RE

imagining

BOOK OF ABSTRACTS

Art of   2023
REsearch

VIII Art of REsearch   REimagining

30 November – 1 December 2023

Aalto University, Finland

artofresearch2023.aalto.fi

Cumulus
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FOREWORD:

VIII Art of Research
Conference: Re-Imagining

The theme of the eighth Art of Research conference is "Re-Imagining", addressing the various gestures of going back, returning to take another look, or for starting anew. It suggests that research in the context of artistic and creative practice could have a special relation to time; simultaneously attaching itself to a prior moment in time and from there propelling imagination to unforeseen futures. The theme proposes reassessments where the evaluation of past events, integral to research, is in unison with the anticipation potential, integral to the arts. It wonders about new conceptions of an idea, place, space, object, and ways of doing and making that emerge from a reverse glance — the challenges, updates, and improvements.

The Art of Research conferences promote the continuous dialogue of research practices in art and design. The previous seven international conferences have contributed to the development of rapidly growing and spreading discourse on artistic and practice-led research. Over the two decades, the conferences have had a significant role in engaging in multiple notions of research where diverse modes of creative practice are used as catalysts for enquiry.

This year, we have received an outstanding number of submissions, a total of 170. Through the double-blind peer review the programme selected 29 full

papers and 41 explorative papers to be presented in the conference. With the shorter explorative papers, the conference expects to welcome other ways of looking at artistic research. We continue to emphasize the relevance of the creative outputs in artistic research through an exhibition related to the papers presented at the conference, with 32 contributions. In addition, we complete the conference programme with two keynotes that explore the conference themes from exciting perspectives: Álvaro Sevilla-Buitrago and Laura Beloff.

The conference takes place between the 30th November and 1st December at Aalto University, Espoo, Finland.

We are very happy to welcome you to explore the presentations at the VIII Art of Research Conference.

The Art of Research Chairs
and organizing team.

Programme

Turn horizontal to check the full programme

Thursday, 30 November 2023

Location	Lumituuli	Palaver	Takka
8:30–9:00	**Conference Registration**		
9:00–9:15	**Welcoming Speeches** Tuomas Auvinen (Dean ARTS) Harri Laakso and Sofia Pantouvaki, Conference Co-Chairs		
9:15–10:30	**Keynote** Álvaro Sevilla-Buitrago		
10:30–11:00	**Coffee Break**		
11:00–12:30	**Session 1.1 Re-Imagining Artistic Research** Chair: Camilla Groth (F) Traversing the Unknown in Research through Art and Design Laureen Mahler (F) Making things that change: Re-considering the fluid nature of creative productions in research through art, design, and craft Luis Vega, Julia Valle-Noronha, Gary Markle, Riikka Latva-Somppi, Sara Hulkkonen, Priska Falin, Hanna-Kaisa Korolainen, Maiju Suomi, Gianluca Giabardo (E) Future Re-surrection/Future Re-fraction Katrine Hjelde, Marsha Bradfield (E) Artistic research as appropriation Camiel van Winkel	**Session 2.1 Re-Visioning Bodies** Chair: Sofia Pantouvaki (E) Re-framing the Body and Interactivity Through Art and Ludic Engineering Roland Graf (E) Within the Body of performer in Sapmi and Arctic North Marija Griniuk (F) Eros, art, and research Sara Gomez (E) The Sounding Sewing Machine: Re-voicing gendered media histories Lottie Sebes	**Session 3.1 Re-Interpreting Agencies** Chair: Andrea Botero (E) Alternate agencies and kinships of D/drawing and a drawer in research Marika Tervahartiala (F) Re-Imagining the Local Soundscape: Composition as Sonic Agency Amy Salsgiver (E) Steam Bathing with Permafrost Ancestors: A Case Study of Participatory Performance in Cryospheric Polycrisis Mari Keski-Korsu (F) Maye Ma Leka – Reframing Congolese-Swedish Entanglements Cecilia Järdemar, Rob Comber

Thursday, 30 November 2023

Location	Lumituuli	Palaver	Takka
12:30-13:30	**Lunch Break**		
13:30-15:00	**Session 1.2 Re-Placing Agencies** Chair: Julia Valle Noronha (F) Architectural Practice as a Vehicle for Exploring Relationality in the More Than Human World Maiju Suomi, Maarit Mäkelä (F) From art: introspection to selfie co creation: Looking for clues from O'Doherty's "Inside the white cube" to improve evaluation and design in the attention-experience economy Anita Kocsis, Sarah Kenderdine, Linus Tan (E) The image as a relational space – unfolding agency trough photofilmic and performative re-imaginations Maia Gusberti (E) Deep time re-alignments – merging prehistoric and contemporary art in a museum exhibition as a method of re-imagination Kristin Armstrong, Tanja Thorjussen	**Session 2.2 Re-visioning Syntaxes** Chair: Tero Heikkinen (F) From the abyss to the afterglow: on the practice of vibrant contemplation as a mode of artistic research Luiz Zanotello (F) Contextualisation of an unpublished document as text collage: Tate Jukka and Pekka (2016) Niina Marjatta Turtola (E) Who Cares? Post-extractive Feminist Futures (a work report from collecting practices of care in a mining town) Karin Reisinger (E) RE: Infinite Dialogue Richard Nash, Gary Clough	**Session 3.2 Re-Interpreting Meanings** Chair: Marsha Bradfield (F) Our Spectral Gardens: an archival and artistic interpretation of *The Ten Largest* (1907) by Hilma af Klint Janice McNab (F) Returns: Back Stitch Methodology as a Reflective Approach to Artistic Research Danica Maier, Andrew Brown, Joanne Lee, Christine Stevens (F) Time after Time – A Meaning-Making Structure for Art Creation Tera Cho, Chen-Hua Lu
15:00-15:30	**Coffee Break**		

Thursday, 30 November 2023

Location	Lumituuli	Palaver	Takka
15:30-17:00	**Session 1.3 Re-Imagining Care** Chair: Anton Poikolainen Rosén (F) Collective Care Towards Homeostasis D. Martins Lerias (E) Revising interspecies relationships by centralizing care and hope as the core elements of artistic and arts-based research and pedagogy Anniina Suominen (F) Creating intimate places for close by heart but physically apart people through remote embodiments Nesli Hazal Oktay (E) Re-touched: explorative relationships with touchscreens and conductive matter Marika Grasso	**Session 2.3 Re-Visioning Interspecies Collaborations** Chair: Julia Lohmann (F) Feral Experiments in CreaTures Co-Laboratory Markéta Dolejšová, Andrea Botero, Jaz Hee-jeong Choi, Michal Mitro, Agniezska Pokrywka, Tuuli Mattelmäki, Chewie (E) Agential Guts Riina Hannula (E) Revisioning Positive Ethics in Interspecies Artistic Research Angela Bartram, Jaana Erkkilä-Hill (F) Museum of Extinction: The Field Ornithology Collection Natalie Field	**Session 3.3 Re-Interpreting Narratives** Chair: Susanna Helke (F) (Re)view - Re-ing and (Re)reading "Future (re)vision: A few reflections on recollection, reception and response in practice-based art research or: Hindsight isn't always 20/20", a paper for... Marsha Bradfield (E) The Ideal Landscape - A Visual Narrative Ilaria Biotti (F) Rupture, the passion market: why love is not fashionable (1998), Mix media interactive installation: 2 digital paintings and 1 neon, 12 postcards and an interactive CD-ROM Patricia Gouveia
17:00-19:00	**Conference Exhibition Tour and Networking** Chair: Edel O'Reilly		
19:00-22:00	**Conference Dinner (Dipoli)**		

Friday, 1 December 2023

Location	Lumituuli	Palaver	Takka
9:30–10:40	**Keynote** Prof. Laura Beloff		
10:40–11:00	**Coffee Break**		
11:00–12:30	**Session 1.4 Re-Imagining Relationships** Chair: Sanna Lehtinen (E) Quantum Sankofa – Rhizomatic Entanglements with the Ancestors and the Nowcestors Clareese Hill (F) Primed Figures - Reimagining Architectural Drawings as Technological Mediators Tommy Kaj Lindgren (F) The relationship between maker, machine and material: Creative investigation of geopolymer extrusion 3D printing Lennart Engels, Priska Falin, Johannes Kaarakainen, Luis Huaman, Maarit Mäkelä, Jussi Leveinen (E) A Polydimensional Reinterpretation of Scriabin's Piano Sonatas: the Time, Space, Timbre, Color, and the Cross-Influence in Multimedial Artistic Productions Elina Akselrud	**Session 2.4 Re-Visioning Ethics** Chair: Laureen Mahler (E) Re-searching research: the entanglement of ethics and epistemology in artistic research Anders Mathiasen (E) Special Operations: Deploying artists' methods to investigate surveillance Rose Butler (E) We Would Strike: Reenactment as social action in a post-industrial town Arturo Delgado Pereira (E) Geschichtung: Working Towards a Practice of Political Re-Imaginings Henrik Nieratschker	**Session 3.4 Re-Interpreting Gestures and Encounters** Chair: Harri Laakso (F) Sleutelen, a photographic gesture Judith van IJken (E) The Antonioni House Peter Spence (E) "Infrastructural protocol": A way of looking at the intersections between infrastructures and our cities Pablo Villalonga Munar (E) Commands to command - gestures and numbers Giuseppe Torre
12:30–13:30	**Lunch Break**		

