



Kunst- og designhøgskolen i Bergen
Bergen Academy of Art and Design



ARTISTIC RESEARCH FORUM AUTUMN

Bergen, 22 - 24 October 2012

Organised by Bergen Academy of Art and Design and The Grieg Academy, University of Bergen, in close cooperation with the Norwegian Artistic Research Programme.

The Artistic Research Forum is part of the regular activities in the Norwegian Artistic Research Programme. The Forum is each autumn organised by one or more of the institutions involved in the programme, at different locations from year to year, and is an opportunity for these environments to bring forward what they find relevant for the present discussion. Located in venues where artistic research is created, the Forum will support artistic practises of various kinds to be part of the presentations.

The Forum offers presentations by staff members, research fellows with projects in the Fellowship Programme, and presentations by research staff of projects from several institutions supported by the Project Programme. The aim is to involve all the participants in this challenge:

- How can my/our project open for discourse both through and after the project period?
- How can documentation, representation and presentation enable the necessary exchange of knowledge, understanding and insight?

The intention of the forum is

- To provide a regular and dynamic interdisciplinary meeting place between those engaged in artistic research in the Norwegian higher art education and their networks: Researchers, research fellows, supervisors and institutional representatives
- To stimulate presentations and discussions on central aspects of artistic research such as: The artistic core and presentation forms, methodologies and formats for reflection
- To strengthen the discourse on artistic research in a national and international perspective, by involving the engagement and competence of all the participants in open and generous discussions.

Wireless network: see last page



Key Note

Presentations of Journal for Artistic Research / Society for Artistic Research

Key Note Speaker: Henk Borgdorff, Professor of Research in the Arts, University of the Arts, The Hague and Visiting Professor, University of Gothenburg

Moderator: Johan A. Haarberg, Director, Norwegian Artistic Research Programme, Member SAR Executive Board

Society for Artistic Research (SAR) was founded in 2010, with the main aim to be the publisher of the Journal for Artistic Research (JAR). To facilitate this, a huge grant - financed by a Dutch funding scheme - was invested in creating The Research Catalogue (RC), now owned by SAR.

RC is a searchable database for archiving artistic research. Besides being a communication platform for those involved in artistic research, it is also used as the digital backbone of the Journal for Artistic Research and will be used as digital repository of higher arts education institutes, national research programmes, funding agencies and other journals throughout Europe. During the presentation, the creation and the working of the Research Catalogue will be discussed, with a special focus on the use of the platform in higher arts education.

For further information on SAR/JAR/RC, see the extended text attached to this program.

Henk Borgdorff is Professor of Research in the Arts at the University of the Arts, The Hague (The Netherlands), and Visiting Professor in Aesthetics at the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg. He is editor of the Journal for Artistic Research and - with Michael Schwab - leader of the Artistic Research Catalogue project. Borgdorff is member of the Strategic Working Group on Research of the HBO-raad (Netherlands Association of Universities of Applied Sciences); chair of the working group 'Validation' of the SHARE-network (Erasmus/ELIA); chair of the International Quality Advisory Board of the 'Konstnärliga forskarskolan' (the national school for artistic research in Sweden); and member of the Advisory Board of the Finnish Doctoral School in Artistic Research.

Time & place: Tuesday 23 October, 09:30-10:45, Gunnar Sævig's Sal, The Grieg Academy, Lars Hillesgt. 3

Research Catalogue Workshop

Organised by Hans Knut Sveen, Associate Professor (GA), Steering Committee Member, Norwegian Artistic Research Programme

The Research Catalogue (RC) is the repository where works presented through Journal of Artistic Research (JAR) and other portals are being stored. (The Norwegian Artistic Research Programme has already joined as a portal partner.) The user interface of RC represents also a tool for creating and developing the documentation and representation of the art work.

The workshop will give a brief presentation of the interface of RC. The main focus, however, will be on the potential for using the exposition in RC both for dissemination as well as a platform for discourse.

