

ARTI CULA TIONS

Symposium on Artistic Research

Inkonst, Malmö

24 - 25 November 2021

articulations 2021

SYMPOSIUM ON ARTISTIC RESEARCH

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*A special thanks also to student auxiliaries and production crew from:
Moving Image and Webcasting, Interaction Design - BA & MA Programs,
Culture and Change - MA Program*

VR= Vetenskapsrådet/Swedish Research Council
MaU= Malmö University

LU= Lund University
IAC= Inter Arts Center

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welcome to symposium
for artistic research 2021

ARTICULATIONS

- theorising in practice

Articulation is a central feature of artistic research. Articulation can be regarded as a process where the relationship between different elements is made discernible, tangible and possible to mediate, and where the forms, dependencies and consequences of understanding are made visible. The purpose of this year's symposium is to open up a dialogue about articulation as "theorising in practice", about knowledge-related freedoms and opportunities, but perhaps also about the rights and obligations that research entails. How is artistic articulation to impact on theory formation and concept development? How can artistic articulation be expanded within other research fields? In what way does artistic research follow up the articulations it develops? The symposium will focus on the articulations and the theoretical and conceptual development that occurs within the framework for artistic research, but will also critically consider the importance of articulations as knowledge contributions in more general terms.

Welcome!

ORGANISERS

THE SWEDISH RESEARCH COUNCIL

The Swedish Research Council is the largest public funding body for research at Swedish universities and higher education institutions. We fund research within all scientific disciplines by issuing calls for grant applications in open competition. Each year, the approximately 900 researchers who sit on our review panels deal with about 6 000 research applications. Each year, we award almost 7 billion SEK to fund Swedish research.

We have a mandate to advise the Government on research policy issues. We analyse and monitor the research system and the terms and conditions of research, and give advice on future research policy. We also work in various ways to stimulate international research collaboration – at national level, at public authority level, and for the individual researcher.

<https://www.vr.se/english/about-us.html>



Swedish
Research
Council

ORGANISERS

MALMÖ UNIVERSITY AND THE SCHOOL OF ARTS AND COMMUNICATION

Malmö University is an innovative, urban and international university located in the center of Malmö. The university has approximately 1,800 employees and 24,000 students. Research and education are characterized by the role that universities have in an open society to contribute to a sustainable and equal society, and this on a scientific and artistic basis together with other social actors.

A profile rather than a specific research area, arts-based research at the School of Arts and Communication, K3, addresses the creative, spatial, material, sensuous, symbolic and political conditioning of knowing and knowledge. Thematic projects allow for the exploration and development of spaces for action, with respect to the technological and social as well as the corporeal and political conditions for creativity. Artistic research is being conducted within the broad and multifaceted field of design, which also includes media, visual studies, and cultural studies. It is also an important element in the cross-disciplinary research education programme.

<https://mau.se/en/research/research-subjects/arts-based-research/>

ORGANISERS

INKONST

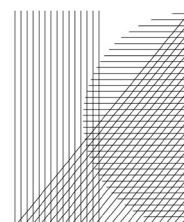
Inkonst is an independent venue in Malmö that features performing arts, music, talks and other art forms. We present innovative and contemporary culture that moves outside of the established, obvious and genre defined. We're passionate about art that push the boundaries, challenge and take risks, yet remain playful, entertaining and fun. Inkonst was founded in 1998 and is located in the old chocolate factory Mazetti in Malmö since 2006, close to the Möllan square and Triangeln train station. We have three stages: a blackbox and two regular stages, one smaller and one larger, with a total capacity of up to 600 guests. Inkonst is a welcoming space for the skewed and different, a place where it's possible to step outside of yourself and experience.

<https://inkonst.com/en/about-inkonst/>

INTER ARTS CENTRE AND LUND UNIVERSITY, FACULTY OF FINE AND PERFORMING ARTS

Inter Arts Center (IAC) is a platform for artistic research and experimentation, and part of the Faculty of Fine and Performing Arts at Lund University. It acts as a meeting place and a work space for researchers and artists who use the facilities for short or long-term projects. IAC also offers five residency programmes in co-operation with partner institutions. IAC was established in 2010 and is located on the fourth floor of the old Mazetti chocolate factory in central Malmö. The space includes sound, video and artist studios, and rooms for performances, talks and seminars. IAC often hosts public events, ranging from concerts to symposia and exhibitions.

<https://www.iac.lu.se/>



INTER ARTS
CENTER

GENERAL INFO

The symposium this year will be both online and onsite. The onsite location is Inkonst, Malmö. The address to Inkonst is Bergsgatan 29, Malmö.

The date and time:

24 November 09:15-19:30 (GMT+01:00)

25 November 09:15-15:30 (GMT+01:00)

For questions about the symposium, please contact [Maria Hellström Reimer](#).

For technical questions or issues, please contact [Mikael Rundberg](#).

KEY TO THE SYMBOLS



ONSITE



ONLINE

Black box

ROOM AT INKONST & ONLINE

Lilla scen

ROOM AT INKONST & ONLINE

IAC

ROOM AT INTER ARTS CENTRE & ONLINE

LiU online

ONLY ONLINE FROM LINKÖPING UNIVERSITY

*Note! Some presentations are **only** onsite or **only** online. Note that these online sessions will have the same name as the physical room, but will only be held through the online link on the next page.*


(SWE)

ONLY IN SWEDISH

(SWE/ENG)

BOTH IN SWEDISH AND ENGLISH

ONLINE LINKS

The symposium this year will be both online and onsite. You can find out which presentations will be held online by looking for the  icon in the schedule. Under this icon, you'll also find info in which room the presentation will be held. The name of the rooms will be the same for both online and onsite navigation.

*Note! Some presentations are **only** onsite or **only** online. Note that these online sessions will have the same name as the physical room, but will only be held through the online link below.*

BLACK BOX

<https://mau-se.zoom.us/j/62756646070>

Meeting ID: 627 5664 6070

LILLA SCENEN

<https://mau-se.zoom.us/j/65161926144>

Meeting ID: 651 6192 6144

INTER ARTS CENTRE

<https://lu-se.zoom.us/j/66222993178>

Meeting ID: 662 2299 3178

LiU ONLINE

<https://liu-se.zoom.us/j/66644725569>

Meeting ID: 666 4472 5569

*Note! This link is **only** for
Session IV, November 25 at 11:00*

articulations 2021

PROGRAM OVERVIEW

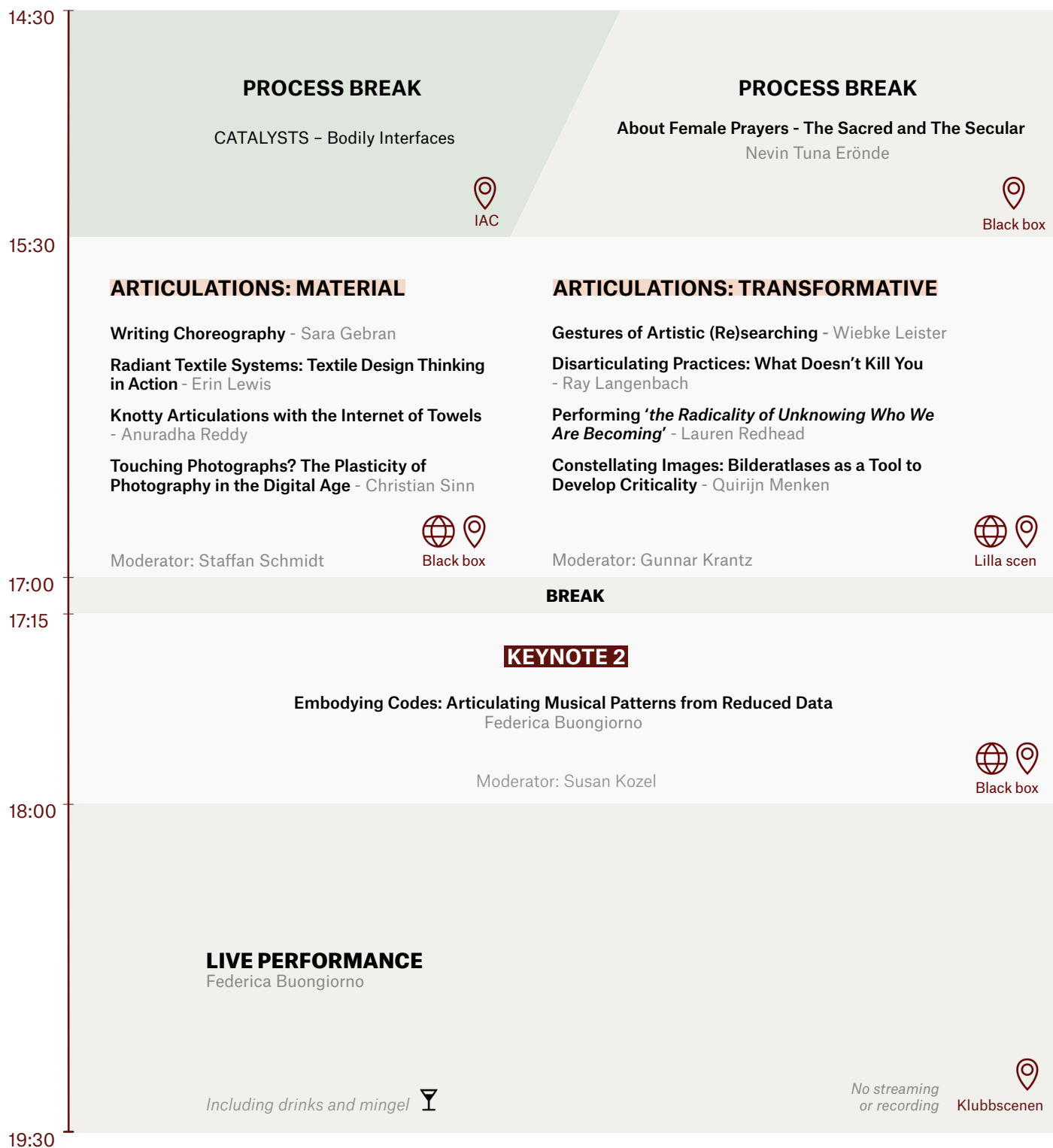
DAY 1










Wednesday - November 24

DAY 2

Thursday - November 25

08:30	<i>Registration</i>	
09:15	WELCOME NOTE Vice Professor Magnus Nilsson, MaU Culture & Society	
09:20	INTRODUCTION TO ARTICULATIONS + PRACTICAL INFO Maria Hellström Reimer & Marika Hedemyr	
09:30	KEYNOTE 1 The Art of Nurturing Spaces of the Unknown(s) - fertilization through cross disciplinary encounters Camilla Eeg-Tverbakk Moderator: Marika Hedemyr	
10:30	BREAK	
11:00	ARTICULATIONS: MULTIPLE Archipelagic Rehearsals - Katja Aglert Radio Anthropocene: Stories For and From the End of the World - Line Henriksen & Jessamy Perriam Articulations for the Researched - Karin Reisinger Theorizing Articulage - Massa Lemu Moderator: Cecilia Sjöholm	ARTICULATIONS: COLLABORATIVE Listening with Elephant Ears: Articulations within Collaborative Experimental Musical Composition - Hugo Boothby Sonic Orientations: A Case Study for Sounding Research - Jenny Gräf Sheppard Multilingual Articulations - Lucy Cathcart-Frödén Playing at Being Human - Between AI, Animal and Plant Life - Sylvie Boisseau & Frank Westermeyer with David Zerbib Moderator: Annette Arlander
12:30	LUNCH BREAK	
13:30	4 PROJECTS <i>funded by The Swedish Research Council</i> Living Archives - Enhancing the role of the public archive by performing memory, open data access and participatory design - Susan Kozel (2012-2017) Refuse to Kill - Stories of the Conscientious Objectors - Björn Larsson and Carl Johan Erikson (2017-2019) Sonic Visions of the Arctic - Åsa Stjerna (2020-2022) City Fables - Erling Björgvinsson (2014-2016) Moderator: Johan Redström	



