

Wednesday 7

10:00	Special Interest Group: LANGUAGE-BASED ARTISTIC RESEARCH GATHERING	14:30	Special Interest Group: SPATIAL AESTHETICS AND ARTIFICIAL ENVIRONMENTS AND ARIGA - ARTISTIC RESEARCH IN GENERATIVE ART	17:00	OPENING Improvisation „Dare - Care - Share“ by and with: Jelena Poprzan, Renald Deppe, Johannes Kretz Welcome speeches: Johannes Kretz (Chair of Conference Committee) Ulrike Sych (Rector, mdw) Gerald Bast (Rector, Angewandte) Johan Frederik Hartle (Rector, Bildende) Deniz Peters (President of SAR) Practical Informations about the conference Tristan Murail: dernières nouvelles du vent d'ouest Students of mdw, Jean-Bernard Matter, conductor
				18:00	KEYNOTE Emma Cocker: TOWARDS AN ATTITUDE OF OPENNESS KRETZ
13:30		16:30			
					EVENING PROGRAMME University of Applied Arts Vienna

4 parallel sessions at the same time (10:00 – 12:00)

 **Long Presentation**
 50 MIN PRESENTATION
 50 MIN DISCUSSION
 20 MIN BREAK

 **Medium Presentation**
 15 MIN PRESENTATION
 25 MIN DISCUSSION
 10 MIN BREAK

 **Short Presentation**
 15 MIN PRESENTATION
 15 MIN DISCUSSION
 10 MIN BREAK

 **Coupled Presentations**

 **dtu** *angewandte*
 Universität für angewandte Kunst Wien
 University of Applied Arts Vienna

 **a|** academy of fine arts vienna

 **S** Society for Artistic Research

 **m.w.**

Thursday 8

4 parallel sessions at the same time (14:30 – 16:30)

14:30	Long Böhler, Arno; Granzer, Susanne Valerie; Reiners, Florian; Lin, Wei-Ya: FUTURE BOX BA- SECOLLECTIVE	Medium Séraphin, Lena; Cocker, Emma: SITE-READING – SITE SPECIFIC WRITING AND READING	Short Ortiz, Luis: FROM THE MOUNTAINS: RE- LATING WITH THE BODY-TERRITORY FROM A MIGRANT POSITIONALLY	Lost Bergen Conference “Suspended Ab- sence” DENIZ PETERS ET.AL.	SAR BAR
15:10			Short Wolfram, Barbara; Wintersteiger, Christina; Wolf, Patrick; Rezaie, Negin: (NOT) ENTERING EVERY ROOM		
15:30		Medium Eustance, Phoebe: QUEERING THE WAITING ROOM		Research Catalogue: A User Introduction to the Versatile and Most Used Online Platform for Artistic Research with: LUC DÖBEREINER, CASPER SCHIP- PER, JOHAN A HAARBERG	talks in dialogue (informal) MAYER + RODRIGUEZ IN DIALOGUE
15:50					
16:30	Break 16:30 – 17:00				

Thursday 8

4 parallel sessions at the same time (17:00 – 19:00)

17:00	Long Hoter, Michal: WHEN JAZZ AND MAQAMAT MEET	Medium Parramon, Ramon; Costa, Tania; Maza, Gaspar; Vilar, Gerard: A COLLABORA- TIVE ART RE- SEARCH PROJECT FOCUSED ON THE PRECARI- TY AND INEQUALITY IN THE URBAN SPACE: ASYMMET- RIES-ABECEDARIUM	Short Macek, Barbara: EXERCISES IN EXISTENTIAL ECCENTRICITY	Short Reeh-Peters, Christine: #POSTCARDS- FORTHETUTURE - PRESENTATION OF A STRING FIGURE ONLINE FILM PROJECT- ECCENTRICITY	SAR BAR all day
17:40			Medium Utkarsh, Ujjwal: THE GAZE AS THE PROTEST	Short Swillen, Anneleen; SCHEIRLINCKX, GREG: ARTIFICIAL INTELLIGEMS - AN ARTISTIC RE- SEARCH PROJECT EXPLORING MA- CHINE LEARNING WITHIN CONTEM- PORARY JEWELRY PRACTICE	Ortiz and Wolfram in dialogue
18:00		Medium Woolley, Dawn; Davidson, AC: BOIS OF ISOLATION WORKSHOP - QUEERING GENDER BINARIES IN THE CONFINES OF PANDEMIC			
18:20				Short Ackerl Konstantin, Katrin; Hudelist, Andreas: MAPPING THE UNSEEN	
18:40					
19:00					

20:00

EVENING PROGRAMME
Academy of Fine Arts Vienna

Friday 9

4 parallel sessions at the same time (10:00 – 12:00)

10:00	Long VanderHart, Chanda; Schebeck, Sonja: EXPERIMENTATION – THE FREE-STYLE ORCHESTRA'S JOURNEY TO SYDNEY WITH ROSS EDWARDS' MANINYAS VIOLIN CONCERTO	Medium Devenish, Louise; INSTRUMENTALITY AND THE 'SPECIALIST NON-SPECIALIST' PERFORMER	Short Rinne, Nora: IMITATION AS A WAY TO CARE OF KNOWING	Short Lind, Anders: TELEMATIC PERFORMANCE - PEN AND PAPER QUARTET	SAR BAR all day
10:40			Medium Welch, Shay; Palmer, Constance Echo; Stanley, Shannon: CHOREOGRAPHY AS EMBODIED CRITICAL	Short Pilgrim, Hanne; Artacho, Adrián; Diagne, Mariama: SOCIAL DISTANCING: DEVELOPING A NETWORKED ARTISTIC PRACTICE OUT OF CONFINEMENT	
11:00		Medium Dhamankar, Janhavi: DARE, CARE, SHARE TO EMPATHISE			
11:20				Short Schilling, Almut; BOVERMANN, TILL; GRILL, THOMAS: DIGITAL PATINA [A CAREFUL EXCAVATION]	talks in dialogue (informal) PARAMON + WOOLLEY IN DIALOGUE
12:00	KEYNOTE Jyoty Mistry: POLITICAL POIESIS THROUGH FILM PRACTICE				talks in dialogue (informal) REH-PETERS + SWILLEN IN DIALOGUE
13:20	Lunch break 13:30 – 14:30				

Friday 9

4 parallel sessions at the same time (14:30 – 16:30)

14:30	Medium Gómez Escobar, Cittali: ENDANGERED INDIGENOUS SONGS	Medium Cunningham, Tyler; Zhu, Julie; Kleinman, Liana: REAR-VIEW MIRROR: ECHOS, EMPATHY, & MEDI- ATIZATION	Medium Eliassen, Sara: SCREENED VI- SIONS/NATIONAL VISIONS	Short Almeida, Paulo Luís; Costa, Flávia: DRAWING THE GESTURE OF CARE – THE ECOLOGY OF CARE IN THE SPA- TIAL AND TEMPO- RAL BOUNDARIES OF THE CITY	SAR BAR all day talks in dialogue (informal) LIND + ARACHO IN DIALOGUE
15:10				Short Greil, Mariella; Moebius, Werner: POLYLOGIC ORGANISMS – PERFORMATIVE ASSEMBLAGES OF CHOREO- ETHICS	
15:30	Medium Diegert, Joel; Artacho, Adrián: OVERLAPPING COMPETENCIES: A CASE AGAINST HYPER-SPE- CIALIZATION IN CONTEMPORARY MUSIC	Medium Doeller, Christian: CYTTER	Medium Rameses, Imani: A TRIP TO THE GROCERY		talks in dialogue (informal) RINNE + WELCH IN DIALOGUE
15:50				Short Husberg, Hanna; Marzecova, Agata: A IS FOR AURORA, C IS FOR CARE; A DARING VOCABULARY FOR SHARING WHY GEOSPACE MATTERS	
16:30	Break 16:30 – 17:00				

Friday 9

4 parallel sessions at the same time (17:00 – 19:00)

17:00	Long Pirró, David; Rutz, Hanns Holger; Pozzi, Daniele; Döbereiner, Luc: READING "ALGORITHMS THAT MATTER"	Medium Heinrich, Rosie; Hildyard, Daisy: VENTRILOQUIAL LISTENING SESSIONS: AN EXPERIMENTAL ETHICS COMMITTEE	Medium Akseloğlu, İlgin Deniz; Rothenberg, David: THE ARTIST-PHILOSOPHER: NAMING, SOUNDING, WORLDINGCOMMITTEE	Publishing Policies of the Journals on the Research Catalogue – JAR, RUUKKU and VIS with: MICHAEL SCHWAB, BARNABY DRABBLE, JULIAN KLEIN, MIKA ELO, MAIJU LOUKOLA, TERO HEIKKINEN, TROND LOSSIUS, JOHAN PALME	SAR BAR all day
17:40					
18:00		Medium Lewis, Chara; Pettican, Anneke; Mojsiewicz, Kristin; Roberts, Spencer; Clear + Park: BRASS ART: ON THE THRESHOLD - VIRGINIA WOOLF'S WRITING ROOM	Medium Reznik, Zofia; Łabędź, Dominika; Rojek, Beata; Synowiec, Joanna: REVERBATIONS. RENARRATING WROCŁAW '70 VISUAL ARTS SYMPOSIUM	Why Become a Research Catalogue Portal Member with SAR with: JOHAN A. HAARBERG, CASPER SCHIPPER, GEIR IVAR STRØM	
18:20					
18:40					
19:00					
19:10	CLOSING EVENT Plenary Session				

Saturday 10

(10:30 – 15:00)

10:30

15:00

General
Assembly of SAR
10:30 – 15:00

TOWARDS AN ATTITUDE OF OPENNESS

EMMA COCKER

ABSTRACT

Drawing on her experience of collaborative artistic research, writer-artist Emma Cocker will consider the three attractors – dare, care, share – through the connecting thread of openness. How might artistic research invite and encourage (give courage) towards an attitude or orientation of openness – within the process of enquiry and its sharing; towards others and the world; towards the practice of living and of life? ‘Being open’ has manifold meaning – it can mean (a) not shut or closed; (b) having no protecting or concealing cover; (c) carried on in full view; (d) not closely defended by an opponent; (e) not sealed or tied; (f) having interspersed gaps, spaces, or intervals; (g) accessible; (h) free from limitations, boundaries or restrictions; (i) to speak freely and candidly; (j) to open (one’s) eyes, to become aware of the truth of a situation; (k) willing to consider or deal with something;

(l) ready to transact business; (m) not yet decided, subject to further thought; (n) characterised by lack of pretense or reserve, frank; (o) free of prejudice, receptive to new ideas and understanding; (p) generous; (q) in operation, live; (r) to undo, to release from a closed or fastened position; (s) to remove obstructions from, clear; (t) to get (something) going, initiate; (u) to make or force an opening or gap in, to break the continuity of; (v) to make more responsive or understanding; (w) to reveal the secrets of, to bare; (x) to modify (one’s stance); (y) to accelerate; (z) susceptible, vulnerable. Explored through the prism of openness, how might the three attractors – dare, care, share – open up conversations on the critical potential of risk, attention and being-with operative within artistic research practice?

