)

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The Franciscan principle of poverty does not limit itself to refusing private property, but rather promotes a use of worldly goods that, as ontological “nullification” (the “as not”/“hos me”), radically subtracts itself from the sphere of civil law. – Lorenzo Chiesa The roundtable (and/or paper) will present sampled, “post-contemporary” experimental research on forms of artistic scholarship and introduce the concept of “no rights” for such works through a screening of the video, “Ideational Franciscanism: ‘Red Birds’” (2021). Sampled works will be drawn from the working archives of the ad hoc collective, OOI-MTA+++. “Red Birds” is an intentionally primitive video summary (PPT2MP4) of ongoing, collectivist-based research regarding Intellectual Property Rights (IPR) and heterodox forms of artistic scholarship and the attendant necessity of abandoning all proprietary or careerist interests and institutional biases in order to construct and/or resurrect a properly open and free knowledge commons. Questions posed include “what” constitutes Franciscanism today (with Giorgio Agamben’s *The Highest Poverty: Monastic Rules and Form-of-Life* being the source of the term, “the right to have no rights”). The premises for a “no rights” idiom for works in artistic scholarship are drawn, inter alia, from lived experience across the years 2017 to 2022, via serial or near-endless submissions to academic and art-world platforms, journals, and residencies, plus research fellowships and grants, and as summarized in the forthcoming monograph, *Works for Works: Book 1, Useless Beauty*. The presentation will also include a discussion of open-access (OA) research platforms and repositories and whether they constitute an “open and free” ecosystem for the exchange of research or if, instead, they constitute a subtle form of appropriation and/or expropriation by a neo-liberalized and institutionalized knowledge commons. The roundtable will include participants from the international, ad hoc collective of artist-scholars, OOI-MTA+++.

Ideational Franciscanism: “Red Birds” (2021) – MP4 w/ ambient sound – 153.6 MB – 13:33 OOI-MTA – Gavin Keeney, Owen O’Carroll, Ishita Jain, Harsh Bhavsar A summary of past research and a de facto prospectus for Phase Two of the collectively conducted *Works for Works* research project (2019–), the video was first presented at the following conference: “Law + Love (in and beyond Pandemic Times): Images and Narratives, Histories and Cultures,” Law, Literature and Humanities Association of Australasia (LLHAA) Conference, School of Law and Society, University of Sunshine Coast, Sippy Downs, Australia – November 29–December 2, 2021.

*The Out of India Collective (OOI) was founded in Ahmedabad, India, in early 2017, at CEPT University with theatrical-cinematic events staged in both Ahmedabad and Venice, Italy. The troupe is comprised of Harsh Bhavsar, Ishita Jain, Owen O’Carroll, and Gavin Keeney. The focus of works produced since 2017, inclusive of subsequent iterations (re-performance, archival record, and publication), is performance- and time-based investigations of forms of artistic scholarship and the right of authors and artists to have no rights for/before Capital, the issue of “no rights” conditioned by and explored through variations in the creation of works as record. In 2019, the OOI catalogue was utilized as basis for the formation of the Metropolitan Transmedia Authority (MTA). All works since 2019 have thus been attributed to OOI-MTA. In 2022, OOI-MTA was expanded (+++) to include alliances with artist-scholars working in a similar spirit and toward a “no rights” idiom for works.*

## Artists – Legislation – Work. How Design Research Solves This Relationship Triangle

Paper

**Vineta Kreigere**

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In recent years, creative thinking is valued and applied in different areas: public, social and business to improve their daily processes. But what about creative professionals? Is there feedback to support them in their professional life? This is one of the reasons the author conducts the research on creative people and their relationship to work. This inquiry is about human rights to understand complex issues. The design research aims to provide creative sector professionals employed in the cultural and creative industries with a solution in the environment of changing legislation, including tax and support mechanisms, through the use of design methods. Professionals in visual arts, music, dance, theatre, cinema, literature and other creative fields can be considered a special part of society - their work is also its creative appeal. However, when examining the relationship of creative people with work, many challenges were identified that affect their working life: amount and complexity of bureaucratic information related to the work issue (in Latvia all necessary information about work (different types of employment, entrepreneurship, taxes, maternity benefits, invalidity benefits, pensions, etc. available) can be found in 20 legislative acts and on the official websites of 13 different agencies; lack of knowledge of finance and legislation; insufficient salaries and social protection; negative impact from the Covid-19 pandemic, etc. Co -creative and co-design principles are used to explore the challenges artists face in their working lives to develop design testers and later design tools to empower artists in financial skills and social security. Bureaucratic, complicated, and incomprehensible information is incorporated in simple language for specific target groups with a specific offer of motivational, psychological and informational support, taking into account the main characteristic: social situation, gender, age, various creative areas, forms of employment, forms of tax payment and others.

*Research author **Vineta Kreigere** has three various types of education: music, business and design. Personal interdisciplinary knowledge and work experience allows to empathize with both artists and business persons to understand the differences in languages used and ways of thinking. An important milestone of her research was information site "Women and Work", developed as the Diploma Work of Master Thesis at the Art Academy of Latvia. This site is a response to contemporary challenges in women's relationship with work. This project was selected for the Pre-incubation program at the Creative Industries Incubator. Information site "Woman and Work" was highly appreciated by the international experts of the Design Award of Latvia in 2019 – it was shortlisted by Accenture as a good digital example of how to provide complicated information to target groups. At the IID Award 2020 (<http://www.iidaward.net>) organized by the International Institute for Information Design (IID) in Austria, information site "Woman and Work" received the Jury Prize and Gold Award in the category Student Work.*

## Femblock: Shaping Postsocialist Feminism in Latvia

Paper

**Jana Kukaine**

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The paper highlights the contribution of the project Femblock (2017) towards the development of postsocialist feminism in Latvia. The project joined artists Ingrida Pičukāne, Rasa Jansone, Mētra Saberova, Vivianna Marija Stanislavska, Vika Eksta and social anthropologist Anna Žabicka, and was supported by the Latvian Centre for Contemporary Art. For the project, the artists had selected 12 feminist concepts – liberal feminism, conservative feminism, queer feminism, eco-feminism, ethnical feminism, radical feminism, feminist pornography, voluntary childlessness, virginity, feminism of goddesses, Christian feminism and motherhood – and enacted each of them in a unique performance. The documentation of these performances, and short explanations of the selected concepts, were published in a notebook. Post-socialist feminism is a developing branch of transnational feminism. Yet, its place on the international feminist map is rather obscure. Postsocialist feminism oscillates between its socialist past and neoliberal present, reconciling national identity with Eurocentric visions. While the marginal position of Eastern Europe can be viewed as a political and aesthetic advantage, postsocialist feminism is often haunted by the symptoms of lack and out-of-datedness, which are aggravated by the international artistic and academic inequalities. Finally, widespread denial of feminism by society and reluctance to its ideas hinder feminist research.

While there have hardly been any theoretical attempts to present a comprehensive overview of the developing feminism in Latvia, in the paper, I will argue that the project Femblock can be viewed as an aspiration to draw such an outline with artistic means. Whereas the twelve concepts foregrounded by the artists provide theoretical points of departure for thinking about the topicality of feminism in Latvia, the artist's performances embedded them into local contexts, ensuring an original and vernacular reading. In Femblock, postsocialist feminism is not a dim copy or a belated version of "Western" feminism but an organic expression of Latvia's social reality.

***Jana Kukaine** is a feminist art curator and PhD student at the Art Academy of Latvia. She teaches feminist theory and aesthetics at the Art Academy of Latvia and Riga Stradiņš University. She is the author of the monograph "Lovely Mothers. Women, Body, Subjectivity" (Riga: Neputns, 2016). Kukaine holds a bachelor's degree in Philosophy (University of Latvia) and a master's degree in Arts and Heritage (University of Maastricht, Netherlands).*

*She has contributed articles, for example, to "The Polish Journal of Aesthetics" (2021), "The Proceedings of the Art Museum of Estonia" (2021), "Photography and Culture" (2020), "Mākslas vesture un teorija" (2020), "Letonika" (2019), as well as a chapter to a forthcoming book "Transnational Belonging and Female Agency in the Arts" to be published under Bloomsbury Academic (2022). Her research interests include affect theory and postsocialist feminisms.*

## Art in Action Research (AiAR) & Glocal Art Rootings. Methodological Considerations

Paper

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Art in Action research (AiAR) is a methodology for researching socially engaged art from an art practitioner perspective. AiAR acknowledges the glocal rootedness of art and embraces pluriperspectivity in regard to how research is conducted and what informs its subject matter(s). AiAR does not allow notions of art to inform its research base, i.e., its basic assumptions. I developed AiAR in my doctoral studies (exams in 2021, publication coming up shortly) at the Humboldt-University of Berlin, Faculty of Cultural, Social and Educational Sciences, supervised by the global theorist Prof. Dr. Boike Rehbein. The study took a transformative stance, proposed and justified the need for a paradigm shift in artistic research in visual art. The study is built on experiences and insights from empirical, practice-based, and practice-led activities that interlinked art and independent research. These activities mainly took place in co-creative, collaborative settings with interregional teams from Europe, Africa, and Asia. This paper discusses the six orientation points that serve as a basis for eliciting notions of art in Art in Action research (AiAR). As a rule, socially engaged art brings together people from all walks of life, diverse groups, social classes, religious and political attitudes, and convictions. Thus, for AiAR to elicit the notions of art relevant to its research issue and objectives, it must acknowledge and integrate the pluralism of notions of art. Eliciting notions of art provides information on how particular works, ideas, and actions are valued over time and in given settings. Elicitation thus guides introducing, grounding, generating acceptance of and initiating participation in particular activities. The six orientation points, including wisdom and authority, indicate what to be mindful of when eliciting AiAR-relevant notions of art. This paper provides a detailed account of these orientation points as well as a brief introduction to AiAR.

***Dominique Lämml** is a visual artist and philosopher. She holds a professorship in Drawing & Painting at the Zurich University of the Arts. She wrote her doctoral thesis on "Art in Action Research" at the Humboldt-University of Berlin, supervised by Prof. Dr Boike Rehbein. Further studies include philosophy (lic. phil. I), didactics and psychological pedagogy, fine arts and printmaking. She has been a (guest) lecturer at various institutions, including ETH Zurich (CH), Kunsthochschule Berlin-Weissensee (D), Srishti, Institute of Art, Design and Technology (IN-Bangalore), and China Academy of Art Hangzhou (CN). She co-runs the research venture FOA-FLUX. Teaching and research focus: Experimental, collaborative, performative painting; art in global contexts; art in action; artists working reality; research methodologies.*

<https://dominiquelaemml.ch>

## East to West, Designerly Actions to Foster the Physicality of Knowledge

Paper

**Tommaso Maggio**

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The culture where we live and the location are some of the elements that shape our being. Accepting our roots and context are critical elements to our lifestyle and design professionalism. Through body movement and time, emotions are translated into intangible/visible elements, which helps enhance students' self-reflection and engage in collective awareness. Furthermore, these actions foster the physicality of knowledge as a set of automatism incorporated in the body.