09:15	Arenas for art and culture at Malmö University – some reflections on recent developments - Sara Bjärstorp				 Black box
09:30	KEYNOTE 3 Om arbetet med the hörspel Marginalintäkten /On the development of the audioplay The Marginal Revenue - Ida Börjel & Kettil Kasang LIVE PERFORMANCE Marginalintäkten <i>(including Q&A)</i> Moderator: Maria Hellström Reimer				(SWE/ENG)  Black box
10:30	BREAK				
11:00	PARALLEL SESSIONS ↓ register for the session you wish to attend at the beginning of the day ↓				
	I Articulation(s) and Object(s)- HOW are(can) data (be) connected to each other? - Ingrid Cogne Moderator: Marika Hedemyr	II Pre-PhD training in artistic research: a debate organized in collaboration with the Faculty of Fine and Performing Arts, Lund University Moderators: Esa Kirkkopelto & Maria Hellström Reimer	III Travelling Transects - Lisa Diedrich, Virginia Lee & Andrea Kahn Moderator: Martin Cathcart-Frödén	IV On listening, participating, and performing as spectral modes of arts-based research - mirko nikolić & Jaček Smolicki Moderator: Bojana Romic	
	 Lilla scen	 IAC	 Black box	 LiU online	
12:30	LUNCH BREAK				
13:30	ARTICULATIONS: EMBODIED The Endless Mobility of Listening - Scott McLaughlin & Mira Benjamin Musical Articulations for Toothbrush Quartet - Anders Lind Articulating the Not-Yet: Research on Chemical Becomings - Lenka Veselá Making Invisible Disabilities Visible: A Ventriloquist Lecture - Henrik Quast Moderator: Marika Hedemyr				 Black box
	ARTIKULATIONER: SYNLIGA OCH SÄGBARA Montage, faktografi och etiska dilemman i filmbaserad forskning - Catharina Gabrielsson & Eva Almqvist Det anatomiska språkets bidrag till begreppsutveckling om rum - Jenny Wiklund Rasbiologens blick - Maja Hagerman Bildligt artikulerat möjlighetsutrymme - Liv-Jenny Sandberg & Åsa Wikberg-Nilsson Moderator: Åsa Harvard-Maare				(SWE)  Lilla scen
15:00	FINAL NOTES Markus Degerman, chair of the VR Committee for Artistic Research 2017-2021				 Black box
15:30					

articulations 2021

KEYNOTES

The Art of Nurturing Spaces of the Unknown(s)
- fertilization through cross disciplinary encounters.
Dr. Camilla Eeg-Tverbakk

Moderator: Marika Hedemyr

Embodying Codes: Articulating Musical Patterns from Reduced Datasets
Federica Buongiorno

Moderator: Susan Kozel

Marginalintäkten – ett hörspel om ekonomiskan som orakel
Ida Börjel & Kettil Kasang

Moderator: Maria Hellström Reimer

WEDNESDAY

24 NOV
09:30



10:30



Black box

The Art of Nurturing Spaces of the Unknown(s) - fertilization through cross disciplinary encounters

Dr. Camilla Eeg-Tverbakk

Professor Institute of Aesthetics, Faculty of Technology, Art and Design, Oslo Met

Through examples of artistic articulation (practice) I will talk about how I have developed the concept of 'ethics of the unknown' that draws on object-oriented philosophy, but also challenges the flat ontology of object-oriented ontology (OOO). The artistic work and methodology look for the knowledge drawn from articulations and collaborations between humans and other things that are yet to find form and yet to be articulated. All research is practices that takes us from the encountering the unknown to one or more forms of knowledge. One question here is how to care for, and give space to what we don't know and cannot articulate, and halt the regular process of knowledge production. How can we stay with the unknown? How can we understand knowledge that is only sensed and shared through presence, breath and listening to things in relation, where the body represents one thing in the context of many things. I will offer an example of how this has inspired and expanded knowledge production in the encounter between artistic work and qualitative academic research in the fields of communication studies and climate research through understanding body, knowledge and narratives as material.

Dr. Camilla Eeg-Tverbakk is Professor at Institute of Aesthetics at Oslo Metropolitan University. She is a practicing dramaturg collaborating with directors and choreographers as well as conducting her own projects on documentary performance. She is teaching and lecturing nationally and internationally, as well as tutoring MA and PhD projects. She has studied theatre with Jacques Lecoq (1990-92), holds an MA in Performance Studies from New York University, MA in theatre science from the University of Oslo, and a PhD from Roehampton University. She has 30 years of experience from the performance field as a performer, director, curator and dramaturg. Eeg-Tverbakk has published essays and articles for magazines, books and periodicals. She edited the book "Dans i samtiden" (Spartacus 2006), co-edited "Performance Art by Baktruppen – first part" (Kolon 2009) and "Responsive Listening" (Brooklyn Arts Press 2014). Between 2019-21 she was guest professor at Malmö Theatre Academy. She held the position as Artistic Director at Norwegian Theatre Academy/ Østfold Univeristy College 2006-11, and was professor in Dramaturgy and Performance at the same place 2017-19.

cam@oslomet.no

WEDNESDAY

24 NOV
17:15



18:00



Black box

Embodying Codes: Articulating Musical Patterns from Reduced Datasets

Federica Buongiorno

Senior Researcher at the Department of Philosophy of Florence University

In the age of codes and pervasive computing the way our body interacts with reality needs to be reshaped: to put it with Mark B.N. Hansen, the body can be referred to as a “body-in-code”, meaning “a body whose (still primary) constructive and creative power is expanded through new interactional possibilities offered by the coded programs of ‘artificial reality’.” (Hansen, 2006) Thus, the body-in-code is “submitted to and constituted by an unavoidable and empowering technical deterritorialization—a body whose embodiment is realized, and can only be realized, in conjunction with technics.” The way this type of embodiment is performed becomes particularly clear in contemporary electronic music, which heavily relies on different kinds of (digital) technologies to be produced and performed. I will focus on the Italian artist Caterina Barbieri, whose music (especially in her first album *Patterns of Consciousness*, 2017) has been composed deriving an ideally infinite permutation of patterns within a limited set of harmonic archetypes through a disciplined and exclusive use of machinery. The result is the articulation of a myriad of interlocking patterns from an original matrix of just a few primary chords: a small, reduced amount of code generates, from a fixed set of data, a larger body of output. Computation is turned from being a formal, automatic technique into a creative practice. Barbieri’s way of composing (articulation from reduction) represents an attempt to resist the repetitions and synchronizations of collective entrainment as it is shaped by current capitalistic regime (Jackson, 2002): her experimental compositions reshape our notion of tertiary memory (memories stored and extended by cultural technologies) through the extended sonic experiences of repetition, looping, and sustained attention.

Federica Buongiorno is a Senior Researcher at the Department of Philosophy of Florence University (Italy), where she teaches Theoretical Philosophy and Philosophy of Technology, and a visiting fellow at the ICI Berlin Institute for Cultural Inquiry (Germany), where she is developing a research project on phenomenology and contemporary electronic music. She has been a post-doc fellow at the IISS of Naples (2012-2013), at the Freie Universität Berlin (2014-2017), at the IISF of Naples (2017), and at the TU Dresden (2017-2020). She received her PhD in Philosophy from the Sapienza University of Rome in 2013; her dissertation on Husserl’s early philosophy was published in 2014. Her research interests include phenomenology, philosophy of technology, and the theory of new media, with a special focus on the epistemological and ethical problems related to the ‘digital turn’. She is member of the editorial boards of the philosophical journals *Azimuth* and *Lo Sguardo*, and manages the philosophical book series “Umweg” (Inschibboleth edizioni). Her publications include three monographs devoted to phenomenological philosophy and several articles on the digital media.

THURSDAY

25 NOV
09:30



09:45



Black box

Marginalintäkten - ett Hörspel om ekonomiskan som orakel

Ida Börjel
Ketil Kasang

Hörspelet är en uppgörelse med hur ekonomin styr över hur vi ser oss själva och världen och handlar i korthet om ekonomiskan som språk. Börjel ställer frågor om vad ekonomiskan gör med grammatiken, kärleken och ensamheten, vad den gör med vårt artikulering av oss själva och vad som händer när kommunikationen fallerar. Audiodramat uppförs av skådespelarna Katarina Lundgren-Hugg, Kerstin Andersson och Anette Lindbäck, i regi av regissören Helena Röhr och ljuddesign av David Gülich. För dramaturgin står Ketil Kasang tillsammans med Ida Börjel. Ida Börjel har tidigare varit involverad i ett konstnärligt forskningsprojekt på Malmö universitet som handlade om ekonomi och framgångsberättelser. Hörspelen "Arvodet" och "Marginalintäkten" bygger på den forskningen.

English translation:

The Marginal Revenue

The audio drama questions the ways in which the economy affects how we see ourselves and the world. In short it approaches the economy as language. Börjel asks questions about what economics as linguistic practice does to grammar, to love and loneliness; what it does to our articulation of ourselves and what happens when communication fails. The audio drama is performed by actors Katarina Lundgren-Hugg, Kerstin Andersson and Anette Lindbäck, directed by Helena Röhr with sound design by David Gülich. Ketil Kasang is responsible for the dramaturgy together with Ida Börjel.

Ida Börjel has previously been involved in an artistic research project at Malmö University that dealt with economics and success stories. The audio dramas "Arvodet"/ "The Fee" and "Marginalintäkten"/ "The Marginal Revenue" are based on that research.

Ida Börjel is a poet. In poetry books such as *Skåneradio*, *Konsumentköplagen: juris lyrik* and *Miximum Ca Canny Sabotagemanualerna* – "you cutta da shob, we cutta da pay", contemporary authorities and power languages are tested and staged. Börjel's most recently published book *Arvodet Marginalintäkten* (The Emolument The Marginal Revenue) uses the radio play as a form to illuminate "economics" as a language of argumentation including the metaphors that condition the financial imaginaries, which, by extension, also become imaginaries of ourselves. Börjel was part of the artistic research project *City Fables* (2013 – 2018) and the study "Follow the Money" at Malmö University.

Ketil Kasang manages Anti: two bookstores, a literary salon and a small press. At Anti he is the artistic director, publisher and editor. Kasang also works as a free-lance editor, cultural producer and dramaturg, and is currently writing a feature film script with John Skoog. Kasang's main interests are critical theory and philosophy, aesthetics and publishing as an artistic practice.



4 PROJECTS

articulations 2021

funded by Swedish Research Council

Living Archives - when a research project becomes a research program
Susan Kozel

Refuse to Kill - Stories of the Conscientious Objectors
Björn Larsson and Carl Johan Erikson

Sonic Visions of the Arctic
Åsa Stjerna

City Fables
Erling Björgvinsson

Moderator: Johan Redström

WEDNESDAY

24 NOV
13:30



14:30



Black box

Living Archives - when a research project becomes a research program

Susan Kozel

Malmö University

VR 2012-2017

The Living Archives Research Project funded by VR's Digital Society Initiative ran from 2012-2017. It pursued 2 main themes: Open Data and Performing Memory. Due to Edward Snowden's revelations in 2013 and the flux of newcomers to Sweden in 2015 the implications of data capture and archiving shifted dramatically, provoking us to re-evaluate the initial assumptions of the proposed research. One might think that such cultural upheavals would put a project at risk, but acknowledging our embeddedness in a transforming world actually produced extra vitality and momentum. This research project became more like a research program, in scope, ambition and range of work produced.

Refuse to Kill - Stories of the Conscientious Objectors

Björn Larsson and Carl Johan Erikson

Royal Academy of Fine Arts, Stockholm

VR 2017-2019

Refuse to Kill - Stories of the Conscientious Objectors investigates a specific phase in Sweden's recent history through statements and stories from the men who between 1966 and 1992 chose not to do traditional military service but applied for and was granted unarmed civil service. The conscientious objector movement's existential issue surrounding the right to refuse to kill relates to both the individual's freedom and artistic expression in relation to the law. The time period in question in the research project marks an important stage in Swedish history, again brought to the fore in the recent security policy changes leading up to the reintroduction of general conscription in Sweden in 2017. The research project has resulted in a public archive with publication certificates, <https://vagrado.se>, as well as several publications and exhibitions.

WEDNESDAY

24 NOV
13:30



14:30



Black box

Sonic Visions of the Arctic

Åsa Stjerna

Gothenburg University
VR 2020-2022

The artistic research project *Sonic Visions of the Arctic* (2020-2022) is a transdisciplinary study that will investigate the “agency of the sonic” by establishing alternative perceptions of the Arctic as a site and public space of great global significance. By investigating the current and potential role of the acoustic underwater technologies currently used in scientific research on the Arctic, as well as by exploring the complex artistic processes of transformation that take place when the scientific data extracted by these technologies is transformed in an artistic context, the overall aim is to advance explorative approaches, methods, and conceptual tools that contribute to a more complex understanding of the processes at work. To do this, the proposed project intends to both map existing sonic worlds and to develop new sonic experiences, elucidating the complex processes involved in taking sound’s unused potential into consideration.