BIOGRAPHY

Emma Cocker is a writer-artist and Associate Professor in Fine Art, Nottingham Trent University. Her research focuses on artistic processes and practices, and the specificity of thinking-in-action therein. Emma’s practice unfolds restlessly along the threshold between writing/art, including diverse process-oriented and dialogic-collaborative approaches to working with and through language. Emma often works with other artist-researchers on durational projects, where the studio-gallery or site-specific context becomes a live ‘laboratory’ for collaborative exploration. Open-ended and process-based, such explorations are often shared with others through artists’ book-works, publications, performance lectures and live events. Emma’s language-based interests include ‘reading on reading’ (exploring reading as an aesthetic practice); ‘conversation-as-material’ (a dialogic inter-subjective practice of collaborative writing) and ‘contiguous writing’, a way of writing in proximity or through adjacency that touches upon rather than being explicitly about. Emma’s writing has been published in *Failure*; *Stillness in a Mobile World*; *Drawing a Hypothesis: Figures of Thought*; *Hyperdrawing: Beyond the Lines of Contemporary Art*; *Reading/Feeling*; *On Not Knowing: How Artists Think*; *The Creative Critic: Writing as/about Practice*, and as a solo collection, *The Yes of the No*. Emma was a co-researcher (with Nikolaus Gansterer and Mariella Greil) on the artistic research project *Choreo-graphic Figures: Deviations from the Line* (2014–2017). She was a contributing artistic researcher in *Ecologies of Practice*, Research Pavilion, Venice, 2019. Emma is a co-founder of the Society of Artistic Research Special Interest Group on Language-based Artistic Research (with Alexander Damianisch, Cordula Daus and Lena Séraphin), and is currently co-editing a Special Issue of the *Journal of Phenomenology & Practice* on ‘Practices of Phenomenological and Artistic Research’ (with Alex Arteaga and Juha Himanka).

WHY ARTISTIC RESEARCH MATTERS: BEYOND THE ECO-LOGICAL AND TOWARDS THE ECO-SENSITIVE

LIZA LIM

ABSTRACT

This talk is my attempt to grapple with epistemological challenges around ecological concepts of sovereignty as an all-encompassing encultured form of knowing and being—an all-at-once-everywhere-everywhen-everything. In Indigenous cultures, the arts are centred as knowledge, as law, as repository of ecological encyclopaedias. Following that lead, I suggest that artistic modalities of knowing are crucial catalysts to how we might investigate the complex ecological challenges of our time because they provide ways of dealing with highly complex cross-modal all-at-once phenomena. In doing so, I make use of another term: the eco-sensitive as an affective, passionate practice of ecological relationalities. The form of an analysis is already an epistemological structure; the story you tell is a way of knowing that organises the world; the beliefs you hold make their own rules. In search of new story-telling, I offer an experimental analysis of my recent work 'Sex Magic' (2020) for contrabass flute, kinetic percussion & electronics, created in collaboration with flautist Claire Chase and composer/instrument builder Levy Lorenzo. Developing notions of the 'lyric', of 'contact noise' and 'respiration' for an *Écriture féminine* (Cixious) that 'writes' on, with and through bodies, I speculate on music's 'ultraviolet' registers of knowing and making, and through that to its relations to power beyond an ecology of 'caring, daring, sharing'.

BIOGRAPHY

Liza Lim is an Australian composer, educator and researcher whose interests include collaborative and transcultural practices in music with a focus on perspectives from ecological anthropology, post-human/Anthropocene studies and research into distributed creativity. Her compositional practice is deeply imbued with a sense of the socio-cultural lineages of people, objects and performance practices hence her interest in musical form as an emergent expression of group processes. Her works, and in particular four operas: *The Oresteia* (1993), *Moon Spirit Feasting* (2000), *The Navigator* (2007) and *Tree of Codes* (2016), as well as the recent large-scale cycle *Extinction Events and Dawn Chorus* (2018) explore themes around ritual, temporal slippage and the uncanny. Her genre-crossing percussion ritual/opera *Atlas of the Sky* (2018), is a work involving community participants that investigates the emotional power and energy dynamics of crowds.

Liza Lim has received commissions from some of the world's pre-eminent orchestras and ensembles including the Los Angeles Philharmonic, Bavarian Radio Symphony Orchestra, Ensemble Musikfabrik, ELISION, Ensemble Intercontemporain, Ensemble Modern, Klangforum Wien, International Contemporary Ensemble and Arditti String Quartet. She was Resident Composer with the Sydney Symphony Orchestra in 2005 and 2006. Her music has been featured at the Spoleto Festival, Miller Theatre New York, Festival d'Automne à Paris, Venice Biennale and at all the major Australian festivals. Lim is Professor of Composition and inaugural Sculthorpe Chair of Australian Music at the Sydney Conservatorium of Music where she leads the 'Composing Women' program. Her music is published by Casa Ricordi Berlin and on CD labels Kairos, Hat Art, HCR and Winter & Winter.

<https://lizalimcomposer.com>

POLITICAL POIESIS THROUGH FILM PRACTICE

JYOTI MISTRY

ABSTRACT

What is the political potentiality of artistic research? What are the discerning differences in the currency of care in artistic practices and in collaborative strategies of sharing when artistic research is reoriented from the perspectives of colonial histories and from the global south? What are the measures of dare in the relationship between praxis and poiesis? Could propositions from decolonial theories offer a revitalisation of artistic research that attends to epistemologies that have been neglected or repressed in western art practices.

In this presentation I describe the connections between artistic research and decolonial strategies by proposing methods that facilitate epistemic disobedience, experimentation and counter-institutionalised artistic forms.

As a film practitioner and researcher, I am interested in making visible elided histories and exposing marginal or oppressed experiences. Working with archives is one of the tactical moves in a decolonial strategy – a political praxis-poesis to reclaim certain images and positions that would otherwise not be visible.

I will ground these propositions in my recent project developed as a trilogy on race, gender and sexuality; sourced from a single institutional archive to reflect processes of negotiating what Walter Dignolo describes as *aesthesis* – in a movement between representation and enunciation.

BIOGRAPHY

Jyoti Mistry is Professor in Film at Valand Academy, University of Gothenburg in Sweden. She works with film both as a research form and as a mode of artistic practice. Select works include: *Cause of death* (2020) *When I grow up I want to be a black man* (2017), *Impunity* (2014), *09: 21:25* (2011), *Le Boeuf Sur Le Toit* (2010), and *I like what I like* (2006). Her work has featured at festivals and museums including the Berlinale International Film Festival, Toronto International Film Festival, Kurzfilmtage Winterthur, Rotterdam International Film Festival, Durban International Film Festival, Galerie Nationale du Jeu de Paume Paris, Kunsthalle Zürich, Kunsthalle Vienna, Museum der Moderne Salzburg and the Eye Film Museum, Amsterdam.

Select publications include: *Gaze Regimes: Films and Feminisms in Africa* (2015). *Places to Play: practice, research, pedagogy* (2017) explores archive as exemplar of “decolonised” film practices. She has edited special issues of the *Journal of African Cinema*: “Film as Research Tool: Practice and Pedagogy” (2018) and the *International Journal of Film and Media Arts*: “Mapping Artistic Research in Film” (2020).

She has taught at University of the Witwatersrand (South Africa), New York University; University of Vienna; Nafti in Accra and Alle Arts School at University of Addis Ababa. Mistry was in the Whitney Museum Independent Artist programme and artist in residence at California College of Arts, and a DAAD Researcher at Babelsberg Konrad Wolf Film University. In 2020, she completed a residency at Västerbottens Museum in Sweden working with the indigenous Sami collection. In 2016-2017 she was Artist in Residence at Netherlands Film Academy. From 2017-2020 she was principal research investigator on a BRICS (Brazil, Russia, India, China, South Africa) cross cultural project that explores image-making practices. Currently she is editor in chief of PARSE (Platform of Artistic Research in Sweden) and on the editorial board of *L'Internationale Online*.

PRESENTER

Ackerl Konstantin, Katrin

TITLE

MAPPING THE UNSEEN

ADDITIONAL PRESENTERS

Hudelist, Andreas

ABSTRACT

The project Mapping the Unseen investigates unseen, undiscussed topics, topics that are absent from public discourse by questioning reasons for this absence and possibilities of counterpublics through artistic research.

The research is carried out by means of mapping, encompassing an analogue performative artistic intervention and an interactive artistic virtual mapping working as a sustainable archive. Enabling a visualisation of the respective topics and generating dialogue through participatory processes in a transcultural way are at the core of this project. It is currently running till May 2021 and is funded as a FWF Peek Project AR 444-GB.

<http://www.mappingtheunseen.com>

BIOGRAPHY

Artist and cultural scientist with a queer feminist approach. Focusing on participative methods in the theatre and artistic research within. Actually: FWF founded artistic research project -Mapping the Unseen- at the University in Klagenfurt and PHD thesis at the University of Salzburg at the department Science and Art.