***Tommaso Maggio** holds a PhD from University of Plymouth, Master of Science (Industrial and Communication Design) Politecnico di Milano.*

*Twenty years of professional experience managing, coordinating and implementing multicultural practice based-research projects, including intervention focusing on early childhood and lifelong education. Keynote speaker at forum and conferences on SDG4.*

## Constellating Images: Bilderatlases as a Tool to Develop Criticality towards Visual Culture

Paper

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We live in a predominantly visual era. Vastly expanded quantities of imagery influence us on a daily basis, in contrast to earlier days where the textual prevailed. The increasing producing and reproducing of images continuously compete for our attention. As such, how we perceive images and in what way images are framed or mediate our beliefs, has become of even greater importance than ever before. Especially in art education, a critical awareness and approach of images as part of visual culture is of utmost importance. The Bilderatlas operates as a mediation, and offers new ways of seeing and knowing. It is mainly known as result of the ground-breaking work of the cultural theorist Aby Warburg, who intended to present an art history without words. His Mnemosyne Bilderatlas shows how the arrangement of images - and the interstices between them, offers new perspectives and ways of seeing. The Atlas as a medium to critically address Visual Culture is also practiced by the contemporary German artist Gerhard Richter. In order to examine the use of the Bilderatlas as a tool in art education, several experiments with art students have been conducted. These experiments have led to an exploration of different Pedagogies, especially Critical Pedagogy - which help to offer new perspectives and trajectories of learning. To use the Bilderatlas as a tool to develop criticality towards Visual Culture, I developed and tested a new pedagogy; a Pedagogy of Difference and Repetition, based on the concepts of the French philosopher Gilles Deleuze. The outcome offers the basis for my continuing PhD research, with Artistic Research (experiments, interventions) at its core. In regard to the conference, a presentation on the Bilderatlas as a tool to develop criticality towards visual culture would suit. The concept of criticality is developed by Irit Rogoff (professor of Visual Culture, University of London) and connects perfectly with the Bilderatlas as a medium to offer new ways of seeing and looking at what is produced in our visual culture. Furthermore, in offering a new pedagogy, the Bilderatlas as a tool to develop criticality has found a firm basis. Keywords: Visual Culture, Aby Warburg, Art Education, Critical Pedagogy, Criticality, Deleuze, Artistic Research

*Quirijn Menken studied art history and communication (cum laude) and finished his master's in Museology and Education in Arts. As a lecturer he has been responsible for the development of two major programs at Avans University of Applied Sciences. Furthermore, he has coordinated the minor course program Research in Immersive Storytelling, which is a collaboratin between Avans University of Applied Sciences and art school St. Joost. This course program offers students an individual artistic research project, structured around the concept of post-human perspectives. At this moment he lectures Art History at Art School Minerva in Groningen, and Research at the master Education in Arts in Amsterdam. Since the beginning of this year he has started his Artistic Research PhD on the subject of Racialization, Blackness and representation of people of color in visual culture. Quirijn is a visual artist as well: <https://quirijn-menken.format.com>*

## **Ubi Dracones et Leones! Or How Zoology Might Help to Understand (Epistemology of) Artistic Research Better**

Paper

**Vytautas Michelkevicius, Aldis Gedutis**

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The disciplinary boundaries are in constant flux and, luckily or sadly, Artistic research (AR) is an emerging field of research, which materialised on the border of arts, humanities and sciences. AR tends to widen the notions of research and aims to justify types of knowledge other than verbal. The Vienna Declaration on AR (VDAR) is a bold move to justify the research aspect in AR via application of the OECD research criteria. If AR corresponds to the five criteria of research in Frascatti Manual, AR sceptics should be convinced. But are they? Not really. What sceptics or traditionalists see in VDAR is a set of demands rather than a convincing piece of justification. As financial resources for (academic) research are limited, the requirement "to ensure that funding policies and programmes both at national and international level include AR, provide the necessary resources and infrastructure" usually is met with hostility as a Threat of depriving other disciplines. And this is where miscommunication hits. Different AR contexts (conferences, exhibitions, monographs, seminars, art projects, discussions, articles, symposiums etc.) reveal insufficient efforts to reflect upon the vocabulary AR uses, or an audience it addresses. Instead of addressing (laypeople) ignorance and (disciplinary) tradition, AR tends to stay in its comfort zone – it is far easier to communicate with those who already are allies and sympathizers of AR. Therefore, in our presentation we investigate epistemological and communicative controversies surrounding AR, paying special attention to the most efficient ways to overcome miscommunication in order to provide better foundations for the AR establishment and its more sustainable links with other research cultures. By employing zoological and ancient cartographical metaphors as well as the philosophy of science, we want to question if AR still resembles mythological creatures on uncharted areas of (research) maps and what is AR impact on humanities?

***Vytautas Michelkevicius** is a curator, writer and researcher. He served as Artistic Director of Nida Art Colony (2010–2019). Since 2019 he is the Head of Photography and Media Art Department and Doctoral Programme in Fine Arts at Vilnius Academy of Arts. There he is working with DA/PhD students, supervising them, curating exhibitions and publishing ("Mapping Artistic Research. Towards Diagrammatic Knowledge" (2018) and "Atlas of Diagrammatic Imagination" (with Lina Michelkevičė, 2019). He has curated numerous symposiums and exhibitions, among them the Lithuanian Pavilion at the Venice Biennale. This presentation is prepared together with philosopher Prof. Dr. Aldis Gedutis (Klaipeda University).*

## **Decolonizing Surfaces: The “Camanchaca” Fog and the “Catancura” Stone. Dialogues between Fieldwork, Colonial Descriptions and Prophetic Materialities to Resignify and Decolonize the Landscape**

Paper

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An exploration that articulates a network of relationships and reflections between two processes of artistic research and fieldwork based on material expressions—the “Camanchaca” Fog and the “Catancura” Stone—in the socio-ecological environment affected by the extractivism of intensive mining and the construction of large hydraulic works in Chile. The process of the artistic research *Devices for a Soft Territory* (2014–2016) reflected on the configuration of the gaze and the intense spoliation in the Atacama Desert (Chile), establishing links between the materiality of the light and industrial infrastructures and the material quality of the digital image and the materiality of the climatic phenomenon of the “Camanchaca” Fog. This evokes tensions over a socio-ecological space that had been subject to intervention and had become invisible, exploring the symbolic uncertainty that falls on the future of the desert ecosystem due to the expansion of technical thinking. On the other hand, *Your Matter Is the Place Where All Things Meet* (2016–2017) was an artistic research process that linked the eradication of the families that lived in the flooded areas after the construction of the Machicura Reservoir (Chile), with the materiality and geographic displacement of the rocks that give shape to one of the walls of the reservoir. The proposal speculated on the origin of the name of the Machicura Reservoir—which in Mapudungun means “stone of machi” (spirit woman, healer, revealer)—and infiltrated a multiple and subjective reading of the history of the hydraulic construction, relating the materiality and representation of the rocks, the journey of the displaced peasants and the search for a possible “Machi Stone” or “Catancura” (perforated Stone) that will transform the future of the town of Colbún.

*Francisco Navarrete Sitja, Santiago, Chile, is an Artist-Researcher, holds a Bachelor's degree and a Master's degree in Visual Arts from the University of Chile, and has studied in the PEI Programme at MACBA (ES). He is currently a lecturer and PhD student at BAU (ES), a member of the TSOEG Temporal School of Experimental Geography (UK) and SARN (CH) networks, and co-director of L'Aquila Reale: Centro d'Arte e Natura di Civitella di Licenza (IT), as well as PhD student at BAU Art and Design College located in Barcelona + Universitat de Vic - Universitat Central de Catalunya, Spain.*

*The common elements in his research are the exploration of diverse material expressions in relation to representation, collective memory, and the transformation of ecosystems through extractivist logic. The projects are based on the creation of systems of material and poetic relations and question the production and symbolic configuration of landscape imaginaries.*

## **Data Gathering in Artistic Research – The Case of “The Legend of the Karosta Mermaid”**

Paper

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As any other research, an artistic one also requires data gathering to support research. Secondary data like text and pictures are ready and comparably easy to obtain. Figural sculpture, a field I work in, requires a detailed knowledge of anatomy and art history, knowledge in other fields like philosophy, history, economics and engineering and many others are welcomed, therefore even before the start of the work, projects need thorough initial research. However, the work will present unforeseen challenges that will require additional secondary data research. There are plenty of image banks and journals and internet resources dedicated to different types of subjects; however it helps to be a part of social networks like Instagram and Facebook and build your own network of specialists in the field to keep up to date with current events. But what to do with data originated through your own projects, how to design ways to collect data and what data to collect? My presentation will briefly touch on secondary data gathering, but will mainly focus on data gathered as a part of practical research: what information to look for and how to involve not only specialists but also general public in the creation of artistic research. I will use case of my work – monumental figural sculpture “The legend of the Karosta mermaid” and open artist residency “Karosta water tower”.

***Egons Persevics** has been active in the art scene since 2006, participating in art projects both as an artist and as an art curator. Currently, he is one of the first doctoral students in Latvia to study in the practical doctoral program in arts and is working on his dissertation “The Future of Contemporary Figural Sculpture”. Egons Persevics works with various sculptural forms and has recently turned towards exploring monumental figural compositions, combining classical forms with modern interpretations and painting. In his works there are traces of culture artifacts and slightly provocative illustrations of modern society values.*

## Artistic Research, the Institutional Pillar and Quality Culture

Paper

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Artistic research tends to merge research and artistic creation. The dynamic between research and artistic practice can be different as the one definition of artistic research is in process. Artistic research can be a meeting place between art and research. Artistic research can be opposed to art and research. Artistic research can be a unit between art and research. Artistic research can be neither art nor research. The continuous research of literature and discussions in past conferences will be the starting point for further debates.

The Frascatti Manual (2015) describes the characteristics of artistic research that artistic research should be novel, creative, uncertain, systematic, and transferable and/or reproducible. If one looks at the new interactions between art and research at the height of art institutional theory, the art academies and art institutions can be seen as the place of origin. Nevertheless, the terminology of artistic research qualities as well as the criteria of art evaluation leaves a lot of room for understanding in the institutional art theory founded by George Dickie as an example for the terminology of art, of artistic research.

The institutional theory is the first pillar of the newly developed framework on the assessment of the institutional role of art schools generated in the forthcoming doctoral thesis assessing the institutional role of the Art Academy of Latvia. Artistic research shows, in a fascinating way, the broad spectrum of research methods used and applied techniques of art practice. The techniques of artistic practice often lead to different, unexpected results. A similar process can be observed in research. The tension remains with the methodology and the criterion of harmonizing artistic research and quality culture and elaborating future artistic research result evaluation.

***Linda Sīle** is a Doctoral candidate in the Art Academy of Latvia. The title of Sīle's forthcoming PhD thesis is "The Evaluation of the Institutional Role of the Art Academy of Latvia".*

*The research interests of the researcher include the institutional theory of art, the creative industries' historical development and significance today, the quality culture of art higher education, the emerging artist, the alumni of the Art Academy of Latvia and the further development of the Art Academy of Latvia alumni professional life.*

*Sīle is the author of several publications and has presented the topic at multiple local and international conferences.*

## Seestück (seascape) - On Contemporary Art Photography

Paper

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In my presentation for the conference, I will discuss my theory of internal and external relations of photographs based on my work *Seestück* (seascape), a backlit photograph on an iPhone display inlaid in a wall of an exhibition space. The motive refers back to Caspar David Friedrichs *Mönch am Meer* and its formal presentation reflects the contemporary state of photographic perception. The change of paradigms in photography is researched in my PhD-project, *The Plasticity of Photography. Figure - Ground - Relation* in which I focus on the phenomenon that a photograph evokes a feeling of plasticity, and the perception of a flat surface, transforms into a haptic impression of the photograph. The distance between photography and spectator and the passive bodily reception of fine art changes to the opposite – the spectators want to move and touch the photography.