City Fables

Erling Björgvinsson

Göteborg University, HDK
VR 2014-2016

City Fables researched how public and private narratives frame city life and how such frames can be narrated and counter-narrated through design- and artistic productions. In the subproject *Follow The Money* we studied and counter-narrated current narratives related to neoliberal capitalist place production in Malmö and the language of current capitalism. We began by studying the dominating yet dualistic narratives of a successful and a failed Malmö through mass media and policy documents. The lack of analysis of what produces the “successful” side of Malmö led us to study the finance and new media district through a corporate lens. Together with a few artists and citizens and an economic journalist we analyzed corporate tax data related to the area. We also interviewed politicians, government agencies, companies, auditing companies, and activists on the issue of corporate taxes. We experimented with how to narrate our ‘data’ through cut-out animation films and hand puppet play performances, essays, a poetic dictionary of current economic language, and a mobile phone quiz where people could do a “homo economicus personality test”.

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SESSIONS

Articulation(s) and Object(s) - HOW are/can data be connected to each other?

Ingrid Cogne

Moderator: Marika Hedemyr

Pre-PhD training in artistic research: a debate

Moderators: Esa Kirkkopelto & Maria Hellström Reimer

Travelling Transects

Lisa Diedrich, Gini Lee & Andrea Kahn

Moderator: Martin Cathcart-Frödén

On listening, participating, and performing as spectral modes of arts-based research

mirko nikolić & Jacek Smolicki

Moderator: Bojana Romic

THURSDAY

25 NOV
11:00

12:30



Lilla scen

Articulation(s) and Object(s) HOW are/can data be connected to each other?

Ingrid Cogne

Bergen Academy of Art and Design and Academy of Fine Arts, Vienna

Workshop

"Articulation" addresses bodily, spoken and written knowledges (as well as the implied translations). "Articulation" takes place in—as well as in the translation between—physical and abstract spaces of what practical knowledges' call for. In between discourse and action, the relationship between objects and ideas explores various materialities. It facilitates a reciprocal displacement, i.e. a reciprocal transformation. My methodology is fully on the side of 'doing', on the side of choreographing.

Objects are signs. Objects are scripts. Objects inhabit spaces and open paths to get lost.

In order to nourish and densify my proposition of articulations I have been creating several "communication" tools that:
activate practices and circulations of knowledges in the doing;
build on the method "Choreography of objects – choreography of ideas";
can gather, in a situation of meeting, collective (re-)articulations.

The workshop "Articulation(s) and Object(s)" will start with a 15 minutes presentation exposing the ways in which I have been using, manipulating, and exploring the notion of "articulation" in my work. Will follow the put-at-play of the *Object of Communication* (2018), an expanded practice of the articulated artwork *Grand Jeté* (2021), as well as the exposition of the "tools" *Table-cloth* (2016) and *Les in/occupantes' KIT* (2021).

THURSDAY

25 NOV
11:00

12:30



IAC

Pre-PhD training in artistic research: a debate

Esa Kirkkopelto

Lund University, Malmö Theatre Academy

Maria Hellström Reimer

Malmö University, School of Arts and Communication

During the past years, several art, design and architecture universities and academies all around Europe have initiated programs aiming at preparing artists for new PhD programs in artistic research. The initiatives have been local, they have happened in parallel, yet taken together, they constitute a trend in the contemporary field of artistic research education. Despite the significance of the phenomenon, there has been very little mutual discussion so far, or no discussion at all, on the objectives and criteria of that training, on how it informs both basic education and the PhD programs proper, as well as the common field of artistic research. The representatives from several European art universities are invited to share their views on for example the following pressing questions:

- What have been the initial motives of different institutions to establish pre-PhD programs and do these motives vary?
- What kind of experiences do the institutions have so far? Where are the benefits and where are the challenges?
- It is a positive thing that, thanks to the training, the institutions get better applications in the future. However, is there a risk that in the future the training turns into a prerequisite for having a PhD position?
- Given that the institutions that organize the training cannot recruit all their participants, the activity more or less explicitly relies on the existence of other institutions and their recruitment capacity. Should the responsibility for the development of this new field be shared between the institutions?
- Does the training change the standards of PhD training? If yes, how?
- Until now, in many contexts PhD training has been based on the sound professional experience of the applicants. Does the pre-PhD training foster a tendency, where the students move directly, or sooner from MA to PhD studies. Is it desirable?
- Are all the institutions hosting a PhD program in artistic research sooner or later forced to organize their own preparatory classes?
- Would the institutions that organize preparatory PhD training benefit at this stage of mutual collaboration and dialogue?

The panel is organized in collaboration between Malmö University and the Öresund Collegium for Artistic Research, the research unit of the Malmö Theatre Academy at Lund University.

THURSDAY

25 NOV
11:00

12:30



Black box

Travelling Transects

Lisa Diedrich

Swedish University of Agricultural Sciences

Gini Lee

University of Melbourne

Andrea Kahn

designCONTENT

This Session encompasses a presentation of and a pre-recorded conversation about the collaborative research project *Travelling Transects* as an example for theorising *in practice*, followed by a discussion with the audience to theorise *on practice*.

Travelling Transects proposes a method for capturing site qualities through deep fieldwork-based empirical enquiry and narrative interpretation. It's theoretical foundation relies on reinterpreting Alexander von Humboldt's mobile empirical fieldwork concept and in reimagining a well-known tool in scientific research on landscape conditions - the transect.

Informed by design thinking and artistic practices, the project articulates a research practice open to and dependent upon digression, diversion, critical reflection, and in-process reorientations. Focused on water/land margins in the northern and southern hemispheres, *Travelling Transects* organizes extensive fieldwork over several bio-regional environments. To support design practices genuinely sensitive to the ecological complexity of human-influenced water landscapes, *Travelling Transects* promotes an open-minded uncovering and appreciation of site qualities through articulation processes involving acts of finding, capturing, and communicating.

Reflecting the range of concerns animating landscape architecture, the work moves between 'science' and 'art' practice, adopting multiple cultural, spatial, ecological, temporal, and narrative mapping modes suited to research into contemporary urban, rural and remote landscapes. The research becomes synthesized and materialized through acts of drawing, micro-films, modelmaking and storytelling. A creative, explorative research practice enables discovery and insight into relational links between diverse geographical locations previously regarded as unconnected, and across multiple academic research and discursive territories, previously regarded as distinct.

THURSDAY

25 NOV
11:00

↓
12:30



LiU online

On listening, participating, and performing as spectral modes of arts-based research

mirko nikolić & Jacek Smolicki

Institute for Culture & Society, Linköpings Universitet

Can listening, participating, and performing art practices help (re-)articulate how we relate to and connect with the surrounding world?

Divided into three chapters, this session aims to explore and open for discussion multiple modes of articulation that emerge within our ongoing artistic research projects. Firstly, we will explore how commitment to specific art practices, approached as at once epistemological frameworks and scholarly techniques for careful inquiry, might help rewire our conducts, perceptual biases, and sensitivities on a subjective/affective micro-level. Secondly, we are curious to discuss how opening and circulating knowledge from those practices might instigate a second level of (re-)articulations, this time among, and in relation to, wider audiences and publics. What ethical, political and social implications emerge when the artist/researcher's re-articulated ways of relating to the world ripple forth and back through the wider social realm? Thirdly, we will think together how our current artistic research projects, and broader practices they converse with, engage in (re-)articulating established conducts that pervade disciplinary fields we are currently in dialog with (e.g. environmental humanities, cultural studies, science and technology studies and gender theory).

mirko will share experiences from the current project tracing the contours of socio-environmental justice in the semi-peripheries of Europe exposed to unchecked extractivist expansions. Similarly, Smolicki will turn to his research on rethinking sound-walking and field recording practices in the context of environmental humanities and philosophy of technology. In each chapter, we will present two concrete instances of listening, participating, performing. These will be followed by time of reflection and dialog inviting the audience to share their specific moments of re-articulation. Together, we will work towards a temporary inventory generative of practical and conceptual techniques of (re-)articulation in/through listening, performing and participating.

articulations 2021

PROCESS BREAK

About Female Prayers - The Sacred and The Secular

Nevin Tuna Erönde

CATALYSTS - Bodily Interfaces

Margrét Sara Guðjónsdóttir, Jeannette Ginslov, Keith Lim, Susan Kozel (with Magnus Denker)

WEDNESDAY

24 NOV
14:30



15:30

**About
Female
Prayers**



Black box

About Female Prayers - The Sacred and The Secular

Nevin Tuna Erönde

Female Prayers is based on the idea that one day we will hear female voices calling for prayer in public spaces around the world. The work is a peaceful message, where Erönde uses soundscapes (supported by video and narrative) as a medium to explore patriarchal structures, social/cultural issues, religion, and the traditional notions of gender roles through intersectionality. In this talk, Erönde will share her process of going from idea to concept and also talk in-depth about the Muslim calling for prayer, Azan, and the shame around the female voice.

Catalysts



IAC

CATALYSTS - Bodily Interfaces

Margrét Sara Guðjónsdóttir

Jeannette Ginslov

Keith Lim

Susan Kozel (with Magnus Denker)

Margrét Sara Guðjónsdóttir, Jeannette Ginslov, Keith Lim and Susan Kozel (with Magnus Denker) are artists in residence at the Inter Arts Centre this autumn. You are invited to join them in the IAC VR Studio for a glimpse of process as they collaborate on the construction of a Mixed Reality Somatic Archive based on Guðjónsdóttir's choreographic work. Funded by AUTONOM in Berlin, the work explores the use of Mixed Reality techniques with an added layer of Artificial Intelligence. Guðjónsdóttir has developed a genre of performative body language, and an original working method called "Full Drop into the Body" that allows the participants to enter visceral, emotional and psychological sub worlds and bring them to the surface. The politics of intimacy is a core theme within her choreographies, working with the pathologies of socio-political bodies. We work against pervasive AI hype in the art world by exploring whether it is possible to use subtle and transformative AI techniques to enhance the somatic qualities of the work. The work will premiere in Berlin on 24 Feb 2022.

articulations 2021

ARTICULATIONS

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SYNLIGA OCH SÄGBARA (SWE)



articulations 2021

ARTICULATIONS

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SYNLIGA OCH SÄGBARA

Archipelagic Rehearsals - Abstract as Score

Katja Aglert

Radio Anthropocene: Stories for and from the End of the World

Line Henriksen

Articulations for the Researched

Karin Reisinger

Theorizing Articulage

Massa Lemu

Moderator: Cecilia Sjöholm



WEDNESDAY

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Black box

Archipelagic Rehearsals – Abstract as Score

Katja Aglert

Gender Studies, Linköping University, Sweden

This paper, in the form of a lecture performance, unfolds from my ongoing transdisciplinary artistic research around multispecies encounters, with a focus on humans and Spanish slugs. These relations and stories highlight issues of migration, biodiversity, coexistence, and the interconnectivity of things. Today, the Spanish slug *Ari-on vulgaris* – in Sweden named “the killer slug” – is perceived as an invasive species, and is at the centre of a Western narrative, reifying the binary categorisations, such as nature-city, wildlife-pest. Can artistic processual practice, participatory research, and storytelling with slugs challenge the binary world view with humans at the centre, and perform new imaginaries of “the world” as “we” know it? Building on concepts such as *archipelagic thinking* (Glissant), and *more-than-human participatory research* (Bastian, Jones, Moore and Roe), I seek to artistically discuss and perform responses to the principal question of how we can still use language and simultaneously avoid the confirmation of the order we attempt to question (Aglert). The lecture performance is a participatory, live editorial, an open-ended, multi-disciplinary experiment that explores the possibilities to renegotiate and destabilise the common conditions for an academic presentation. The lecture performance is a method that unsettles fixed meanings and allows for new interconnections between the arts and academia. Furthermore, it can create new knowledge, stories and artistic materialisations related to more-than-human storytelling. As such, choosing the hybrid format of a lecture performance amounts to an experiment that explores the possibility of materially aligning the trajectory of choices with the research topic.