<http://www.konstantin.ccaugue velit cursus nunc.>

PRESENTER

Akseloğlu, Ilgin Deniz

TITLE

THE ARTIST-PHILOSOPHER:
NAMING, SOUNDING, WORLDING

ADDITIONAL PRESENTERS

Rothenberg, David

ABSTRACT

Ilgin and David have been dialoguing on the concept Artist-Philosopher, inferring a territory where art and philosophy are intertwined, to investigate potentials in composing processes of descriptive signification that exist in multiple instances, wormholes, reverbs. The duo embarks on a multimedia conversation to combine a mapping of meanings by using the pattern of dialectic as their rhetoric. One is a curator; working synaesthetically between text, image and sound, the other is a professor of philosophy and music. Both are troubled when art claims philosophy and cringe when philosophers bridle art. How does the philosopher wake up one morning as a poet? What meanings are hidden in the slips of the tongue of imaginary? How can we perform philosophy by an intuitive navigation?

BIOGRAPHY

Ilgin D. Akseloğlu explores the figurative plasticity of language as constraint and auxiliary with the aim of using the cultural to arrive at the natural. Trained in philosophy in Galatasaray and Sorbonne universities she pursues arts-based research at the Dutch Art Institute. She has run the exhibitions program of Operation Room in Istanbul and is currently developing an art/philosophy program at the Bilder Nordic School of Photography, where she has been working as an advisor since 2019.

PRESENTER**Almeida, Paulo Luís****TITLE****DRAWING THE GESTURE OF CARE –
THE ECOLOGY OF CARE IN THE SPA-
TIAL AND TEMPORAL BOUNDARIES
OF THE CITY****ADDITIONAL PRESENTERS****Costa, Flávia****ABSTRACT**

An Ecology of Care provides a philosophical basis to requalify, through art practice, our experience of spatial and temporal boundaries in the city: walls and social limits, but also working rhythms or natural cycles. Our presentation begins with the premise that the observation of gestures allows us to understand the way we exist in the world. Also, the re-enactment of those gestures as art practice allows us to address the existential and social changes we are currently undertaking. Our practice explores approaches to the Ecology of Care as frame for artistic research, through the concept of Thrown-togetherness: to perform/draw to emphasize the interdependence between human gestures and non-human situations in building the value of communality as Care of the city.

BIOGRAPHY

Paulo Luís Almeida is an artist, Associate Professor at the University of Porto and an integrated researcher at i2ADS.

Flávia Costa is a visual artist and a PhD student at the University of Porto. She is also a researcher at i2ADS Research Institute in Art, Design with Society, with a grant by FCT.

PRESENTER**Böhler, Arno****TITLE****FUTURE BOX BASECOLLECTIVE****ADDITIONAL PRESENTERS****Granzer, Susanne
Valerie
Reiners, Florian
Lin, Wei-Ya****ABSTRACT**

We see a stage with a cardboard box. Two blindfolded artists enter and exit the box to inhabit it with voices. Voices, in which philosophers DARE to speculate about a future-to-come. They even DARE to SHARE a promising future with us to let us CARE for it's be-coming! We hear Kant's voice, articulating the vision of the idea of a universal (world)-history with a cosmopolitan aim. Accompanied by the voices of Agamben and Arendt who are opening our eyes for the problematic entanglement between natio (birth) & nationality (citizenship). Finally, the voice of Abhinavagupta will be heard. A strange voice. A pre-modern, non-western voice, calling us to become a body, having a heart... (sahrdaya). Arno Böhler will comment these voices on stage in short songs along with the viola of Wei-Ya Lin.

BIOGRAPHY

Arno Boehler teaches philosophy at the University of Vienna, University of Applied Arts Vienna and University of Music and Performing Arts Vienna. Together with Susanne Granzer they developed cross-disciplinary strategies between philosophy and the arts like Philosophy on Stage and arts-based-philosophy. Boehler was principal investigator of 3 FWF research projects and visiting professor at the University of Bangalore, Heidelberg, New York University, Princeton, HdK Bremen, UdK Berlin.

PRESENTER**Cunningham, Tyler****TITLE****REAR-VIEW MIRROR: ECHOS,
EMPATHY & MEDIATIZATION****ADDITIONAL PRESENTERS****Zhu, Julie
Kleinman, Liana****ABSTRACT**

We are applying to the 12th International Conference for Artist Research for a lecture-presentation of Real-View Mirror for face, percussion, and electronics. Real-View Mirror considers a digital empathy established by COVID-19 digitized culture, particularly how gazing upon oneself on-screen—whether Zoom, Skype, or Facetime—establishes a digital Other that echos & mediates empathy. In the end, empathy is semiotically alienated from its message and becomes something other than itself—a transformation that forewarns a broader cultural pattern of severing empathy from the Thing by way of meme-ification, commodification, & mediatization.

BIOGRAPHY

Julie Zhu is an artist and composer. She employs media from mural painting & sculpture to performance & video, and collaborates with artists to create experimental chamber experiences.

Tyler Cunningham is a performer passionate about the creation of interdisciplinary art; he has premiered over fifty solo and chamber works.

Liana Kleinman is a dancer, choreographer, and filmmaker. She currently dances with H.T. Chen & Dancers, The Movement Playground, and Christina Noel and the Creature.

PRESENTER**Devenish, Louise****TITLE****INSTRUMENTALITY AND THE
'SPECIALIST NON-SPECIALIST'
PERFORMER****ABSTRACT**

An exploration of the instrumentality of large sheets of new and recycled material such as paper, silk, acetate, vinyl, plastic, vellum and aluminium, using three percussive works developed in collaboration with composer Annie Hui-Hsin Hsieh as case studies. Each work emerged from an instrument-led creative process that sought to expand the sonic and performative possibilities of sheet materials, using them as both instrument and infrastructure in performance. Presentation and discussion of the compositional, instrumental and performative aspects of these works will be situated in the context of a 'post-instrumental' trend in new music that rejects traditional notions of virtuosity in favour of a 'specialist non-specialist' approach.

BIOGRAPHY

Dr Louise Devenish is a contemporary percussionist whose creative practice blends performance, collaboration and artistic research. She develops new percussive works exploring notation, post-instrumental practice, performance and collaborative creativity. Louise is a Churchill Fellow, and is Senior Research Fellow and Percussion Coordinator at Monash University. Her academic writing focuses on Australian music, gender and music, notation and performance practices in new music.

PRESENTER**Dhamankar, Janhavi****TITLE****DARE, CARE, SHARE TO EMPATHISE****ABSTRACT**

Within the broad field of social aesthetics, my research deals with designing performative ways to empathise by daring to care about the ignored and forgotten members of our society. Connecting in times of social isolation is now an act of daring, and so is asking what modes of connecting still work for the intersubjective field in the COVID crisis. My contribution will include this search for artistic ways to connect online and offline, insights and reflections on the family dynamics of former leprosy patients in India as also South Asian older adults in the USA. By means of drawings, written text and a podcast, my performance will integrate the stories and needs of vulnerable groups and appreciating difference as a positive value - both necessary steps in performing empathy.

BIOGRAPHY

Janhavi Dhamankar is an Odissi performer and teacher, trained in the Gurukul tradition. Her doctoral research at KUG explores the performativity of empathy towards integrating minorities. Her recent publications include “Empathy-in-Practice: A Method for Artistic Research?” in *Artistic research: Is there some Method*; and collectively authored “What is Refugee” in *Crisis/Krisis, Performance Philosophy*, special edition.

PRESENTER**Diegert, Joel****TITLE****OVERLAPPING COMPETENCIES: A
CASE AGAINST HYPER-SPECIALIZA-
TION IN CONTEMPORARY MUSIC****ADDITIONAL PRESENTERS****Artacho, Adrián****ABSTRACT**

Saxophonist Joel Diegert and composer Adrián Artacho began a collaboration in 2014 with a question about real-time electronics in contemporary music: what kind of works could be produced if the electronics were treated as a ‘part of’ the saxophone? In this presentation they look at the composer-performer relationship with a particular interest in projects that employ real-time electronics. They will describe some of the challenges that can arise in co-creative work and offer strategies for collaboration that center on the idea of ‘overlapping competencies’. The work *aubio-me* for soprano saxophone and live electronics, which was developed during Joel’s doctoral research, will be referenced as a case study.

BIOGRAPHY

Saxophonist Joel Diegert and composer Adrián Artacho began their collaboration in 2014 as a part of Joel’s doctoral research and have since become a stable experimental duo that performs internationally. Their work explores real-time electronics in combination with acoustic instruments, and often features collaborations with other instrumentalists, dancers and visual artists. Artacho is currently an artistic researcher at the mdw.

PRESENTER

Döbereiner, Luc

TITLE

RESEARCH CATALOGUE: A USER
INTRODUCTION TO THE VERSATILE
AND MOST USED ONLINE PLAT-
FORM FOR ARTISTIC RESEARCH

ADDITIONAL PRESENTERS

Schipper, Casper

ABSTRACT

The Research Catalogue (RC) functions as a platform for the dissemination of peer-reviewed content and publications, for student's presentation of work and the assessment of such work – as well as of self-published research outcomes.

The Research Catalogue is provided by the Society for Artistic Research (SAR).

RC enables students, artists and researchers to deviate from the standard format of academic presentations, journal articles and/or research repositories:

- ⇒ Because images and sounds are not subordinate to, but fundamentally on a par with the text;
- ⇒ Because of the opportunity provided to break out of the linear narrative structure;
- ⇒ Because it facilitates the option for a continuous (and collaborative) research activity from notation/documenting research processes and initial outcomes to fully elaborated publications.

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

In this session, the RC Team will offer a basic introduction to the use of this platform and demonstrate some of its potential for documenting research processes and outcomes.

PRESENTER

Doeller, Christian

TITLE

CYTTER

ABSTRACT

How do machines see the world? What transformations and metamorphoses do environments, things and living beings undergo in the process of digital interpretation? And to what extent do our own perspectives, our ways of acting and living together change due to omnipresent filters of technological systems?