Friday, 1 December 2023

Location	Lumituuli	Palaver	Takka
13:30–15:00	**Session 1.5 Re-exploring Experience** Chair: Priska Falin (F) Reimagining past histories and experiences through performative photography and auto-ethnography Carla Hamer (E) By the river: overlapping space and time Raquel Felgueiras (E) Recreating materials: an insight into drawing tools with connections of nature Cristiana Macedo, Teresa Almeida (E) A Symbiotic Clay Environment: a journey through the meaning-making possibilities Dena Bagi, Gabriella Rhodes	**Session 2.5 Re-Visioning Temporalities** Chair: Karin Krokfors (E) The Temporal Conditions of the static Image: Repetition as an Engine of Difference James Quin (F) Re-imagining artists' relationships with the past: recreation, attention, transformation Emily Pott (E) Research as Re-Enactment Clare Bottomley (E) Preparing, slowing (down), trusting and togethering as conditions for collective doings with not knowing and uncertainty Simona Kicurovska, T.S. Anna	**Session 3.5 Re-placing Disruptions** Chair: Markéta Dolejšová (F) Replacing Donna Haraway. A Profanation. Gian Luigi Biagini (E) (Re-)Considering the Future Home from the Inside Out Jackie Leaver (E) Artistic Hacking. (Anarch) Interpretation as creative destruction Lorenzo Orsenigo (E) Back to the future with Kreutzer George Kentros, Rei Nakamura
15:00–15:30	**Coffee Break**		
15:30–17:00	**Session 1.6 Re-Imagining Commons** Chair: Laura Beloff (F) Inter-weavings of practice and research in the tšombiach (woven sashes) of the Kamëntšá Biya people Susana Patricia Agreda-Chicunque, Alexandra Cuaran-Jamioy, Eliana Sánchez-Aldana, Andrea Botero (F) Re-Imagining the Collection of the Kreis Family Ulrike Felsing, Murielle Cornut (E) Re-embedding affective connections: becoming the intersubjective self to reimagine a Chinese rural community Ye Liu (E) Performative Reading as New Forms of Assembly Li Lorian	**Session 2.6 Re-Imagining Matters** Chair: Tomek Rygalik (F) Forest Disputes: Socially Engaged Art and Forest Science for Understanding Sustainability Challenges Katja Juhola (E) Re-visioning the forest off-the-human-scale: A photograph, a satellite image, a 3D point cloud Sheung Yiu (E) Re-Imagining Ruins: A Practice-Based Study of Perceptions of Place in Contemporary Ireland Using Analogue Visual Technologies Katrina Maguire	**Session 3.6 Re-Imagining Education** Chair: Julia Valle Noronha (F) Betwixt and Between: How the Covid-19 Pandemic changed Media and Education Max Spielmann, Andrea Iten, Catherine Walthard, Daniel Hug (F) The Exhibition as Assessment: Design Research in Architectural History Jessica Blair (E) Re-visioning the artographer: undisciplined polyphonic voices as echoes for future Johanne Ilje-Lien, Hannah Kaihovirta, Lena O Magnusson

Friday, 1 December 2023

Location	Lumituuli	Palaver	Takka
17:15-17:30	**Closing Notes** Harri Laakso and Sofia Pantouvaki, Conference Co-Chairs		
17:30-19:00	**Conference Exhibition Closing**		

Keynote speakers

Re-imagining urbanization:
cities and the politics of the common

Dr. Álvaro Sevilla-Buitrago
Town and Regional Planning Department, ETSAM,
Universidad Politécnica de Madrid

Thursday 30 November 2023
9:15 – 10:30

Álvaro Sevilla-Buitrago is Associate Professor of Urban Planning at the School of Architecture (ETSAM), Universidad Politécnica de Madrid. His work sits at the intersection of urban studies, critical theory, and social history, with a focus on how urbanization, design practices, and planning policies shape social change and community life. He has devoted special attention to exploring the spatial dimension of struggles over the commons and social reproduction throughout history. Sevilla-Buitrago is the author of Against the Commons: A Radical History of Urban Planning (University of Minnesota Press, 2022) and editor of Neil Brenner: Critical Urban Theory and the Politics of Scale (Icaria, 2017, in Spanish). He has an extensive record of over fifty publications in edited books and journals such as Antipode, The Architectural Review, Society and Space, Social and Cultural Geography, and Planning Perspectives, among others. Before becoming a full-time academic, he worked as an urban planner for over a decade.

Over the past decade there has been a significant surge of interest in the idea of urban commons. However, despite the progressive inclination of the contributions to this discussion, the debate has often proceeded in ways that can be misleading in conceptual and political terms. Much of the existing research relies on abstract formulations and idealizations that are distant from the reality and pressing everyday needs that animate actually existing commons. More importantly, the emphasis on the urban dimension of commoning and the identification of the metropolis as a privileged arena for the flourishing of the commons neglects the fact that cities and urbanization have frequently been mobilized as apparatuses to undermine the collective potential of communal arrangements. As practices involved in the material and symbolic production of places, urbanism, architecture, design and written and visual media have often become entangled in a politics of community aimed at mediating urbanization to decollectivize society. Addressing the conference's main theme, the talk will look at the past to elucidate the role of these fields of practice in the process of decommonization, to what extent the spatial ideologies they aimed to build are still with us, and how a critical re-reading may help us to re-imagine urbanization as an emancipatory project.

KEYNOTE:

Thinking Terrestrial

Dr. Laura Beloff
Department of Art & Media, Aalto University

Friday 1 December 2023
9:30 – 10:40

Laura Beloff (Ph.D.) is an internationally acclaimed artist and researcher based in Finland. She functions in-between artistic production and academic research with a core in artistic methods. Beloff's concept- and practice-driven research is located in the cross section of art, science and technology. The research engages in art, humans, environment and society in affiliation with science and technology, biology, artificial life, artificial intelligence, robotics, human enhancement and their theories. Her career includes wide international engagements as visiting researcher in Mexico UNAM 2015, Shanghai SIVA 2017, and Trento University 2018 as well as professorships at Art Academy Oslo, The University of Applied Arts in Vienna and IT-University in Copenhagen. Currently she is Associate Professor and Head of Doctoral Studies at Aalto University's School of Art, Design and Architecture.

In recent years, we have seen an increase in interest towards artistic practices which deal with crossover between art, science, and technology. Parallel to this, there is a tendency towards solutions and attitudes that promote ecological lifestyles and sustainable relationships to our planet. It has become clear that we need to consider the world beyond humans.

For people like me who have grown up in the western world, the imagined possibility that the human species can leave the planet in the future has always been there. Many of our technological developments and innovations have been following this scenario, from the 1870's Clinostat, to international space-race competition in the 1950's and 60's, and today's development of space tourism. Furthermore, it has become utterly clear that we need new imaginaries and alternative scenarios. Should one of them be aimed at living and dying on this planet, instead of pushing the idealistic proposal for leaving our planet? This could change our attitudes and the way we treat this planet with its multiplicity of life-forms. This would not mean stopping developments in the sciences, technology, and the arts, but would potentially lead us to locally investigate the current conditions and environment. What kinds of artificial and (bio)technological entities would fit into the existing biological ecosystems? How to deal with difficult relations, for example with parasites and viruses?

Abstracts

SESSION 1.1

Re-imagining Artistic Research

Thursday, 30 November 2023
11:00-12:30

Traversing the Unknown in Research through Art and Design

Laureen Mahler
Aalto University, Finland

Image . Anne Kinnunen

EXHIBITION

Keywords <u>artistic research</u> <u>situated knowledge</u> <u>fiction</u> <u>making</u>
<u>reflective practice</u>

In the ongoing discussion about the nature and purpose of research through art and design, one common defining factor has been acknowledged: namely, that the objective of this research is not the creation and generalization of formal knowledge, but rather the pursuit of an entirely different way of knowing. This knowledge is developed through practice-centered research, which is necessarily subjective and thus complex and often unpredictable: in many ways unknown. While practices of subjective knowledge occur across disciplines, the methodologies and singularity of outcomes in research through art and design suggest that the practitioner-researcher's role is unique, and it is this uniqueness—this reliance on traversing unknowns to construct physical and conceptual "fictions"—that merits re-imagining. This paper examines both seminal and contemporary literature on research through art and design in order to re-envision the role of making for the practitioner-researcher. In doing so, it considers the author's own practice of creating complex origami structures and investigates the concept of fiction-building as an essential part of the making process. As both dialogue and narrative, the act of making has the potential to unify the broad field of research through art and design.

Making things that change: Re-considering the fluid nature of creative productions in research through art, design, and craft

Luis Vega, Julia Valle-Noronha, Gary Markle, Riikka Latva-Somppi, Sara Hulkkonen, Priska Falin, Hanna-Kaisa Korolainen, Maiju Suomi, Gianluca Giabardo
Aalto University, Finland

Image . Maiju Suomi.

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Abstracts

Session 1.1 Re-imagining Artistic Research - Making things that change:
Re-considering the fluid nature of creative productions in research through art, design, and craft

Creative productions are integral to research conducted through practices of art, design, and craft. Examples abound in the literature, ranging from artifacts and prototypes to inventive forms of research presentation and dissemination. While funding bodies and policy frameworks have started to recognize their contributory significance to the generation of knowledge, productions of this kind are still deemed discretized research components. This paper illustrates how they can be better understood as fluid assemblages that enact and are enacted by change. Drawing on a diffractive (rather than a reflective) reading of research projects conducted by ourselves, we present three ways of re-considering the fluid nature of creative productions in research through art, design, and craft. Central to our discussion is the need to shift from a perspective of neatly defined outputs to one of fluidity and systemic affect. We conclude by raising questions about the place and continuity of these assemblages outside formal research, emphasizing the need to adequately assess their societal value beyond academia.

Keywords research through art and desig research through craft
artifacts prototypes fluid assemblages things change

Future Re-surrection
/Future Re-fraction

Katrine Hjelde - University of Bergen, Norway
Marsha Bradfield - University of the Arts, London

In physics, refraction often refers to the redirection that occurs when light passes from one medium to another. Refraction results in optical illusions; objects often appear closer than they actually are, or bent. Taking this phenomenon metaphorically, we will use VIII Art of Research to explore this with reference to our work as Future Reflections Research Group and its nine conference presentations to date. Of special interest is the refraction that occurs in research-related encounters, especially as they are historicized, recollected and resourced. Recalling the previous work of Future Reflections, this explorative presentation will draw on the conference as an essential site for discovery and dissemination. We will consider this academic gathering as a factic event (taking place in a designated time and place and prioritising a specific theme), and a discursive site that enacts art research as an institutional output. Of special interest is how the art academic conference as a complex set of relationships works to formalise research, with this refracting its significance in ways that both overlap with the reflexivity of art and outstrip it. As a cocktail of re-interpretation, re-placement, and re-visioning, our presentation will return to our back catalogue of work in order to playfully demonstrate our working method, which we call "re-ing".

Artistic research as appropriation

Camiel van Winkel
LUCA School of Arts, Brussels, Belgium

Image . Roos Trommelen

Keywords appropriation recuperation assemblage artistic research research methodology

Appropriation represents an inverse approach to cultural innovation. To appropriate means: to retrieve or reproduce what is already there; to use history as an archive of readymades; to transform and re-interpret something given simply by repeating it. Appropriation is an artistic technique with a long history, and I propose that it is fundamental not just to artistic practice, but to artistic research as well. This implies that the theory of appropriation can be used to develop the methodology of artistic research. I will present some general ideas about such a methodology.