More information on structures and terminology: www.researchcatalogue.net

Time & place: Wednesday 24 October, 10.00-14.30, Rica Hotel Bergen, Christiesgate 5-7

PARALLEL SESSIONS



”BASSGRIOTISM”

New Premises for the Bass guitar Based on Harding fiddlers, Griots and Bluesmen

Presented by Mattis Kleppen, Research Fellow, Dept of Music, Norwegian University of Science and Technology (NTNU)

Moderator: Hans Knut Sveen, Associate Professor (GA)

The aim of this project is to make a personal synthesis based on a fusion of three different musical traditions: Norwegian traditional folk music, the traditional music of Mali and Senegambia in West-Africa, and the traditional blues of the Mississippi delta in the USA. Furthermore the goal is that this synthesis will make new premises for the performance of the bass guitar.

This somewhat Creole mix makes this project very personal. It is not a calculated fusion of different musical traditions, it is the musical story of my childhood and my search for an independent musical voice that reveals where I come from.

This projects goal is to try to borrow sound, playing technique and musicianship from the instruments and music of the three mentioned traditions, and through that renew the playing of the bass guitar. The Harding fiddle and jews harp of Norway, the kora and n’goni of West-Africa and the slide guitar of Mississippi will lend its sound to the bass guitar. Or you can say more correctly, that you borrow the sound of the bass guitar to play these instruments.

Time & place: Monday 22 October, 11:00 - 12:30, Gunnar Sævig’s Sal, The Grieg Academy, Lars Hillesgt. 3

Re:place

Presented by Jeremy Welsh, Dean and Professor, Dept of Fine Art (KHiB) and Synne Bull, Associate Professor, Oslo National Academy of the Arts (KHiO)

Moderator: Hilde Hauan Johnsen, Professor (KHiB)

The project is funded by the Project Programme and will be executed in collaboration with Oslo National Academy of the Arts (KHiO) and The Grieg Academy in Bergen and is initiated by Jeremy Welsh, Professor, Department of Fine Art (KHiB). The project is an investigation of place, time and memory as manifested in artistic works exploring image, sound and texts - or combinations of these.

Place as a core theme

The question of "Place" is considered both in terms of how artistic practices encounter and interact with actual places and, conversely, how creative acts can also take the form of "placemaking". Artists connected to the project represent both of these positions, and in many instances combine aspects of both in their investigations of the complex relationships between image (representation) and memory as lived experience of a specific space or place.

The project is divided into three parallel and interconnected areas of activity that determine the scope of the project and that will ultimately come together in the exhibition and related programmes:

- City symphonies and urban sounds capes
- Image technologies, panoramics, virtual travel
- Geographies - post-geographies

Time & place: Monday 22 October, 11:00 -12:30, Lecture room, 2nd floor, Marken 37



Aesthetics of Resistance: An investigation Into the Performative Politics of Contemporary Activism - As Seen in Seven Events in Scandinavia and Beyond

Presented by Frans Jacobi, Professor, Dept of Fine Art (KHIB)

Moderator: Cecilia Gelin, Senior Advisor (KHIB)

The project 'Aesthetics of Resistance' deals with contemporary demonstration culture and political activism, seen as performance through performance. 'Aesthetics of Resistance' was realized as an artistic PhD-project at Malmö Art Academy.

With focus on a series of real political events, an inquiry is initiated: How are these events staged by both sides of the conflict? How do both sides carefully plan the creation of a certain scenario? And how are these scenarios 'becoming image' by being performed?

The 'real' events are staged or re-presented as performance; thus researched not only by rational means but also as aesthetic spectacles - sense-events - and as symbolic narratives.

In this presentation the audience is asked to participate in a collective performative inquiry of a certain issue of political aesthetics.

Time & place: Monday 22 October, 11:00 - 12:30, Project space 6th floor, C. Sundts gate 53

Music and meaning, by text

Presented by Ingrid Eriksen Hagen, Research Fellow (GA), with participation by Ingvill M. Holter

Moderator: Hans Knut Sveen, Associate Professor (GA)

The presentation will focus on layers of meaning in and around a piece of music. How explicit is the musical meaning in itself? What does a piece of instrumental music gain by being interpreted in text? What does it lose?

The presentation will be based on two previous concert experiments, in different settings and with different kinds of audience. Very little musical material is performed several times, and through discussion with the audience, both performers and listeners are allowed to deepen their experience of the music.

We will also be imposed with layers of information and interpretations. At some point it might get too much. Where is that point?

We will pick up on a discussion between Carl Philipp Emanuel Bach and Wilhelm Friedrich Gerstenberg in the late 18th century - right at the birth of the concept of sensuous knowledge. What is the difference in expression between the purely sensuous expression of the instrumental music; as opposed to the same music, interpreted by an equally sensuous text?