CYTTER is an artistic research project lost in translation. It is based on experiments in the CYTTER. datalab, a modular system of self-made apparatuses that transform physical objects into their digitally altered versions. Visitors of the datalab are invited to join a media archeological excavation of their everyday surroundings. The datalab is a place of exchange and collaborative research, a place of fruitful dialogues and flourishing misunderstandings.

BIOGRAPHY

Born 1987 in Darmstadt, GER. Studied Physics at TU Darmstadt (2008-2009), B.A. Photography and Media at FH Bielefeld (2010-2015) and M.F.A. Media Arts at Bauhaus-University Weimar (2015-2018). Since 2019 active in curatorial team of KV-Verein für Zeitgenössische Kunst Leipzig. Latest exhibition: Parallel Worlds. Art, Science and Fiction at Kunstmuseum Celle. ArtisticResearch since 2011, residencies at multiple venues & self-initiated projects in public space. Based in Leipzig.

PRESENTER

Eliassen, Sara

TITLE

SCREENED VISIONS/NATIONAL
VISIONS

ABSTRACT

Considering dominant cinema's emergence at a time when nation building and propaganda film was working together to disseminate nationalist ideologies- the forerunner of today's digital screen language perfected binaries between us and them, good and evil and the inside/ outside of national borders. How can we as producers of screen material of today create resistance with the same medium that came about as a producer of ideological 'truths' funded on these very binaries? What strategies could serve as tools to question manufactured truths working to forth nationalist visions and neoliberal values that has situated us within the current moment? What daring strategies could potentially undo subjectivities and build new imaginaries breaking with canonised pasts pre-empting undesired futures?

BIOGRAPHY

Sara Eliassen is an artist and Phd candidate at Oslo National Academy of the Arts. Eliassen holds an MFA in film from San Francisco Art Institute and was a studio fellow at The Whitney Museum's ISP, 2010. Her films have played extensively at international film festivals, amongst them Venice Film Festival, IFFR and Sundance. In 2018, Eliassen executed a year-long project with The Munch Museum in Oslo, consisting of a public screen intervention, a screening series and solo exhibition with guests.

PRESENTER

Eustance, Phoebe

TITLE

QUEERING THE WAITING ROOM

ABSTRACT

In times of crisis and a reckoning with dominant institutions across vast scales and sectors, how can we work together towards a collective understanding of care? The slowness of the global pandemic has created a rupture, a radical texture that has brought deep-rooted problems of the neoliberal institution, usually at the margins, into plain view.

Paying homage to Guattari's experimental approach at La Borde, this work explores conditions of space and labour in relation to institutional care, whilst also questioning structures that enable it. Drawing from queer discourse, I will use the liminal yet stagnant space of The Waiting Room to ask what is rendered visible and invisible by wider institutional conditions, and how agencies can be realigned by collective processes of unlearning.

BIOGRAPHY

Phoebe Eustance is an artist and researcher. Phoebe co-wrote 'Reflections on Collective Knowledge Production', published in The Contemporary Journal 2020. Recently they exhibited at A-Z Presents, Berlin with L.i.P Collective (2020) and a lecture performance at Elephant West (2019). Between 2019 and 2020 they participated in CAMPUS Independent Study Programme at Nottingham Contemporary. They hold an MA in Research Architecture from Goldsmiths and a BA in Fine Art from Leeds & Lisboa Universities.

PRESENTER**Fromm, Julia****TITLE****CO-ABILITY. DISMANTLING
BARRIERS THROUGH ARTISTIC
RESEARCH****ADDITIONAL PRESENTERS****Böscher, Sophie
Ebenstein, Lisa
Luberda, Aneta
Weiler, Christina
Mateus-Berr, Ruth****ABSTRACT**

This presentation explores posthumanist, critical disability questions as 'how to think difference positively' (R Braidotti). It presents five projects developed in collaboration with/caring for people of impairment, focusing on their abilities, by sharing experiences and artistic research. Co-Ability. Dismantling Barriers through artistic research engages in experiencing impaired senses - via the process of making: (1) creating an image with just your own voice, (2) experiencing artistic expression in a playful way, (3) oscillating between rebellion and surrender in the mechanical principle of operation, (4) feeling constraints, in order to understand a voice based language, (5) exploring the everyday work of an assistant at a household of a family in a wheelchair.

BIOGRAPHY

Julia FROMM, a student and artist based in Vienna works at WUK-Werkstätten und Kulturhaus. She was born in 1995. Body, fragment and space form the core content-related aspects of the artist's transversal-media work (video, design, sound, object & performance). Imminent vulnerability in organic body forms fall in contrast to linear-architectural frame. Normativity is decomposed and transformed through matter, similar to an autopsy.

<https://juliafromm.at>

Böscher, Sophie: <https://sophieboesker.com>
Ebenstein, Lisa: <https://lisa.ebenstein.eu>
Luberda, Aneta: <http://www.aneta.jetzt/>

Weiler, Christina: <https://dieverweilerei.com/>
Mateus-Berr, Ruth: <http://www.theatresearcher.com>

PRESENTER**Gómez Escobar, Citlali****TITLE****ENDANGERED INDIGENOUS SONGS****ABSTRACT**

Endangered Indigenous Songs is a project focused on the rescue, preservation and revitalisation of indigenous songs that have been part of Latin American cultures for centuries and which are today threatened with extinction along with the unique worldviews so intimately linked to them. Aware of this situation as well as to keep their culture alive and accessible to others, people and musicians from Wayuu and Kichwa communities shared their knowledge through collaborative, artistic-field research where songs were collected/recorded, written down in scores, arranged, played in western musical instruments and recorded again. Also, the project includes audio-features where musicians tell their own personal stories and share relevant knowledge concerning their music, songs, culture and history.

BIOGRAPHY

Citlali is a Mexican pianist and composer. She holds a Master Degree in Social Design and a Bachelor Degree in Piano Performance. Currently she studies a PHD programme in Philosophy at Angewandte. She belongs to a Zapotec indigenous community, which has influenced her artistic work. Her projects are dedicated to promote reflexion –through the music– on the social environment and diversity that surround us, and how those influence our development, perceptions and ways of thinking.

PRESENTER**Greil, Mariella****TITLE****POLYLOGIC ORGANISMS – PER-
FORMATIVE ASSEMBLAGES OF
CHOREO-ETHICS (SLOWING GRA-
DUALY THE BPM OF THE POMEGR-
ANATE)****ADDITIONAL PRESENTERS****Moebius, Werner****ABSTRACT**

Rooted in contemporary performance & sonic occurrences we stage a desktop performance exploring sustainable and destructive small acts. Through the lense of micro-phenomenology we ask, what choreo-ethics – the ideation proposed around enfleshed and negotiated ethics – mean today and how a polylogue can emerge between organisms and their spheres. There occur various “alivenesses” and hybrid entanglements and we investigate the nanopolitical dimensions nested into choreo-ethical ecologies.

BIOGRAPHY

Mariella Greil, PhD (Roehampton University) currently works on her habilitation project ‘Choreo-et-hical Assemblages – Narrations of Bare Bodies’ (Elise-Richter-PEEK/FWF) at the University of Applied Arts, Vienna with a focus on choreographic ramifications into the ethical. With Emma Cocker & Nikolaus Gansterer she co-edited Choreo-graphic Figures (2017).

Werner Moebius works in the field of Sonic Art and Audio Culture between Conceptual Art, Contemporary Music, Electronica & Artistic Research.

PRESENTER**Heinrich, Rosie****TITLE****VENTRILOQUIAL LISTENING SES-
SIONS: AN EXPERIMENTAL ETHICS
COMMITTEE.****ADDITIONAL PRESENTERS****Hildyard, Daisy****ABSTRACT**

We invite you to participate in an experimental ethics committee on listening and collaborative practices. Ventriloquial listening sessions is an interviewee- and audience- led AR project cared for by visual artist Rosie Heinrich and author Daisy Hildyard. We explore differing perspectives on human selfhood in the current climate of reclamation, protection, plurality and dissolution. Our presentation takes two parallel forms. Offering moments of respite from the screen, we share audio recordings from our interviews and research. Interspersing these recordings, in livestream, we pose specific ethical questions about our work-in-progress and AR practices at large. During conversation, we hope that this session will generate playful answers and new questions to these urgent relationships.

BIOGRAPHY

Visual artist and THIRD research fellow (DAS, Amsterdam) Rosie Heinrich explores the constructs of self-storytelling, and spoken and wordless language. Exhibitions include Stedelijk Museum (NL), Asolo Art Film Festival (IT), Cycle Music & Art Festival (IS).

Daisy Hildyard is a UK-based academic and author of *Hunters in the Snow*, a novel about history and landscape; and *The Second Body*, essays on the Anthropocene. Her current fiction project involves animal characters and nonhuman communication.

ABSTRACT

The Research Catalogue (RC) functions as a platform for the dissemination of peer-reviewed content and publications, for student's presentation of work and the assessment of such work – as well as of self-published research outcomes. The Research Catalogue is provided by the Society for Artistic Research (SAR).

RC enables researchers, artists and students to deviate from the standard format of academic presentations, journal articles and/or research repositories:

- ⇒ Because images and sounds are not subordinate to, but fundamentally on a par with the text;
- ⇒ Because of the opportunity provided to break out of the linear narrative structure;
- ⇒ Because it facilitates the option for a continuous (and collaborative) research activity from notation/documenting research processes and initial outcomes to fully elaborated publications.

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

The RC is also available as a unique Portal option for institutions and on-line journals.

As PORTAL PARTNER the RC offers a range of opportunities, such as:

- ⇒ Institutional documentation and publication platform;
- ⇒ Institutional archive/repository;
- ⇒ Research documentation and collaborative workspace for staff and students;
- ⇒ Research managing tool (e.g. application system);
- ⇒ Online rich media platform for peer reviewed journals.

For these purposes, the RC hosts a number of public portals for institutional presentation and archiving of research outcomes that are all peer-reviewed by that portal's own criteria. At this stage approx. 20 institutions have subscribed for such a portal – not all of them are yet publicly active. For the SAR Portal Partners, we also provide the option of an internal (closed) portal for student related activities at bachelor, master and/or doctoral level. This internal platform may be used for student's presentation of work outcomes, for teaching and learning (including supervision) purposes and for online assessment of student examination work. The institution can decide what part(s) of such material should be archived and/or shown on their public portal.