Appropriation is not immune to the passing of time. Changes in the global political context necessitate us to re-interpret it anew. The negative connotations of 'cultural appropriation' can be put in a different light. As Jan Verwoert (2007) has stated, 'stealing images today' is less about authorship and copyright than about 'unravel[ing] material culture as a collection of carriers of different intersecting historical and temporal lines.' When an existing theoretical text is appropriated by an artist as part of her research, it is framed or installed in a different context, like an art installation. The appropriated material, whether textual or visual, will be assembled to form a new constellation. Decontextualization is followed by recontextualization.

SESSION 1.2

Re-placing Agencies

Thursday, 30 November
13:30-15:00

Architectural Practice as a Vehicle for Exploring Relationality in the More Than Human World

Maiju Suomi, Maarit Mäkelä
Aalto University, Finland

Image . Maiju Suomi

EXHIBITION

Keywords <u>environmental architecture</u> <u>care</u> <u>more-than-human</u> <u>world</u> <u>relationality</u>

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Abstracts

Session 2.1 Re-placing Agencies - Architectural Practice as a Vehicle for Exploring Relationality in the More Than Human World

Key life sustaining systems of the Earth are critically endangered due to human activity. Practicing architecture in this era of the climate crisis and mass extinction calls for critical revisioning of the worldview and the values we build on. The technoscientific approach to environmental architecture must be broadened towards ethics and aesthetics. This paper explores how post-humanist and eco-feminist perspectives of entanglement and relationality challenge human exceptionalism as a basis for making architecture in the process of the Alusta research pavilion. In this practice-led research, multisensory spatial experience, material circulation and more than human temporalities are explored through building a temporary pavilion for multispecies encounters outdoors in an urban museum setting. Reflecting on the project, an architectural space is understood as a continuous process of becoming enacted by various human and nonhuman forces instead of as a stable object with a sole human author. Architecture is reimagined as part of the web of care sustaining all life. Environmental architecture thus carries the double task of simultaneously becoming a practical act of repairing environmental degradation, and a symbolic representation of relationality and care.

From art introspection to selfie co creation: Looking for clues from O'Doherty's "Inside the white cube" to improve evaluation and design in the attention-experience economy

Anita Kocsis - Swinburne Design Factory Melbourne, Australia
Sarah Kenderdine - EPFL, Switzerland
Linus Tan - Swinburne University of Technology, Australia

Image . Anita Kocsis

Keywords white cube O'Doherty experience research experience engagement framework visitor/ participant experience economy research experiment

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Abstracts

Session 2.1 Re-placing Agencies - From art introspection to selfie co creation: Looking for clues from O'Doherty's "Inside the white cube" to improve evaluation and design in the attention-experience economy

This research is an ongoing practice-based experiment with respect to an experience engagement framework designed for visitor agency, strategy and experience design applied in participatory cultural institutions. We revisit O'Dohertys' (1999) ideology "Inside the White Cube" which draws on the aesthetic, commercial and socio-political content and context informed by the attention-experience economy. This revisiting of the White Cube theory is particularly relevant, as O'Doherty's themes date back 40 years ago and preceded the embedding of digital technology in cultural institutions. In the current 24/7 economy contemporaneous experiences born out of digitalisation, machine learning, social media performance types such as selfies exist alongside introspection experiences. As experience consumption increases in the cultural sector along with experience research what principles derived from the 'white cube' warrant reinterpretation? For example, how are designers to consider engagement experiences of stakeholders in cultural institutions such as the artist, participant visitor, designer and management? We employ contextual analysis and experience researcher introspection mapped against six elements- people, place, objects, rules, relationships and blocking to draw out themes from the 'white cube' ideology that are relevant to the attention-experience economy. We document a table as the first stage in our evolving engagement research and design practice in cultural institutions. This table lists pose more questions than answers, yet we argue warrants a launching point for protecting, supporting, consuming visitor engagement and production in cultural institutions for the future.

The image as a relational space – unfolding agency through photofilmic and performative re-imaginations

Maia Gusberti
Lucerne University of Applied Sciences and Arts
– HSLU, Switzerland
LUCA School of Arts Gent – KU Leuven, Belgium

Image . Maia Gusberti

EXHIBITION

Keywords photofilmic images critical image practice performative lecture agency distributed knowledge

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Abstracts

Session 2.1 Re-placing Agencies - The image as a relational space – unfolding agency through photofilmic and performative re-imaginations

In the face of the ephemeral images that shape our experiences and frame our worldview, visual literacy becomes a necessity to orient ourselves and to stay in touch with reality. It is of urgency to find new forms of (visual) storytelling (Haraway, 2016) that challenge our imagination, and engage a reflective relationship towards images. The photofilmic (Cohen & Streitberger; 2016) strategies I develop and observe suggest that knowledge and thinking about images can be fostered through images themselves (Binotto, 2021). Through my artistic and curatorial practice, I explore how lens-based images can literally be taken into our hands to be understood as relational spaces of distributed knowledge, discourse, and agency. I construct complex visual layouts that unfold across multiple framings. I place myself in relation to my own and to appropriated images of urban landscapes. I handle, treat, and inhabit them from different perspectives and document my interactions, depicting the process. I transform and contextualize images by shifting my role between creation, reflection, and mediation. Involved into forming a bigger picture, the viewer is invited to reflect their position in relation to the image. I suggest that such performative, physical handling allows learning with and from images, and encourage an emancipated future gaze, complement theoretical discourse, increase agency, and allow us to re-imagine our relation to images (Capeloa Gil, 2021). To further explore and share the potential of these practices, I am developing a performative lecture in which I aim to apply the strategies I am exploring.

Deep time re-alignments – merging prehistoric and contemporary art in a museum exhibition as a method of re-imagination

Kristin Armstrong - University of Stavanger, Norway
Tanja Thorjussen - Independent visual artist, Norway

Image . Annette G. Øvrelid

EXHIBITION

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Abstracts

Session 2.1 Re-placing Agencies - Deep time re-alignments – merging prehistoric and contemporary art in a museum exhibition as a method of re-imagination

Eden and Everything After is a contemporary art and archaeology exhibition at Museum of Archaeology, University of Stavanger, in Stavanger, Norway. The artist Tanja Thorjussen was invited to contribute with a unique approach in creating an exhibition where contemporary art responded to ancient objects from the collection. Through careful selection and a process of artistic research, lasting from November 2021 to January 2023, she focused on animal figurines from the Mesolithic (Stone Age) ca 9000 BCE through the Viking period ca 1066 CE resulting in an exhibition that reflected on the meaning of these animals, past and present. By re-interpreting ancient objects that represents animals through artistic explorations such as in drawing, video and sculpture, the project seeks to re-align animal agency through deep time into the present. The project recognizes that art speaks to art / artist to artist, and acknowledges that artists of the past understood the inherent sentience in animals. The project is interdisciplinary and combines art, art history and archaeology to intertwine past and present and simultaneously re-imagine the past. The act of inviting a contemporary artist holds the potential to interweave art, archeology and academic research by connecting to past artmakers and for brief moments, transcend the chasm between the present and the deep past. For this presentation Dr. Kristin Armstrong Oma and artist Tanja Thorjussen will present reflections and experiences of how this process of artistic research and artmaking can enrich our understanding and guide a re-interpretation and re-imagination of the past.

Keywords contemporary art artistic research archaeology

SESSION 1.3

Re-imagingin Care

Thursday, 30 November 2023
15:30-17:00

Collective Care
Towards Homeostasis

D. Martins Lerias
Technological University Dublin

Image . D. Martins Lerias

I contemplate the overarching structure in which capitalism is itself embedded as an ever evolving organic system, by tracing Hersey's grind culture to philosopher Byung-Chul Han's Burnout Society and juxtaposing their work with Federici's historical investigation on the "transition" of feudalism to capitalism. Then I look at systemic changes from an organic evolutionary point of view as opposed to a mechanic one and re-imagine power systems as one evolving body. Borrowing the term homeostasis from physiology, I advance how the imbalance of hegemonic power is a symptom of an organism's internal stability disrupted. I propose care as a way to re-establish balance while highlighting community and diversity. I then present a brief exposé on a collaborative project that centered care and later shifted towards rest, and how collaboration and care fit into the discussion of homeostasis. Finally, I conclude with the next steps in my artistic practice within this framework; and a call for care.

Keywords burnout care capitalism collaboration collective
colonialism feminism homeostasis resilience rest spaces

Revising interspecies relationships by centralizing care and hope as the core elements of artistic and arts-based research and pedagogy

Anniina Suominen
Aalto University, Finland

Abstracts

Session 3.1 Re-Interpreting Agencies – Revising interspecies relationships by centralizing care and hope as the core elements of artistic and arts-based research and pedagogy

The ongoing collaborative research project is identified as post-humanist; more implicitly defined as an artistic, intersectional and caring research. Through the artwork and artistic research processes carried out by the researchers involved in this process and by others, and particularly being informed by the challenges our research and pedagogical processes have presented to us, we propose an orientation of care for/through/with as a core ethical and political orientation for scholarship, as a form of slow resistance, and as a commitment to a gradual and holistic reorientation of self that is perceived inseparable from relations and deeply immersed into everything else. By sharing examples from contemporary art and from our artistic and pedagogical research, as well as from the theoretical inquiry processes, we aim to demonstrate how we have explored ontology, epistemology and ethics in relation to the treatment of animals.