The photographic print is a materialization of our memory of the past – and will be fully replaced by a digital file. Future generations are going to feel a strangeness toward a photographic print on paper not felt toward touching a photograph, because they already touch the photograph itself by scrolling, deleting and liking on the display surface of a smartphone. The transparent shiny glass surface of a smartphone thus supersedes the matt opaque print on paper. There will not be a hierarchy, because small historic photographic prints in passepartouts will always exist, as do colour photographs in the visual arts. This canon is extended by smartphone photography with photo applications like Instagram. How does the smartphone change the format of photography? How does the backlit display influence our perception of photography? Is the backlit display the new way of presenting photography in an exhibition setting? How does the relationship between the work of art and the spectator change?

***Christian Sinn, M.A.** is a visual artist, art theorist and curator in Berlin. Since 2017 he has worked on his practice-based PhD project 'The Plasticity of Photography. Figure - Ground - Relation' at Bauhaus University in Weimar, in which he focuses on the phenomenon of the feeling of plasticity evoked in viewers when perceiving his art photography. In his interdisciplinary artistic practice he focuses on the relationship between the work of art and the spectator, this leads the perception to the space between the work of art and the spectator. The existing dichotomy between distance and closeness is therefore more extensively experienced, dissolving the bodily passive reception of art.*

## Open Artistic Research (EU4ART\_differences)

Seminar

### Andris Teikmanis

Ph.D., andris.teikmanis@lma.lv

Head of Sub-programme Visual Art and Design of Joint Professional Doctoral Study Programme Arts, Art Academy of Latvia

### Representatives of EU4ART\_differences Partner Schools will be Announced

The Open Artistic Research (EU4ART\_differences) seminar questions and promotes Open Science skills and educational practices that are researched, developed, and used in conjunction with Open Culture and Open Art practices. It will inform about and inquire in artistic research-based Citizen Science activities and Citizen Artistic Research to develop a societal awareness of sustainable development goals and to include blueprints of sustainability in all societal activities.

In the meantime, the plan is to draw attention to the differences between Open Science and Open Artistic Research and to assess the different legal frameworks and multiple socio-economic impacts.

*Professor Ph.D. **Andris Teikmanis** is a Head of Sub-programme Visual Art and Design of Joint Professional Doctoral Study Programme in the Arts at the Art Academy of Latvia, since 2013 a member and since 2021 Chairman of the Council of Higher Education of Latvia. Andris Teikmanis has been teaching Bachelor, Master and Doctoral degree students in the subject of Art History, Visual Semiotics, and Art and Research since 1993. From 2006 till 2021 Andris Teikmanis was Chairman of the Senate of the Art Academy of Latvia and from 2007 till 2021 was a Vice-Rector of the Art Academy of Latvia.*

*From 2016 a member of the Representative Board of ELIA and from 2016 till 2019 member of the ELIA Executive Group; Since 2015 a member of PARADOX Steering Committee; from 2015 till 2021 chairman of the Latvian Council of Cultural (Art) Education; Chairman of the Latvian Council of Visual Arts (2014 – 2019).*

*Represented the Art Academy of Latvia in the ELIA SHARE project contributing to the field of typologies of artistic research models.*

## Structural Textiles, Temporary Walls

Paper

**Zenovia Toloudi**

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This presentation is about object-made quilts out of migrant's objects, experiences, stories, or structural textiles or surfaces such as quilts, curtains, and walls serving the hidden needs and oppressed desires of those individuals who are either migrants, foreigners, nomads, or simply different. This presentation is non-linear as it weaves together a "patchwork" of interrelated ideas, playing between soft/hard, temporality/permanence, individuality/collectivity, old/new, exploring notions of home, identity, belonging. As an architect/artist I ask what kind of surfaces or walls (building components) can I build for a nomad's house/home)? Structural textiles and object-made quilts which contain the stories, and the objects might serve as architectural concepts (and archetypes) for "stitching" roots, giving structure to a nomad's "home," and honoring one's heritage. Living one's land for better places is followed by uprooting, de-stabilization, and disconnection from structures and supports even for those individuals who have the choice to migrate. Some practical constraints evolve around fitting all necessary and desirable belongings in few suitcases and/or bags. One cannot bring the walls, ceilings, and foundations of the previous home, nor the heavy furniture that have been inherited from family. The construction of the new home becomes generic. Those clothes, things, and memories that have followed the migration path are the only (physical) elements of the previous life, family - they provide support and strength by reminding oneself, reinforcing cultural identity, and connecting to motherland. What if designers, architects, or artists conceive structures that focus on healing the disconnection, erasing the generic feeling, and stitching the connection with the past? This paper presents this idea of making textiles out of migrant's objects and experiences. It presents a series of surfaces such as quilts, curtains, and walls through the lenses of soft/hard, temporality/permanence, individuality/collectivity, old/new.

**Zenovia Toloudi**, D.Des., is an architect, artist, and Assoc. Professor of Studio Art at Dartmouth College. Zenovia has exhibited internationally, including at the Biennale in Venice, Le Lieu Unique in Nantes, France, the Center for Architecture in New York, the Boston Architectural College, the Athens Byzantine Museum, the Thessaloniki Biennale of Contemporary Art and the Onassis Cultural Center in Athens. Research Fellow at Art, Culture, and Technology Program at MIT, and a Fulbright Fellow, Zenovia received her doctorate from Harvard's GSD, a M.Arch. from the Illinois Institute of Technology, and a diploma in Architectural Engineering from Aristotle University. <http://zenovia.net>

## The Eternal Labyrinth: A Data-translated Installation

Paper

**Thanos Vozikis**

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As we move into a new era of communication and interaction, we constantly redefine the ways we experience, get entertained, and use technology nowadays. The absorption of information and knowledge has shifted to a digital landscape, fertile for new experimentation and novel approaches. In this installation, redefining how we read a book, experience a narrative, and unfold alternative realities was my main concern. By deconstructing the words in the book and using them as digital pigments on a 2D scalar field, I was able to create my own canvas based on Borges' story (The garden of forking paths). Using literature as data opens new contingencies for original artworks. The dynamic aspect of the labyrinth emerged by making it responsive to the wanderer's movement. By being in a quantum state, every new observation of the labyrinth calls for a revision of its shape. This was achieved by implementing various probability areas with a different tendency to change. The labyrinth can be perceived as a quantum object that creates conditions of inescapability in the microscale, but also as a naturally evolving organism in the macroscale. As a result, a new existence of the story was generated that can live in the digital world and be experienced in numerous ways. Just like in Ts'ui Pen's novel, where the labyrinth is the time and the infinite parallel choices made by the protagonist; here, the viewer enters the labyrinth of the book and the infinite choices that unfold depending on the choices he has made. The objective of this installation is to trigger new conversations about how we can re-interpret traditional artistic mediums into digitized environments. While creating a new interpretation of the labyrinth and emphasizing on Borges' concerns about possible worlds, alternative realities and the inevitability of time.

*Thanos Vozikis graduated from the Department of Architectural Engineering of the Aristotle University of Thessaloniki. With a focus on Computational Design and his interest in music, his Master's research focused on Sound-Generated Spaces. During his studies, he had the opportunity to study at the M.Arch of the Università degli Studi di Cagliari in Italy. After his studies he worked as a 3D Designer in Greece and France. Today, he is a PhD candidate in the Media Arts and Design Research Lab of the Department of Multimedia and Graphic Arts. His research interests include topics such as: Generative Art, Data and Cryptography. He's an emerging data artist with exhibitions and lectures in Greece and Cyprus.*

## Comic Jam' as an In-depth Interview Facilitator

Paper

**Mārtiņš Zutis**

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Finding the right words in a conversation may become a challenge especially when the topics discussed are easier to be commented on during a demonstration. This is especially true for the practitioners of visual arts who use the drawing not only as means of personal expression but also as a tool for embodied thinking 'on paper'. In order to make the in-depth interviews, conducted as part of my artistic research project, less formal and encourage the interviewee to confide in the interviewer by creating space where ideas challenging for verbalisation can be put on paper, I am facilitating the interviews with a co-drawing exercise known as 'comics jam' – a practice developed from French surrealist 'cadavre exquis' method and currently employed by comic artist community.

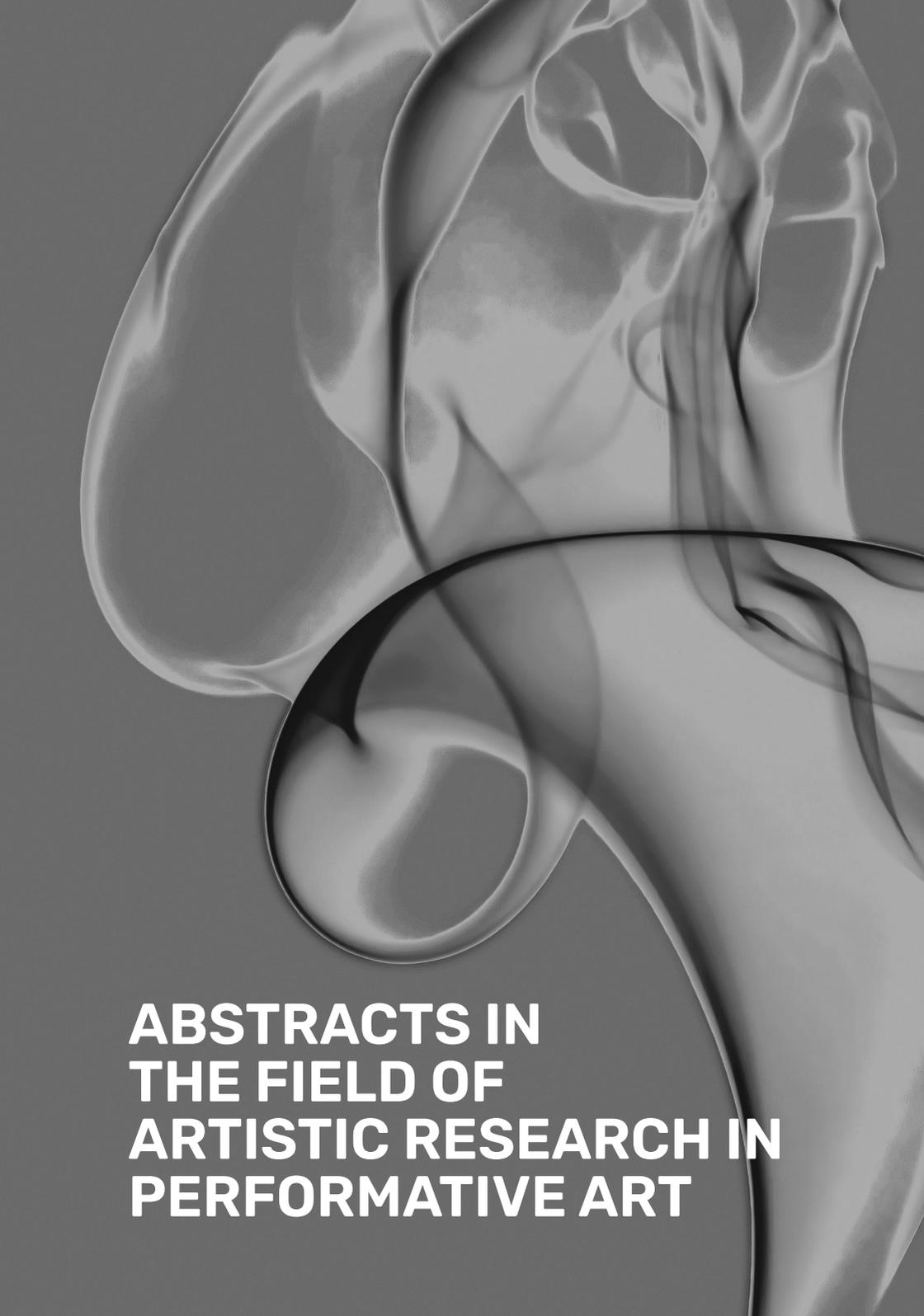
The method consists of the interviewer and interviewee working on a single comic together, taking turns in drawing panels one by one. It enables two simultaneous conversations – one as a narrative drawn on paper and a verbal one reflecting on what is being drawn and elaborating on connected ideas. The paper presented during the conference will focus on the peculiarities of such facilitated interviews and will share my personal experience conducting them as well as cover the potential pitfalls of the method and their solutions.