PRESENTER**Hope, Cat****TITLE****KAPS FREED: CARING TO EXPLORE,
DARING TO IMAGINE AND SHARING
AN AUSTRALIAN LEGACY OF PIA-
NISM AND ELECTRONIC MUSIC.****ADDITIONAL PRESENTERS****Smart, Gabriella
James, Stuart****ABSTRACT**

In 2016, Cat Hope worked with concert pianist Gabriella Smart to create a new work inspired by a Kaps brand piano that renowned Australian composer and pianist Percy Grainger had practiced on as a child. Kaps Freed is a work for grand piano and electronics that transports the piano into Grainger's 'Free Music' realm, highlighting the timbral qualities of the piano, whilst transforming them into performed electronic tones, using software developed by Stuart James. The project creates an innovative and delicate bridge between Grainger's life as a concert pianist and electronic music innovator by leveraging spectral processing to realise Grainger's ideals on his foremost mechanism of musical expression, the piano.

BIOGRAPHY

Professor Cat Hope, Dr Gabriella Smart and Dr Stuart James are artist scholars based in each of Melbourne, Adelaide and Perth, Australia. Hope and James are both members of Decibel, who developed the Decibel ScorePlayer used in this work.

PRESENTER**Hoter, Michal****TITLE****WHEN JAZZ AND MAQAMAT MEET****ABSTRACT**

This auto-ethnographical research discusses the meeting point between jazz and Arabic music, What are the distinctive differences between maqam and jazz improvisation and what are the effects of combining them? How can you teach maqamat to jazz musicians and jazz harmony to maqamat musicians and how does this impact their musicianship? The fieldwork for this research moves between different countries and cultures attempting to understand this phenomena, The data collected include observations, interviews and personal experience as a singer, composer and bandleader working with musicians from diverse cultures. Original compositions and arrangements will be presented to find the new meeting point between the two genres of music. I invite you to join me on my journey of discovery.

BIOGRAPHY

Michal Hoter is an ethnic jazz singer, composer and arranger from Israel. Michal's music includes new ethnic jazz compositions with a touch of different cultures, rhythms and languages. Her music stems from nature, people, and cultures. Michal has an MA degree in world music from Sibelius Academy, Finland and a BA in Jazz composition and performance from Newpark Dublin, Ireland.

<https://www.michalhoter.com>

PRESENTER**Husberg, Hanna****TITLE****A IS FOR AURORA, C IS FOR CARE;
A DARING VOCABULARY FOR SHARING
WHY GEOSPACE MATTERS****ADDITIONAL PRESENTERS****Marzecova, Agata****ABSTRACT**

Asking: How can we care for what is inaccessible to direct experience, but still structures our daily lives? the streamed presentation uses the format of a fragmentary and open-ended vocabulary to inquire into the technoeological, political and material circumstances that make the upper atmosphere visible, and to share why daring to care for Earth-Space interactions matters. The project is developed as part of Towards Atmospheric Care, a long term art-science collaborative that using installation, performance, mapping and critical analysis informed by in-depth field research of situated case-studies seeks to examine the overlapping boundaries between the aesthetics, science and politics of air, while reimagining the planetary atmosphere as a matter of shared interdisciplinary concern.

BIOGRAPHY

Towards Atmospheric Care is part of an ongoing cross-disciplinary research developed between Hanna Husberg, visual artist and researcher based in Stockholm, Sweden, graduated from ENSB-A, Paris and currently Phd in Practice candidate at Akademie der Bildenden Künste, Wien, and Agata Marzecova, researcher in ecology, photography & new media based in Tallinn, Estonia, currently Phd candidate at School of Natural Sciences and Health, Tallinn University.

PRESENTER**Kan, George****TITLE****THE ART OF FAKE NEWS: THE
PERPETRATION OF HOAXES BY
DAN'S PAPERS AS AN ARTISTIC
MEANS TOWARD ALTERNATE
COLLECTIVITIES, METHODOLOGIES
AND SHARED WAYS OF KNOWING****ADDITIONAL PRESENTERS****Teo, Suzi**
Kan and Teo are applying together under a collective named CatchNoBall**ABSTRACT**

Against today's socio-political backdrop of fake news causing radicalized divides, our research imagines recuperating the hoax as a site for collective inquiry. Our entry point is Dan's Papers, a long-standing local Long Island print. The first free paper in the U.S., it has published a series of hoaxes to instigate community activity and social discourse. Daring to explore this as a methodological pathway, we ask: can artistic communication challenge or enhance fact-oriented research? Can the perceived negativity of hoaxes and fake news be subverted for societal good, to foster curiosity and creative engagement? Operating along the peripheries of the suburban archetype, Long Island, we inquire into the history and practice of Dan's Papers to perform a self-aware [re] enactment of the hoax.

BIOGRAPHY

Teo and Kan formed CatchNoBall two years ago as an alias for shared experimental art practice. George Kan has an MA from NYU, is an artist and writer from London, a critic at the Brooklyn Rail and has lectured at CUNY in Contemporary Art History. Suzi Teo is a curator and researcher from New York, with an MA from NTU, Singapore. She is Director of Museum Quality and has organized exhibitions at State University of New York, Hudson Gallery and the Photographic Society of Singapore.

PRESENTER

Korsten & De Jong

TITLE

ELASTIC EKPHRASTIC

ABSTRACT

In their Paper Performance 'Elastic Ekphrastic,' Korsten & De Jong will test the translatability of an 'original.' They will explore what narrative is formed out of the context of instruments of translation. What is the agency of misunderstanding, misinterpreting and miscommunication? And if one translates, does one free a text from a fixed meaning or does one force the text in yet another prison of meaning? They will attend the conference via a live conversation in a long distance call with Austrian interpreters that live outside of Austria. This paper performance also reflects on the current SARS-CoV-19 measures in which live communication is a dangerous action forcing the dialogue to take place behind plexiglass panels and computer screens.

BIOGRAPHY

Korsten & De Jong conduct Artistic Research. They are both independent artists, researchers and employed as lecturers in the art and theory department of ArtEZ, University of the Arts and they participate in the Professorship 'Theory in Arts'. In 'Paper-Performances,' Korsten & De Jong circulate parts of recorded dialogues on theoretical notions structured or questioned by artistic form. The tension between theoretical and artistic practices is made productive in the field of artistic research.

PRESENTER

Lewis, Chara

TITLE

BRASS ART: ON THE THRESHOLD -
VIRGINIA WOOLF'S WRITING ROOM

ADDITIONAL PRESENTERS

Pettican, Anneke
Mojsiewicz, Kristin
Roberts, Spencer
Clear + Park

ABSTRACT

Brass Art work with scanning technologies such as 3D (Lidar) and 4D (Kinect on-range sensors) to capture collaborative performances in unusual settings. The research foregrounds Virginia Woolf's stream of consciousness as a performative methodology to record the artists' presence in her Writing Room (Rodmell, UK). The project necessitated a great deal of care as the tiny museum space is usually viewed from behind glass, by the public. Brass Art captured the dynamics of this threshold space without leaving a physical trace. In daring to progress their experimental performative approach - using 'colour filters' to disrupt the binary shadow realm and exploring the future potential of virtual reality - Brass Art aim to bring this museological setting alive for new audiences.

BIOGRAPHY

Brass Art is the collaborative practice of Chara Lewis, Kristin Mojsiewicz and Anneké Pettican. Working with traditional media and digital technologies Brass Art explore notions of time, doubling, embodiment and liminality. Current research focuses on the creative and performative potential of mixing 4D scanning (Kinect on-range sensors) with 3D (Lidar) data in collaboration with Spencer Roberts, F.U.N and Alison Cox.

<https://www.brassart.org.uk>

PRESENTER

Lind, Anders

TITLE

PEN AND PAPER QUARTET

ADDITIONAL PRESENTERS

⇒ + 3 performers/
researchers

ABSTRACT

The medium is an extension of human, but all extensions is also an amputation, to use Marshall McLuhan's vocabulary. This online live performance of **PEN AND PAPER QUARTET** is a part of my ongoing artistic research exploring artistic extensions and amputations embedded in a telematic performance medium. **PEN AND PAPER QUARTET** is a simulation of a quartet, where a solo musician is performing in real-time, using pen and paper as instruments and interacting with three delayed versions of the same live performance. Delay-chains of audio and video are used as fundamental parameter for the composition, as well as four approaches to work with dynamics in a digitally mediated live music performance.

BIOGRAPHY

Anders Lind, composer and associate artistic professor at the Department of Creative Studies/ Umeå University/ Sweden. Lind develops and explores new performance practices within contemporary art music. His artistic research projects often involve novel interactive instruments/ platforms and/or animated music notation. MobilePhoneOrchestra.com, **LINES** interactive sound art and **The Max Maestro** – animated notation are examples of novel platforms developed by Lind.

PRESENTER

Macek, Barbara

TITLE

EXERCISES IN EXISTENTIAL
ECCENTRICITY

ABSTRACT

Autoimmune diseases have become a global health problem, but their cause and genesis are still unresolved. So the aim of this artistic research project, to find new ways of understanding autoimmunity, is of high social relevance. The method “**EEE – Exercises in Existential Eccentricity**” was developed to investigate a new concept of autoimmunity based on the thesis of eccentric positionality by Helmuth Plessner. It is a practical and daring technique, exposing the researcher in her vulnerability as a chronically ill person. It involves artefacts related to the illness narrative, as well as constant transitions between the centre and the periphery, eliciting different self-aspects. The results are expected to provide new images of autoimmunity to help people cope with autoimmune diseases.

BIOGRAPHY

Barbara Macek studied psychology and Art & Science in Vienna. 2018 she received the „Award of Excellence“ of the Austrian Federal Ministry of Science for her academic achievement. 2019 the Society for Artistic Research (SAR) awarded her with the Prize for Excellent RC Exposition. In October 2019 her book „*Lykanthropus erythematosus*“ was published based on her master's thesis in Art & Science. Currently she investigates autoimmunity as a doctoral candidate at the University of Applied Arts Vienna.