Keywords interspecies relationships notions of care artistic and arts-based research arts-based pedagogy of hope

Creating intimate places for close by heart but physically apart people through remote embodiments

Nesli Hazal Oktay
Estonian Academy of Arts, Estonia

Image . Nesli Hazal Oktay

Keywords intimate places   felt experiences   distances   everyday life interaction design

Our bodies play a significant role in maintaining and nourishing intimacy. For people who are close by heart but physically apart, the bodies are geographically separated, so intimacy is experienced remotely without shared physicality of the bodies. In this paper, I present the design experiment that is grounded within my remote intimacy experiences and my-sense making attempts as a daughter and a designer. I focus on exploring intimate places that are created in remote settings, specifically exploring the place that is created by making (something new and fragile) together, and wearing the creation in daily life from a distance. This experiment unfolds in two phases: i) creating bio-rings with my father from a distance, and ii) us both wearing the ring we created in our daily lives; while I am eliciting our first-and-second person felt experiences of phases one (i) and two (ii) through photography, self-reporting and interview.
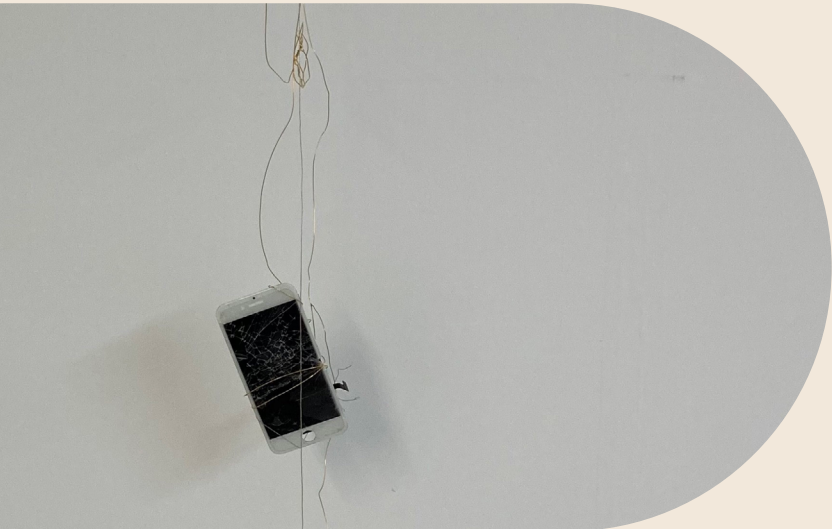
Abstracts

Session 3.1 Re-Interpreting Agencies – Creating intimate places for close by heart but physically apart people through remote embodiments

Re-touched: explorative relationships with touchscreens and conductive matter

Marika Grasso
Sheffield Hallam, UK

EXHIBITION

Keywords touch materiality responsiveness broken care

How is the interactive and excitable materiality documenting human touch? What is touched when the finger strokes the touchscreen? The explorative presentation engages with practice-led research employing material explorative approaches. The research process unfolds from the investigation of the body's electrical potential expressed through conductive matter. To the exploration of tactile engagement with e-waste of touchscreens, daily touched materials, that are no longer functional. I aim to re-consider technological devices and conductive matter relationships through the lens of the sensuous tactile experiences of making and sensing. The research employs qualitative methods, which include visual and written documentation of making, sensory interaction and modes of dissemination. Touch is the explorative, interactive tool which allows the building of attentive non-hierarchical encounters in which matter is the central point of attention. The sensitivity in shaping the methods of investigation aims to re-envision sensing in time through mutation of matter, body, and tactile ties. The touchscreen's brokenness and the electricity conduction inform possible future archaeology. In a scenario in which the e-waste materials become the testimony of intimate, sensuous, and mundane relationships with the screen. The ageing, decay and dust gatherings transform the responsive matter, which entangles the traces of hands, with its lost physical properties, and the symbolic power of the object. Re-touch refers to touch again, quest, and consciously becoming aware of the connection with touched objects.

SESSION 1.4

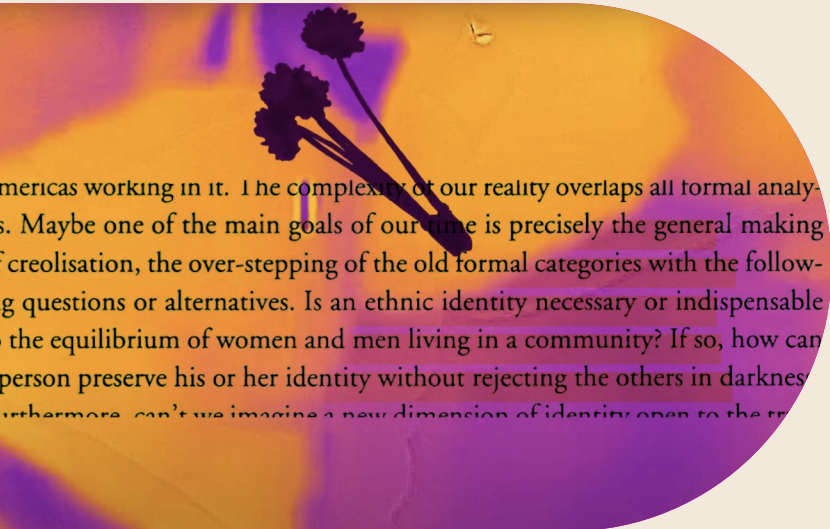# Re-Imagining Relationships

Friday, 1 December 2023
11:00-12:30

Quantum Sankofa – Rhizomatic Entanglements with the Ancestors and the Nowcestors

Clareese Hill
Northeastern University, USA

mericas working in it. The complexity of our reality overlaps all formal analy-
s. Maybe one of the main goals of our time is precisely the general making
creolisation, the over-stepping of the old formal categories with the follow-
g questions or alternatives. Is an ethnic identity necessary or indispensable
o the equilibrium of women and men living in a community? If so, how can
person preserve his or her identity without rejecting the others in darknes
urthermore, can't we imagine a new dimension of identity open to the tr

Keywords Black studies Caribbean Philosophy
Black Feminism Post-Colonial theory poetics performance
African theory Quantum Theory

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Abstracts

Session 1.4 Re-Imagining Relationships – Quantum Sankofa – Rhizomatic Entanglements with the Ancestors and the Nowcestors

Transmission: Quantum Sankofa – Rhizomatic Entanglements with the Ancestors and the Nowcestors is a performance lecture unpacking the role of the Ancestors and Nowcestors in my research praxis. I call my collaboration with the Ancestors and Nowcestor, which I call a move toward Quantum Sankofa. Sankofa is a Twi word from the Ghanaian Akan Tribe, which loosely means and has the energetic intention of going back for going forward. In my research, I strategize how to disrupt spatial temporality, and Quantum Sankofa is a methodology that requires learning and creating entanglements by going back to go forward. The performance lecture will unpack the didactics of the praxis of working with entanglements between the Ancestors, the Nowcestors, and myself. My art praxis encompasses performance, immersive and mixed reality, and writing. All aspects of my praxis include the Quantum Sankofa methodology. The Quantum Sankofa Methodology is informed by Black studies, Caribbean Philosophy, Black Feminism, Post-Colonial theory, poetics, and Quantum Theory.

Primed Figures – Reimagining Architectural Drawings as Technological Mediators

Tommy Kaj Lindgren
Aalto University, Finland
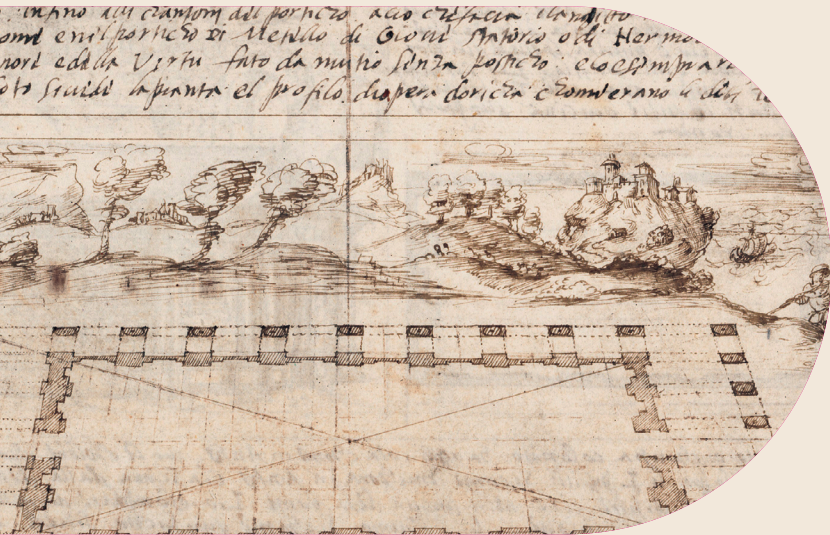

Image . Creative Commons

Keywords <u>Architectural drawing</u> <u>Actor–network theory</u>
<u>Science and technology studies</u> <u>technological mediation</u>

The architectural drawing is essential to most processes of the production of the built environment. It occupies decisive positions in the conception, planning, design and construction of buildings, but it is often conceived solely as a neutral carrier of information, not as an actor in its own right. In this paper the architectural drawing is reimagined as a technological mediator. This proposal is founded on an Actor-network theory (ANT) reading of the processes of the production of the built environment and depicts architectural drawings as technological mediators: actors that effect the message or force they are transmitting, and that can be described appropriately by treating their effects as technological. The processes of the production of the built environment as well as the role of tools, specifically drawings, are discussed through an ANT lens as relational networks, and the limits and challenges of ANT in this context are brought up and recognized as well. The proposed mediating role of drawings is articulated by a selection of concepts and vocabulary from Science and technology studies. They are illustrated with examples that help in outlining the relational nature of drawings in the associations of human and non-human actors with distributed competences by indicating specific types of technological mediation and how they pertain to architectural drawings. The possibilities and potentials for effecting change in the processes of the production of the built environment that the type of reimagining that is here proposed opens up are described as a conclusion.

The relationship between maker, machine and material: Creative investigation of geopolymer extrusion 3D printing

Lennart Engels, Priska Falin, Johannes Kaarakainen, Luis Huaman, Maarit Mäkelä, Jussi Leveinen
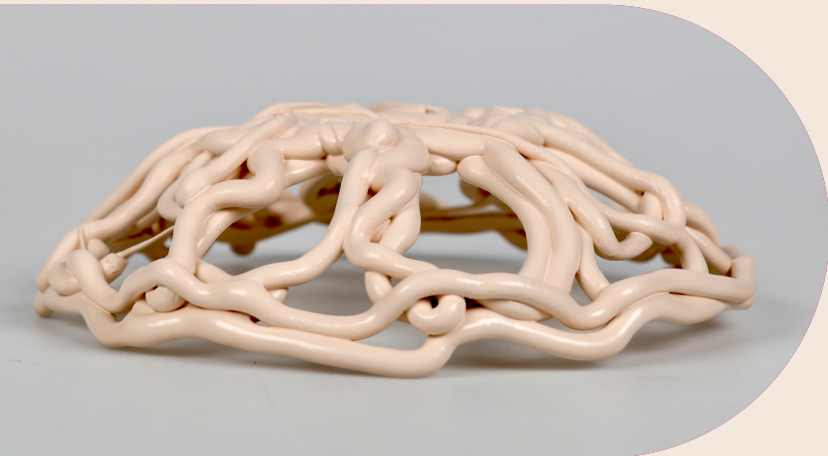Aalto University, Finland

Image . Lennart Engels

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Abstracts

Session 1.4 Re-Imagining Relationships – The relationship between maker, machine and material: Creative investigation of geopolymer extrusion 3D printing

This paper introduces early explorations from interdisciplinary project-based research focused on the development of geopolymer 3D printing. The closer focus is on the entanglement of the maker, machine and material during creative practice. The maker in this process is viewed as a mediator between material and machine to drive the creative process of making. Geopolymer pastes, with specific material properties, direct the exploration towards unconventional extrusion methods to overcome the challenges faced in traditional extrusion methods. The machine is understood as a creative tool that concurrently offers constraints and possibilities to expand the limits of the maker and the material. As an outcome of experimentation and creative problem-solving, this paper presents original and innovative methods that create a new fabrication aesthetic that acknowledges and emphasises the coiled aesthetic generated by this process. The three perspectives of maker, machine and material are discussed individually and together; opening the relations that influence the creative process within contemporary practices.