Radio Anthropocene: Stories for and from the End of the World

Line Henriksen

Malmö University, School of Arts and Communication, Medea Lab

Radio Anthropocene is a small radio station at the end of the world. When the radio hosts look out their window, they see the strange and at times terrifying landscapes of the Anthropocene, yet what they see changes according to whose stories they bring on air and whose voices get to define the Anthropocene, its ecologies and its crises. This causes some trouble for the hosts: how *does* one report from and with a constantly evolving crisis that changes shape according to whose perspective gets to define it, that is, who gets to articulate it? Radio Anthropocene is a short podcast series and installation developed for the exhibition ‘Breathing and Chewing the Tundra’ at Kunsthalle Exnergasse, Vienna, in 2022. Through the notion of the indefinitely extended emergency broadcast, we explore the relationship between communication technologies, storytelling, and imaginaries of the past and future seen from a (supposed) crisis perspective. The various ecological crises of the Anthropocene place new demands on how one carries out research in and on times of emergency – as well as how one defines what counts as an emergency and for whom. We are therefore developing the podcast and installation to become an arts-based research project, in which we investigate radio/podcasting as research method and communication in times of crisis. In this presentation, we introduce our thoughts on the process so far as well as what we see as the strengths and limitations of having a research project be a radio programme. Ultimately, we hope for Radio Anthropocene to tell stories that make the at times hard to grasp phenomenon of climate change more immediately felt and experienced without losing sight of the nuances and contradictions at stake when attempting to speak of and with ‘the Anthropocene’.

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Black box

Articulations for the Researched

Karin Reisinger

Academy of Fine Arts Vienna

This contribution looks back at four years of slow research with and about Malmberget, one of the sites that is – despite its role as a highly relevant European iron ore producer – hardly represented in architectural knowledge production. Even less represented are the actors who take care of the community and deal with the effects of the losses being suffered. Malmberget is slowly disappearing because of the extension of mining. The only high-rise building in the town, the *focus huset*, was dismantled this summer (2021). Memories and knowledge about the lived environments, the houses, the architectures of, before, after and next to the era of Swedish Modernism are preserved carefully, sometimes hectically, in personal archives, self-organised publications, exhibitions, paintings and embroideries. In this complex field I will foreground the situation of the ‘researched’ and revisit ways of transferring knowledge back to the actual areas of extraction to reach co-creative forms of knowledge production. Formats are, for example, a walking seminar or a participatory lecture; and, since COVID, published online conversations have been added. The central question of this contribution is: How can (and must) we articulate the knowledge with and for the researched? This aim has been a central ethical question for the past years of research, in Sweden and Austria. In that regard I will show ways of doing situated knowledge, questioning who or what the research object actually is, to make them the research subject. Complex processes of bringing the local knowledge-holders into academia’s discussions are the result. Hence, the discussed obligations of articulations for the ‘researched’ address ethical concerns, academia’s still all-too narrow definition of who is capable of generating knowledge, questions of positionality among the architectural profession and the potential and limitations of creative research dissemination.

Theorizing Articulage

Massa Lemu

Virginia Commonwealth University

The term articulage, which I coined, combines the term assemblage, as used by Deleuze and Guattari, with the term articulation, especially as used by Stuart Hall. Articulage highlights articulation as flexible assembly – as a process of linking different elements together. Translated to the terrain of the visual arts, articulage describes artistic strategies and processes of assemblage focusing on the materials, forms, and structures that facilitate aesthetic linkages. As opposed to the determinism or economic reductionism of orthodox Marxism, articulation describes how different structures can be linked together and influence each other in a social formation in relations of domination. Most specifically, Hall cites Harold Wolpe who introduced the term to South African debates to describe how capitalism was linked to racism in the differentiation of black and white working-class labor through race, and how it was linked to agrarian peasantry in relations of subordination, domination, and exploitation in apartheid South Africa. By emphasizing the specificities of place and time when studying relations of production, articulation helps name crucially formative social relationships without over-exaggerating any causal links between the two. Deleuze and Guattari conceptualized a theory of assemblage as characterized by an exteriority of relations between and among heterogeneous parts in contrast to a homogenous, organic unity. In my presentation, I will first review these two conceptual frames, to then show how I am putting them to work together as articulage. Then I will reflect on practices that inspired the development of articulage as a concept and I will discuss these practices in connection with my own work with delinking from disempowering assemblages and connecting with life-giving and life-promoting linkages defined by mutuality and reciprocity. I take recourse to new thinking on animism and to decolonial theory to reflect on what constitutes empowering and disempowering assemblages in the present.

articulations 2021

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SYNLIGA OCH SÄGBARA

**Listening with Elephant Ears: Articulations within Collaborative
Experimental Musical Composition**

Hugo Boothby

Sonic Orientations: A Case Study for Sounding Research

Jenny Gräf Sheppard

Multilingual Articulations

Lucy Cathcart Frödén

Playing at Being Human - Between AI, animal and plant life.

Articulating artistic and philosophical experiments

Sylvie Boisseau, Frank Westermeyer, David Zerbib

Moderator: Annette Arlander



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Listening with Elephant Ears: Articulations within Collaborative Experimental Musical Composition

Hugo Boothby

School of Arts and Communication, Malmö University

For this symposium I present the analysis of a collaborative composition conducted together with Elefantöra (2020-2021). Elefantöra aim to foster an inclusive approach to composition and performance bringing together people with different musical knowledges and from diverse backgrounds to create music. Interrogating listening and its manifold politics I employ musical composition, performance and collaborative media production as research methods to explore the significance of audio technologies within practices of inclusive collaborative musical composition. Applying Stuart Hall's definition, *articulations* understood as a "connection that can make a unity of two different elements, under certain conditions" (Grossberg, 1986, p. 53). This definition captures both the impermanence and "language-ing" (ibid) of articulation's theorising in practice. Articulation provides for this work a useful frame within which to theorise the multiple sites of knowledge building within collaborative practice-based research and the mechanisms through which different stakeholders become interconnected. The analysis shows that musical composition with Elefantöra is a site of experimentation and pedagogy for a small group of participants, but that when the music produced is exhibited or performed it becomes both documentation of academic research and a site at which to articulate stakeholders that were removed from the initial creation of the piece. Hall's metaphor of the articulated lorry captures vividly the potential within articulation for a theorising of the unequal power relationships that exist within collaborative practice-based research. Taking inspiration from this metaphor this presentation considers how a capacity for drive and inertia may not be equally distributed across linkages and loads within an articulation, acknowledging that an articulation can afford the skillful maneuvering of large and heavy cargo, but equally that a shift in the balance of an articulated load can result in a "jackknife" with the load exerting an unanticipated agency on the leading vehicle.

Sonic Orientations: A Case Study for Sounding Research

Jenny Gräf Sheppard

University of Copenhagen, The Royal Danish Academy for Fine Art

In this talk I will present the project *Sonic Orientations* and describe how sound and sonic methodologies can function as articulations. I use the terms *sounding* to refer to a range of specific sonic methodologies that work to collapse (or perhaps question) distinctions of sounder/listener, subject/object, audience/artist, through the present participle emphasizing movement, time, change and action. The project comprises one part of my PhD titled *Communicating Vessels: redefining agency through sounding*. *Sonic Orientations*, funded by the Danish Ministry of Culture, establishes a facility and research group around Ambisonics (3D sound) and its potential in Media Art to open up new perspectives on subjectivity and narrative through spatialized sound. *Sonic Orientations* research is framed by the question: *What are some of the methods and techniques that can be used within Ambisonic immersive sound to experiment with shifting subjectivity, orientations and new narrative forms?* The project initiates an international dialogue around this particular sound technology and its potential in VR and Media Art formats to re-orient the listening subject. A research group works to develop approaches to Ambisonics chamber as not simply a tool, but as a creative instrument for working with fluid subjectivities and experimental narrative approaches. With theoretical texts that inform our creative experiments, we are pushing the potential of this very under-studied form of 3D sound. By exploring this immersive sound technology and associated practice from a theoretical perspective, the aim is to connect various theoretical ideas with the experiential potential of spatialized sound, offering new perspectives on subjectivity, agency and narrative.

Multilingual Articulations

Lucy Cathcart-Frödén

University of Glasgow

This presentation will offer insights from a doctoral artistic research project, where collaborative songwriting was undertaken with a range of community groups as a way to creatively explore and practice social and linguistic integration. In the context of this research, two kinds of articulation can be discerned. The first is articulation as movement: a frictive flex or sequential turn, a movement that is repeated yet never quite the same. The second is articulation as utterance: an expression of distinct syllables, an effort to be understood. These two kinds of articulation – the movement and the utterance – converge in the shared creative act, as we try to develop the muscle memory of a movement towards one another, by uttering one another's languages. How we understand these articulations is spatially and temporally bound. Often our movements or utterances are spontaneous, intuitive, contingent, and we may only come to understand them some time later. This presentation will share a multilingual song co-written and recorded with the *Life After Detention* group in Glasgow, a support group for people who have experienced immigration detention in Scotland. The song we wrote together plays with narrative multiplicity and seeks to disturb fixed and stereotypical notions of identity. Listening to this as a specific, situated articulation, we will explore how it might constitute theorising in practice, and consider in a broader sense how artistic research both facilitates and complicates the process of knowledge creation.

Playing at Being Human - Between AI, animal and plant life. Articulating artistic and philosophical experiments

Sylvie Boisseau, Frank Westermeyer, David Zerbib

School of art and design, HEAD – Geneve, Switzerland

During the presentation we will discuss the following questions:

- How to articulate practice and theory in a transdisciplinary collaboration between a philosopher and two artists?
- How to articulate philosophical questions beyond spoken or written words but through images and performance? What do we gain by changing the medium of thought?
- "Images of thought" as articulation of artistic research

This research began with the combination of an artistic method that uses an experimental agent, 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. The publication of the results is an multimedia ebook, articulating the videos and two texts.

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SYNLIGA OCH SÄGBARA

The practices of Quantum Society and Social intimacy theories.

Sara Gebran

Radiant Textile Systems: Textile Design Thinking in Action

Erin Lewis

Knotty Articulations with the Internet of Towels

Anuradha Reddy

Touching photographs? The plasticity of photography in the digital age

Christian Sinn

Moderator: Staffan Schmidt



WEDNESDAY

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Black box

The practices of Quantum Society and Social intimacy theories.

Sara Gebran

Free lance artists, professor, writer

I am proposing activating my recent publication “Quantum Society” (Oct.2021), by performing a selection of 15 out of 550 micro-chapters of practices and theories. This is a remediation from a 2D space (page) to a 7D space (dance-floor) including our imaginary, sensation and extra perception. It is a doubled choreographic and moving project. One happening on the page treated as a stage and as a public space, where readers are audiences, performers, and co-creators, as if they are in a theatre, or a cinema dramaturgically bound by a Read-J playlist (DJ for readers). The other is a transposition of these experiences to a new one on the dance floor, by a moving body(ies), speech(s), sounds, and visual images. Various topics are addressed within these chapters: how the use of the word ‘practice’ could perpetuate white privilege, and the way love, and its contra part sadness, is entangled with speed, as the only economy. We will be using some of my proposed ‘Social Intimacy’ tools, experiencing a momentary familiarity and trust, letting go of our estrangement, to perhaps begin to ask each other questions for a post-familiarity, like particles in a quantum field do: appearing and interacting with each other in a specific space-time, independently from their origin,... For what connect us is our sameness, as supposed to our origins or goals, this could be a way to produce for ever lasting unexpected entanglements or Parallel Universes, ‘Spooky Action at a Distance’, as Einstein first called it...

Radiant Textile Systems: Textile Design Thinking in Action

Erin Lewis

The Swedish School of Textiles, University of Borås

Textile design research is a rapidly growing research area that broadly aims to discuss the ubiquitous role of textiles across various intersecting fields including technology, health care, sports, health and well-being, and artistic practices. Textile design research often utilizes *textile thinking* (Igoe, 2021, p.31; Valentine et. al, 2017; Hallnäs, 2018, p.18), as a notion elemental to the design process, where the “thinking, making, knowing with, in, and of itself, bound up within the agencies of the materials themselves” (Igoe, ibid, p.42). Here, the focus moves beyond the tangible design outcome to suggest other forms and practices of knowledge making that “transcends disciplinary boundaries, even manifesting in immaterial design outcomes” (Igoe, ibid, p.43). This artistic research explores the ways in which electromagnetic fields can be expressed through textile materials and textile design processes. To do this, scientific and artistic nuances of both the tangible textile material and the intangible electromagnetic phenomena must be articulated. The framework presented includes artistic methods and tools used to design *radiant textile systems*, which present in the liminal space between textiles and free space. The framework introduces new notions for qualifying electromagnetic phenomena in the context of textile design, and that opens toward new textile interactions. The purpose of this presentation is to provide an example for how artistic research can fluidly move between the scientific and the artistic, and when given this freedom, it begins to articulate relations found in the interstices between practice, methods, and tools, and the developments therein, and lead to theory development in the context of textile-based artistic research. This presentation will include video, audio, and photographic materials that demonstrate the ways in which the artistic research has been carried out to date, and design examples that have been made using the framework, methods, and tools developed within the research.