ABSTRACT

Unearthing means to dig something up, to uncover it and bring it to light. It is a transitive verb, an archaeological action onto an object, often from the past; clearly, a method of artistic research. Through archival, fictional and performative examples, I propose Un-Earthing as a complimentary interpretation in relation to future life in outer space, akin to notions of un-learning or de-colonizing. Un-Earthing, used intransitive, is the transformational process humans have been starting to undergo since the Space Age by leaving Earth and at the same time, realizing our own planet's importance for life, both human and non-human. Un-Earthing is triggered by the unknown, unprecedented distance & isolation, at the same time it creates a new consciousness for caring and sharing.

BIOGRAPHY

Ralo Mayer is an artist, filmmaker and researcher based in Vienna. Based on a performative research approach that employs scripts, roles and props, his works delineate "ecologies of contemporary history" through multilayered storytelling. In his artistic research PhD "Space Un-Settlements", Mayer currently investigates the interrelations of experiments & designs for future life in space and rather earthly realities through the form of the essay in various media.

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

PRESENTER

Ortiz, Luis

TITLE

FROM THE MOUNTAINS: RELATING
WITH THE BODY-TERRITORY FROM
A MIGRANT POSITIONALLY. ARTIS-
TIC RESEARCH AT THE PHD_IN_
PRACTICE, ACADEMY OF FINE ARTS
VIENNA.

ABSTRACT

The body-territory represents the idea of synthesis between territories and humans and exemplifies the need for a holistic understanding of humanity with a deep connection to nature. My artistic research reflects on the colonial-capitalist exploitation of nature (which in Colombia is generally referred to vernacularly as „mountains“) that displace raw materials from the territory and transform them into capital, especially for the benefit of the global north. At the same time, the migrational movements follow that same logic, as I have experienced myself. Through a Dialogue methodology, I try to subvert these value chains and create exchanges that track the movements of the body-territory, relating us to the mountains in ourselves and exploring new ways of care and share.

BIOGRAPHY

Luis Ortiz (1984) works mainly in collaborative processes on migration, hegemonies, body-territory, and activist art. He is originally from a small town in southwest Colombia but grew up in Bogotá and Germany. In Germany, he studied Fine Arts in Mainz and Berlin at the UDK with Thomas Arslan, Heinz Emigholz, and Hito Steyerl. He started his PhD_in_Practice at the Academy of Fine Arts Vienna under the supervision of Anette Baldauf and Renate Lorenz in 2017.

PRESENTER	TITLE	ADDITIONAL PRESENTERS
Parramon, Ramon	A COLLABORATIVE ART RESEARCH PROJECT FOCUSED ON THE PRE-CARITY AND INEQUALITY IN THE URBAN SPACE: ASYMMETRIES-ABECEDARIUM	Costa, Tània Maza, Gaspar Vilar, Gerard
ABSTRACT		
ASYMMETRIES is an art project research for cross-disciplinary work, applied to contexts in transition and defined by asymmetries, in which the forms of life, spaces or activities are the result of instability, transience or fragility, circumstances which at the same time demand projects which open up a means to change these situations.		
ASYMMETRIES is founded upon applied research, and will attempt to generate projects based on methodologies combining the analysis of spaces with proposals which incorporate structures, components and various agents working to resolve them.		
This presentation introduces the artistic research carried out in collaboration with social groups in the Ciutat Vella district of the city of Barcelona and that has taken the name of Asymmetries-Abecedarium (2019).		
BIOGRAPHY		
Tània Costa. Arts and Design Culture. Professor at EINA-UAB. Coordinator of EEES Master of Research in Art and Design, EINA-UAB.		
Gaspar Maza. Anthropologist. Professor at Rovira i Virgili University of Tarragona. Member of Idensitat		
Ramon Parramon. Artist and cultural researcher. IDENSITAT director. Deputy director of EINA - UAB.		
Professor at the UB		
Gerard Vilar. Full Professor, Aesthetics Department, UAB. Director of EEES Master of Research in Art and Design, EINA-UAB.		

PRESENTER	TITLE	ADDITIONAL PRESENTERS
Pilgrim, Hanne	SOCIAL D[IST]ANCING: DEVELOPING A NETWORKED ARTISTIC PRACTICE OUT OF CONFINEMENT	Artacho, Adrián Diagne, Mariama
ABSTRACT		
Out of the struggle of dancers and performers in general to pursue artistic collaboration amidst social distancing restrictions, a particular kind of network artistic practice seems to be nevertheless flourishing; one that relies on webcams as windows into a shared collaborative space. As part of the ongoing artistic research project Social d[ist]ancing, participants are encouraged to create choreomusical works that delve into the idiosyncrasy of the webcam language, using only freely available tools for networked collaboration. Beyond exploring the aesthetics of this particular medium, the presented case studies also reveal a transformative process that requires artists to re-examine the fundamental conditions for group creativity and artistic collaboration.		
BIOGRAPHY		
Univ.-Prof.in Hanne Pilgrim is a rhythmician, pianist and performer. She currently leads the department of Music&Movement/Rythmics at the University of Music and Performing Arts Vienna.		
Adrián Artacho is a composer and performer of live electronics. He currently researches the use of technology to enhance performance capabilities at the mdw. He is also founder of the dance company SyncLab Tanzkollektiv.		

ABSTRACT

The Crisis Collective! 11th SAR International Conference on Artistic Research, Bergen 2020 had to be cancelled due to the pandemic. The conference organisers – SAR and the Faculty of Fine Art, Music and Design at University of Bergen (KMD, UiB) – have created a relic site and a time capsule to it here at the 2021 SAR conference Vienna and into the future. We approached all participants in spe to take initiative and speculate on the past of a future that couldn't happen – receiving a spectacular response by more than 30 contributors. Together we show care for the momentum of the past creative acts and research – longingly fragmented and cryptic as they may be – and give that imminent yet suspended resonance a voice.

Inauguration

The Lost Bergen Conference Relic Site will be officially inaugurated in the Lost Bergen Conference “Suspended Absence” discussion room on **8th April, 2:30pm, (digital) Fanny Hensel Hall**

Discussion on “Suspended Absence”

Cancellation is an anti-event: it creates absence. Following the Relic Site inauguration, we are seeking to kickstart dialogue on absence as an inverse and neglected topic, as opposed to the omnipresent consideration of (virtual) presence. Questions raised might be: A performance planned & prepared & rehearsed & then cancelled leaves a question mark, sometimes a devastating gap – how to respond constructively to such absence? Our community is littered with events that got dropped – but can one even pick up what was dropped? How to acknowledge lost togetherness and exchange? And what are potential ethics of cancellation?

Time capsule

The Lost Bergen Conference Relic Site harbours the finished and the fragmented, unfinished work to be explored by peers and public. Audio-visual recordings, images, texts, references, etc., appear in their original form or with adaptations the authors choose to make in the light of the past year, including statements and reflections on what has changed. The website is now published as a lasting issue on the Research Catalogue. It is jointly conceived by SAR President Deniz Peters, KMD Vice Dean Anne-Helen Mydland, designed and edited by Jonas Howden Sjøvaag, and hosted and funded by KMD. This “Time Capsule” will be officially opened during the inauguration. With it, we honour and present the work of the keynote speakers, the conference committees, and all those who had been invited to speak and had already made efforts in preparing contributions.

<https://www.researchcatalogue.net/view/1157329/1157330>

PRESENTER**Pirró, David****TITLE****READING „ALGORITHMS THAT
MATTER“****ADDITIONAL PRESENTERS****Rutz, Hanns Holger
Pozzi, Daniele
Döbereiner, Luc****ABSTRACT**

„Algorithms That Matter“ (ALMAT) is an FWF-funded artistic research project running from 2017 to 2021. The project looks at the increasing influence of algorithms and subjects their material agency to artistic experimentation through sound. Challenging common narratives based on ideals of control, ALMAT grounds on a perspective in which algorithms, their embedding contexts, developers and users engage in a co-evolving interaction.

Through numerous artistic collaborations, we have collected a large amount of materials of various forms. In our presentation we will perform three guided tours through this material, each spanning over different, even contrasting elements. Rather than providing definite formulations, we will perform a diffracting readings of our relation with the algorithmic.

BIOGRAPHY

David Pirró is a sound artist and researcher. Departing from a radical inclusive point of view, he seeks ways of composing by which the work of art is constructed through mutual interaction of the agents involved in its performance. David holds a PhD in Computer Music and he works the Institute of Electronic Music and Acoustics, in Graz, Austria as lecturer and researcher. Currently he is one of the principal investigators of the artistic research project „Algorithms that Matter“.

PRESENTER**Rameses, Imani****TITLE****A TRIP TO THE GROCERY****ABSTRACT**

Your morning routine probably consists of waking up, heading to the loo, washing your hands, face, and teeth, then proceeding to the kitchen to make a cup of coffee. You'll repeat this routine tomorrow but this time, I invite you to perform blind folded. How often are daily mundanities interrupted or challenged by a resuspension of sensory perception? Instead, we are socially spoon-fed sensory experiences, resulting in "pacified perceptions". When one's sensory perceptions (including of oneself, of others) are temporarily resuspended, one may experience RODs "reflexes of discomfort". Hence, I invite participants to join me as I employ the MaRuMa Method, to attend to subtleties offered in the everyday as fertile and plentiful fodder for a shared performative practice: a trip to the grocery.

BIOGRAPHY

Imani Rameses is a practicing dancer, choreographer, and cognitive neuroscientist. Her research exists in the liminal spaces between explicit and tacit knowledge; embedding cognitive neuroscientific paradigms and methodologies into performative and mindfulness practices to initiate choreographic approaches that interrupt conditioned sensory responses. Rameses has been invited to teach and present her research at Harvard University and various other international conferences and intensives.