Does the often unspecific emotional content of instrumental music become easier to grasp with the help of some verbal hints?

Time & place: Monday 22 October, 14:00 - 15:30, Gunnar Sævig's Sal, The Grieg Academy, Lars Hillesgt. 3



Infinite Record: Archive Memory and Performance

Presented by Dr. Karmenlara Ely, Artistic Director of Acting, Norwegian Theatre Academy, HiØ

Moderator: Nina Malterud, Steering Committee Member, Norwegian Artistic Research Programme

The Norwegian Theatre Academy has staged the works of many pioneering international guest artists in its 15 years of teaching BA theatre students. Productions and workshops in various media are stored in what we now term our “archive”. Just as the role of recorded history is critically observed inside post-modernism, in the field of performance the relation between live art and documentation is a precarious one, constantly being questioned. We are interested in this precariousness and have begun research for vocabulary and methods that stimulate it, both in how we archive live works and how live works emerge from the topics of memory and ephemerality. This project involves 3 international partner institutions and collaborators, 3 artistic residencies at NTA and 4 seminars which bridge across disciplines. These events are used to research and discuss the topic of archive in relation to current works on the material body, the senses, the notion of the 'original' and the problem of the unrepeatable, for example. We draw from the vast literature and scholarship on archives in the field but also invite new perspectives from international guest speakers. The style and culture of the seminars will be experimental: we try to challenge participants to develop new or interesting modes of sharing cultural knowledge which go beyond the traditional “talking-head” paper-format. In this parallel session in Bergen we will invite feedback for such challenges and reflections on how to re-engage the seminar format with performativity.

Some of the questions that we ask related to archives in this project are:

I.e. what is memory, what is a body? What, in human experience, is worth remembering, documenting, cataloguing? Who decides? In the archive, who does the memory of a performance belong to, if not time itself? How many versions of the archive exist? What is a collection? What is forbidden to collect, what is sacred? What experience is unique to the “original”? Why not just let go? How can the tense relationship between memory and loss stimulate trembling new culture, and not only hoarding?

Our project is a series of new works and creative dialogues that will inform future practices here at NTA and our own research methodologies, particularly in relationship to performance history, documentation and how we develop our own performance archives. With our visiting artists' residencies we invite an expressive response to the challenge of preservation through a live element, also opening up the possibility for experiences like surrendering or forgetting as a method. We chose these artists who address questions around preservation and the site of memory.

This parallel session shares our proposed methods, challenges and a unique dramaturgy, inspired by an award winning essay, Dictionary of the Wind, for crafting the project at its beginning stages.

Time & place: Monday 22 October, 14:00 - 15:30, Lecture room 2nd floor, Marken 37



Interrogating Methods: Experimentation, Collaboration, Auto ethnography and Storytelling

Presented by Ellen Røed and Michelle Teran, Research Fellows (KHiB), with participation from Magnus Bårtås, Professor of Fine Art (Konstfack/University College of Arts, Crafts and Design, Stockholm), Amber Frid-Jimenez, Associate Professor, Dept of Design (KHiB), Joost Rekveld, Associate Professor (Head of ArtScience Interfaculty of the Royal Conservatory and The Royal Academy, The Hague), Frans Jacobi, Professor, Dept of Fine Art (KHiB), and Christian Blom, Research Fellow (NMH)

Moderator: Magnus Bårtås, Professor, Konstfack, Stockholm

A moderated discussion that spans over three sessions will use short demonstrations from the artistic practices of Research Fellows Michelle Teran, Ellen Røed and invited participants to interrogate artistic research methods that are based on experimentation, collaboration, autoethnography, micro-histories and storytelling.

Ellen Røed is in her artistic research project "Processing Change", using interviews with scientists and experiments with scientific instruments to examine the informal (randomness, improvisation, etc) within formalized scientific research (formula, standards, schematics, etc).

Michelle Teran is in her artistic research project "Future Guides for Cities" uses online video as source material for mapping out cities; to interrogate how a narrative language can emerge by revealing a field of relations between digital mapping, social media, the urban landscape and different people living in the city.