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Black box

Knotty Articulations with the Internet of Towels

Anuradha Reddy

Malmö University, School of Arts and Communication

This submission centres around an artefact titled 'Internet of Towels' (IoT), created by the author as a part of her practice-based research on the modes and sites of hacking the Internet of Things (IoT). IoT, described as a connected and distributed network of "smart" or "intelligent" things, occupies our contemporary social imagination through voice assistants, biometric tracking and domestic robots. However, it remains a struggle to articulate IoT beyond industrial applications and academic research contexts. On the one hand, industrial developers and engineers commandeer IoT's articulation in the techno-solutionist and functional sense. On the other, arts and humanities researchers make sense of IoT through critical, political, and aesthetic modes of articulation. The author integrates these seemingly incompatible fields through the interdisciplinary *critical making* approach using optical code recognition (QR codes) and analogue fiber arts (lenticular crochet), creating the IoT project. IoT is then brought into an online public space (Maker/Hacker Twitter) for new articulation. Shares and *retweets* of the IoT project made it possible to draw the attention of a broad community of makers and hackers with backgrounds in mathematics, history, textile research, geophysics, STEM research, data science and machine learning. Subsequently, the wider community reinterpreted the work and made it newly visible, articulable, and theorisable through their own practices. As a result, the new articulations shift the focus from dominant market-based articulations of IoT to broader interdisciplinary frameworks and emerging methods that support unconventional modes of computational creativity and expression tied together with a value-based critique of IoT systems.

Touching photographs? The plasticity of photography in the digital age

Christian Sinn

Bauhaus-University Weimar

In my presentation for the symposium, I 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 won't be a hierarchy, because small historic photographic prints in passe-partouts will always exist, as do color 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?

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SYNLIGA OCH SÄGBARA (SWE)

Gestures of Artistic (Re)Searching: Photography, Intermediality, Presentation.

Wiebke Leister

Articulating Disarticulated Practices: What Doesn't Kill You

Ray Langenbach

Performing 'the radicality of unknowing who we are becoming'

Lauren Redhead

Constellating Images

Quirijn Menken

Moderator: Gunnar Krantz



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Gestures of Artistic (Re)Searching: Photography, Intermediality, Presentation

Wiebke Leister

University of the Arts London

My presentation will look at what remains from the artistic process of searching in the different articulations of a piece of work, suggesting that the gestures of the resulting work in exhibition or performance extend, restage or mimic those initial gestures of researching by way of giving the work an agency and an entry point for different viewing processes. In order to develop a theory of these searching practices, I will bring Vilem Flusser's description of 'The Gesture of Searching' to my understanding of artistic re-search, in particular the 'pro-photographic' elements of re-searching that are involved in the initial questioning that lead to more specific forms of artistic inquiry. "Thinking expresses itself in a whole range of gestures," so Flusser, but today "we need to think in video, in analog and digital models and programs, in multidimensional codes" (2011, 24-25). Flusser is not interested in interpreting photographs, but in looking at 'The Gesture of Photographing' itself as a philosophical gesture of thought-in-progress, and how it becomes available to us by way of the apparatus: the search for a position, the manipulating of the scene to be illuminated, and an aspect of self-reflection. Similar articulations of research processes can be analysed in other medial and inter-medial practices as both processes and outcomes, in which the material gestures of thinking become part of artistic strategy and agency of the final work as articulated in installation or performance. Discussing examples, my presentation will argue that the respective gestures of searching remain part of the overall gesture of a piece of practice research and how it is articulated in and extended by the specific gestures in the gallery in order to constitute a possible entry point into the work.

Articulating Disarticulated Practices: What Doesn't Kill You

Ray Langenbach

Universiti Tunku Abdul Rahman, Faculty of Creative Industries, Malaysia

When I was diagnosed with Stage 4 Metastatic Malignant Melanoma 8 months ago, one oncologist gave me 1-3 months, but didn't pass me that prognosis until 5 months later...long after I would have already been dead. Life can take on unexpected radical irony and gravitas when we come face-to-face with mortality, and may be accompanied or preceded by a paradoxical desire to experience 'ego death'.

Now, 11 months after diagnosis, I have found myself asking the following questions:

- * How do I break the hold of a performative prognosis? (Of all the ways you can limit (or kill) yourself, self-definition may be the most powerful.)
- * How to reboot life in the face of debilitating disease and possible death?
- * How to make art out of mortal paradox and dread?

Articulations call forth their inverse: disarticulations. We all experience entropy daily as we move through life's stages toward the state of thermodynamic equilibrium (total disarticulation). My artistic research now focuses on developing strategies to articulate and leverage entropy, functioning as a *Maxwell's Demon* that attempts to *détourné* the Second Law of Thermodynamics. This panel presentation is a report on this research, facing the contingency of a mortal illness that doesn't (immediately) kill you.

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Performing 'the radicality of unknowing who we are becoming'

Lauren Redhead

Goldsmiths, University of London

To create something in a specific way is not in itself a pathway to knowledge. Nevertheless, for the artist-researcher, the process of creation allows insight into the performative nature of materials and their subsequent meaning-making. To this end, practices of performative writing (Pollock, 1998), or performance autoethnography (Denzin, 2003), offer opportunities to understand articulation as a further creative practice; one that is able to investigate itself through and beyond its meaning-making. This performance-lecture will explore my practice research in the materiality of notation within the field of contemporary and experimental music composition, broadly conceived, by using examples of processes and practice from my own creative practice research. At the same time, it aims to reflexively examine the methodology of practice research in music composition and creation, considering creative practice both as its means of investigation and mode of presentation and communication. Here, the performance-lecture is explored as a form of 'writing out' (Igweonu, et al, 2011), as a method in itself, and as an interrogation of method/ology within practice research. Drawing on Knorr Cetina's (2001) concept of 'objectual practice', it critically engages with the academic context by rendering it as inherently performative as is the articulation of artistic research and its related experiences. My aim is to make explicit methods for and of doing and knowing, that are situated in my embodied position as a researcher, composer, performer and improviser, but also to use those same positions to interrogate and question the pathways to knowledge within them. Beyond this, the political connotations of the practice of performative writing are also explored in the way that it, 'expands the notions of what constitutes disciplinary knowledge' (Pelias, 2005, 417), throwing into question not only what disciplines contain or describe, but the way that knowledge is accessed and communicated within them.

Constellating Images

Quirijn Menken

Art School Minerva

How we perceive images and in what way images are framed or mediate our beliefs, has become of ever greater importance. 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 through 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 German artist Gerhard Richter, and it is in written form used in the *Passagen Werk* of Walter Benjamin. In At the symposium, the Bilderatlas will be presented as a tool to develop criticality towards visual culture. In order to examine the use of the Bilderatlas as a tool in art education, several experiments with art students were conducted. These experiments led to an exploration of different pedagogies, especially Critical Pedagogy - offering new perspectives and trajectories of learning. 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. Using the Bilderatlas as a tool to develop criticality towards Visual Culture, I also 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.

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SYNLIGA OCH SÄGBARA

'Articles of practice': sketching the openings and closures across a musical epistemic object.

Scott McLaughlin; Mira Benjamin

Musical Articulations for Toothbrush Quartet

Anders Lind

Articulating the Not-Yet: Research on Chemical Becoming

Lenka Veselá

Making invisible disabilities visible - Comedic practices as aesthetic articulation and coping strategy (A Ventriloquist Lecture)

Henrik Quast

Moderator: Marika Hedemyr



THURSDAY

25 NOV
13:30

15:00



Black box

‘Articles of practice’: sketching the openings and closures across a musical epistemic object

Scott McLaughlin; Mira Benjamin

University of Leeds, Goldsmiths, University of London (UK)

In the piece *The Endless Mobility of Listening* (2016), composer (McLaughlin) and performer (Benjamin) address how knowledge is articulated with reference to (embodied) technique across multiple overlapping contexts of score, performance, and compositional process. In this open-form piece for violin and live electronics, we examine how repetition is used in the piece not [only] in an affective mode but also to articulate knowledge by ‘repeatedly creating the conditions for alternatives to appear, or not to appear, in and through the practice’ (Arlander). The piece requires the development of a specific ‘drone-bowing’ technique, where the player aims for a specific sound phenomenon without knowing in advance the specifics (pitch/register/timbre) that it will have when it emerges. This is technique not as mastery but as ‘epistemic object’, what Knorr-Cetina describes as ‘incomplete’ and an inherently dynamic and relational knowledge that is “always in the process of being materially defined, they continually acquire new properties and change the ones they have”. (Knorr-Cetina) There is a continual foregrounded tension here between (a) the player’s articulation of material-embodied knowledge built-up across this performance and ‘sedimented’ (Spatz) from previous performances and rehearsal, and (b) periodic detuning of the instrument’s strings, which alter the materiality and undermine player knowledge; playing on ‘shifting sands’. The infrastructure of the piece (text-score instructions and electronics) articulate for the performer the necessary conditions of the piece (both through specification but also through omission and avoidance of standard notations). The player articulates for listeners (both audience and self) their own continuously unfolding epistemic object by foregrounding phenomenon and relationality. Research is articulated through diagramming and reflection on materials, process, and epistemic ruptures. Listen in advance to the full piece: <https://youtu.be/F7uUFcRSvUM>

Musical Articulations for Toothbrush Quartet

Anders Lind

UmArts, Umeå University

This music live performance explores ways to think about musical articulations when using an instrument with no embedded music tradition – the toothbrush. The performance will be a digitally mediated toothbrush quartet, where a solo musician is performing in real-time, using a toothbrush as music instrument and interacting with three delayed versions of the same live performance. Musical articulation and, more specifically how to musically articulate a sounding event, is essential for how an artistic output finally is generated. As we know, musical articulations could be the length of a sound, the shape of its attack and decay, the timbre of a sound and its dynamics and pitch. Professional musicians have gained their knowledge on how to articulate different musical events through years of practice on their traditional music instruments within their specific music genre. Thus, how musicians articulate is very much dependent on the embodied performance traditions for the specific instrument used and the specific genre in which it is being situated. This Toothbrush quartet performance explores how to use articulations and variate a music material using an object with no embedded history of being used as a music instrument. Accordingly, such a music performance sets a demand on the performer to invent performance techniques to enable different possibilities to articulate the sound material. This performance highlights articulation of a sounding event as an essential parameter for the creation of a dynamic and diverse music material. The performance aims to highlight a discussion around the tradition of articulation in music performance. In particular, ways to think about musical articulations, when using instruments with no embedded music tradition.

THURSDAY

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Black box

Articulating the Not-Yet: Research on Chemical Becoming

Lenka Veselá

Brno University of Technology, Department of Theory and History of Art,
Faculty of Fine Arts

"Synthetic Becoming" is an exhibition and publication project that I have initiated that brings together work by artists, activists, and feminist technoscience researchers concerned with sympoietic becoming with synthetic hormones and hormone-mimicking chemicals. Working from decolonial, feminist and queer ecological perspectives, we interrogate life re-assembled by industrial, pharmaceutical, and more-than-human production of hormonally active molecules. With our collective, collaborative project, we seek to put forward critical but hopeful accounts of posthuman mutability and cyborg becoming with hormones and hormonally active chemicals that facilitate caring relations and allow us to envision and enact hopeful futures with and despite these peculiar chemical agents. In my paper, I point out the importance of the intersection of artistic research and feminist technoscience for studying slow, invisible, and emerging realities of chemical becoming and for articulating alternative narratives about hormonally active chemicals — narratives that are not grounded in normative, static understandings of bodies but imagine hormonal landscapes as sites of indeterminacy and queer becoming (rather than sites of "pollution") and conceive of them through the notion of care (rather than of "concern"). I explain why it is important for us to articulate our interventions as research and why we think speculative engagements looking for the different ways of knowing and being with chemicals should be taken seriously.