It will also look at where such facilitated interview sits in the typology of qualitative research methods and the potential use of this method interviewing people who are less confident about their drawing skills.

The paper opens a debate on whether the method in question has use not just in the research of artistic practice of visual narrative artists but also in art therapy, enabling conversations with the client in an environment partially created by his own fantasy.

***Mārtiņš Zutis** is an illustrator born in Riga, Latvia where he studied in the Visual Communications Department of the Art Academy of Latvia and is currently researching the limits of pictorial narratives in storytelling. He has been a long time contributor to Kušl comic magazine and other publications, published zines and illustrated children's books including 'The Discovery That Never Was' which granted him 'Young Growth Prize' for his debut in children's literature as an author and has been translated in seven languages.*





**ABSTRACTS IN  
THE FIELD OF  
ARTISTIC RESEARCH IN  
PERFORMATIVE ART**

# ABSTRACTS IN THE FIELD OF ARTISTIC RESEARCH IN PERFORMATIVE ART

## **Atmosphere in the Creative Process of the Dance Performance**

Paper

**Ramona Galkina**

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The term "atmosphere" is often used in the context of theatre, dance and circus performances, musical events, films, exhibitions and other artistic events where the presence of spectators is essential. The argument of theatre theoretician Patrice Pavis that the atmosphere is related to the viewer's perception and experience, but not so much to the process of creating the performance, raises the question: could this aspect of atmosphere be applied to the creative process of the dance performance and the experience of the artists involved? It can be assumed that the choreographer in rehearsals is both – the spectator (observing the dancers in action) and the creator (initiator of immersive or psychologically absorbing conditions), but the dancers are at the same time creators, implementers, and experiencers of the situations created by the choreographer. Dance artists have the same perceptual abilities as the audience in the theatre – dancers perceive and are aware of what is happening around them, both intellectually and through kinesthetics and psychological empathy and a sense of movement.

In other art forms – theatre performances, music concerts, visual art exhibitions, etc. – the conditions for experiencing the atmosphere are deliberately created with the use of professional tools. This makes one think about the possibility not only in performances where the experience is mainly about the spectator but also in the process of creating a dance performance. Perhaps in rehearsals the choreographer can also consciously work to create an atmosphere which can facilitate the creative process. If the atmosphere is present, experienced, and influences the creative process and creators and vice versa – if the creators influence, make or work with the atmosphere, then it could become one of the tools for collaboration between choreographer, dancers or any other participant of the process for a more successful creative process and the outcome – the performance.

***Ramona Galkina** (Latvia) teaches dance and movement at the Latvian Academy of Culture (LAC) and as a dancer and choreographer works on different contemporary dance and theatre projects nationally and internationally. Her teaching provides an ongoing source of inspiration with opportunities to explore her own practice. Currently she is a student at the Joint Professional Doctoral Study Programme "Arts" (LAC). Since 2009 she has been the executive director of the International Contemporary Dance Festival "Laiks dejot" (Latvia). She is a certified Feldenkrais Method practitioner (2004).*

## The Stitching Narratives of a Thread

Paper

**Mimesis Heidi Dahlveen** heidid@oslomet.no

**Anne Bryhn** annebry@oslomet.no

**Randi Veiteberg Kvellestad** randiv@oslomet.no

Oslo Metropolitan University

We all have a scar. When the needle penetrates the fabric, there are scars, small scars. Embroidery consists of a needle, thread, fabric, and the hands that perform. There is a symbiosis between these parts, where each part is dependent upon the others. For what is a needle without thread or thread without a needle? What is the needle and thread without hands, who take the lead, the command, and the responsibility? The material-based creation process is slow, and courage and patience are important factors (Karlson, 2012). Craftsmanship is about telling a story with your hands (HAYES, 2018). Sennett (2009) highlights the curiosity regarding whether a material will produce a work of great quality. To achieve good craftsmanship, it is crucial to work with respect to derive meaning from the work. This performance paper is based on a co-created project called "Embroidery and the story" carried out in the autumn of 2021. The project was to create an online storytelling performance based on a Greek myth and tried out a temporary transdisciplinary artistic collective consisting of an oral storyteller, a choreographer, and a textile artist. The purpose of the project was to investigate how the web-based space can be used in a creative process working on a myth, where the method was artistic research. During this process, the participants, who had no previous experience of working together, did not plan how to collaborate, nor what the result would be. Using a Greek myth and embroidery as a starting point, they decided to trust the process as they worked towards a performance for virtual reality. Nicolas Bourriaud argues that the reality of the contemporary is montages, where one understands temporary versions of reality. The aesthetics are about editing this montage into works of art (Bourriaud, 2009, s. 35). The participants used the principle of montage to create a collective work, and the performance itself is built around the montage principle through using long embroidered fabrics as set pieces. The stitch, whether small or long, is the foundation of the embroidery. The whole embroidery depends on the little stitches. The red synthetic leather panels used in the performance with silk embroidery are not an obvious combination, but this increases the novelty of the materials. The creative exploration happened in a dialogue between the participants, the stitch and material and combinations with different stitch-densities, lengths, and directions, all yielded interesting variations and possibilities. These actions contrasted, protested, and comforted [complemented] the actions of the myth. The Greek myth of Minotaur in the labyrinth was used as the material and starting point to create a connection between three different art forms: embroidery, oral storytelling, and choreography / direction. The embroidery panels were an individual expression inspired by the animal's anatomy, blood vessels and tendons, the things we cannot see. The narrative is a thread of truth. The embroidery is associated with the mythical narrative with the years unfolding and surfaces billowing. Through artistic research, the three artists worked in participatory meetings where they

tried out different scenarios/montages which they thought could be suitable in an online space. Here they met obstacles that the authors would call "loss of aura" based on Walter Benjamin's words regarding technology. According to Walter Benjamin (1892-1940), the experience of a work of art in a here and now situation is called the aura of art. The aura is a one-time happening, when the work is mass produced, it loses its aura (Karlsen, 1991, s. 24). Technology makes you feel like exile from yourself (Benjamin, 1991, s. 48). The Greek myth served as a metaphor for the situation the artistic participants found themselves in.

**Anne Bryhn** has worked as a choreographer and director since 1988. She has worked with several musicians, actors, and dancers in productions at a national and international level. She has participated in several productions with a large number of participants on stage both inside and outside, but also in smaller productions, with amateurs only, amateurs mixed with professionals or professionals only. She is an associate professor in dance, theatre, and drama at OsloMet – Metropolitan University in Oslo, Norway, where she researches and develops her way of movement theatre.

**Mimesis Heidi Dahlsveen** has worked as a storyteller since 1996 both nationally and abroad. She has participated in several international festivals and in four EU projects that deal with oral storytelling. She has sold performances to the cultural rugsack and toured internationally. She is an associate professor in oral storytelling at OsloMet – Metropolitan University in Oslo, Norway and in 2008 she published the book "Introduction to Oral Storytelling", Universitetsforlaget. In 2019 she published her second book on the same topic. She has written several academic articles on oral storytelling, where she uses artistic research as an input to understand oral storytelling and narratives. Her focus is on letting traditional narratives shed light on contemporary themes. **Randi Veiteberg Kvellestad** has worked as a textile artist in embroidery since 1999. She has designed and produced many church textile assignments and participated in art exhibitions. She is a member of the Norwegian Textile Artists (NTK/NBK). She is an associate professor in design, art, and crafts at OsloMet – Metropolitan University in Oslo, Norway, and she is interested in linking teacher education, interdisciplinary activity, and research. She has written academic articles about these topics. She alternates between artist, teacher, and researcher.

## Performing Resilience for Systemic Pain

Lecture-recital

### Meghan Moe Beitiks

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How might performance serve as a means for facing ubiquitous trauma and pain, in humans and ecologies? While reflecting on her multidisciplinary work *Systems of Pain/Networks of Resilience*, artist Meghan Moe Beitiks considers bodies of knowledge in Trauma Theory, Intersectional Feminist Philosophy, Ecology, Disability Studies, New Materialism, Object-Oriented Ontology, Gender Studies, Artistic Research, Psychology, Performance Studies, Social Justice, Performance Philosophy, Performance Art, and a series of first-person interviews in an attempt to answer that question. Beitiks brings us through the first-person process of making the work and the real-life, embodied encounters with the theories explored within it as an expansion of the work itself. Facing down difficult issues like trauma, discrimination, and the vulnerability of the body, Beitiks looks to commonalities across species and disciplines as means of developing resilience and cultivating communities. Rather than paint a picture of glorious potential utopias, Beitiks takes a hard look at herself as an embodiment of the values explored in the work, and stays with the difficult, sucky?, troubling, work to be done. This proposal is for a multimedia reading of an excerpt of the book, including photos and video screenings, as well as a discussion with the audience about content.

**Meghan Moe Beitiks** is an artist working with associations and disassociations of culture/nature/structure. She analyzes perceptions of ecology through the lenses of site, history, emotions, and her own body in order to produce work that analyzes relationships with the non-human. She was a Fulbright Student Fellow, a recipient of the Claire Rosen and Samuel Edes Foundation Prize for Emerging Artists, a MacDowell Colony fellow, and an Artist-in-Residence at the Bemis Center for Contemporary Arts. She exhibited her work at the I-Park Environmental Art Biennale, Grace Exhibition Space in Brooklyn, Defibrillator Performance Art Gallery in Chicago, the Victoria and Albert Museum in London, the House of Artists in Moscow, and other locations in California, Chicago, Australia and the UK. She received her BA in Theater Arts from the University of California, Santa Cruz and her MFA in Performance Art from the School of the Art Institute of Chicago. She is currently an Interdisciplinary Studio Art Lecturer at the University of Florida. [www.meghanmoebaitiks.com](http://www.meghanmoebaitiks.com)

## **Negotiable Consent: a Care-mechanism for Co-creating Autobiographic Performance with Non-professional Performers**

Paper

**Barbara Lehtna**

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My artistic research examines how to co-create autobiographic artworks with non-professional performers in an ethical way without harming the aesthetics of the work. More specifically, it concentrates on reworking the 1980s discourse of feminist care ethics through the notion of genuine agency in order to build a mechanism of negotiable consent. I find that the proposed mechanism is built upon respect towards the co-creator while not relying on protecting them from harm but trusting them to be able to decide for themselves how much hardship and in which ways they are willing to meet. The need for such a research project arose from my own artistic work during which I have been confronted with the questions around care. My projects often include inviting non-professional co-creators to share sensitive and personal narratives, which could be seen as an ethical risk due to our different levels of professional experience. However, the aesthetics I strive for are characterized by empowering my co-creators to see themselves as proprietors of their own agency. Therefore, there is a need for a mechanism that would balance the ethical risk by providing care built upon operationalizing negotiating consent. The outcome of this research is a practical mechanism that would provide support as a structured model of decision-making not only for myself but also for other artists working with non-professionals within the world of contemporary performance.