In both artistic research projects the role of negotiation plays a key role in the production of knowledge. Short demonstrations; a performative lecture, kinetic objects, video projections, will provide a foundation towards a group discussion around artistic research methods. This particular format that continues over the two days is intended to build up an interdisciplinary framework by inviting artists and researchers working within a hybrid practice, using a durational structure for the exchange and emergence of various discourses, within an informal discursive setting.

Time & place: Monday 22 October, 14:00 - 15:30 and 16:00 - 17:30 and Tuesday 23 October, 11:00 - 12:30, C. Sundts gate 53



Carl Arnold (1794–1873) - The founder of Norwegian Music

Presented by Torleif Torgersen, Associate Professor (GA)

Moderator: Ricardo Ordizola, Associate Professor (GA)

At the end of his life the German composer Carl Arnold was regarded as the grand old man of Norwegian music. On learning the news of his death in 1873 Bjørnstjerne Bjørnson wrote:

“The old classic had become a beacon of my life, to be with him was like entering a large bright hall: - all of his fantasy and all of his spirit lived in the light high above. Peace reigned all through his life, peace be with his ashes, the sound lingers on as after the organ when the congregation leaves!”

His influence on a generation of Norwegian composers is well documented and Johan Svendsen, Halvdan Kjerulf and Otto Winther-Hjelm were all among his students.

Today he is virtually forgotten and his music unknown. With one exception, his music has not been published since his time, and I have seen it as a challenge to study his scores and perform his works. The process has been exciting, also since the music so obviously deserves attention.

In rediscovering this music my tool has been a Viennese piano from his own time. These instruments have a clarity and brilliance that is especially suited to the light passages and textures found in his music, textures that are often not possible to reproduce on a modern piano. Also, his music belongs in the tradition of the Viennese school, where ornamentation and small additions was a natural part of the performance. In my work with this music I have sought to bring these elements back and in this way try to bring the music to life.

It is my opinion that the music of Arnold belongs in the Norwegian piano tradition, and I hope through my work to contribute to a revival of interest in his works.

In my presentation I shall perform some of his works, a few from my first CD released in 2011 The clarity and brilliance of the Viennese piano is perfectly suited to his mildly virtuosic music, but also some works which are scheduled for later recording.

Time & place: Monday 22 October, 16:00 - 17.30, Gunnar Sævig's Sal, The Grieg Academy, Lars Hillesgt 3



Work in Progress Resurrecting the Obsolete: Exploring the Site Specific and Associated Histories of Post- Industry

Presented by Anne Helen Mydland, Professor, Dept of Fine Art (KHiB)

Moderator: Johan Sandborg, Prorector (KHiB)

The exhibition is the first dissemination of a work in progress and is a result of an R&D workshop in Stoke-on-Trent, England. This is part of a collaborative project between KHiB, partner institutions and British Ceramic Biennale involving both staff and students. The show will also feature Professor Neil Brownsword's work which explores the social, cultural, and economic impact of the decline of British ceramic manufacture in Stoke-on-Trent, his hometown and where the Spode factory is located.

The project in progress aims to explore the Spode site's histories, industrial space and infrastructure. The site offers multi-faceted scope for creative interpretation through its *socio-economic histories, industrial architecture, production and material remnants*. It entails a variety of methods and strategies in order to explore the complexity of the site from different perspectives and combine the individual practices of the participants.

From Dept of Fine Art at KHiB: Neil Brownsword, Professor, Duncan Higgins, Associate Professor; Richard Launder, Associate Professor; Rita Marhaug, Professor; Anne Helen Mydland, Professor, Heidi Nikolaisen, Assistant Professor; Sabine Popp, Assistant Professor; Tone Saastad, Assistant Professor, Johan Sandborg, Associate Professor; Øyvind Suul, Associate Professor.

External partners: The Royal Academy of Fine Arts, Copenhagen; Muthesius Academy of Fine Arts and Design, Kiel, Nottingham Trent University.