Making invisible disabilities visible – Comedic practices as aesthetic articulation and coping strategy (A Ventriloquist Lecture)

Henrik Quast

Zurich University of the Arts

Within my artistic research I regard contemporary performing arts with a comedic tonality as articulation of marginalized experiences. Thereby, I take the relation of invisible marked bodies and their discrimination through ablism and classism into account. My queer way of working argues from a multi-perspective point of view: as (1) a chronic sick experienced person, (2) a scholar of performance studies and (3) performance artist. I follow the question how far humor in performing arts has changed through the identity political paradigm shift since 2010. Therefore, my essay lecture will present my artistic research on ventriloquism as transdisciplinary tool for comedic transformation. This refers back to my artistic creation "Spill your Guts" which was embedded in my case study on humor at Zurich University of the Arts in 2021. A sick puppet, a performer, a dialogue with the intestine: For the ventriloquist performance research "Spill your Guts" I learned the technique of ventriloquism to approach my inflammatory bowel diseases, an incurable, and (mostly) invisible chronic conditions. Through this technique of articulation, I try to make my sick experiences visible and try to establish a new way of talking about taboos. My ventriloquist essay argues from an auto-ethnographical perspective and with a transdisciplinary approach how ventriloquism can transform (invisible) sick experiences through "verbalized digestion." The lecture aims to mobilize boundaries between disability arts and medicine, between illness and health, between high art and everyday culture. It leads to an uncomfortable but liberating force of articulation within and beyond art and academia.

articulations 2021

ARTICULATIONS

MULTIPLE

COLLABORATIVE

MATERIAL

TRANSFORMATIVE

EMBODIED

SYNLIGA OCH SÄGBARA

Montage, faktografi och etiska dilemman i filmbaserad forskning

Eva Arnqvist & Catharina Gabrielsson

Det anatomiska språkets bidrag till begreppsutveckling om rum

Jenny Wiklund

Rasbiologens blick

Maja Hagerman

Bildligt artikulerat möjlighetutrymme

Liv-Jenny Sandberg & Åsa Wikberg-Nilsson

Moderator: Åsa Harvard-Maare



THURSDAY

25 NOV
13:30

15:00

Lilla scen
(SWE)

Montage, faktografi och etiska dilemman i filmbaserad forskning

Eva Arnqvist & Catharina Gabrielsson

Arkitekturskolan Kungliga tekniska högskolan, Stockholm

Hur fångar man tillsynes motstridiga fakta och oförenliga verklighetsuppfattningar i en kognitivt och affektivt verksam helhet? Om denna fråga utgör ett dilemma i många trans- och tvärdisciplinära forskningssamarbeten så har den en lång och beprövad tradition inom konsten. I det filmbaserade forskningsprojekt *Positioner i den offentliga konstens politiska ekonomi* fokuserar vi på två konstnärliga tekniker som fått förnyad relevans, även i vetenskaplig mening: montaget och faktografin. Med utgångspunkt i det tidiga ryska avantgardet diskuterar vi teknikernas användbarhet i förhållande till den rörliga bildens förmåga att artikulera grundläggande aspekter av samhället. Om montaget utifrån de mest hårfina enheter avtäckar historiska skeenden så är faktografin en metod som genom sammanställning av nya fakta kan omkullkasta sanningar. I bägge fallen handlar det om sätt att ställa det erfarna och specifika i direkt förbindelse med det abstrakta och globala för att därigenom artikulera smärtpunkter, som överförda till ett vetenskapligt sammanhang ger upphov till spänningsfält mellan det estetiska och det forskningsetiska. Genom sammanställning av data – i vårt projekt röster, läten, styrdokument, budgetar, logotyper etc. – ställer vi andra estetiska krav än vad som är brukligt inom etnografiskt och sociologiskt filmskapande. Kameran understryker forskarens distans från kunskapsobjektet men aktiverar också forskaren som subjekt; hennes nyfikenhet, obehag, engagemang och närvaro. Genom att skriva in fragmenten i en annan kontext fördjupas och kompliceras förståelsen, men det innebär också en manipulation med risk för överträdelser av medgivanden och samtycken. Vi kan och får inte visa allt i bild, men det vi visar måste laddas med allt som undslipper en fenomenologiskt definierad verklighet.

Det anatomiska språkets bidrag till begreppsutveckling om rum

Jenny Wiklund

Kungliga Tekniska Högskolan, Stockholm

Journal – rekonstruktion av kropp och minne lades fram som en utställning i Sveriges första kärnreaktor, i vilken jag rekonstruerade den minnesförlust och förlust av proprioception jag drabbades av för 21 år sedan efter en olycka. Utan självbiografi fanns ingen framtid eller historia. Verket presenterades i form av 10 platsspecifika installationer baserade på vetenskapliga studier i form av auskultationer i andra discipliner. Jag observerade patienter på en Intensivvårdsavdelning och jag studerade medicinsk bildtagning och radiologi. Genom en längre vistelse på anatomen lärde jag mig det anatomiska språket, som kom att få en oväntat stor betydelse för begreppsutvecklingen i mitt avhandlingsarbete i arkitektur. Studierna gav mig betydelsefulla begrepp både för att topografiskt lägesbestämma var man befinner sig i ett givet landskap och för att efter etisk tillståndsprövning rekonstruera och animera min egen kropp utifrån medicinska bilder. Anatomins öppnande handlade om att förstå hur människokroppen ser ut i olika lager, och här använde jag flera referens kroppar för att förstå, vilket fick stor betydelse för den skulpturala utvecklingen och iscensättningen i forskningsprojektet. Överföringen av det anatomiska och medicinska språket till rummet blev nyckeln till iscensättningen av verket inom ämnet arkitektur och kritiska studier, med inriktning mot visuell, temporal, spatial poetik. Till anatomiundervisningens dissektion av preparat har jag kunnat bidra, eftersom jag som skulptör kunnat hantera materialitet och verktyg med finkänslighet, det jag kallar visuospacial kirurgi.

THURSDAY

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15:00



Lilla scen
(SWE)

Rasbiologens blick

Maja Hagerman

Högskolan Dalarna och CENS, Center for Nordic Studies, Helsingfors universitet

I den historiska dokumentärfilmen "Rasbiologens blick. Om kameran, ansiktet och vetenskapen" undersöker jag filmmediets speciella möjligheter att utforska och levandegöra historia. Som konstnärlig lektor i bildproduktion med inriktning historisk dokumentärfilm befinner jag mig i skärningspunkten mellan konstnärlig forskning och akademisk forskning eftersom jag även skriver en doktorsavhandling i idéhistoria i samma ämne som jag filmar om.

Filmen undersöker fotografins roll i den internationella spridningen av rasbiologin, och ger inblick i det världsvida sammanhang där svensk rasbiologi hörde hemma. Den visuella resan går in i gamla lärdomsvärldar, till universitet, museer och vetenskapliga sällskap i flera av Europas huvudstäder, och söker "i källaren" i dessa lärda institutioner efter vad som finns kvar av gamla, rasbiologiska fotosamlingar. På sin tid var bilderna vetenskapliga material. Idag väcker de tankar om sanningen, vad det innebär att veta och bevisa och hur vi ser på andra människor. Längs vägen får vi också syn på det gränsöverskridande nätverk där rasforskare stöttade varandra länder emellan och på så sätt bekräftade rasvetenskapens "sanningar". Inte minst med hjälp av de möjligheter som kameran och fotografiet gav. Jag kommer att visa filmat material ur pågående produktion från Wien, Paris och Helsingfors och beskriva hur förståelsen påverkas av filmarbetet. Mitt arbete inom konstnärlig forskning handlar om att undersöka och formulera på vilket sätt man som filmare både själv får och kan förmedla en annan slags förståelse för historien om exempelvis en rasbiologisk fotosamling. Det finns insikter som går att nå genom dokumentärfilm, som inte på samma sätt låter sig fångas när man granskar historien, dess källor och spår, för att skriva om dem.

Bildligt artikulerat möjlighetsutrymme

Liv-Jenny Sandberg & Åsa Wikberg-Nilsson

Luleå Tekniska Universitet

En definition av artikulation är "tydligt uttalat", en tydlighet som syftar till att det förmedlade budskapet ska kunna urskiljas och uppfattas av andra. Det talade språket är ett medium för artikulation, den visuella bilden en annan. Den senare har ett eget språk som de flesta människor upplever dagligen utan att alla gånger varsebli dess explicita och implicita budskap. Vad som förmedlas i bilden har ibland ett eget språk, maktens designspråk. Vi människor har exempelvis i många fall vant oss vid att se bilder av kvinnor och män som synonyma med hur kvinnor och män är, som den "sanna" bilden av desamma. Det vi mer sällan uppmärksammar är att bilderna gestaltas av någon och att dess design får konsekvenser på vårt möjlighetsutrymme, hur vi kan leva våra liv. De explicita artikulationerna kan vara lätta att upptäcka, identifiera och designera, medan det mer implicita - de visuella viskningarna - lättare passerar, men också ger lika betydelsefulla konsekvenser för våra liv. I denna presentation utforskas illustrationens bildspråk som ett medel för att artikulera möjlighetsutrymmet för människor med olika kön, samt hur visuell design i en kreativ vändning kan förändra "varat" till ett presumtivt "in spe". Med utgångspunkt i Arendts (1978) ontologiska anspråk på frågan om varat - om det som är - utforskas bildspråket i pluralis, såsom "saker" är. Illustrationen används som medel för den konstnärliga utforskningen av varat, kropparnas möjlighetsutrymmen i vår bildvärld. Illustrationen adderar ytterligare en dimension till möjlighetsutrymmet, i och med att den sublimt ifrågasätter den fotografiska bildens "sanning" och har möjlighet att artikulera både det explicita och implicita så att det kan urskiljas och förstås på andra sätt. Illustrationen används därmed som ett normkreativt verktyg som har möjlighet att uppmärksamma, provocera och demonstrera hur bildens makt/designspråk bidrar till olika möjlighetsutrymme för kvinnor och för män.

articulations 2021

BIOGRAPHIES

SPEAKERS

COORDINATORS AND MODERATORS



Anders Lind, composer and associate artistic professor at the Department of Creative Studies/UmArts/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.

Andrea Kahn is an architect, educator, and writer with 35+ years of design and planning experience. Her current work examines disciplinary inclinations and transdisciplinary collaboration in the making and study of constructed urban landscapes. From 2015-2020, she was Professor of Site Thinking Research and Practice in the Landscape Architecture department, Swedish University of Agricultural Sciences (SLU). From 1992-2013 she taught post-graduate Urban Design and Urban Planning at Columbia University. She founded designCONTENT in 2006 to provide strategic communication, collaboration and editorial consulting for scholars and practitioners in the design and planning fields.

Anuradha Reddy is a post-doctoral researcher at Malmö University. Her research aims to understand if design research conducted as a part of hacker communities and free/libre movements, can contribute to a creative critique of the data society. Through critical making, craftivism, and reappropriations of industry methods, she explores how participatory and collaborative technologies can help advance civic data literacy and user empowerment. Anuradha has a PhD in Interaction Design from Malmö University and a background in Electronics Engineering and New Media Design. She has previously worked at Microsoft Research in Cambridge and the design studio Superflux in London.

Björn Larsson och Carl Johan Erikson är båda två före detta vapenfria män. De har i sina respektive konstnärskap, i ett stort antal konstnärliga projekt genererat alternativa berättelser och konstnärliga utsagor om svensk samtidshistoria. De har båda bedrivit gestaltande dokumentära projekt under långa tidsperioder där insamling av visuella dokument varit förutsättningen för vidare arbete. I *Vågra Döda – historier om de vapenfria männen* verkar de tillsammans som en avsändare. Se vidare respektive hemsidor:

<http://bjornlarsson.org/>

<http://www.carljohanerikson.se>

Carl Johan Erikson och Björn Larsson är båda två före detta vapenfria män. De har i sina respektive konstnärskap, i ett stort antal konstnärliga projekt genererat alternativa berättelser och konstnärliga utsagor om svensk samtidshistoria. De har båda bedrivit gestaltande dokumentära projekt under långa tidsperioder där insamling av visuella dokument varit förutsättningen för vidare arbete. I *Vågra Döda – historier om de vapenfria männen* verkar de tillsammans som en avsändare. Se vidare respektive hemsidor:

<http://www.carljohanerikson.se>

<http://bjornlarsson.org/>

Catharina Gabrielsson är lektor i stadsbyggnad och docent i arkitektur på Arkitekturskolan KTH. Hennes forskning undersöker gränssnittet mellan arkitektur, konst och stadsutveckling och kombinerar fältarbete, arkiv- och litteraturstudier med konstnärliga forskningsmetoder. Hon är medförfattare och -redaktör till forskningsantologin *Neoliberalism on the Ground: Architecture and Transformation from the 1960s to the Present* (2020) och arbetar f.n. på en essäsamling på temat arkitektur, material och tid kallad *Housework*.

Christian Sinn, M.A. (*1974) is as visual artist, art theorist and curator in Berlin. Since 2017 he works on his practice-based PhD project *'The Plasticity of Photography. Figure - Ground - Relation'* at Bauhaus University in Weimar, in which he focusses 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 and 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.

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.