***Barbara Lehtna** (1990) has worked as an artist for eight years of which four years have been devoted to making her own work. In 2021 she graduated from MA studies in Performance Practices at ArtEZ University of Arts in the Netherlands. In the same year she was chosen as one of the artists for the European Network of BePart (Art Beyond Participation). Her research topics consist of culture of memory and queerness in the post-Soviet society, which is often met with her interests towards co-creation, care ethics and personal archives. Her practice is built upon an interdisciplinary approach to different performance practices such as theatre, live art and visual art.*

*Through the years, Barbara has worked with such renowned artists as Doris Uhlich, Julian Hetzel, and Chris Kondek among others, which has led Barbara to distinguish her own style of inquisitive performance which emerges in a variety of settings.*

*Barbara believes that art should be intimate and always political.*

## The Anthology of Performing Arts Translations: Content, Process, Challenges

Paper

**Evarts Melnalksnis**

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Some aspects and techniques of contemporary theatre can be observed in the Latvian performing arts, but they lack a corresponding “language”. The most fundamental and essential performing arts texts of the last decades are not translated into Latvian. Thus, professionals, researchers, critics, lecturers and students are reading in foreign languages and interpreting terminology as they like. A group of researchers from the Latvian Academy of Culture and partner organisations are aiming to solve the problem to some extent through translating at least fragments of the texts or editing older translations and developing the Anthology of Performing Arts Translations. Between the translated authors are B. Brecht, K. Stanislavski, T. Etchells, J. Lecoq, F. Malzacher, C. Bishop, H. T. Lemann etc. The texts are devoted to various topics, global processes and phenomena, such as dramatic acting methods and training, the role of curator in the 21st century, devised theatre methods, choreography and other topics. The results of the first part of the process will be reflected and challenges thematised.

***Evarts Melnalksnis** is a music theatre dramaturge and curator. Studied at Hamburg University of Music and Theatre, was awarded DAAD and the “Musiktheater heute” scholarship for young music theatre professionals. As dramaturge he worked on the production and world premiere of “The Night of the Sea Urchins” at the Hamburg State Opera, where he also participated as a singer. Founder of the Latvian theatre troupe KVADRIFRONS and dramaturge of several music theatre productions (“Spring”, “The Beasts are Restless”, “Demon”, “I Played, I Danced” at the Latvian National Opera) as well as a curator of visual art and discursive events. Initiator, curator and editor of the Anthology of Performing Arts Translations.*

## **Artistic Research in Estonia. Development of Artistic Research in the Field of Performing Arts at the Estonian Academy of Music and Theatre**

Paper

**Madli Pesti**

Estonian Academy of Music and Theatre  
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The first part of the presentation introduces artistic research studies at the Estonian Academy of Music and Theatre (EAMT). EAMT has been the pathfinder in introducing artistic research doctoral studies in Estonia. In the year 2000 a specific curriculum was designed for artistic research in music, in 2006, a new programme for the performing arts was added. 45 artistic research doctoral theses in music have been defended in these twenty one years. In addition, three theses have been defended in the performing arts so far, but this year we are looking forward to another three doctoral defences. At the moment there are nine doctoral students studying in the performing arts. The field of expertise is wide: doctoral students include a theatre director, an actor, a dramaturg, a sound artist and sculptor, a movement director, a choreographer and a VR director and dramaturg.

In 2015 the Centre for Doctoral Studies at EAMT was established in order to co-ordinate and develop the doctoral programme. Doctoral students in the artistic branch have to complete an artistic research project, which consists of four presentations of creative works and a written thesis.

The second part of my presentation introduces a significant document that was finalised in 2021 – The Estonian Artistic Research Framework Agreement which is a result of the collaboration between EAMT, the Estonian Academy of Arts, and the Baltic Film, Media and Arts School. This politically relevant document aims to define and develop artistic research and to ensure its place in the educational landscape and in society. The framework agreement was signed by the Rectors of the three universities on June 9, 2021. I will introduce how the agreement defines the field of artistic research, tackles the objectives and assessment of an artistic research project and looks into future prospects.

***Madli Pesti** holds a PhD in theatre research from Tartu University, Estonia (Political Theatre and its Strategies in the Estonian and Western Cultures, 2016). She is currently working as a senior researcher in the Estonian Academy of Music and Theatre, where she runs the practice-as-research PhD programme. Her research areas are performance analysis and theory, political and applied theatre, and contemporary theatre. In 2018 she published the book 100 Years of Estonian Theatre. She has also been writing theatre reviews since 2002 and won the award of best theatre critic at the Estonian Annual Theatre Awards in 2019. She was head of the Estonian Theatre Researchers' and Critics' Association (2015) and curated the programme of the new performing arts centre Open Space (Vaba Lava) in Tallinn between 2015 and 2017.*

## breathing psoas

Lecture-recital

### Anja Plonka

Independent Artist (Switzerland)

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The film, *breathing psoas*, created a speculative-utopian body and a kinship of man and nature. The body as an archive of traumatic memories, practices the transformation of related body phenomena such as pain, tension, heat, fear, disgust or anger with the help of somatic body practices such as the Trauma Release Technique (TRE) and breath work. The Trauma Release Technique connects visually with the myths of the Baobo. This figure from Greek mythology displays her vulva to offer comfort to traumatized women. How can the body relate to nature? How can they transform together? Breath opens a performative play of transformation: stone to skin, breath to wind, voice to vulva, smoke to blood, water to wind. The magical-poetic transformation of the actors allows nature to appear as somatic body and psychogram. The film wants to create visibility for a taboo subject and is an ode to all traumatized bodies.

**Programme:** Introducing the research and methods of Trauma Release Technique and breath - 15 min

*Anja Plonka explores the fields of performance, choreography and film in transdisciplinary artistic works. Her artistic practice is a search movement. Somatic practices opened up the field of performative research for her and move the body as an archive of traumatic inscriptions into her artistic works. In doing so, she disembodies these inscriptions in a somatic way. In this sense, the naked body as a site of violence is politicized and moved into the social discourse as a self-empowering feminist practice.*

## Inspiration\_Dance\_Celebration

Paper

### Jānis Purviņš

Jāzeps Vītols Latvian Academy of Music

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The presentation "Inspiration\_Dance\_Celebration" gives an insight into the artistic process of modeling Grand Folk Dance performance design. A bit of the way from inspiration to Grand Folk Dance performance, which experienced a premiere in the stadium with 18 thousands of dancers, will be shown. Photos from nature, drafts and Grand Folk Dance performance designs, photos and video fragments from Nationwide XVI Song and XVI Dance Celebration Grand Folk Dance Performances "Māras zeme" (2018) final will be used in the presentation.

The presentation reflects on the professional doctoral study programme in arts "Arts" sub-programme "Music and Performing Arts" theoretical study "Principles Modeling of Grand Folk Dance Performance Design", which is in process. This study will present a choreographer's and Dance Celebration Principal director creation process during a 2 year preparation period, the tasks and final result, and is based on the principles of dance composition in the creation of a dance performance.

***Jānis Purviņš** is the choreographer - author of 365 original choreographies and folk-dance arrangements, including 4 dance performances and 23 choreographic performances. Principle director of National Song and Dance Celebrations (1998, 2003, 2008, 2013, 2018) and Artistic Director (2003, 2008, 2013, 2018).*

*Principle director of Latvian School Youth Song and Dance Celebration (2000, 2005, 2010, 2015, 2020/2021) and Artistic Director (2005).*

*Principle director of National Song and Dance Celebration in Estonia (Tallinn, 2004). Lectures and masterclasses at the Riga Academy of Pedagogy and Education Management (1998 - 2003), Daugavpils University (2002 - 2003), the University of Washington in Seattle, USA (2017), since the autumn of 2017 at the Jāzeps Vītols Latvian Academy of Music. Conducted masterclasses in Latvia, Australia, USA, Belarus, Brazil, France, Canada, Mexico, Norway and Sweden. The author of more than 110 publications in Latvian and English.*

## Sessions with Frida: Psychoanalysis in Public

Paper

**Frida Robles Ponce**

University of Applied Arts Vienna

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In order to understand the trembling movement of the world, it is imperative to do it from where one stands. Eduard Glissant said that there are innumerable visible and invisible ties binding all corners of the world. I am a Mexican woman living in Austria. Not only that, I'm an afro-latin brown artist. I, as everyone else, am connected to an island in an archipelagic manner to the trembling ocean that is the world. This paper reflects upon a performance I created in 2021 where a live real psychoanalysis session took place. This act was thought of as a way to lean towards pain, towards understanding my suffering as a complex combination of personal, historical and social pain. Blurring the boundaries between the personal and the social. Understanding that I am constantly crossed, and affected, by numerous pulses that are inscribed in my memory, my fantasies, my surroundings, in the news, and in my body. We are all a pulsating conglomeration of continuous affects. Is my pain your pain?

I will combine readings fragments and questions of a written paper, together with projecting fragments of the performance "Sessions with Frida. A performance on the possibilities of healing" that I realized in 2021, together with fragments from a couple of films from Colectivo los Ingrávidos combined with music and poetry performed by musicians Álvaro Collao, Joel Diegert and myself.

***Frida Robles** is a Mexican curator and artist. She reflects on interconnectivity, the subversive power of imagination and contextual specificity. Her artistic practice has varied from public art installations to performances to textual work. She has continued her practice through exhibitions, several artist in residence programs, and fellowship programs like the RAW Academy and the Young Creators Program of FONCA. A member of the editorial board of the Mexican journal Fractal, Frida is a PhD candidate in the Art History department at University of Applied Arts, Vienna (with support from the JUMEX Contemporary Art Foundation and the Marietta Blau Stipendium).*

## **Movement Generative Systems and Artistic Research in Dance Performance**

Paper

**Anna Semenova-Ganz**

Freelance Movement Researcher and Dance Dramaturg (Germany)

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When creating a dance piece as a dramaturge, before I focus on composition, phrases, tempo or time and space relations, I focus on creating movement generative systems, for this purpose I aim to arrive at a set of shared tasks and rules that both divide and sharpen the performers' attention while limiting their options and continuously challenging them to make movement decisions in the moment. Fully set choreography or improvised material may be fed into the systems and used as resources to be proceeded by the dancers' choices. In my paper I will describe the stages of movement generative systems and provide examples from my practise, mentioning such works like "The Striker" (2019) and "Society of ballet" (2020).

***Anna Semenova-Ganz** is a dance dramaturg and movement researcher who lives and works in Hamburg upon graduating in Performance Studies from the University of Hamburg (2017). Her artistic interests focus on the politics of the body, immigration, identity, the post-Soviet body, object-body relationships and the creation of new environments. Anna develops her work through movement research, process-oriented laboratory formats and the creation of relationships. Her work, even in the research phase, never involves participants whose work is not paid. Her last piece "The Company of Ballet" was performed on the Kampnagel stage in "Limited Edition" at K3 (2021), and the piece "The Striker" won the Russian theatre prize "Golden Mask" (2020). Together with Tatiana Čizhikova, Anna is a member of the duo "Something in the Air". Portfolio: [www.annasemenova.com](http://www.annasemenova.com)*

## Contemporary Chinese Body in Early Zhang Huan Performance

Paper

**Maciej Szatkowski**

Nicolaus Copernicus University

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Zhang Huan (b. 1965) is a versatile and conceptual artist, who in the 90's made an attempt to define his own identity by using his bare body. Such an art aroused controversy in a quite conservative Chinese society. The Beijing East Village community, home to Zhang Huan at the time, soon after was closed by the police. His art, mostly performances, was regarded by the authorities as subversive. Zhang Huan's body becomes a medium in search of his own artistic identity. His "body performance" may show the relation of an individual and society, or human tenacity and human vulnerability. Zhang's postmodern body, that emancipated from the oppression of the masses, can be read as a political and artistic manifesto. Zhang's artistic and creative activity from the early 90's should be regarded as a memory archive of the generation that witnessed and experienced painful changes from the late 80's and early 90's.