Time & place:

Work in Progress Resurrecting the Obsolete, Monday 22 October, 16:00 - 17:30, Rom 8, Vaskereleven 8

Work in Progress Sketches from a workshop, Rom8, Vaskerelven 8

Open: Monday 22 October - Sunday 28 October

Monday 22 October 12:00 - 19:00

Tuesday 23 October - Wednesday 24 October 12:00 - 17:00

Thursday 25 Oct - Sunday 27 October 15:00 - 18:00

Work in Progress Resurrecting the Obsolete Sketches from a workshop opens officially Monday 22 October 18:00 - 19:00



Artistic Research Through Historical Music: Currentes and Bergen Medieval Music Days

Presented by Jostein Gundersen, Associate Professor (GA)

Moderator: Hans Knut Sveen, Associate Professor (GA)

As a general rule, the further we go back in time, the less detailed the musical notation is. Notation in our time might contain information on numerous aspects of the performance such as character, speed and duration, instrumentation, sonority, dynamics, articulation, etc. Medieval notation leaves all of these parameters partially open, transmitting mainly the relative rhythm and pitch.

This creates an open field, where any performance inevitably is highly influenced by the performers' different agendas, approaches, methods, and priorities. It puts high demands on the research and creativity of the performer. It also challenges his ability and responsibility to distinguish between the various sources of information and inspiration, giving both audience and colleagues access to sources, and clarity of methods.

The task of the artistic researcher is in some respects contrary to that of a musicologist preparing editions of medieval music, be it in manuscript facsimile or modern notation: The ambition of such editions is presumably to make superfluous all previous modern editions, and eliminate the need for further editions of the same sources. The ambition of artistic research is quite the opposite. If it does not add substantially to the variance of the oral transmission of the repertory, if it does not provoke any further transmission of the same repertory, a performance is hardly justified.

This presentation aims to describe how Bergen Medieval Music Days and the ensemble Currentes work as two platforms for artistic research and transmission of that research to a general audience.

Time & place: Tuesday 23 October, 11.00 - 12.30, Gunnar Sævig's Sal, The Grieg Academy, Lars Hillesgt 3



Landscape with figures

Presented by Ruben Sverre Gjertsen, Research Fellow (GA)

Moderator: Einar Røttingen, Professor (GA)

As part of the project *Between instrument and everyday sound*, I have been concerned with finding a continuum between instrumental sounds, animal sounds and field recordings. The field recordings are larger environments, while isolated sounds are positioned or moving within virtual spaces. Spaces can coexist; from the flight of a bird within a small space, to the musicians seated within a large concert hall.

The sound installation *Landscape with figures* will create endless compositions for 2 days, and interact with the audience present. These compositions can work as sketchbooks for a musical language.

Numerous trajectory paths are applied to the musical materials; sculpting how the sounds are distributed in space, and how they change identity. Search for new pitch spaces has led to a series of tuning systems and research into the acoustical contents of sounds. Quotations from Ravel are twisted into unrecognizable shapes and orchestrated with samples. This installation will seek to combine and unite research into these aspects of a musical language.

My final projects will also include live vocal and instrumental performances, their electro acoustic transformations into multidimensional flux of sound identities, which may be open-ended and escaping a clear definition. This can approach the diversity of a metaphorical world, with its variable amount of species living within the terrain, offering space for the individuality of each character.

Time & place: Studio A, Stein Rokkans Hus, Nygårdsgt. 5

- **Presentation**
23 October 11:00 - 12:30
- **Sound Installation**
22 October 10:00 - 18:00
23 October 13:00 - 18:00
24 October 10:00 - 16:00

Kenneth Sivertsen the Classical Composer - a Well-Kept Secret

Presented by Ricardo Odriozola, Associate Professor (GA)

Moderator: Harald Bjørkøy, Professor (GA)

Kenneth Sivertsen was a musical Renaissance Man. In his short life he gained popularity through his frequent exposure in the media. This focused almost exclusively on his song writing and comedic genius. A little known fact is that Sivertsen was also an inspired composer of contemporary classical music, with two symphonies, an oratorio and many chamber works to his credit.

Through my cooperation with him over several years I was able to gain a rare insight into Sivertsen's musical mind.

All of Sivertsen's works are extant only in manuscript. For this reason I have written out on data the scores and parts of, so far, six of his chamber works. This has involved a number of corrections of obvious mistakes, several decisions concerning notation and, in some cases, a degree of guess work. This has resulted in the CD recording of five of these works. Excerpts from these recordings will be played during the presentation, alongside notation examples.

This is a step in an on-going work that seeks to create a greater awareness around the music of Kenneth Sivertsen.