Keywords geopolymers 3D printing

explorative methods creative practice

A Polydimensional Reinterpretation of Scriabin's Piano Sonatas: the Time, Space, Timbre, Color, and the Cross-Influence in Multimedial Artistic Productions

Elina Akselrud
University of Music and Performing Arts Graz, Austria

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Keywords crossdisciplinary interpersonal re-interpretation
performance reimagined

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Abstracts

Session 1.4 Re-Imagining Relationships - A Polydimensional Reinterpretation of Scriabin's Piano Sonatas: the Time, Space, Timbre, Color, and the Cross-Influence in Multimedial Artistic Productions

The major interpretational aspects for any musical performance are the use of time and timbre and the decisions one makes in this regard. Artists have a particular temporal perception when working alone or with collaborators within their own medium. However, the sense of both, the time and timbre as artistic devices might alter significantly, when the art genres are crossdisciplinarily blended and artists from various media work simultaneously on the same material in an experimental setting. Integrating the space, movement, and color into play allows for a polydimensional re-visioning of a musical work and gives an opportunity for a profound reinterpretation of the score. The focus of this presentation is the non-verbal artistic communication that occurs between multiple performers during art making and how can the actions of one collaborator from a certain artistic discipline influence the decisions of the other one in another discipline, respectively.

In his later works, Alexander Scriabin incorporated into his compositions an expanding set of genres that involved sensations beyond the aural, such as light, color, movement, scent, space, and touch. His aspirations to use multimedia were both an act of self-reflection and self-expression qua an artist. I will present excerpts from my documentary "The Scriabin Sonatas Reimagined, Part 2", featuring a collaboration between piano, dance, light, and stage design. This project is unique due to its semi-composed (musical score) and semi-improvisational setting, with the aim to explore the interpersonal interpretational exchange between the collaborators and re-visioning a musical piece as a polydimensional creation.

Abstracts

SESSION 1.5

Re-exploring Experience

Friday, 1 December 2023
13:30-15:00

Reimagining past histories and experiences through performative photography and auto-ethnography

Carla Hamer
Birmingham City University, UK

EXHIBITION

Keywords Re-imagining photography migration time experience
performativity relationships auto-ethnography

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Abstracts

Session 1.5 Re-exploring Experience - Reimagining past histories
and experiences through performative photography and auto-ethnography

This paper discusses an artistic research exploration I conducted as part of my PhD (2022) that through the case study of an Argentine-Danish community in Argentina focused on the ethics of photography within ethnographically informed research. The project examined in this article aimed at testing an auto-ethnographic approach by interrogating the lived, self-reflexive process of being subject and object, self and other of a practice-led research enquiry. The creative practice was inspired by a childhood photograph of my Danish grandfather and a story about how after moving to Argentina he remained in contact with his brother by playing chess through postal mail. This led me to investigate the affective and performative power of photography and the materiality of chess to re-imagine my autoethnographic story in an ethical manner. The work undertaken revealed the materiality and multiple layers of temporal gap in the act of embodying the past by playing a photographic game of chess across two different continents, as well as the performative way by which photography plays with those temporalities. By decentring the artist-researcher's voice the experience of re-enacting an evocative family narrative demonstrated the constitutive self and other dependency in the act of telling someone's story through art practice. This paper contributes to artistic research engaged with ethnographic modalities by identifying an ethics of responsibility that emerges within a relational and temporal space integral to creative practice.

By the river: overlapping space and time

Raquel Felgueiras

Image . Raquel Felgueiras

EXHIBITION

Keywords walking practice space time interference

This work reflects on the perceptions of space and time during a particular period of time — the lockdowns imposed by the Covid-19 pandemic — when science fiction flooded our daily lives. Following the idea that "Man walked, first to resist by finding food and shelter, but that once those needs were suppressed walking became an aesthetic act" (Careri, 2004), I wondered how walking could be at the same time an act of resistance and an aesthetic way to interfere with my surroundings. Having a dog was the reason why during lock-down I was could go out every day for a walk. The awareness of the landscape triggered the need to leave traces of our passage. We were wayfaring (Tim Ingold, 2007) and at the same time becoming spectators like Marie-José Mondzain (2015) refers in her phantasy. Combining walking practice with mark making, I created small interferences in the path, ephemeral signs that could pause someone else during their walk. After the lockdowns I revisited those places but this time to capture an image that could bring together interference and simultaneity of spaces and times. The images created refer to the representation of our experience of space becoming a place.

Recreating materials: an insight into drawing tools with connections of nature

Cristiana Macedo, Teresa Almeida
University of Porto and VICARTE Research Unit, Portugal

Image . Cristiana Macedo

The materials used in the field of fine arts are currently the target of reinterpretation due to the multiple possibilities of adaptation they have. A material that in the beginning of its production was designed for just one purpose, today is investigated, and expanded in order to be able to respond to different application situations, seeking, in the meantime, to meet a sustainable production. Nature as an object of study takes on an increasingly relevant role in the artistic world. One of the outstanding aspects relates to the contact we establish with the place we live and its surroundings, as well as the experiences that are provided to us and that stimulate the thoughts, concepts, and images that we create. This process begins to develop right after the first contact is established, and is triggered in different lines of action. In this research, the construction of drawing materials is tested for application in supports different than usual, creating mental landscapes that dialogue with the space in which they are found. The materials investigated are pastel made with resources collected from nature and produced in an artistic based studio that can be applied in the traditional way in paper and canvas, but can also be integrated on unusual surfaces, such as glass and ceramics. Trought aneling schedules and firings in a kiln, this material will stay in the matrix of the materials having a long durability. Artists have now new materials to work with, in their artistic production.

Keywords natural materials reinterpretation sustainability

A Symbiotic Clay Environment: a journey through the meaning-making possibilities

Dena Bagi, Gabriella Rhodes

Image . The British Ceramics Biennial and Jenny Harper Photography

Keywords pedagogy clay ontology symbiotic perceptive

Delegates of the Art of REsearch conference will enter a fictitious symbiotic clay environment, where they will experience how clay can make-meaning. Dena Bagi and Gabriella Rhodes will introduce delegates to a multi-roomed clay space during their explorative presentation, which will be built by the pair in preparation. The clay space will encapsulate clay's 'power' - to create new perceptive ontologies for its manipulators. The clay space will host several sub-spaces (or rooms) that, which when 'visited' will enable delegates to encounter a diverse set of experiences, which transport them to into an embodied state from which they can perceive the world. The clay 'rooms' will be 'entered' by delegates via diverse means, allowing for effective engagement. These include engaging in clay 'stations' in preparatory spaces, competing modest in-seat practical activities, and taking part in an immersive digital presentation. The clay space will be rooted in several data clusters collated by Bagi, which explore the embodied 'power' of clay. Clusters of data illude to clay's ability to facilitate a deep connection to the manipulators senses (Parry, 2010, p. 4), and to uncover philosophic meaning, or embodied cognition - giving insight into what it may really means to be on the earth for the manipulator (Falin, 2022, p.35). The pedagogic methods which Bagi and Rhodes will utilise, to construct the clay space and engage delegates within it, are rooted those practiced in the gallery sphere. Pedagogic methods will include the facilitation of free-flowing and playful interactions with clay, within a multifaceted environment/symbiotic space. These methods will enable person-centred learning to take place (Pringle, 2008, p.225). Delegates will form individual ontologies, via a deep connection with free and play-based processes that leave behind traditional educational hierarchies (Effie Coe, Albert Potrony, Alex Thorp, Ben Messih, 2017).

SESSION 1.6

Re-Imagining Commons

Friday, 1 December 2023
15:30-17:00

Inter-weavings of practice and research in the tšombiach (woven sashes) of the Kamëntša Biya people)

Susana Patricia Agreda-Chicunque - Kamëntša Biya, Colombia
Alexandra Cuaran-Jamioy - Universidad de los Andes, Colombia
Eliana Sánchez-Aldana - Aalto University, Finland
Andrea Botero - Universidad de los Andes, Colombia and Aalto University, Finland
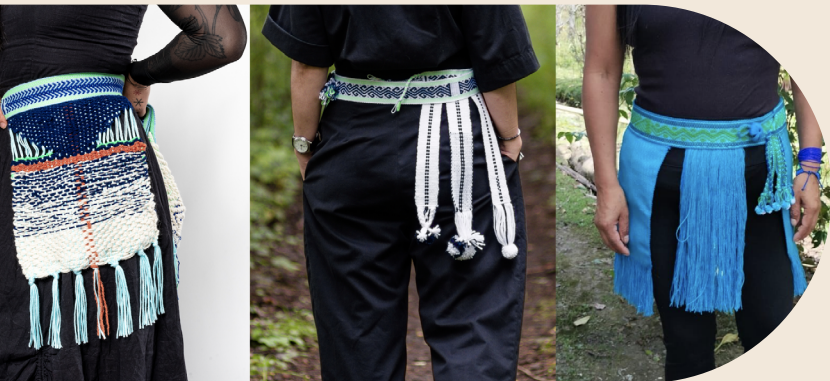

Image . Archive off the project

Keywords design research tšombiach research practice
research otherwise weaving

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Abstracts

Session 1.6 Re-Imagining Commons - Inter-weavings of practice and research in the tšombiach (woven sashes) of the Kamëntša Biya people)

In this paper we discuss practices surrounding the tšombiach, a traditional belt or sash woven by and helping weave together the Kamëntša people of Colombia. We examine its process of creation and circulation through weaving by eight Kamëntša women and ourselves, drawing together multiple aspects of the making, thinking, and feeling processes that cohere around tšombiachs. We present these via a form of design research "otherwise," a woven conversation in which we researcher-practitioners were literally enwrapped, tied in across both space and time. We further consider how, through weaving, tšombiachs participate in cross-cutting practices bound up with forms of working collectively: of summoning and sheltering, wrapping up as a care practice, traveling, telling, and re-creating the territory. These all care for what is vital while interweaving practice with research.