***Maciej Szatkowski** graduated from the Adam Mickiewicz University (M.A. in Sinology) and Xi'an Jiaotong University, head of Center for Chinese Language and Culture at Nicolaus Copernicus University. In 2016, he received a PhD in the Humanities with the dissertation on Meng Jinghui's works at Warsaw University. Lecturer and translator of Chinese. Maciej Szatkowski has been awarded five grants for young researchers. Working in collaboration with several academic institutions in China, he travels to the region every year to conduct his research. Five-time organiser of the yearly conferences 'The Orient in Literature, Literature in the Orient' taking place in Toruń, he publishes research studies on contemporary China, Chinese theatre and sociology of Chinese culture. He has co-edited several Polish and English language books on Oriental literature and their reception in the West. Member of Polish Orient Society and Polish Society of Theater Studies. Major research fields: postmodern drama, contemporary Chinese literature and culture, modern Chinese history.*

## Vibrato

Lecture-recital

### Iwona Wojnicka

University of Huddersfield (United Kingdom)

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This is a work on a diversity of aspects of vibrato in sound and in motion. The piece is a practice-based research of two PhD students at Huddersfield University, who worked online for 3 months, without meeting in person.

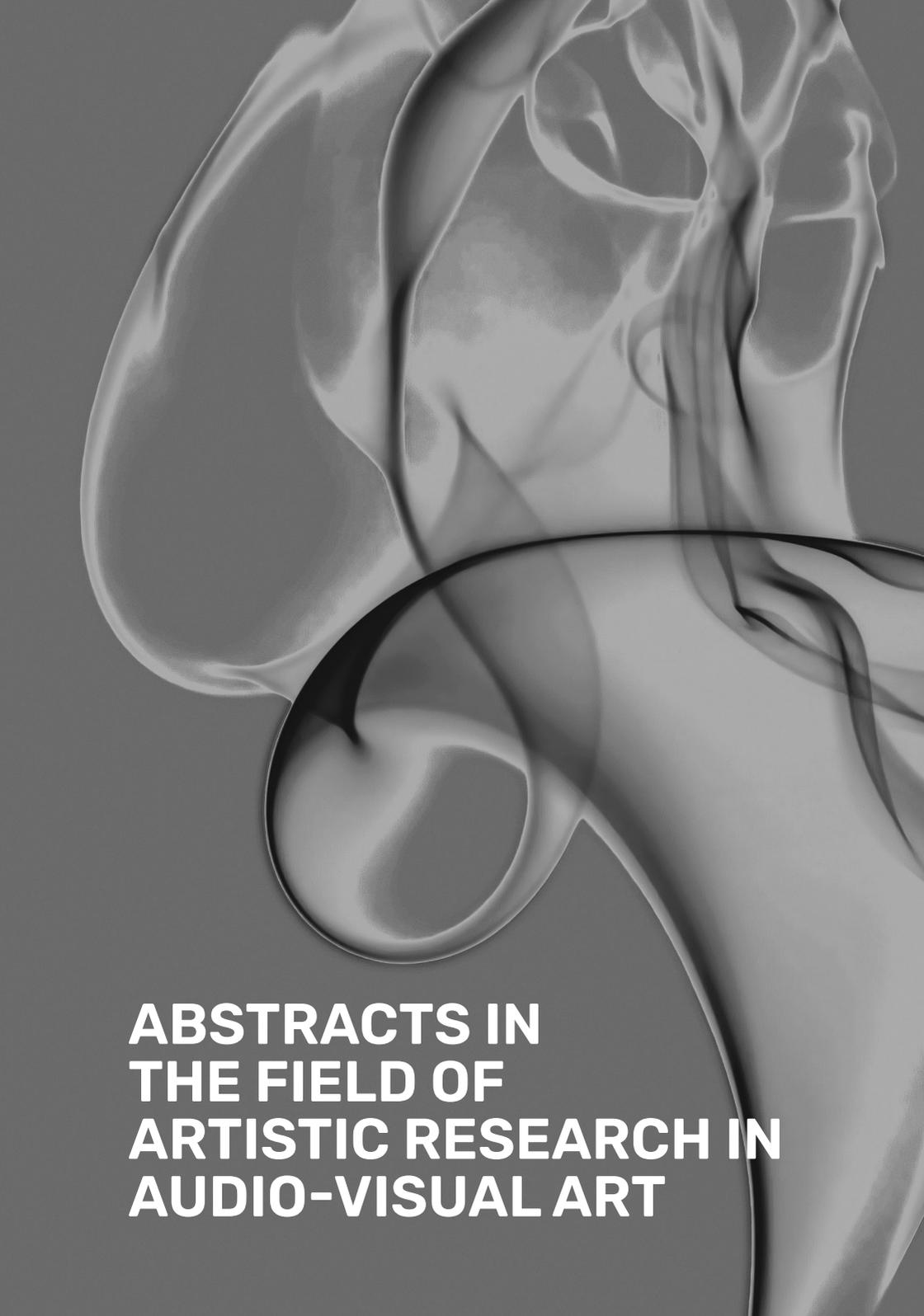
The margin between the shared screens of Iwona and Angela, streaming from Poland and Colombia, becomes a border of an emerging interlocking in which the Flamenco culture – treasured by Nata Lerska who integrated its distinctive dance features to her performances – got invoked and reimagined. The short poem *El silencio* written by Federico García Lorca in the collection *Cante Jondo* (1921) as an homage to the Andalusian Flamenco community, was chosen as the sound source for the work. At the edge of potential ecological and social collapses, Iwona and Angela's virtual encounter carries along the new complicities of maternal love and sorority, rippling our uncertain times and spaces cosmically – and comically as well, drawing from their dadaist sources and infusing them into their techno choreopoematic doo/ette.

*Vira Realis* is inspired by the dance practices of pioneers of modern dance. It is a choreographic response to the dance biography of Nata Lerska, a 102-year-old Polish pioneer of *Ausdruckstanz*, born in 1920 in Lysychansk, in Ukraine. Immediately after arriving in this world, her family left home heading towards Poland, seeking refuge from the conflagration of the Soviets. In recent times, during the Russian invasion on Ukraine maternity hospitals have been bombed, and women with little children are fleeing to Poland to save their lives. Nata, who is celebrating her 102nd birthday on the 28<sup>th</sup> of March, survived the trauma of World War I, World War II and is now haunted by the darkest dream of the next war.

#### Programme:

VIBRATO Length: 18 minutes Choreography: Iwona Wojnicka Sound Compositions: Angela Hoyos Gómez Realtime Visuals: Diego Herrera Live Electronic Music: Juan Hernández ZOOM 2021 <https://vimeo.com/606833987>

*Iwona Wojnicka is an independent dancer, performer and choreographer who is particularly fond of early Ausdruckstanz. She explores the limits of reenactment in dance and develops the concept of a choreographic response. Her projects have won many Polish and European awards, including the annual scholarship of the President of the Capital City of Warsaw, as well as a three-year choreographic internship at Codarts in Rotterdam. She holds a master's degree in sociology and is actively involved in the development of the Warsaw dance community. Since 2020, Iwona has been exclusively dedicated to Practice Research PhD at the Research Centre of Performing Practices at the University of Huddersfield. VIBRATO was created by Iwona Wojnicka and Angela Hoyos Gómez, PhD researchers in choreography and composition at the University of Huddersfield's School of Art and Humanities; Diego Herrera, visual artist based in Bogotá, Colombia; and Juan Hernández, electronic music composer based in Leeds, UK.*



**ABSTRACTS IN  
THE FIELD OF  
ARTISTIC RESEARCH IN  
AUDIO-VISUAL ART**

## FilmEU Research Clusters – New Methodological Approaches

Lecture recital

**Érica Faleiro Rodrigues**, FilmEU, CICANT/ULHT, Portugal,  
erica.rodrigues@filmeu.eu

**Deirdre O'Toole**, FilmEU, IADT, Ireland  
deirdre.otoole@iadt.ie,

This lecture will present the ongoing research from the FilmEU Alliance. FilmEU – The European University for Film and Media Arts, (Project: 101004047, EPP-EUR-UNIV-2020 – European Universities, EPLUS2020 Action Grant), and brings together four European Higher Education Institutions (henceforth, HEIs): Lusófona University (henceforth, LU), from Lisbon, Portugal; Baltic Film, Media and Arts School (BFM (Baltic Film and Media)), from Tallinn, Estonia; LUCA School of Arts, from Brussels, Belgium; and Dún Laoghaire Institute of Art Design and Technology (henceforth, IADT), from Dublin, Ireland. These institutions collaborate around the common objective of jointly promoting high-level education, innovation and research activities in the multidisciplinary field of Film and Media Arts and, through this collaboration, consolidate the central role Europe plays as a world leader in the creative fields, and promote the relevance of culture and aesthetic values for our societal wellbeing. One of the primary goals from the Alliance is to create a doctoral network that facilitates and promotes artistic research and artistic research. Drawing upon previous work in the Alliance (WP 6 – Research and Innovation) this lecture will explore the creation of both an international doctoral program and cross border research clusters. This lecture will highlight the experiences of FilmEU researchers at the beginning of establishing these international research clusters. It will aim to share achievements, strengths, and weaknesses at this point on our journey. By sharing our current approach, we hope to explore new methodological approaches and expand both ours and our peer's knowledge base. Please note that this will be a joint presentation by two different scholars (both have submitted the same proposal for your consideration).

*Érica Faleiro Rodrigues is a filmmaker, curator and lecturer. She holds a BA in Film and Video (Directing) by the University of the Arts London and an MA in Television Drama (Directing) by Goldsmiths. She is a PhD candidate at Birkbeck, University of London. Her work as a filmmaker granted her a Skillset Millennium Fellowship Award for a series of documentaries on the role of art in the life of refugees. Amongst various roles in the film and television industry, she worked as assistant editor for the BBC series Storyville. She has taught both in the UK and Portugal, and has designed and taught film history, film practice and the history of film censorship courses at Nova's Summer School. She was film curator at the Barbican Arts Centre, collaborating with Mike Leigh, Emir Kusturica, John Malkovich, and Kazuo Ishiguro, amongst others, and curating numerous exhibitions and installations by filmmakers and visual artists. She is founding director of UTOPIA – UK Portuguese Film Festival, supported by Instituto Camões, last year celebrating its 11th edition. In 2017 she created Underscore, a festival of music, sound, moving image and archive. Faleiro Rodrigues' research has recently focused on the Audiovisual Essay, around which theme she organized a symposium in Lisbon in 2019. In 2020 she secured a grant from ICA in Portugal to direct a documentary on Portuguese pioneer women filmmakers. Faleiro Rodrigues is a member of the FilmEU task force.*

**Dr Deirdre O'Toole** is a lecturer in the National Film School of Ireland, IADT. She has a practice-based PhD in Film and Visual Studies from Queen's University Belfast, where she made documentaries collaborating with storytellers who had experienced trauma. She lectures on the BA (Hons) Film and Television Production, BA (Hons) New Media Studies and the Erasmus+ MA Cinematography. O'Toole is a filmmaker who has worked for many years as a cinematographer where she filmed documentaries, music videos and dramas. O'Toole has directed three documentaries which have been shown extensively in film festivals and galleries around the world including Chagrin Documentary Festival, Ohio, Red Rock Film Festival, Utah, Docs Ireland, Belfast, Aspen Mountain Film Festival, Colorado, On Art Film Festival, Poland, Kinomena Festival, Minsk, Irish Film Institute Documentary Festival, and Europa Documentary Festival, Egypt. Her work was showcased for four months in the Turchin Centre for the Arts, North Carolina in 2019, twice in the Saranac Gallery in Washington and twice in CIACLA, USA. O'Toole is a member of the FilmEU task force.