Time & place: Tuesday 23 October, 14:00-15.30, Gunnar Sævig's Sal, The Grieg Academy, Lars Hillesgt 3



Pictogram-me

Presented by Ashley Booth, Professor, Dept of Design (KHiB) and Linda Lien, Associate Professor, Dept of Design (KHiB)

Moderator: Eamon O’Kane, Professor and AR leader (KHiB)

In what ways can an investigation with pictograms contribute to increased reflection on life’s complexity? This is the key question in a new artistic research project investigating pictograms chaired by Ashley Booth, Professor at Bergen Academy of Art and Design. The new research project was one of the first to receive funding from the Project Programme.

Pictograms

The desired effect of this project is to highlight the challenges of an underprivileged existence, by using pictograms as a visual tool.

The pictogram was originally designed as non-verbal language, and visual representation of facts and statistics made the information universally accessible - even to illiterate societies or reading impaired persons. A fundamental question in this research is whether pictograms can offer new knowledge about human life and conditions.

The project “Pictogram-me” aims to experiment and investigate whether the simple, fixed and universally accepted visual messages of pictograms can be applied to expressing more complex messages and philosophical observations. The target is to develop pictograms that question our social and political attitudes.

The professional questions

- How can pictograms express abstractions, variations in intensity, and nuances to definitions or philosophical concepts?
- How may simple visual symbols promote empathy?
- How can the picto-grammatical language be enhanced with words and terms?
- Which methods can be applied or developed to approach persons in distress and access their narratives?
- How can interactivity produce new visual combinations with unexpected messages and unique experiences?
- How can the collection of data from disadvantaged groups require high ethical and emphatic standards during the research process also with regards to the use of pictograms?

Time & place: Tuesday 23 October, 14:00 - 15:30, Lecture room 2nd floor, Marken 37



Communication and Interplay in an Electronically Based Ensemble

Presented by Sigurd Saue, Associate Professor, Dept of Music (NTNU)

Moderator: Morten Eide Pedersen, Assistant Professor (GA)

The main goal of the project is to focus on problematic issues related to the performance of electronic art music. The artistic core of the project is the development of musical interaction in a larger ensemble, where the membership is mainly based on electronic and digital instruments. The main challenges in this kind of interplay are listening - in principle all instruments are capable of producing the same sounds - and communication - it is hard to determine who plays what.

The work is brought about within the context of the T-EMP ensemble. T-EMP was initiated at the Department of Music, NTNU during the fall 2010. The ensemble is strongly tied to the nationally unique music technology environment at the department, and shall help emphasize and make visible the study program's ambition for a clear focus on performance in our education.

Time & place: Tuesday 23 October, 14:00 - 15:30, Prøvesalen, The Grieg Academy, Lars Hillesgt 3

Kontentum

Presented by Kjell Rylander, Associate Professor, former Research Fellow (KHiB)

Moderator: Annette Kierulf, Professor and AR leader (KHiB)

Kontentum, -recap, reformulation and documents, is a practice-based research project with the ceramic material at its centre. The development in process and methodology has been implemented through the exhibitions *portrait of the anonymous*, the work *formatek* and the final exhibition *kontentum*.

Rylander has worked with the ceramic material and let it move closer to other materials such as wood and paper. He has also explored how his work interacts with space and how it can be displayed so that the whole increases the value of the individual works by how they are shown in an exhibition situation.

The presentation will be held in Swedish.

Time & Place: Tuesday 23 October 14:00 - 15.30, Project space, 6th floor, C. Sundts gate 53



Viva Voce: Calligraphies

Pedro Gómez Egaña, Research Fellow, Dept of Fine Art (KHIB)

Assessment Committee:

Stephanie Rosenthal, Chief Curator, Hayward Gallery, London

Brandon LaBelle, Professor in New Media, Bergen Academy of Art and Design

Knut Ove Arntzen, Professor in Theatre Studies, University of Bergen

Calligraphies is a project that has taken as a point of departure the difference between the iconography and a temporality of catastrophe in relation to media culture and using television as a main metaphor. In this project I have looked at how media's catastrophic model exists in other current platforms for information and communication, and has contributed towards generalised states of anxiety and alert. I have looked at how these reflections relate to an artistic practice that attempts to subvert such temporal logics by use of theatricality, the mechanical, and the uncanny as artistic and reflective directives. The body of work and the practice emerged from these processes have, in turn, suggested an alternative understanding of media culture and has pointed to further areas of research and experimentation.