Re-Imagining the Collection of the Kreis Family

Ulrike Felsing - Bern Academy of the Arts, Bern University of Applied Sciences, Switzerland
Murielle Cornut - University of Basel, Switzerland

Image . Swiss Society for Folklore Studies

Our article introduces the image and sound installation Re-Imagining the Collection of the Kreis Family, which is part of the Participatory Image Archives (PIA), a web-based archival platform. It was developed as part of an interdisciplinary research project with the photographic archives of the Swiss Society for Folklore Studies. In the digital archive, "re-imagining" is of major significance to the presentation of historical photographs. Themes such as "materiality and the sensory in the digital," "order and disorder in memory cultures," and "ambivalence and polyphony through user engagement" are shifted into focus. This article aims to point out ways to present the Kreis Family Collection—a private collection dating from the years 1850 to 1980, in which many strands of cultural ideas are interwoven. We use storytelling with sound that makes it possible for viewers to immerse themselves in the past through the photos from the Kreis Collection. Initially, we began working with an animated sequence of photos accompanied by three separate audio tracks that viewers can choose from. Here, we are prompting three contradictory acoustic "moods" for interpreting the same pictures: an "everyday, intimate" mood, a "bourgeois, representational" one, or one that is "dramatic and disturbing." To invite the users to compare the individual photos—to re-imagine them—we are also experimenting with a group of "loosely associated" pictures accompanied by a "sound mobile."

Keywords digital image archive   historic photo collection
photo album   virtual image and sound installation   user engagement
cultural heritage   digital materiality   memory   Swiss photography

Re-embedding affective connections: becoming the intersubjective self to reimagine a Chinese rural community

Ye Liu - School of Art, RMIT University, Australia

Image . Suye

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Abstracts

Session 1.6 Re-Imagining Commons - Re-embedding affective connections:
becoming the intersubjective self to reimagine a Chinese rural community

After COVID-19, rural areas in China showcased their distinct values, prompting a focus on rural development as a national strategy. Creative rural tourism emerged as a critical tactic (Zhang, 2021). However, Qu (2021), one of the earliest pioneers of rural art construction, asserts that challenges in rural construction arise from overlooking key rural-urban differences. Emphasizing rural gentrification tourism as a remedy for pandemic-induced anxiety is risky, as tourism can lead to rapid modernization and cultural colonization of rural regions (Zhang, 2021). The initiatives undertaken by Huaniao Art Island, a project intertwined with rural regeneration and gentrified tourism, serve as a prime illustration and response to the challenges above. My role as an artist-curator in this art program coincided with my research interest in participation and social engagement. I proposed "Re-embedding affective connections with the place" and employed a community-based art project from 2021 to now. It investigates how creative approaches work to explore affective engagement and restore cultural connections. The presentation will examine the proactive ways artists collaborate with locals and tourists, become intersubjective-self, and renew affective engagement with the community. It created a bold, urgent practice that employed socially engaged art to reimagine the tomorrow of a rural community.

Keywords affective connection rural revitalization
intersubjective-self social engagement

Performative Reading as New Forms of Assembly

Li Lorian - ACPA, Leiden University, The Netherlands

Image . Michal Hai

In artistic research scholars and artists are constantly engaged in the act of reading. What happens, then, when reading itself is perceived as an artistic practice and employed in a performative research? In this presentation, the act of reading takes on its embodied and experiential potential to articulate new forms of obtaining knowledge and modes of interpretation. Two aspects of reading are considered: first, reading as a bodily action involving performative expressions of movement and voice; second, reading as a shared, communal practice of gathering around a text. These are reviewed via the particular history of study routines developed among Jews in exile, translated into contemporary practices of identity and assembly. In diasporic Jewish culture, specific traditions of reading and learning evolved around texts in terms of both written and oral manifestations. These Jewish routines reveal manners of belonging and affinity. Working in between the printed layout and oral speech, the presentation will investigate the prolific prospects of reading in various ways. Different modes of reading evoke reimagining the role of the text as well as new interpretations of the political reality. The presentation will weave practical exercises of reading in order to question routinized ways of engaging with texts in a context of a conference while also examining the significance of coming together.

Keywords practices of reading artistic research
performance Jewish exile

SESSION 2.1

Re-Visioning Bodies

Thursday, 30 November 2023
11:00-12:30

Re-framing the Body and Interactivity Through Art and Ludic Engineering

Roland Graf - Stamps School of Art & Design,
University of Michigan, USA

Image . Roland Graf

In this presentation, I reflect on Ludic Engineering as an artistic research and experimental technology development approach. This approach builds on "play" (i.e., playful thought and playful behavior) as a method for inventing technologies for and with the lived body. I first explored this approach in my practice-based Ph.D. with the development of Solar Pink Pong, an art installation and sun-powered street video game that inspired the creation of an inclusive augmented reality play system for children with different mobility abilities. This presentation critically reflects on the project's transition from prototyping future outdoor media experiences with the lived body to studying new play and interaction modalities for the lived body; it aims to highlight the tension between expressing and stating meaning when re-framing the body and interactivity in the physical world at the crossroads of interactive art and human-computer interaction.

Keywords interactive art ludic engineering inclusive play
human-computer interaction practice-based research

Within the body of performer in Sapmi and Arctic North

Marija Griniuk

Image . Tue Brisson Mosich

(EXHIBITION)

Keywords <u>EEG</u> <u>brain activity</u> <u>performance</u>

The proposed explorative presentation contributes to the conference by re-envisioning the scenarios for documenting performance art through the incorporation of biometric data. This broadens performance documentation, including images, sounds, texts, and video recordings. The research delves into utilizing EEG technology in performance art, enhancing performance documentation and strengthening connections with audiences, based on the test-events in Sapmi and Arctic North. Biometric EEG data adds layers to documentation and enhances audience engagement. Screens display remediated data, allowing viewers to perceive the performer's cognitive load in real-time.

The research methodology employed is arts-based action research, combining artistic and aesthetic segments with action research components to frame artwork as both research output and cyclically visible creations. Developed software remediates EEG data, adding an aesthetic layer to performance documentation. The findings imply transformative potential for EEG technology, reshaping performance production and documentation.

Eros, Art and Research

Sara Gomez - Jose Limon National Center for Dance Research, Documentation and Information (CENIDID), Mexico

Image . Sara Gómez

EXHIBITION

Keywords Love Eros Epistemological Implications
Artistic Practice Aesthetic Surface

The purpose of this text is to relate artistic research to the search for knowledge driven by love, described in Plato's philosophy as Eros. To do this, it will be necessary to revisit a broad notion of what artistic research means, particularly research in the arts, and its particularities compared to other types of research. Further, it will be necessary to ask what its objectives and its epistemological contributions are beyond the requirements of producing proven knowledge, evaluable results and the applicability of results. My proposition is that art, in its research processes, can be driven by an amorousness that would involve the entire being of the researcher. The result of this would be the consideration that the epistemological nuclei, -the intuitions that are expressed on the surface of every work of art- could be developed on the surface itself of the work of art, resulting in a work that makes epistemological contributions problematising its own content.

The Sounding Sewing Machine: Re-voicing gendered media histories

Lottie Sebes - Berlin University of the Arts, Germany

Image . Kayla Elrod

How have gender relations affected the historical development of specific technologies, and reciprocally, how do the uses and designs of technologies maintain gendered techno-cultural associations over time? The examination of 19th and early 20th century vocal simulators, typewriters, pianos, and sewing machines can serve to begin answering such questions. In simultaneous and synergistic investigations, where artistic practice and historical study inform and feed into one another, I have re-appropriated aspects of these devices and the discourses surrounding them to form an instrument and a sonic performance entitled "Veritas Ventriloquist". The dynamic interface at the core of the performance is a vehicle of shared agency and voice, which questions and re-forges the possible uses and meanings of the tools it comprises. By reenvisaging the sewing machine as an instrument which screams and speaks through my mouth as I perform, I twist historical relations of woman and machine. A new meeting is staged, impelled by a history of countless encounters of the same kind. In re-sampling the archive in a speculative, disrupted and noisy way, this project makes a performative claim to existing gendered associations in the history of our relations with machines.

Keywords Sound performance history of technology gender

SESSION 2.2

Re-visioning Syntaxes

Thursday, 30 November 2023
13:30-15:00

From the abyss to the afterglow: on the practice of vibrant contemplation as a mode of artistic research

Luiz Zanotello
University of the Arts Bremen, Germany
Leiden University and Royal Academy of Art, The Netherlands

Image . Zanotello

EXHIBITION

Keywords mourning critical auto-ethnography theorization light diffraction poetics of knowledge

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Abstracts

Session 2.2 Re-visioning Syntaxes - From the abyss to the afterglow: on the practice of vibrant contemplation as a mode of artistic research

Through a form of critical autoethnography, this study diffracts aspects of the author's artistic practice through the intimate process of mourning in order to delineate a particular mode of knowledge production within artistic research that queers the relationship between inside and outside of epistemic and ontological perspectives. The first section considers the abyss as a figure between grief, the unknown and modes of knowledge production within artistic research. The second section bridges the work of theorizing as a form of reconfiguring the world through the study of diffracted light, and further delineates the practice of vibrant contemplation as a method of entangling art practice with theorization processes. The final section contemplates the figure of the afterglow as a material-discursive phenomenon that emerges from the temporality of mourning vis-à-vis artistic research.