Erin Lewis is a PhD candidate in Textile Interaction Design at The Swedish School of Textiles, University of Borås. Her PhD research explores the interactive space between structural textile design and electromagnetic fields. She employs artistic methods and designs custom electronic tools to explore the aesthetic and expressional possibilities of this otherwise non-visual and intangible phenomena. Prior to her studies in Sweden, Erin was a researcher and instructor of wearable technologies in the Faculty of Design at OCAD University in Toronto, Canada. She previously held the position of Education Manager at Canada's leading new media art gallery, Inter/Access, in Toronto.

Erling Björgvinsson is Professor of Design at the School of Design and Crafts, Faculty of Fine Arts, Gothenburg University. A Central topic of research is participatory politics in design and art, in particular in relation to urban spaces and the interaction between public institutions and citizens. He has published in international design and art journals and anthologies. He currently is engaged in the research project PLACED, which studies how spatial imaginaries influence the production of subjectivities and spaces in relation to accommodations for refugees and asylum seekers.

Esa Kirkkopelto, philosopher, artist-researcher and performance artist. Currently, he works as a professor of artistic research at the Malmö Theatre Academy (Lund University). Previously, he worked at the University of the Arts Helsinki, first as a professor of artistic research (2007-2017), then as the head of the post-doc Centre for Artistic Research (CfAR, 2017-2018). He holds the title of docent in aesthetics at the University of Helsinki. He is the initiator of the *International Platform for Performer Training* (since 2014), core-convener of the *Performance Philosophy* association and the founding member of the *Other Spaces* live art group (2004-). His research focuses on the deconstruction of the performing body both in theory and in practice.

Eva Arnqvist är konstnär och forskare. I sitt konstnärskap har hon under många år utforskat och arbetat med montage som metod för att undersöka och gestalta aktuella händelser och samhällsfenom. Hon arbetar med ett brett spektrum av medier; från installationer, performance, foto och video till platsspecifika interventioner och publikationer. Aktuella och pågående projekt omfattar bland annat publikationen *Positionsförflyttningar*, en materiell essä, med release våren 2022.

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

Gini Lee is Professor of Landscape Architecture at the University of Melbourne, and Adjunct Professor at the University of Adelaide. Her academic research and teaching focuses on cultural and critical landscape architecture and spatial interior design theory and studio practices, to engage with the curation and postproduction of complex landscapes. Her multidisciplinary research into the water landscapes of arid territories contributes to the scientific, cultural, and Indigenous understanding of and management strategies for fragile landscapes. Her curation and installation practices experiment with postproduction and Deep Mapping methods to investigate the scientific, cultural, and Indigenous heritage and everyday practices.

Hendrik Quast is a queer performance artist. With a procedural concept of art, he dedicates himself to everyday practices and cultural techniques such as taxidermy, funeral floristry or nail design. He is interested in the acquisition of performing techniques bordering entertainment culture such as pantomime or musical singing. In his elaborated research, he precisely documents the rhetoric ways of speaking about these cultural techniques. His works are produced with the most important independent production houses such as Sophiensæle Berlin, Künstlerhaus Mousonturm Frankfurt / Main, Gessnerallee Zurich, FFT Düsseldorf, Theater Rampe Stuttgart and Kampnagel Hamburg.. These works are programmed regularly at international art festivals such as Impulse, steirischer herbst, Festival a/d Werf, and Kampnagel summer festival.

Hugo Boothby is a PhD candidate within Media and Communication Studies at Malmö University, Sweden. His work is within sound studies and addresses the significance of audio technologies within the politics of listening. Recent publications include *Sounds Like 'Home': The Synchrony and Dissonance of Podcasting as Boundary Object* (Radio Journal: International Studies in Broadcast & Audio Media, 2021) which analyses the potential of collaborative audio production in practice-based research. Before taking up a post teaching Media Studies and Radio Production at Malmö University he worked for over 10 years with BBC World Service Radio in London.

Ingrid Cogne (1977, FR) is an artist, facilitator, dramaturge, researcher working across Arts, Choreography, and Sciences. Cogne conceptualizes artworks in the form of articulated sculptures, expanded choreographies, artistic researches, and text-based objects—be it alone or in collaboration. Cogne is currently associate professor in Text-based-arts at the Bergen Academy of Art and Design (NO) as well as senior researcher at the Academy of Fine Arts Vienna with the arts-based research titled *The Dramaturgy of Conversation* (Elise Richter PEEK project V709, AT). <https://linktr.ee/ingrid.cogne>

Jacek Smolicki is an artist, designer, researcher and soundwalker. His works explore historical, critical and existential dimensions of recording practices, techniques of listening and attention. He is an international postdoc researcher at Linköping University investigating history and prospects of soundwalking and field recording practices from the perspective of arts, environmental humanities, and philosophy of technology. The project is funded by Vetenskapsrådet. He is also an associate postdoc at the Hub for Digital Existence at Uppsala University. He has exhibited internationally and recently co-founded the Walking Festival of Sound, a transdisciplinary event focusing on the creative and critical potential of walking through and listening to our everyday surroundings. www.smolicki.com

Jeannette Ginslov is an artist, researcher and scholar exploring dance, Screendance and embodied technologies. Ginslov is also an independent Screendance maker, producer, online workshop facilitator, and has screened her works internationally. In 2021 she was awarded a PhD from the Arts and Creative Industries Department at London South Bank University, where she researched *Deep Flow: a tentacular worlding of dance, biosensor technology, lived experience, and embodied materials of the human and non-humankind*. <http://www.jginslov.com/>

Jenny Gräf Sheppard is an artist, musician and educator at the University of Copenhagen and The Royal Danish Academy for Fine Arts, currently working on her PhD in Sound entitled *Communicating Vessels: redefining agency through sounding*, funded through Novo Nordisk. She works with perception, diffracted agencies, entrainments and embodied knowledge, which are voiced through composition, improvisation and participatory works. *Sonic Orientations* is a multi-year artistic research project that invites guest artists and researchers to collaborate in and through Ambisonics, a codesigned 3D sound studio for experimental research and teaching. <http://sonicorientations.kunstakademiet.dk>
<http://jennygrafsheppard.com/>

Jenny Wiklund är arkitekt, konstnär och teknologie doktor i Arkitektur. Disputerade 2017 vid KTH på monumentalverket Journal - rekonstruktion av kropp och minne i form av en utställning och en poetisk text. Avhandlingsarbetet skedde i interdisciplinärt samarbete med 7 institutioner på 5 högskolor, inom områdena arkitektur, konst, medicin och medicinsk teknik. Journal - rekonstruktion av kropp och minne belönades med en listning i Artforum International decembernumret 2017, av Daniel Birnbaum, för årets sjätte bästa utställningsproduktion internationellt i sällskap med utställningsproduktioner från Royal Academy of Arts, Metropolitan/Louvren, Dokumenta och Venedigbiennalen.

Karin Reisinger is FWF Hertha Firnberg Fellow at the Academy of Fine Arts Vienna, Institute for Education in the Arts, following Fellowships at ArkDes and KTH Stockholm School of Architecture, which allowed her to engage with the mining areas of Northern Sweden/Sápmi. At the intersection of architectures and cultural studies, and feminisms and ecologies, recent book chapters include: 'Radically Alive, a Disappearing Mining Town at Europe's Margins', in *Architectures of Life and Death* (2021); and 'Reflection about a Disappearing Mining Town in the Archive', in *ArkDes Research Symposium*. Karin co-organised the AHRA conference *Architectures and Feminisms* (2016).

Katja Aglert is an independent artist with a transdisciplinary artistic practice situated in feminist and more-than-human imaginaries. She is a professor of art at Tema Genus, Gender Studies at Linköping University, Sweden, and the artistic leader and co-director of The Seed Box - an environmental humanities collaboratory. Her projects have been exhibited and featured widely most recently in the Special Collection: Poetics of Space – Archipelagos and Wanderings, edited by Tiina Peil and Michael Wiedorn (2021). katjaaglert.com
<https://liu.se/en/employee/katag13>

Keith Lim is an Australian creative technologist, interactive specialist and lecturer. His 20 years of combining Computer Science, Psychology and Dance results in a professional interdisciplinary investigation in developing human potential in relation to technology. He has a Master of Solo / Dance / Authorship (HZT, Berlin) and has exhibited at the Haywood Gallery UK, ImpulzTanz AT, Belluard Bollwerk Festival CH, Burning Man regional festivals (ES, DK) and Sydney Opera House.
www.kidsthesedays.com.au

Lauren Redhead is a composer of experimental music whose work is published by Material Press (Berlin), a performer of music for organ and electronics that has been released on the sfz music and pan y rosas discos labels, and a musicologist who writes about the aesthetics and socio-semiotics of 20th and 21st Century musics. She is currently Co-Head of the Department of Music and Senior Lecturer in 20th and 21st Century Music at Goldsmiths, University of London.

Lenka Veselá is a PhD researcher at the Department of Theory and History of Art at the Faculty of Fine Arts, Brno University of Technology. Her research concerns “synthetic bodies” (bodies manipulated by technological interventions and responding to technologically transformed environments) and “synthetic bodies of knowledges” (knowledges synthesized across different sites). Recent publications include “Hormonal Design: Synthetic Sex Hormones and the Management of Living” and “Artistic Research as Academic Borderlands”

<http://vvp.avu.cz/novinky/sesit-pro-umeni-teorii-a-pribuzne-zony-27/>
<https://www.jar-online.net/artistic-research-academic-borderlands>

Line Henriksen is a postdoctoral researcher at Malmö University, the School of Arts and Communication, and affiliated with Medea Lab. She holds a PhD in Gender Studies from the Unit of Gender Studies at Linköping University and an MA in Modern Culture and Cultural Communication from the University of Copenhagen. She is the author of the monograph *In the Company of Ghosts – Hauntology, Ethics, Digital Monsters* (2016), and her research interests include monster theory, hauntology, creative writing and digital horror stories. She is co-founder of the art and research network The Monster Network.

Lisa Diedrich is a professor of landscape architecture at the Swedish University of Agricultural Sciences in (SLU) in Malmö where she directs the research platform SLU Urban Futures. Her research and teaching focuses on landscape design, on critical urbanities in the Global North and South, on site-specific transformation of post-industrial areas, and on transdisciplinary practices. She studied architecture and urbanism in Paris, Marseille and Stuttgart, journalism in Berlin, and landscape architecture in Copenhagen, and is the editor-in-chief of the book series *Landscape Architecture Europe* and of *'scape the international magazine for landscape architecture and urbanism*.

Liv-Jenny Sandberg, doktorand i visuell design och genus vid Luleå tekniska universitet, har lång erfarenhet av att vara verksam visuell designer samt av att undervisa visuell design. Liv-Jenny Sandbergs forskning fokuserar på det visuella språket med fokus på genusnormer.

Lucy Cathcart-Frödén is a community musician, linguist and doctoral researcher based at the University of Glasgow and with arts organisation Vox Liminis. Her practice-based PhD explores collaborative songwriting as a research method, and draws on many years' experience of community development and shared music-making. She's interested not only in how creative collaborations can build relationships and contribute to social integration, but also in how they connect with broader cultural landscapes of resistance and solidarity.

Maja Hagerman, filmare, författare och konstnärlig lektor i Bildproduktion med inriktning historisk dokumentärfilm vid DAVA, Dalarnas Audiovisuella Akademi, Högskolan Dalarna. Min senaste text om rasbiologi och fotografi publicerades i våren 2021 i en antologi sammanställd av forskare vid Valand, Hasselbladstiftelsen och Göteborgsuniversitet: *Visual typologies: a Nordic type. Photography and the international network of racial science. In Thresholds - Framing interwar Lens Media Cultures*. Ed. Mats Jönsson, Louise Wolthers, Hasselblad Foundation and dr. Niclas Östlind (Köln: Verlag der Buchhandlung Valter König, 2021).

Margrét Sara Guðjónsdóttir Icelandic choreographer. has created and toured internationally her performance work since. Displaying the politics of intimacy is a core theme within her choreographic work while working with and exploring pathologies of broken bodies in our contemporary world. In 2010 her work started taking shape from her on going in-depth research into a methodology that accesses physiological and emotional sub-worlds. She has developed a new genre of performative body language, and an original working method that directly informs her creative outcomes. 2010. She lives and works in Berlin.

<https://msgudjonsdottir.com/>

Maria Hellström Reimer, Professor in Design in Theory and Practice at Malmö University, School of Arts and Communication. With a background in Fine Arts, Hellström Reimer holds a PhD and Readership (Docent) in landscape architecture with a specialization in theoretical and applied aesthetics, and she positions her research equally within the arts and the humanities. She has been the Director of *D!, the National PhD School in Design*, and is currently acting as scientific adviser in artistic research at Vetenskapsrådet/The Swedish Research Council.