## Virtual Instruments and Synthetic Anisotropy for Ephemeral Value Mappings

Paper

**Jānis Garančs**

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This presentation reflects on the author's practical investigations, during the creation of a series (études) of audio-visual installations and VR environments, algorithmically extrapolated from time-sequenced change of multiple value, e.g. from financial data feeds. Thematically, the series is a critical reflection on gambling tendencies in global trading of various, increasingly immaterial assets, that political philosopher Michael J. Sandel describes in several of the last decades as a "drift from 'market economy' to becoming a 'market society'". In the scenes of the audio-visual artworks, the progressing complexity or visitor-triggered mode-shifts induce a challenge to audiovisual sensorium: the experience of the conflation within multiple reference systems and play with the visitor's perception and 'sense-making'. Various sound properties, such as pitch, timbre, rhythmic elements are juxtaposed in linear- and non-linear grids and ephemeral relationships are revealed and emphasized by the spatially organized audio-visual cues (perspective, sharpness/blur manipulation), audio-panning and timbral modulation (using 3D VR engine and sound spatialization software). The work uses the concept of anisotropy (known in physics, chemistry, neuroscience as direction-varying of material, tissue, and space properties) and implements as algorithmically simulated properties for scenery and 'virtual instrument' design. There has been a range of historic and more recent examples of 3D visualization of various multi-dimensional data sets – as GUI for various professional software products and artworks, however, this project tries to establish a gradual journey between the extremes of intended usability and 'sublime dysfunctionality' within the aesthetic experience. The investigative aspects of this project are also embedded in the emerging research area of immersive analytics, which is considered a fusion of more recent developments in visualization, auditory displays, computing and machine learning. The work is part of a doctoral research "Algorithmic VR/XR interfaces for multi-modal staging of live data in the continuum between immersive analytics and artistic aesthetics".

***Jānis Garančs** is an artist and immersive media researcher. He has initial training in classical fine arts in Riga, LMA (Art Academy of Latvia), computer and video art Stockholm (KKH), and pursued further studies in digital audiovisual media at KHM (Academy of Media Arts Cologne). He works in technological and algorithmic art genres – interactive multi-media installations and performances, Virtual Reality, video, digital printing. He has contributed to various international media art community events as an artist, presenter and workshop leader. Additionally, he has been involved in several international research projects focusing on interactive TV platforms. He is co-founder, project consultant RIXC Center for New Media Culture. Webpage: [www.garancs.net](http://www.garancs.net)*

# The Application of Chopin's Ballade No. 1 in The Pianist Film

Paper

Jing Jin

Geely University, China

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This research will take Fryderyk Franciszek Chopin's (1810-1849) representative piano compositions as the researching object and the aim for this topic is to illustrate the Contradiction of Chopin's Piano works. Based on the connection between music and visual arts, this research will compare objective piano work and subjective visual effects of genres between Chopin's ballade No.1 and the performance in the movie called the Pianist. As we all know, this movie received significant good reviews around the world. From my personal view, there are several contradictions we should bear in mind. Firstly, the coldness of war and the warmness of the military officer. Secondly, the comparison of the light and piano music. Lastly, the combination of the objective masterpieces and subjective implantation in the movie. According to my research, the highlight for the Pianist is the piano performance in the movie. It is interesting that almost every audience can understand the significance of the Ballade No.1 applied in the movie. In order to illustrate my viewpoints, I conducted an experiment. After the experiment, I drew the conclusion that the value of the Pianist not only perfectly showed the greatness of the pianist, but also profoundly described the connotation of Chopin's Ballade No.1. Meanwhile, this research tested the principle of reasonableness within the contradiction between audio and visual arts. By doing this, we can raise the awareness of the public around the world and call on people to put more emphasis on doing research between the masterpieces and documentary movie so that the research can enlighten more inspiration for music lovers.

*From 2018 to 2021, Jin Jing published many academic papers, such as AI's Composition – Moving Forward in Controversy, Philharmonic Magazine 11/2021, Hoffman and Beethoven, Philharmonic Magazine 05/2021, Exploring for music criticism in terms of three questions Music Life 02/2021, Music scientist-Stockhausen, Philharmonic Magazine 01/2021, Interpretation for Three questions based on musical aesthetic ideals, Art Educatio 11/2020, The piano guys – the Perfect Masters between classical music and pop music, Philharmonic Magazine 08/2020, In Pursuit of the footprint of Camerlata, Music Lover 08/2019, Interpretation for FuCong's piano performing style, From the angle of Chinese Traditional Aesthetics, Art Education 12/2018.*

*In addition, she has attended many academic seminars, has made speeches in these seminars such as Chinese aesthetical committee held in 11/2021, International Council Traditional Music held in 05/2021, the eighth Annual meeting for the Chinese Society of Music Criticism held in Changsha of 12/2020 and so on.*

*At present, she works as a musicological instructor and piano examiner in Parson Music organization and does much musical research in western musicological aesthetics.*

## Television Competitive Shows: the Communication Dimension

Lecture-recital

**Tetiana Kablova**

Kyiv Municipal Academy of Performing and Circus Arts

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The modern world of culture is based on mass media: Internet resources, television, etc. Among the genre preferences of viewers remain projects that exist as certain entertainment shows that are designed for the emotional response of the audience, associated with pleasure, joy, relaxation, escapism, and, as a consequence, emotional comfort. Among this kind of content, such a competitive variety as vocal TV shows deserves attention, which today have created a separate genre in the media space and a specific communicative link, where a complex communication system operates performer-coach-judge-spectator. The phenomenon of the TV industry allows us to observe in concentrated form options for communicative behaviour in the same type of conditions set by the format of the TV show. Relevant communicative intentions are relevant not only for participants in television programs – they can be classified as basic for communication at any level: both in interpersonal and institutional communication.

The members of the jury in such projects are well-known people of the pop industry, which helps to raise the rating of the TV show. Their image attracts fans of their work, which determines their focus on maintaining their image when evaluating the contestant. Being a sociopsychological phenomenon, the image includes natural and specially developed personality traits. In the context of media communications, such people become iconic figures and role models and opinion makers for millions of people. Also, it is necessary to emphasize the involvement of the viewer in the creative TV project. The appeals of all participants of this show are intended for the mass audience: the presenter, contestants, members of the jury.

Thus, modern entertainment, competitive TV shows are aimed at forming a certain communicative space, which in terms of media distribution provides a certain universalization of evaluation, image evaluation models of project participants.

**Tetiana Kablova.** Kyiv, Ukraine. PhD in Art, Associate Professor, member of the National Ukrainian Music Union. Scientific Secretary of the Kyiv Municipal Academy of Performing and Circus Arts, expert of the Ukrainian Cultural Foundation, expert of the National Agency for Quality Assurance in Higher Education. Research work is presented by 42 scientific publications in domestic and international peer reviewed professional publications in art history, including indexed in the scient metrics database Web of Science, Scopus; 3 monographs (including the international publishing house England-India); author of training and repertoire manuals, has 5 certified electronic training courses. In her work, combines creative, concert-performing and educational activities. A constant participant of many festivals, competitions, concerts in Ukraine, in Belgium (Brussels, Lemen), in Hungary (Budapest), in Netherlands (Delft), in Slovakia (Kosice), in Lithuania (Vilnius), in Poland (Wroclaw).

## The Gaze as a Protest

Lecture-recital

**Ujjwal Kanishka Utkarsh**

Academy of Fine Arts Vienna

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My PhD project lies in the intersection of observational filmmaking and the act of protest. For me, the observational form is not geared towards objectivity but rather as a sensorial experiential approach with an intent to make the invisible, visible. In this case, the position of the auteur or the observer becomes critical. For instance, it is important for me that I do NOT claim 'their position' or voice. And, while being an outsider, to not just look 'at them' but rather attempt to 'be with'. In my attempts to do this, I have shot a few protests earlier in India, although I mostly considered them to be a failure. In this presentation I intend on using some footage from some of these failed attempts to highlight the difficulty of being able to occupy such a position, and see if in trying to be with and be adjacent to an 'other' while observing, can we evoke the possibility of a multiplicity of narratives? Can then various realities be acknowledged without being reduced to singular notions of truth?

**Programme:** the gaze as a protest - 2021/22

***Ujjwal Kanishka Utkarsh** is a PhD-in-Practice candidate at the Academy of Fine Arts, Vienna. He has been trying to develop a form that emerges out of the observational cinema tradition and he continues to do that through his PhD project. In and through observational works, he has looked at ideas of nothingness, of being in-transit and also at agricultural labour practices. In his current ongoing work, he is trying to see if and how through this form he can look at and reflect upon political activity. In the current political situation, where the space for voice of dissent is rapidly diminishing, truth is either viewed very simplistically and reality as objective or the post modern perspective renders all truth relative and all reality socially constructed. This is an exploration to see if the observational form could create a space that avoids pitfalls of both these seemingly untenable theoretical extremes.*

## I am not my MRI II. Magnetic Illumination

Lecture-recital

**Maria Morata**

Independent Researcher (Germany)

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In 2015 pain suddenly entered my life. As it did not disappear in the following three months established by the medical-health system it acquired a surname: chronic. Chronic pain is not visible. There is no organic, biological or visual indicator for it, beyond the rudimentary VAS\*\* scale or the reductionistic McGill\*\*\* pain measurement questionnaires. The term psychosomatic appears almost automatically when no visible or quantifiable evidence of suffering can be encoded in the hematogramme figures, in the suspicious shadows of X-rays or in the out-of-range colored areas of MRI scans. My research focuses on the power structures behind the vision machines used by medical imaging technology. I intend to approach the multiple somatic and epistemological reflections that the physical encounter of the body with technology activates. Body and metals. Technology and flesh. The one observes and measures the other, which submissively awaits its verdict. The one, objective, endorsed, translates into images, divides, segments and quantifies the other, which can only rely on itself, on its corporeal subjectivity. My non-disease and my non-diagnosis depend on the technological moment in which I live. On the power-informed visual archeology which ended up applied to the machines of the clinical system, on the lenses, the frequencies, the rare earths that allow chips, memories and digital systems to live, on the cables, on the thickness of the slices in which my body is scanned, the angles of reflection of light and electrons, on the shock of the magnets that run through me and draw me in a palette of coded electronic colors. A metallic and mechanical reiki. An energy emitted at regular programmed intervals runs through me, aligns the molecules and atoms of my organs so that they pose properly in the snapshot of the tomography, of the resonance, of the ultrasound. It will be only one of the thousands of photos that will become data, interpretation, a tool for the dis/knowledge of the secrets of my organic life and its alterations.

**Programme: I AM NOT MY MRI** Text and Audiovisual Performance, 2022, 30-40 min Reading of Text + Video of 78 descriptors of the McGill Pain Questionnaire (created in by Dr. Ronald Melzack and Dr. Warren Torgerson in 1971).