Time & place: Tuesday 23 October 17:00 - 20:00, Auditorium, Bryggens Museum, Bergen City Museum, Dreggsallmenningen 3

Venues

The presentations and the following discussions will be located in several venues within the two institutions, where artistic research is actually created. Please see map for locations!

Accommodation and lunches will be at Rica Hotel Bergen, located in the city centre, and close to the two institutions.

For information about the hotel, and directions, please visit www.rica-hotels.com

Hotel Payment/Travel Costs

For institutional representatives and staff members, we have arranged with the hotel that the accommodation will be settled directly with each individual. Travel costs must be billed to your own institution. A bill for meals will be issued to each institution later on.

For those research fellows and supervisors from outside Bergen that has registered for hotel stay, the Programme administration will cover the cost at the hotel during the Forum days.

For your return travel costs from your institutional location/Bergen, you will have to fill out a travel expense scheme.

This will be available at the registration desk and is also attached here a PDF-file, it may also be downloaded here: <http://www.dfo.no/Tjenester/Lonn/Blanketter/>

(If you download the file use the sheet flags A and B at the bottom to move between page 1 and 2)

Your expenses will be reimbursed after we have received the signed scheme and your cost documentation. Please be aware that taxi bills will not be reimbursed unless you have a prearranged agreement from the Programme Director.



The Organisers

Bergen Academy of Art and Design (KHiB)

Bergen Academy of Art and Design (KHiB) offers BA and MA study programmes in Art and Design. Artistic Research and development is a central, conspicuous and integrated aspect of KHiB's focus. KHiB actively utilises its potential to provide an arena for development of projects in art and design.

Communication, dialogue and critical reflection are emphasized as essential elements in development of projects. It is KHiB's aim that this work is integrated in a broader context to include external milieus, and that the institution continues to develop projects in collaboration with both national and international partners. Through systematic development, Bergen Academy of Art and Design contributes to expanding the borders of professional knowledge in art and design.

For more information, please go to www.khib.no

The Grieg Academy (GA)

The Academy is a department at the University of Bergen and comprises both artistic and scientific disciplines, and offers study programmes on Bachelor, Master and PhD levels. Performance takes place at a high artistic level within classical and jazz music. The Grieg Academy also cooperates closely with Ole Bull Academy, located at Voss, which offers studies in Norwegian folk music. Music Therapy is an interdisciplinary field, touching on musicology, medicine, pedagogy and the social sciences. It focuses on the relationship between music, the individual, society, health and development. The Grieg Academy aims to have the highest level of research and artistic research and is a partner of the National Norwegian Artistic Research Fellowships Programme.

For more information, please go to www.uib.no/grieg

Norwegian Artistic Research Programme

The Norwegian Artistic Research Programme was established in 2003, with a national Steering Committee in charge. The committee is appointed by the Ministry of Education and Research. From 2010 the Parliament agreed to the Ministry's proposal to set up a new programme, which will provide project funding for Artistic Research. The Ministry assigned the task of managing this new programme to the Steering Committee. The Steering Committee has consequently now an overall national responsibility to stimulate and focus artistic research in Norway. As a result of the additional responsibilities, the Ministry decided in the 2010 budget that the programme should change its name to ***The Norwegian Artistic Research Programme***. The Steering Committee concluded that the two divisions should be called ***The Fellowship Programme*** and ***The Project Programme***. The Steering Committee understands the academic framework in the field of art as containing the whole span of artistic expressions and disciplines, and assumes that the exchange of experiences and insights across all the individual disciplines will promote the understanding and development of the goals and framework for artistic research.

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



The Research Catalogue and the Journal for Artistic Research

Henk Borgdorff, University of the Arts The Hague, The Hague, Netherlands
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Abstract—The Research Catalogue (RC) is a searchable database for archiving artistic research. Besides being a communication platform for those involved in artistic research it is also used as the digital backbone of the *Journal for Artistic Research* and will be used as digital repository of higher arts education institutes, national research programmes, funding agencies and other journals throughout Europe.

During the presentation the creation and the working of the Research Catalogue will be discussed, with a special focus on the use of the platform in higher arts education.