PRESENTER**Reeh-Peters, Christine****TITLE****#POSTCARDSFORTHEFUTURE
– PRESENTATION OF A STRING
FIGURE ONLINE FILM PROJECT****ADDITIONAL PRESENTERS****Machado, Isabel****ABSTRACT**

In the scope of my artistic-philosophical research project „Film as Artificial Intelligence“ I wish to share a reflection on the film part which is developed in tableau-form for the internet and based on a critical aesthetic reflection on Donna Haraway's SF – speculative fabulation and string figure games: how to develop SF as a tracing, tracking and becoming with other species regarding the actual political and ecological challenges and introducing a post-anthropocentric worldview? The film develops itself through a ‚tentacular‘ sensorial mindset that is wriggled and traced through the internet. I will present some examples of preproduced film clips which I combine with a creative reflection on the methods, principles and form of the project.

BIOGRAPHY

Christine Reeh-Peters is filmmaker and researcher in philosophy and film, holding a PhD in Philosophy of Art. Juniorprofessor for Artistic Research at the Film University KONRAD WOLF. She has published in the field of philosophy of film and is director/author of 10 artistic documentaries.

Isabel Machado works since 2005 as producer of films and artistic projects at C.R.I.M. (www.crim-productions.com) where she is responsible for the development, production and distribution of both documentary and fiction films, as well as of visual arts projects. Currently developing her PhD in Artistic Reserach (Performing and Moving Image Arts) at the Lisbon University.

<http://www.crim-productions.com>

PRESENTER**Reznik, Zofia****TITLE****REVERBATIONS. RENARRATING
WROCŁAW '70 VISUAL ARTS
SYMPOSIUM****ADDITIONAL PRESENTERS****Łabądz, Dominika
Rojek, Beata
Synowiec, Joanna****ABSTRACT**

Our interdisciplinary archival project is challenging the discourse of Wrocław '70 Visual Arts Symposium – a highly conceptual and legendary event held in our hometown. Our goal was to find and amplify the weak narratives, stories never told or those non resonant. In 2020 a jubilee event was formed: while being it's part we are questioning the power and production relations, dialoguing with the institutional narrative of the „New Normativity“ exhibition in MWW. A methodology based on oral history and grounded theory was adopted to take care of voices and issues ignored in 1970 and 2020, question our own capacities in contemporary socio-economic context, bring up the issues of precarity, motherhood, self-care, visibility and friendship.

<https://www.sympozjum7020.pl/en>

BIOGRAPHY

Zofia Reznik – art researcher, curator, educator and scholar. Interests: oral history and herstories of contemporary art, especially the strategies of neoavantgarde, feminist and socially-oriented practices. Informational activist.

Dominika Łabądz – visual artist. PhD student at the Academy of Fine Art in Wrocław. She's interdisciplinary artist dialoguing with public, social and gallery spaces, creating works inscribed in a context and specific situation, using their potential and meaning.

PRESENTER

Rinne, Nora

TITLE

IMITATION AS A WAY TO CARE

ABSTRACT

In my doctoral artistic research “Children and Childhoods in Intergenerational Performance Art” I approach children and childhoods through imitation, mimicking and verbatim techniques. Can mimicking be an ethical way to approach the other? Can we care through imitation? Are we able to use imitation as it is used in childhood, when empathy is developed through imitating? Here I present our practice, where adult performance and dance artists find ways to overcome the adult-child opposition and gain knowing of the children and childhoods through verbatim techniques and mimicking. We share the intergenerational performance space, children are artists and conductors of the performance, as well as experts by experience. For this presentation we create a transgenerational virtual space.

BIOGRAPHY

Nora Rinne is a performance artist and actor currently conducting her doctoral artistic research at the Performing Arts Research Centre Tutke, University of the Arts Helsinki's Theatre Academy, where she also works as a part time teacher. Her research project “Children and Childhoods in Intergenerational Performance Art” deals with children and childhood presentations and representations in art, and possibilities of inter- or transgenerational performance space.

www.norarinne.com

PRESENTER

Rodríguez, Gonzalo H.

TITLE

THE SLUM OR HOW TO IMAGINE
THE FUTURE FROM A FICTIONAL,
PRECARIOUS CITY

ABSTRACT

My presentation is based on my current artistic research dealing with the creation of an online multimedia archive about a fictional precarious city of the future. Inspired by the history of a slum in Lima, Peru, I am interested on narratives of the urban development in impoverished populations of the so-called ‘Third World’ which ‘dare’ to transform the fear of uncertainty and scarcity into the belief in a shared future of common caring that can only be shaped together. In my research I am developing a multimedia archive of 3D objects, images and audiovisual material that tells the story of “Villa Futuro” -a fictional precarious city of the future. The project attempts to create an artistic framework that allows the critical analysis of urban precarity and our design of a common future.

BIOGRAPHY

Gonzalo H. Rodríguez is a German-Peruvian media artist and researcher based in Cologne, Germany. Working from different individual and collaborative platforms Rodríguez's time-based media pieces, installations and performances are continuously searching for narrative forms that move along the possibilities of reality against the background of radical fiction as tools for thinking about subjectivity, history and social structures.

PRESENTER**RMIT Curatorial Collective****TITLE****A CURATORIAL TURN: FROM CARE
TO COLLECTIVE CREATION****ADDITIONAL PRESENTERS****Yeung, Chun Wai
(Wilson)
Sze, Wing Ting
Rosina Yuan, Rosina
Ye (Sherry) Liu****ABSTRACT**

This presentation will investigate how artists and curators can plan, develop, produce and display visual art exhibitions between online platforms and public spaces during the global COVID-19 outbreak in 2020. This discussion will use two ongoing practice-based research projects ,Improv‘ (2020 - 2021) and ,In Companionship‘ (2020 - 2021) organized by RMIT University’s Curatorial Collective as case studies. We argue that the concept of ‘care’ in contemporary art curation has shifted from ‘object-centred’ to ‘people-centred’. This demonstration will examine how Melbourne-based art and design students can learn, collaborate and explore collective creation through their unique creative strategies and practices in the context of the pandemic.

BIOGRAPHY

RMIT Curatorial Collective (RCC) is a student-led initiative established in Melbourne, Australia in 2017. RCC provides university students with creative opportunities to collaborate with a wide range of art practitioners, institutions and the public from art and social theory to curatorial practice. RCC has promoted interdisciplinary teamwork to prepare emerging artists and curators for future projects and exchanges in their respective fields.

<https://rcccuratorial.wixsite.com/home/about>

Wilson Yeung Chun Wai (PhD candidate (Interior Design), School of Architecture + Urban Design, RMIT University, Australia)*

Wing Ting Sze (Master of Arts and Cultural Management, School of Culture and Communication, University of Melbourne, Australia)

Rosina Yuan (Bachelor of Fine Arts (Honours), School of Art, RMIT University, Australia)

*** Primary researcher**

Wilson Yeung Chun Wai is an artist-curator, researcher, and creative producer. Wilson holds a Master’s degree in art curating from the Department of Art History at the University of Sydney and a Bachelor of Arts (Fine Art Photography and Printmaking) with distinction awarded by RMIT University. He is a collaborator of Independent Curators International (ICI), an alumnus of Shanghai Curators Lab at Shanghai Academy of Fine Arts (SAFA) Shanghai University, and a researcher of ,Curator(ial) Collaborative‘ project at RMIT University’s Contemporary Art and Social Transformation (CAST) Research Group. Wilson is undertaking a PhD by practice in RMIT’s School of Architecture and Urban Design, addressing collective curatorial practices. His works have been presented nationally and internationally, including at the Jogja Biennale, Shenzhen Bi-city Biennale of Urbanism/Architecture, Ballarat International Foto Biennale, Pingyao International Photography Festival, Hong Kong International Photography Festival and International Multidisciplinary Printmaking Conference. His texts have appeared on the OnCurating, Public Art Magazine, Journal of Urban Culture Research, International Academic Forum (iafor) Archive and Journal of Public Space [forthcoming]. In 2020, Wilson was selected by Sydney’s 4A Centre for Contemporary Asian Art and London’s International Curators Forum (ICF) to participate in the 4A Curators’ Intensive.

<https://wilsonyeung.weebly.com/>

PRESENTER**Rutz, Hanns Holger****TITLE****SIMULTANEOUS RELAYING AS A
TRANSFORMATIVE MODE OF ARTIS-
TIC RESEARCH THAT PRESERVES
DIVERSITY AND INDIVIDUALITY****ADDITIONAL PRESENTERS****Castillo, Nayarí****ABSTRACT**

The past decades saw growing entanglement, simultaneity and proximity within a networked world, while global instabilities demand new practices of sharing responsibilities. With a data economy stressing the need to interface, to connect, to make compatible—as artists-researchers we look for a new mode of /working-together/ and /thinking-with/ that resists becoming compatible, where individuals take a respectful and careful distance to one another, and develop a common movement that results in artefacts and propositions that reflect this work process and can coexist in a simultaneous aesthetic experience. We interrogate transformative practices such as /relaying/ (Isabelle Stengers) and a /singularly plural/ conception of being (Jean-Luc Nancy) as ways-of-doing in artistic research.

BIOGRAPHY

Rutz is an artist-researcher working with sound installation, extending to other digital and non-digital media. His interest is in trans-individual agency, materiality and reciprocation of the artistic process, forms of notation and knowledge creation in artistic research.

Castillo is an artist-researcher specialised in installation art and art in public space, her often site-specific interventions engage with history, time and space, with emphasis on experiments in perception and engagement.

PRESENTER**Schilling, Almut****TITLE****DIGITAL PATINA [A CARE-FUL
EXCAVATION]****ADDITIONAL PRESENTERS****Bovermann, Till
Grill, Thomas****ABSTRACT**

The concept of patina refers to aesthetics of transience and characterizes changes in the material over time due to intrinsic and extrinsic influences. We introduce the oxymoron „digital patina“ which reflects these temporal transformation processes in digital space and indicates sound aesthetics beyond an implied perfection.

Various sonic artworks have been created and are exhibited in our „Auditorium of rotting sounds“ to examine mechanisms of digital deterioration on the physical, logical and semantic level.