Massa Lemu is a Malawian artist and writer who currently teaches sculpture at Virginia Commonwealth University in Richmond, Virginia.

Mira Benjamin is a Canadian violinist and practice researcher living in London, UK, where she is Lecturer in Performance at Goldsmiths, University of London. - She performs new and old music with an experimental outlook. Her PhD (University of Huddersfield, 2019), explored a relational epistemology of musical pitch via various ways of practising and modelling an embodied knowing of pitch space. Her collaborative work with composers has led to over 200 world premieres. She has performed with Apartment House, Plus Minus Ensemble, Decibel Ensemble, and the Bozzini Quartet

mirko nikolić works with performance, writing and organising, in a postdisciplinary space between art, society and environmental humanities. The primary area of concern is a critical analysis and practice of entwinements of climate and social justice in the areas of intense exploitation of 'natural resources'. mirko's current research project - *water is (non)life* - is a practical investigation into a place-based poetics of solidarity with water and earth protectors in the semi-peripheries of North and South-East Europe.

<https://liu.se/en/employee/mirni99>

Nevin Tuna Erönde (b. 1974, Denmark) graduated from the University of Salford, B(Sc) Music, Acoustics & Recording in 2003. Composer and sound artist with a strong focus on diversity in storytelling. Her art is based on experiences from her own life, from which she thematizes intersectionality (gender, ethnicity), using sound art as a medium to focus on cultural and social issues. Worked as a sound designer in the computer games industry from 2006 - 2016. Co-founded Game Girl Workshop in 2010. A workshop concept teaching young girls to make computer games based on their own stories and experiences - organizing and running workshops in Denmark, Dubai, Sweden & Palestinian Territories.

Quirijn Menken has studied Communication, from which he graduated with distinction. After his BA he graduated from two masters – Master of Museology and the Master Education in Arts. Next to being senior lecturer in art history, he is starting his PhD in Philosophy – using Artistic Research as its core methodology. In doing his thesis research for the Master Education in Arts, he used several experiments in order to develop a Pedagogy of Difference and Repetition, following the concept of Gilles Deleuze and of the Bilderatlas of Aby Warburg.

Ray Langenbach, Star Foundation Professor (Artistic Research); creates conceptual performances, convenes gatherings, writes on cultural theory, performance and queer culture. He has presented his work throughout Asia-Pacific, Europe and the United States, creating exhibitions and performances in Malaysia, Singapore, Palestine, USA, Germany and Finland. Langenbach's writings on SE Asian performance, propaganda and visual culture have circulated widely on-line and in journals, books. His archive of video documentaries focus on SE Asian performance from 1988-present resides at Asia Art Archive, Hong Kong, the International Institute for Social History, Amsterdam and various museums.

Sara Bjärstorp is director of Forum for Social Innovation Sweden and responsible for developing cultural collaborations at Malmö university. She was previously head of the School of Arts and Communication (K3). Sara Bjärstorp has a PhD in English Literature and is currently doing research on participatory, embodied forms of engagement with literature

Sara Gebran's works are situated within performance art, exploring video, sound, architecture, radio, text, mediated by the dancing body, present or not. She's been studying power and forms of collective empowerment through performances, teaching, writing, community projects developed at Jalazoun refugee camp in the West Bank Vertical Exile & Vertical Gardening (2009-2011), through her position as head of Choreography Education at the Danish National School of Performing Arts (2012-16), and all works until the present. Her last research on movement lead her to develop the theories: Quantum Society, Quantic Dance, Social Intimacy, Theory of the Gap, and its 627 practices.

Scott McLaughlin is an Irish composer and improviser based in Huddersfield (UK). He lectures in composition and music technology at the University of Leeds, and co-directs CePRA (Centre for Practice Research in the Arts). His research focuses on contingency and indeterminacy in the physical materiality of sound. Scott is an AHRC Leadership Fellow on the Garden of Forking Paths project.

Susan Kozel is an artist and philosopher who works at the point of convergence between dance, philosophy and responsive digital technologies. She combines a professional art profile with working as a Professor of Dance, Philosophy and New Media with the School of Art and Culture of Malmö University. Since the 1990s she has collaborated on media art performances and installations with engineers, software developers, architects, sonic and performance artists. Publications include *Closer: Performance, Technologies, Phenomenology* (MIT Press 2007) and book in progress *Phenomenologies of Affect*.

www.susankozel.com

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

Dr Wiebke Leister is a German artist and researcher. She studied photography, typography and art theory at Essen University (Folkwang University of the Arts) and gained a PhD from the Royal College of Art in London. Her works challenge the limitations of photographic representation, often focusing on the human image as a canvas, a medium or an agent. She teaches on the MA Photography at London College of Communication, University of the Arts London. 2018-19, she was DAAD Professor of Photography at Bielefeld University of Applied Sciences in Germany.

Åsa Helena Stjerna is a Swedish artist and researcher using sound and listening as her artistic modes of exploration. Through her site-specific installations, she explores sound's potential, making the embedded conditions and underlying narratives connected to a situation perceivable, drawing connections between past and present, local and global, as well as human and nature. By this she seeks to reframe the act of listening, evoking a sensibility of places as complex ecologies.

www.asastjerna.se

Åsa Wikberg Nilsson, docent i design vid Luleå tekniska universitet. Hon har mer än 30 års erfarenhet inom praktik-baserad design och har som huvudsakliga intresse att utveckla kunskap om samskapande och inkludering med stöd av både materiella och immateriella ting.

articulations 2021

BIOGRAPHIES

SPEAKERS

COORDINATORS AND MODERATORS



Annette Arlander, DA, is an artist, researcher and a pedagogue, one of the pioneers of Finnish performance art and a trailblazer of artistic research. At present she is visiting researcher at Academy of Fine Arts University of the Arts Helsinki with the project Meetings with Remarkable and Unremarkable Trees. Her research interests include artistic research, performance-as-research, site-specificity and the environment. Her artwork moves between the traditions of performance art, video art and environmental art. She is also a member of the Committee for Artistic Research at the Swedish Research Council. <https://annettearlander.com>

Cecilia Sjöholm is professor of Aesthetics at Södertörn University and a member of the Committee for Artistic Research at the Swedish Research Council. Her research is particularly focused on the relation between art and politics in contemporary culture. She has published extensively on art, psychoanalysis and critical theory, engaging in particular in how art and aesthetics invite us to rethink her political concepts. Her books include *Doing Aesthetics with Arendt; How to See Things* (Columbia University Press, 2015), *Regionality/Mondiality*, ed. with Charlotte Bydler (Södertörn University Press 2014).

Cecilia Turemark is a graphic designer currently working with communication at Malmö University. She has a BA in Graphic Design and studied a semester at OCAD University in Toronto. During her studies she wrote a paper on the impact of design in critical cartography and developed a keen interest in maps and map design. She has an eye for details, a love for research, and volunteers as a graphic designer for Amnesty Sweden. <https://cturemark.github.io/>

Esa Kirkkopelto, is philosopher, artist-researcher and performance artist. Currently, he works as a professor of artistic research at the Malmö Theatre Academy (Lund University). Previously, he worked at the University of the Arts Helsinki, first as a professor of artistic research (2007-2017), then as the head of the post-doc Centre for Artistic Research (CfAR, 2017-2018). He holds the title of docent in aesthetics at the University of Helsinki. He is the initiator of the International Platform for Performer Training (since 2014), core-convenor of the Performance Philosophy association and the founding member of the Other Spaces live art group (2004-). His research focuses on the deconstruction of the performing body both in theory and in practice.

Gunnar Krantz is a professor in Visual communication/drawing. His main focus is comics and he has contributed to the introduction of contemporary comics in Sweden as an artist, editor and critic since the late 70s. He has published a number of books and his works have been exhibited in art institutions in Sweden and Denmark. His research focuses on artistic production, forms of publication, the emergence of the field of comics in Sweden and the relation between comics and contemporary art. <https://www.seriekonst.se/>, <https://gunnarkrantz.se/>

Johan Redström is Professor in Design at Umeå Institute of Design, Umeå University, Sweden. He has previously been Rector of Umeå Institute of Design, and before that Design Director of the Interactive Institute, Sweden. His books include "Making Design Theory" (MIT Press 2017), and "Changing Things: The Future of Objects in a Digital World" together with Heather Wiltse (Bloomsbury 2019). He is part of DCODE (<https://dcode-network.eu/>), and a member of the Committee for Artistic Research at the Swedish Research Council, and of the International Advisory Council of the Design Research Society.

Magnus Nilsson, Professor i litteraturvetenskap och prodekan vid Fakulteten för kultur och samhälle, Malmö universitet. Forskar främst om svensk arbetarlitteratur och förhållandet mellan litteratur och klass, men också om tecknade serier. Författare till och redaktör för flera böcker, exempelvis *Kampdiktare i folkhemmet: Arbetarpoeten Stig Sjödin* (Verbal 2021) och *Working-Class Literature(s): Historical and International Perspectives* (red. med John Lennon, två volymer, 2017 och 2020). Ledamot av styrelsen för International Association of Scandinavian Studies.

Maria Hellström Reimer, professor in Design in Theory and Practice at Malmö University, School of Arts and Communication. Trained as an artist, Hellström Reimer holds a PhD and Readership (Docent) in landscape architecture with a specialization in theoretical and applied aesthetics. Her research is interdisciplinary, concerning aesthetic agency and questions of knowledge, value and social change. She also serves half time as scientific adviser in Artistic Research at Vetenskapsrådet/The Swedish Research Council.

<http://forskning.mah.se/en/id/k3mahel>

Marika Hedemyr is an artist/choreographer and PhD candidate in interaction design at Malmö University exploring the emotional and political relations between people and places. Working across public art, choreography and mixed reality, she combines documentary material with mobile AR-technology and performative formats. Recent work includes *Next To You* (2017) – about co-existence in a shared public space, in co-production with Gothenburg Dance and Theatre Festival and RISE Interactive, and *ENTER Mölndal* (2018/2019) – a series re-activating cultural heritage sites, commissioned by Mölndals Stadsmuseum. Her publications include a chapter in *Art and The City* (2017, Routledge) and the paper *Tracing the Conceptions of the Body in HCI* (2021 CHI Conference). www.marikahedemyr.com

Markus Degerman is an artist with a background in both fine art and architecture. He studied art at the Royal Institute of Art, the Konstfack University of Arts, Crafts and Design, and Nyckelviksskolan (all in Stockholm) and at the Umeå Academy of Fine Arts. He has previously worked as a professor and section head at the Academy of Arts at the Arctic University of Norway in Tromsø, and is currently the Rector of Oslo National Academy of the Arts.

Martin Cathcart Frödén holds a practice-based PhD from the University of Glasgow (Creative Writing), with support from the Glasgow School of Art (Architecture) and the Scottish Centre for Crime and Justice Research (Criminology). He is currently a lecturer in Creative Writing at Malmö University. His first novel was published in 2016, winning the Dundee International Book Prize, and his first full collection of poetry was published by the National Trust for Scotland, while serving as their Poet in Residence in 2018. His most recent book was published in 2021 and is a hybrid form novel/creative nonfiction.

Mikael Rundberg, Lecturer in Media Production at K3. Interaction designer and ICT pedagoge at Malmö University.

Susan Kozel is an artist and philosopher who works at the point of convergence between dance, philosophy and responsive digital technologies. She combines a professional art profile with working as a Professor of Dance, Philosophy and New Media with the School of Art and Culture of Malmö University. Since the 1990s she has collaborated on media art performances and installations with engineers, software developers, architects, sonic and performance artists. Publications include *Closer: Performance, Technologies, Phenomenology* (MIT Press 2007) and book in progress *Phenomenologies of Affect*.

www.susankozel.com

Staffan Schmidt, Senior Lecturer in Design in Theory and Practice at Malmö University, School of Arts and Communication, K3. With a background in philosophy, art criticism and art history, he holds a PhD in Fine Art. Staffan Schmidt has researched the formation and strengthening of urban commons, the worldview of the second generation of modernist architects, and is currently working on the project *Against Parks*, on the psychological effects of degrowth and transition.

Åsa Harvard Maare is senior lecturer in visual communication at K3. She has a background as a visual artist. She holds a PhD in cognitive science. Her research interests is imitation and social learning as a foundation for learning design.

<https://mau.se/personer/asa.harvard/>