Keywords: *(Society for) Artistic Research; SAR; Research Catalogue; Journal for Artistic Research; JAR; Practice as Research; Art Education*

I. Introduction

Within the art world, the notion of 'research' has gained much credibility over the recent years. Artistic research is a new and emerging field of practice-based investigation in which the practice of the artist is central to both the research process and to the outcome of the research. In this emerging field of art research in Europe and beyond there is a need for an adequate form of documenting, disclosing and disseminating artists' research projects. Artist-researchers want to have their work displayed and documented in a context where modes of presentation are significant, and on the other side of the spectrum there is the demand of higher arts education institutes, funding bodies and art institutions such as museums, galleries and collections to have artistic research made accessible. The Research Catalogue (RC) answers to these needs by offering a platform to document and to discuss research, to debate methodological issues pertaining to the founding of this emerging new phenomenon, to disseminate the concrete results of artistic research projects and to communicate the underlying theoretical and artistic principles and premises.

II. The Research catalogue

In the expanding world of digital repositories and enhanced publications there was until recently not an instrument fitted to the needs of professional artists and art students. The Research Catalogue positions itself between art practice and academia, between the world of art and higher arts education. Artistic research occupies a discursive field linking extensive documentations of both research and art work with expositions and comments that engage with the signification of the work as research.

The content of the Research Catalogue is not peer reviewed, nor is it highly controlled for quality, being checked only for appropriateness. As a result, the RC is highly inclusive. The open source status of the RC is essential to its nature and serves its function as a connective and transitional layer between academic discourse and artistic practice, thereby constituting a discursive field for artistic research.

The RC creates a link between:

- (1) elaborated documentation of the work; and
- (2) expositions and comments that engage with the contribution of the work as research.

Given that the RC is a site for artistic research, Adding work to this catalogue makes a claim that the work can be seen as research; through expositions, comments and articles the initial claim is transformed into an argument. It is believed that the reflective space provided by the RC can become an essential part of the research process by providing a suitable structure in which to develop the relationship between documentation and exposition, whilst also retaining congruence with art itself.



III. Journal for Artistic research

The RC functions also as the backbone of the electronic Journal of Artistic Research (JAR): an international, online, Open Access and peer-reviewed journal for the identification, publication and dissemination of artistic research and its methodologies, from all arts disciplines. JAR is published by the Society for Artistic Research (SAR). JAR's 'expositions' emerge from the range of the artistic research activities taking place for peer-review and development within the RC space itself. Authors may nominate or JAR editors may select expositions for development as JAR contributions.

In the context of JAR, artistic research is doubly defined: insofar as it is research, it enhances knowledge and understanding; because it is artistic, however, the mode of presentation is essential. This definition excludes works of art that share modes of presentation with artistic research, but do not enhance understanding. It also excludes research that is not dependent on an artistic mode of presentation. Thus, the development of epistemological as well as artistic criteria for the exposure of artistic research is a key ambition of the Journal; part of JAR's mission is to re-negotiate art's relationship to academia and the role and function of research in artistic practice.

With the aim of displaying practice in a manner that respects artists' modes of presentation, JAR abandons the traditional journal article format and offers its contributors a dynamic online canvas of 'weaves' instead of 'pages': text is woven together with image, audio and video. These research documents called 'expositions' provide a unique reading experience. Moreover by introducing, together with the RC, a standard for documentation, JAR is responding to the international artistic and academic communities, which demand high quality referencing and documentation. The Journal also meets the need of art institutions such as museums, galleries and collections for artistic research to be more easily accessible.

www.jar-online.net/

www.researchcatalogue.net/



Wireless network - The Grieg Academy

There is a wireless network available for guests at the Grieg Academy. You are required to identify yourself with your mobile phone number or user account. Show wireless networks on your device, and connect to the network called "uib-guest". In some cases, the device will display a message stating that the network requires authentication, and take you to the log-in page. Or you may open an internet browser on your device. You will be taken to the log-in page when you try to load a web page.

Enter *your mobile phone number* in the field "Username/Phone number". If your phone is not Norwegian, use + *country code your number*, e.g. +4612345678. Leave the field "Password" empty, and click the "Send inn"-button below the fields. You will soon receive an SMS containing a code.

Return to the log-in page. Enter your mobile phone number in the field "Username/Phone number" and the code you just received in the field Password". Click the "Send inn"-button below the fields.

For guests affiliated with Norwegian or foreign institutions participating in the eduroam cooperation, we strongly recommend that eduroam wireless network is used instead of uib-guest.

Unfortunately there is no wireless network connection available for guests at KHiB locations.