Contextualisation of an unpublished document as visual poetry, text collage and experimental writing: Tate Jukka and Pekka (2016)

Niina Marjatta Turtola
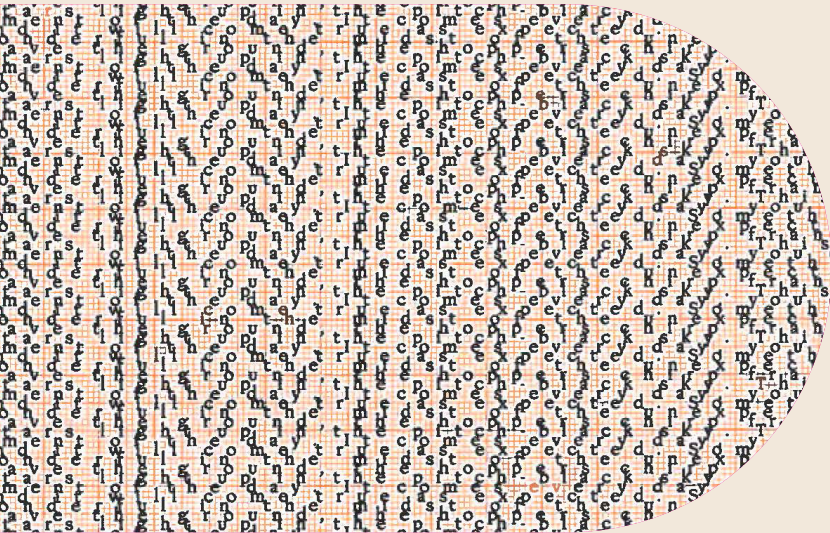Edinburgh Napier University in Edinburgh, Scotland

Image . Niina Turtola

EXHIBITION

Keywords experimental writing   text collage   visual poetry   text art
text materiality   politics through poetry

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Abstracts

Session 2.2 Re-visioning Syntaxes – Contextualisation of an unpublished document as visual poetry, text collage and experimental writing: Tate Jukka and Pekka (2016)

The purpose of this article is to contextualise an unpublished document Tate Jukka and Pekka (2016) with the concept of text collage to enable re-visioning and returning to the document beyond the semantic and written content. Therefore, I will look at the construction of the document, identify and describe the typographic layout and discuss the document as a method of both designing and writing. One key concept has been researched and identified which is text collage and the document will be discussed as text collage and connected to the canon thereof with samples of similar works. The results of document construction, writing and designing show that the ready-made textual fragments used in Tate Jukka and Pekka (2016) open audiences a new typographic potential to understand and imagine the societal production of texts in both writing and visualisation of writing. Therefore, text collage is not only a visual and formal device, but it is used as a magnet to draw the audiences closer to reading the strangely written text that is composed of textual fragments. All this with a purpose of being offered the document as an alternative space, that is open for interpretation. Therefore, a text collage and materiality of typography can be seen as a door to re-envision ready-made texts anew and from there on, to reimagine societies on a larger scale anew.

Who Cares? Post-extractive Feminist Futures (a work report about collecting practices of care in a mining town)

Karin Reisinger
Academy of Fine Arts Vienna, Austria

Image . Karin Reisinger

The shrinking town of Eisenerz lies at the foot of the Erzberg mountain, Austria's largest and best-known site of extraction of iron ore. The post-industrial town is experiencing a rural exodus, which affects women in particular. Mining is predominantly narrated in male, heroic stories, while counter-narratives of repair, care, reproduction and maintenance are mostly overlooked. Through strategies of making visible, bringing together, and anticipating and activating futures, and with the help of artistic tools of knowledge production, this project will portray practices as constant reparative counter-practices taking place amid extraction.

We collect feminist post-extractive stories to reimagine the future of a shrinking, post-industrial town and work with local associations to reach diverse groups, which shape the project on several levels: they collect or narrate and locate stories of practices; and they sometimes even research private archives. Processes of mutual learning take place in meetings and shared activities, and through the process of transformation into drawings by East Styrian artist Roswitha Weingrill. An ethical, intersectional framework of feminist citizen science will revive the margins of how we know about environmental exploitation to deliver a complex, yet profound, image of a polyphonic Anthropocene that allows dynamic assemblages to be imagined post-exploitation.

Keywords drawing mapping writing care extraction participation
citizen science feminist spatial practices

Abstracts

Session 2.2 Re-visioning Syntaxes

Abstracts

Session 2.2 Re-visioning Syntaxes - Who Cares? Post-extractive Feminist Futures (a work report about collecting practices of care in a mining town)

RE: Infinite Dialogue

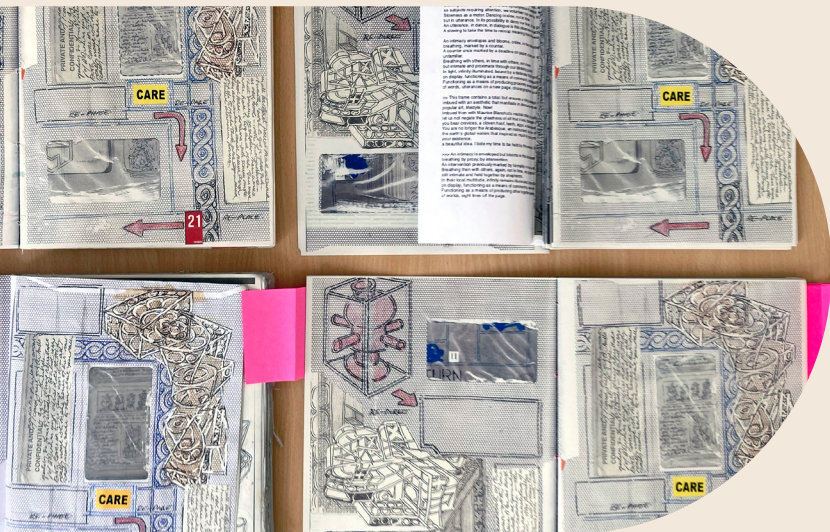Richard Nash, Gary Clough
Royal College of Art, UK

Image . Richard Nash and Gary Clough

EXHIBITION

Keywords artists' book   artists' publishing   research methodologies
collaboration and co-production   multidisciplinarity

The presentation outlines a novel method for practice-based research centred on the production of artists' books. It situates experimental approaches to foster co-production and collaboration in multidisciplinary contexts. Limited research exists in understanding how the unique qualities of the artists' book as a medium, and the processes and methods used in the creation, can be positioned to scaffold a process of mediating knowledge and hierarchies of practices. The insights from the study have significant benefits beyond art and design where it can be useful in STEAM contexts, especially where this involves diverse multidisciplinary groups and specialist/non-specialist participants. The presentation will focus on a case study collaborative artists' book, RE: Infinite Dialogue (2023) and the background context and individual concerns. The research focused on designing a practice-based method centred on the artists' book edition as a visual verbatim facsimile. The initiating concept and conceptual anchor to the project centred on the etymology of the prefix Re-. As a facsimile, each iterative edition revisited, reused, and reassembled, making visible the traces of individual interpretations and interventions as well as the technologies and materials deployed in the process of collaboration. The collaboration started with Richard Nash, whose practice centres on artists' publishing, undertaking a process of analysing, documenting and decontextualising a cross-section of work spanning 15 years from Gary Clough's sketchbook practice. Taking a collaborative and multi-modal approach, a series of four iterative editions were developed following a cyclical method involving three phases: 1) transcription and documentation, 2) constellation and translation, and 3) publication.

SESSION 2.3

Re-Visioning Interspecies Collaborations

Thursday, 30 November 2023
15:30-17:00

Feral Experiments in CreaTures Co-Laboratory

Markéta Dolejšová - Aalto University, Finland
Andrea Botero - Aalto University, Finland
Jaz Hee-jeong Choi - Amsterdam University of Applied
Sciences, The Netherlands
Michal Mitro - ssessi.space
Agniezska Pokrywka - Supereclectic
Tuuli Mattelmäki - Aalto University, Finland
Chewie - Open Forest Collective

Image . Jiří Dolejš

Keywords <u>feral creative practice</u> <u>eco-social transformation</u>
<u>more-than-human sensemaking</u>

In this paper, we share insights from our creative practice-based experimentation with 'feral' ways of stimulating eco-social change. Drawing on our experiences with three practice-based research projects – Open Forest, Cyano Automaton, and Open Urban Forest – we discuss how feral ways may foster more-than-human co-creation of knowledge and data, and nurture pluralistic making sense-with other-than-human creatures. We first explore the concept of feral in supporting the understanding of how creative eco-social inquiries may evolve beyond the bounds of anthropocentrism, in relation with more-than-human experiences. Through our three cases, we illustrate how experimenting with feralness can bring to the fore issues of power, agency, and control in the currently human-centric discourses around data, technology, and sensemaking in eco-social transformation. By sharing our emerging insights regarding feral ways, our aim is to help nurture critical, more-than-human perspectives in creative practice-based inquiries in art and design.

Agential Guts

Riina Hannula
University of Helsinki, Finland

Image . G.O.A.T 2022

Agential Guts was an artistic practice of multi-species care with companion goats. Living under the pressure of monoculture conventions led me to re-imaging new modes of relating and caring within the symbiotic assemblage. Having science and technology studies (STS) frame Agential Guts contributed to conceptual and methodological contemporary explorations on the nature of knowledge production. Being a holobiont myself; a human-microbial consortium conducting artistic research embedded art and care as one messy, material, affective, and metabolic entanglement to generate new modes of more-than-human care (Bellacasa 2017). Extended Abstract, Concern over biodiversity loss and many ecological crises caused by traditional farming formed a standpoint for disrupting the ecological simplification and extractive harnessing of humans and other species (Tsing and Haraway, 2019). The project was informed by scientific claims about the microbial enactments in soils, guts, and circulating matters in between that shape how we perceive our entanglements. The kin-making in leaky assemblage was my object of study from an academic perspective but the companion critters were collaborators from the artistic point of view. Situating artistic work within our shared guts states that microbial exposure can be a method of directing multi-species collaboration.

Keywords Multispecies ethnography agential cut agential gut
human-animal relations human-microbial relations goat soil
holobiont symbiosis kin-making plantationocene

Revisioning Positive Ethics in Interspecies Artistic Research

Angela Bartram - University of Derby, UK
Jaana Erkkilä-Hill - UniArts Helsinki, Finland

Image . Angela Bartram

Ethics, morality and what is right and wrong are often the subject of extended debate through the opportunity that artistic research provides, in which the use and engagement of non-human animals in art arouses specific contested and unexpected ground. But, how do we regard animal suffering in comparison to that of the human in art, and what is 'othering' between species in socialized practice? Could we apply the same measures to ourselves as we do to other living creatures? What of ethics and our considerations of the non-human and their treatment and care? The discussion analyses how some humans are revisioning their role within interspecies contemporary artistic research towards a more ethical purpose. Through the critical perspective of the presenters' artistic research, that foregrounds ethics through empathy and care, it provokes a re-questioning of the non-human within a creative context through an analysis of animal death and the rights to observation and its sacrifice, and collaborations with non-humans within an artistic and gallery context. Through an antithetical positioning against a historical paradigm of slaughter, taxidermy, and observation, which situates the animal as secondary to the human, it proposes what a revisioning of ethics in contemporary artistic research could be.