***Maria Morata** (Madrid, 1970) Independent curator, researcher. Guest lecturer at several universities and education structures in Film, New Media, and Art areas. Curator of film and new media and visual art shows for museums and art institutions like Arsenal- Institute for Film und Videoart in Berlin, CCCB und MACBA and Centre Ars Santa Mónica in Barcelona, Intermediae-Matadero and La Casa Encendida in Madrid, Sterischer Herbst in Graz, Impakt Center in Utrecht and Centre del Carme Cultura Contemporània in Valencia. Publications in catalogues and specialized reviews. Speaker and lecturer for several symposiums and artistic manifestations in museums and art spaces. Her long-term research explores the relationship of media technology and human and non-human agents in the context of anthropocentrism's critique. She is currently researching bodily encounters with technical medical dispositives from a feminist and crip perspective. Since 2018 she has been member of the artistic and care collectives Sickness Affinity Group and WeSync.*

## Notes on Walking

Lecture-recital

### Sepa Sama

Academy of Art and Design in Wrocław  
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1000s of notes were written on walking. At first, the walker's aim was photography, so one walked and walked, sometimes up to 9 hours a day to find a shot. As days, months, and years passed by, the walker realized something. One is not walking for photography; one is walking for walking itself; instead of becoming a photographer, one has become a walker. When applied for the artistic research studies, the proposal was a hybrid of walking and photography called Strip Cities, to document the cities based on strips similar to what Ed Ruscha had done in Los Angeles with the Sunset Strip. As the artistic research proposal was accepted, the candidate focused more and more on the subject of walking as artistic research building a library on walking and discovering the vastness of this clandestine topic. Meanwhile, the walker did not drop one's camera and documented with new eyes looking at walking itself. 1000s of photos were taken during and before the studies. Notes on Walking: Dandelion has no Field is a humble writing, gathering and organizing on the subject of walking during my studies in the form of a lexicon, A-Z, along with walking commands, questions, and metaphors. This work shows us how far the topic of walking goes and how close it is to us, making us who we are as humans in our actions, thoughts and languages.

**Programme:** Notes on Walking, 2022

***Sepa Sama** is an artist, architect, researcher, and educator. His journey has started in Asia, continued to America and Europe. His transdisciplinary work focuses on architecture, art, and urbanism and their relationships. He collaborates with different professionals to experiment and formulate new possibilities. He is a fellow Sci-arc and UCLA graduate while completing his PhD at the Eugeniusz Geppert Academy of Art and Design in Wrocław focusing on the topic of walking.*

## Toward Light Studies

Paper

**Alexandre Saunier**

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In the hundred years since Lázlò Moholy-Nagy famously declared that “this century belongs to light,” the technologies that enable the capture, production, and manipulation of light have dramatically changed. In particular, artists have harnessed techno-scientific practices to open new avenues tending toward the use of autonomous and emergent computational systems. Over a century, artistic creation with light moved from Moholy-Nagy’s photograms and Walter Ruttmann’s experimental films, to Thomas Wilfred self-playing instruments, Gordon Pask cybernetic lighting machines, Kurt Hentschlager’s granular-synthesis-based light fields, Myriam Bleau custom electronic instruments, and Memo Akten’s Machine Learning driven performances. Nevertheless, the literature on light remains mostly divided between many artistic, technical, scientific, and cultural fields. It does little to reflect the disciplinary hybridization at work in the practices of artists. In this paper, the author proposes to conceive of an interdisciplinary field of “Light Studies” concerned with the material and cultural practices of production and reception of light-based works. In particular, the author addresses lighting (the deliberate use of technologies that produce light to achieve a practical or aesthetic effect) in that it entangles creative, technical, and socio-cultural elements. This new field anchors itself in the observation of lighting practices. It aims at fostering interdisciplinary dialogs and developing a literature suitable for historical, theoretical, and pedagogical purposes. The author draws on their their doctoral research and artistic practice, and discusses recent works in the Science and Technology Studies (STS) and Sound studies (Pinch, 2004; McCray, 2020; ...), the histories of light art and media art in relation to science and technology (Weibel, 2006; Salter, 2010; Penny, 2017; ...), and sensory ethnography and anthropology on the cultural perception of light (Bille, 2017; Edensor, 2017;...). The objective is to inscribe this proposed field of “Light Studies” within a broad theoretical, cultural, practical, and interdisciplinary perspective.

**Alexandre Saunier** (he/his) is an inter-disciplinary artist who works at the intersection between light, video, autonomous systems, and sensory perception. Alexandre Saunier holds a master’s in sound design from the ENS Louis Lumière (Paris), and participated in research in robotic design and interactive lighting at the ENS Arts Décoratifs (Paris). He is now pursuing a research-creation PhD program at Concordia University in which he develops the concept of “composition of autonomous ensembles” at the intersection between lighting design, media arts, and Complex System theory. His artistic work and academic research has been presented and published in various international venues such as Mutek, Ars Electronica, Media Art History, Impakt Festival, MuffatHalle, Bcn\_Illum, and Toronto’s Nuit Blanche.

## Between AI, Animal and Plant Life. Articulating Artistic and Philosophical Experiments

Lecture-recital

**Frank Westermeyer, Sylvie Boisseau, David Zerbib**

Geneva University of Art and Design (HEAD – Genève, HES-SO)

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This research began with the combination of an artistic method that uses an experimental agent, *f*, who draws attention and activates situations, with a rereading of the work of the philosopher Helmuth Plessner (1892-1985), who viewed humans in terms of their biological dimension and in spatial terms. By describing how a living body asserts itself within and outside its borders in the surrounding space, which Plessner termed positionality, the philosopher identified the various forms of vital relations between plants, animals, and humans, and he addressed the particularity of humans according to this fundamental principle of positionality. He thus defined the capacity of objectification and distancing from one's own body as an excentric positionality typical of humans.

We used the artistic method that we termed "the anthropic performance" for this project to test hypotheses of new, possible types of excentring, both under the conditions of artificial intelligence and towards other forms of organic life, animal and plant. In cinematic terms the centrality of the body in the excentring experiments opened the way to new forms of subjectivity. It also expressed our wish to propose an aesthetic of the relations between humans, plants and animals, which we were able to de-hierarchise using the approach that we developed on the basis of Plessner's philosophical anthropology.

*f* in between the Levels of Organic Life <https://vimeo.com/506488945> Password: level

*f* is tiring of the possibilities that his hypersmart car offers him. He no longer wants to use its technological improvements to transcend the limits of his own body. Can he experience himself in a new way by embodying every stage of organic life, both animal and plant? Inspired by this line of inquiry, he ultimately decides to view the world first from the standpoint of a quadruped, and then, from the immobile position of a plant.

**Programme:** screening of „*f* in between the levels of the organic“, 2021, video, 20:43 minutes. On our methodes, hypotheses and discussion with the public (eventually we might show „The Free Man - with AI“ (2019, 7:43) video.

**Sylvie Boisseau** is an artist who lives and works in Berlin and Geneva.

**Frank Westermeyer** is an artist and associate professor at HEAD-Geneva. Under the name Boisseau/Westermeyer, the artists collaborate on video installations and films. More info on their website: [www.filmerei.net](http://www.filmerei.net)

**David Zerbib** is a lecturer in Philosophy of Art at the School of Art and Design (HEAD) in Geneva. He also teaches at the Annecy-Alpes Art School (ESAAA). A member of the Centre of the History of Modern Philosophies at the Université de Paris 1 Panthéon-Sorbonne, he researches contemporary aesthetics, with a focus on issues of performance and performativeness.

Together they conducted the research project „Plessner transposed 2019-2021. The project's publication has been published (in free access) under the title *Playing at Being Human* by Naima editions: <https://en.naimaunlimited.com>

## Difficulties of a Melodrama Researcher

Paper

**Daniela Zacmane**

Latvian Academy of Culture  
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Emotions in melodrama are a priority. This is the genre whose main task is to raise strong emotions in the audience. This emotional intensity is achieved by music and a specific narrative scheme. Melodramas often depict suffering of virtuous people who become victims of some insurmountable forces. There are heightened affects, pathos and fatalism in melodrama.

The main task for a researcher is to seek and find, observe and make conclusions. But what if a researcher as it happened with me is the one who focuses on melodrama? In the case of melodrama it is not always easy to separate artistic intentions of film makers from the aims of researcher since the emotional impact is a part of research. To become an observer of yourself requires certain cognitive skills. Furthermore, it raises the question whether letting oneself to subjective emotional impact and at the same time having an objective view to this process is not an oxymoron. In my paper I will share my experience about the difficulties of researching melodrama, revealing failures and successes of several approaches such as deconstruction, control, involvement and surrender.

***Daniela Zacmane** is a PhD student and guest lecturer in the Latvian Academy of Culture. Her main academic areas of interest are film history, film genre, especially melodrama – the genre, which, having dealt with so much suffering, has unfairly suffered and become a victim itself – that of misinterpretation.*

*Interested in the concept of modality of melodrama and the idea that pathos, excess, unexpected events and other melodramatic elements have been woven in the matrix of the classical cinema and culture in general. Currently conducting research on melodrama modality focusing on Latvian coming of age films. Author of one of the articles in the book 1990 – 2020 (Latvian Cinema: Recent History, 1990 – 2020).*

## EVENTS

5 May, 2022 18.00

**A BIT ABOVE THE EARTH****Concert at the Great Hall of Jāzeps Vītols  
Latvian Academy of Music**

Programme

Indra Riše (1961)

*A Bit above the Earth* for flute and piano (2011)  
Liene Denisjuka-Straupe (flute) and  
Diāna Zandberga (piano)

Leonardo De Lorenzo (1875–1962)

*Apollo* from *Suite Mythologique* op. 38  
for flute solo  
Ilze Urbāne (flute)

Mārīte Dombrovska (1977)

*Impressions for Piano and Electronics* (2018)  
Diāna Zandberga (piano, dance)

Imants Kalniņš (1941, music), Jānis Purviņš (1971, choreography)

*Sidrabrasa / Silver Dew*  
Riga Culture and Folk Art Centre *Small Guild*  
folk dance group *Līgo*, director Jānis Purviņš

Maija Einfelde (1939)

II movement from the chamber oratorio  
*At the Edge of the Earth* (1996) with lyrics  
by Aeschylus

Ēriks Ešenvalds (1977)

*Lux Aeterna* (2017)

Jēkabs Jančevskis (1992)

*Atsalums / Coldness* (2013)  
Laura Štoma (soprano),  
Artūrs Oskars Mitrevics (tree trunk drum)Mixed Choir of the Latvian Academy of Culture *Sōla*,  
conductor Kaspars Ādamsons

5 May, 2022 18.45

**Welcome Reception**  
at the Organ Hall  
of the Jāzeps Vītols Latvian Academy of Music

6 May, 2022 18.30

**Guided Tour of the Latvian National  
Museum of Art**

Jāņa Rozentāla laukums 1, Rīga

7 May, 2022 16.00

**Closing Seminar in the Field of Visual Art and Design**  
at the LMT Hall of the Jāzeps Vītols  
Latvian Academy of Music

**Open Artistic Research (EU4ART\_differences)**

**Andris Teikmanis, PhD**

Head of Sub-programme Visual Art and Design of Joint Professional  
Doctoral Study Programme Arts, Art Academy of Latvia

Representatives of EU4ART\_differences Partner Schools will be  
Announced

7 May, 2022 16.00

**Closing Seminar in the Field of Music at the Great Hall of the  
Jāzeps Vītols Latvian Academy of Music**

**Actual Tendencies of Artistic Research  
in Music**

**Anu Vehviläinen, DMus**

University of the Arts, Helsinki–Sibelius Academy







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Kultūras ministrija



Latvijas Zinātnes padome



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