The results show a broad range of artefacts, revealing media specific characteristics of transformation and proving the analogy to the cultural-historical concept of the patina. They also illustrate the complexity of „digital material“ with blurred boundaries to the analog domain.

BIOGRAPHY

Thomas Grill works as a composer and performer of electroacoustic music, as a media artist, technologist and researcher of sound.

Till Bovermann is an artist and scientist, working with the sensation of sound and interaction.

Almut Schilling focuses on the preservation of electronic and digital art.

In May 2018 they started the interdisciplinary artistic research project „Rotting Sounds“ investigating the temporal deterioration of digital audio.

PRESENTER**Schwab, Michael****TITLE****PUBLISHING POLICIES OF THE
JOURNALS ON THE RESEARCH CA-
TALOGUE – JAR, RUUKKU AND VIS****ADDITIONAL PRESENTERS****Drabble, Barnaby
Klein, Julian
Elo, Mika
Loukola, Maiju
Heikkinen, Tero****ABSTRACT**

The Research Catalogue (RC) provides the online platform for four peer-reviewed journals focusing on artistic research:

- ⇒ JAR
- ⇒ RUUKKU
- ⇒ VIS
- ⇒ Journal of Sonic Studies

For the first time, members from the editorial boards on three of these journals will present their publishing policies during this session. This should include topics such as selection and peer review procedures, format expectations (if any), editorial support before publication etc. There will also be opportunities to ask questions or raise other issues in relation to these policies.

PRESENTER**S  raphin, Lena****TITLE****SITE-READING – SITE SPECIFIC
WRITING AND READING****ADDITIONAL PRESENTERS****Cocker, Emma et al****ABSTRACT**

Site-Reading dares to conceive writing, reading and listening as aesthetic research practices, caring for their inter-subjective potential, whilst asking how shared spaces are constructed in/by/with text. Invited writers/artistic researchers make written observations of a public site for a time-bound period, collaborating in a shared action, though geographically apart. The performativity of this practice redefines the solitary act of writing, introducing site-specific writing as a literary genre. Reading the texts aloud together creates a liminal space, through the intermingling of different voices, places and approaches to writing/reading. Where are you when you listen – especially if you don't grasp the language? Does Site-Reading affirm a shared space – what does it look or feel like?

BIOGRAPHY

Emma Cocker is a UK based writer-artist, Associate Professor in Fine Art at Nottingham Trent University, and co-founder of the SAR Special Interest Group on Language-based Artistic Research.

Artist Lena S  raphin is a postdoctoral researcher at the Faculty of Education and Welfare Studies, Åbo Akademi University, and Pro Artibus Foundation artist in residence, Finland. She is co-founder of the SAR Special Interest Group on Language-based Artistic Research.

PRESENTER**Swillen, Anneleen****TITLE****ARTIFICIAL INTELLIGEMS – AN
ARTISTIC RESEARCH PROJECT
EXPLORING MACHINE LEARNING
WITHIN CONTEMPORARY JEWELRY
PRACTICE.****ADDITIONAL PRESENTERS****Scheirlinckx, Greg****ABSTRACT**

Dreaming Jewelry explores Machine Learning as artistic work, design tool and presentation format within contemporary jewelry practice. To imagine jewelry beyond what is regarded as such, this research project utilizes AI to envision jewelry and challenge wearability, materiality, making processes, authorship... The Dream Machine is shown at work, generating a flow of multidimensional jewelry. To explore the value of this algorithm's learning process and output, phygital dissemination formats are experimented with. A reflective talk shares insights into how the research proceeds through participatory projects. The conference participants are invited to engage in a speculative conversation on the critical and bold perspectives this project proposes for the discourse of contemporary jewelry.

BIOGRAPHY

Anneleen Swillen is an artist/researcher in contemporary jewelry. Her background in object & jewelry design and curatorial studies provided the foundation for her PhD in arts on the interactions between jewelry and presentation (2019, Hasselt University & PXL-MAD). The artistic research project Dreaming Jewelry, developed in collaboration with composer, sound engineer and programmer Greg Scheirlinckx, is part of her postdoc research on imagining jewelry and bodies (Hasselt University & PXL-MAD).

PRESENTER**Utkarsh, Ujjwal****TITLE****THE GAZE AS THE PROTEST****ABSTRACT**

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 this presentation, I will further explore this 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?

BIOGRAPHY

Ujjwal Utkarsh is a Phd-in-Practice candidate at the Academy of Fine Arts, Vienna. He makes films and has been working towards developing a form that emerges out of the observational cinema tradition. With this approach, he has looked at various themes and, in his ongoing work he focuses on using the observational lens to look at protests in India.

PRESENTER

VanderHart, Chanda

TITLE

EXPERIMENTATION – THE FREE-
STYLE ORCHESTRA'S JOURNEY
TO SYDNEY WITH ROSS EDWARDS'
MANINYAS VIOLIN CONCERTO

ADDITIONAL PRESENTERS

Schebeck, Sonja

ABSTRACT

In June 2019 The Freestyle Orchestra, a collective of classical musicians, headlined at City Recital Hall in Sydney, performing two modern violin concertos to a full house – a feat in itself. Within the performance the ensemble – besides playing their instruments – tumbled, performed as aerialists, danced, improvised, handbalanced and spat fire, collectively blurring the performance aesthetics of contemporary circus and classical music. This performance was the culmination and dissemination of their ongoing research process which pushes the physical and disciplinary limits of what classical musicians do, explores how to share the movement and aesthetic they perceive in some music with a broader audience, and questions how embodied knowledge transfers/translates across disciplines.

BIOGRAPHY

Chanda VanderHart, pianist & musicologist, has degrees from the Eastman Music School, the KUG & MUK and a PhD from the mdw where she is now adjunct. Lectures include the Sorbonne, the Institute for European Studies, AIMS and KUG and publications for MDPI, Albert-Ludwigs-University Freiburg Centre for Popular Culture, and MuGI. She co-founded the multimedia story-telling platform Talespin, the interdisciplinary concert series, Mosaïque and is a pianist/aerialist at The Freestyle Orchestra.

PRESENTER

Welch, Shay

TITLE

CHOREOGRAPHY AS EMBODIED
CRITICAL INQUIRY

ADDITIONAL PRESENTERS

Palmer, Constance
Echo
Stanley, Shannon

ABSTRACT

This presentation demonstrates how choreographic practices, including improvisational and somatic practices, can operate as embodied critical inquiry practices. I claim that performance arts and movement arts can mine the body for questions we have about ourselves and the world. The purpose of this research is to explore exploratory movement modes to establish a structured movement-based methodology on inquiry. This methodology is innovative in that it aims to serve embodied philosophical praxes with respect to contextual ethico-political questions. Second, it emphasizes the ability of movement-base arts to generate pre-reflective foundations for reflective narrative-based choreography; it does so through experimental sequencing phases that evoke questions and curiosities from the flesh.

BIOGRAPHY

Ujjwal Utkarsh is a Phd-in-Practice candidate at the Academy of Fine Arts, Vienna. He makes films Shay Welch is an Associate Professor of Philosophy at Spelman College. She is currently the Carnegie Corporation and Rockefeller Foundation Distinguished Research and Creative Scholar. Her current book is The Phenomenology of a Performative Knowledge System: Dancing with Native American Epistemology. Constance Palmer is an international movement artist and instructor who specializes in aerial and dance. Shannon Stanley is a touring aerial performer, ballerina, coach, and choreographer.

PRESENTER

Wolfram, Barbara

TITLE

(NOT) ENTERING EVERY ROOM

ADDITIONAL PRESENTERS

Wintersteiger, Christina
Wolf, Patrick
Rezaie, Negin

ABSTRACT

(Not) Entering Every Room creates a cartography of the emotions shame/pride in the context of auto-sociobiography Habitus, body(ies), biographies, style & gestures are understood as physical and mental solidifications for class-boundaries and are explored in their multidimensionality along the vectors of their production, consolidation & communication. During a live performance, the artist-researchers present their own autosociobiographies in a collective collection process, reacting/interacting to and with each others' autobiographical fragments, bits and pieces. It is an invitation to the viewer to engage - with us and their own memories/bodies/classisms. Followed by a short interactive lecture on the associated artistic research project on cinematic autosociobiographies.

BIOGRAPHY

BW, theatre & film artist, currently pursuing her PhD at mdw after studying Psychology.

CW, film & literature scholar, currently pursuing her PhD at mdw & completing her training as a psychotherapist.

PW studies creative writing at Univ. of Applied Arts. He worked as a nurse & social worker & currently works on various projects in dance/performance/literature.

NR, visual & performing artist and activist. After she fled from Iran, she has participated in numerous artistic projects.

www.barbarawolfram.com

www.neginrezaie.at

PRESENTER

Woolley, Dawn

TITLE

BOIS OF ISOLATION WORKSHOP -
QUEERING GENDER BINARIES IN
THE CONFINES OF PANDEMIC

ADDITIONAL PRESENTERS

Davidson, AC

ABSTRACT

What happens to queer community, bodily expression & identity when queer spaces are closed & communities move online? This workshop critically reflects on, & invites participation in, the collaborative project Bois of Isolation: An Instagram platform for people of marginalised genders to share selfies of their spaces & processes of queering gender binaries in the pandemic. The project uses hashtag commons & selfies to challenge the hegemonic visual culture social media can perpetuate: Binarised gender stereotypes, exclusion of bodies deemed 'other', & hierarchies of value in which white, able-bodied, heterosexual, young & 'healthy' are supreme. Bois of Isolation contributes to communal aesthetic spaces in which bodily & gender plurality & fluidity are expressed & celebrated.

BIOGRAPHY

Dawn Woolley is an artist & research fellow at Leeds Arts University. Publications include 'The Dissecting Gaze: Fashioned Bodies on Social Networking Sites', in Revisiting the Gaze: Feminism, Fashion and the Female Body & Consuming the Body: Capitalism, Social Media and Commodification (forthcoming).

AC Davidson is lecturer in human geography at the University of Huddersfield; climate emergency & anti-racist activist & author of 'Radical Mobilities' (2020) Progress in Human Geography.