Keywords ethics   morality   interspecies   artistic research   animals

Museum of Extinction: The Field Ornithology Collection

Natalie Field
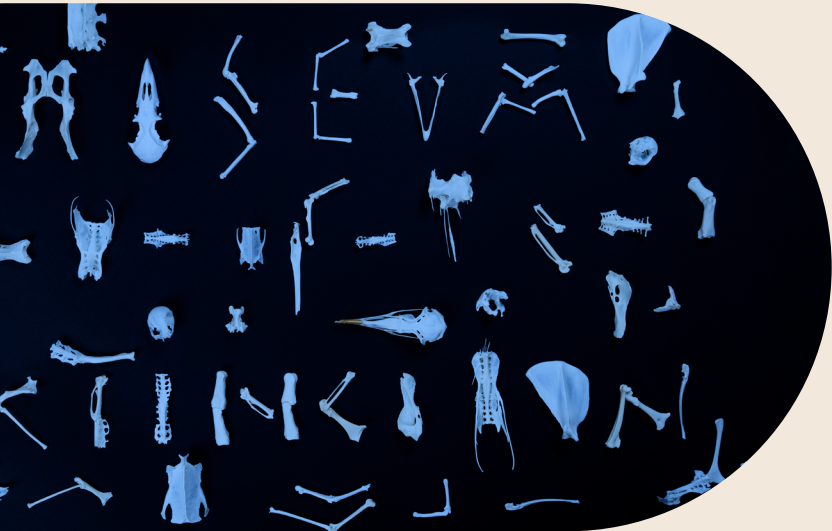Norges Teknisk-Naturvitenskapelige
Universitet (NTNU), Norway

Image . Natalie Field

To become extinct is to have gone out of use… to be no longer burning, no longer active, no longer existing. The threat of extinction permeates the subject I address, the loss of biodiversity; the space in which I address it, the museum; and the medium through which I make my argument for recovery, taxidermy. This artistic research project combines my exploration of natural history preservation at the Department of Clinical and Molecular Medicine at the Norwegian University of Science and Technology and museology at Museene i Sør-Trøndelag. The exposition is structured around Field Notes: qualitative records of my observations. By taking a combined ethnographic and interpretive phenomenological approach, I argue my hypothesis through observation and the subjective experiences of humans, as well as those of the matter I research, the living dead. By drawing a correlation between the utilitarian subjugation of the animal-other and the loss of biodiversity I challenge the concept of the Exceptionalism of Man. And go on to posit that through the process of mimesis, site-responsive artistic interventions in public spaces, like cultural museums, have the potential to re-contextualise existing narratives around human/animal relationships by creating opportunities for self-reflexivity.

Keywords artistic research materiality speculative taxidermy
nature extinction

SESSION 2.4

Re-Visioning Ethics

Friday, 1 December 2023
11:00-12:30

Re-searching research: the entanglement of ethics and epistemology in artistic research

Anders Mathiasen
The Rhythmic Music Conservatory, Copenhagen, Denmark

Image . Niklas Antonson

Keywords epistemology ethics ecocriticism sound art

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Abstracts

Session 2.4 Re-Visioning Ethics – Re-searching research: the entanglement of ethics and epistemology in artistic research

It seems unquestionable that the epistemic dimension of art is one of our most important reasons for making it. But I will suggest that the epistemic dimension of art cannot be reduced to what we habitually call "knowledge" as some kind of entity, but is better understood as a way of knowing, and that the aims and methods of artistic research cannot be submitted to an epistemological paradigm outside of art. I want to argue that the artistic process is about attending to things in their becoming, rather than holding them at a methodological distance, and to enter into these processes of formation, so that the things of the world begin to tell the observer how to observe them. And I want to argue that this understanding entails an ethical dimension - that indeed any epistemic activity has an ethical dimension, even if this is rarely acknowledged. The question for artistic research - understood as the explicitly epistemological dimension of artistic work - then becomes how to convey these epistemic dynamics. To me, this means transforming our aesthetic semiology and experimenting with how we encounter and express the epistemic workings of art, and my presentation is an attempt at this. Through an experimental book and film of what I call "speculative diagrams" combined with a series of artworks that use listening as a way of engaging with contemporary issues of extractivism and the colonization of nature, I propose a way of performing the process of knowing from inside my artistic work, as an alternative to representing "knowledge."

Special Operations: Deploying artists' methods to investigate surveillance

Rose Butler

Image . Butler

EXHIBITION

Keywords surveillance data definition vision resolution
point of view hierarchy analogue digital Parliament Stasi

This arts research commences at the Houses of Parliament, London, during the passage of the Investigatory Powers Act (2016). This surveillance legislation significantly extended the UK's digital surveillance capabilities. It is followed by an analysis of archival film, video and photography from hidden cameras at the Stasi Records Agency, that had failed, is sabotaged or misses its subject. Research methods employ props, writing, photography, film, and exhibitions to generate data for analysis. Retro spyware is used covertly whilst the Investigatory Powers Bill is debated, to question what might become visible when surveillance techniques are repurposed to look at surveillance. Surveillance methodologies incorporating processes of observation, technique, imaging and analysis, have extensive material and processual crossovers with the work of artists. The research is grounded in a discussion of the 'image' that maps its material qualities in relation to technological advance. The analogue image is used as a structural grounding for the 'language' of the digital image and the consideration of the optical regime of surveillance. Research findings emphasise, iterative, nuanced and minor processes founded in making art that extend technique through grounded, situated and relational critique. A search for definition within the study is examined within images, arts methods, surveillance and ethics. The study emphasises the importance of arts research within wider contexts and its potential to question established research orthodoxies.

Geschichtung: Working Towards a Practice of Political Re-Imaginings

Henrik Nieratschker
Academy of Creative and Performing Arts, Leiden University, The Netherlands
University of the Arts The Hague, The Netherlands
University of Arts Bremen, Germany

Image . Henrik Nieratschker

EXHIBITION

Keywords histories/futures situated knowledges
speculative fiction post-work digital labor

This exploratory presentation introduces and demonstrates work towards an artistic and theoretical practice of Geschichtung, which connects various discursive materials (such as historical references, archival materials, or personal experiences) within artistic modes of storytelling in order to bring forth alternative, political imaginaries. The concept emerges from my practice-based PhD research, which examines contemporary conditions of work, in particular the ways in which these are now shaped by various digital technologies, and corresponding workers' struggles in their relation to recent discussions of a postwork society. Formed by the German words 'Geschichte', which translates to both story and history, 'Schicht', which refers to a work shift as well as (social) class, and 'Schichtung', which describes processes of layering, piling, or stacking, the term serves as a testing ground in which discursive statements and methodological approaches practically entangle. The developing artistic-theoretical research practice particularly reflects on experiences of digitally conditioned work, through situating the artist as worker and user within class antagonisms and digital infrastructure. Excerpts from my artistic practice, crossing installation, video, sound, and fiction writing, are presented in order to propose Geschichtung as a pathway to discuss urgent questions in regard to a postcapitalist future of work, and more generally as an adaptable framework for political (re-) imagination.

We Would Strike: Reenactment as social action in a post-industrial town.

Arturo Delgado Pereira
Aalto University, Finland

On 30 July 1984, 11 mercury miners locked down in the mines of Almadén (Ciudad Real, southern Spain) to protest their precarious economic and social conditions. Inside the oldest and most productive mercury mines in world's history, the miners endured the dark and contaminated galleries for 11 days and nights until their claims were addressed. As an emigrated local filmmaker, I come back to post-industrial Almadén in 2019 with the idea of making a feature documentary film project about the mining strike. The premise of this film, called Encierro (Lock-In), is to find young locals willing to live inside the now-closed mines for 11 whole days to homage the old miners and recreate the experience of 1984, 35 years later. What if 11 people locked themselves inside the mine for 11 days and nights in the present, when Almadén suffers high rates of migration, unemployment and pessimism due to its precarious post-industrial situation?

Keywords Reenactment post-industrial play
beyond representation mining

SESSION 2.5

Re-Visioning Temporalities

Friday, 1 December 2023
13:30-15:00

The Temporal Conditions of the static Image: Repetition as an Engine of Difference

James Quin
Lancaster Institute for the Contemporary Arts
– Lancaster University, UK

Image . James Quin

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Abstracts

Session 2.5 Re-Visioning Temporalities - The Temporal Conditions of the static Image: Repetition as an Engine of Difference

This explorative submission addresses what might be considered a reasonably straightforward question: what, if anything, can be achieved in painting from what is often perceived to be a most unpromising strategy for the visual artist - that of repetition? The emergence of repetitive strategies in my own painting practice generated three questions.

• How does repetition reposition the temporal conditions of the static painted image?

• What are the operational means of repetition as an engine of difference?

• How does repetition temporalise the space of its encounter?

In order to address these questions, a series of forty paintings titled Repetition from Reproduction were produced in order to be apprehended within what I described as an open labyrinth, an installation space wherein repeated images (painting) are encountered both sequentially and simultaneously. The open labyrinth operates as a material field in which the temporal conditions of painting are tested.

Keywords Painting Repetition labyrinth Space and Time

Re-imagining artists' relationships with the past: recreation, attention, transformation

Emily Pott
The Princes Foundation, School of Traditional Arts,
University of Wales Trinity St David, Wales

Image . School of Traditional Arts

Keywords artistic research recreative practice

practice as research Gadamer aesthetic aesthetic experience

hermeneutic

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Abstracts

Session 2.5 Re-Visioning Temporalities - Re-imagining artists' relationships with the past: recreation, attention, transformation

This paper explores potentialities and implications of the relationship between artist-researchers and the artworks/artists that inform their arts/research practice. Seeking approaches which might optimise artists' engagement with works from the past including recreative practice, it considers the experiences of researchers in relation to emerging patterns and related theoretical writings which discuss and support an extended aesthetic and practical engagement with the works of other artists. In doing so, a number of themes, which touch upon the ways that art might be approached, as well as the challenges and joys of engaging with the work of previous artists in contemporary practice, are delineated. In response to this, and focusing on the work of Hans-Georg Gadamer, consideration turns towards his approach to artworks and how this might prompt, illuminate, and enrich some of the experiences and approaches of artist-researchers. The paper references and develops from a previous paper which outlined these practices in greater detail (Pott 2021).

Research as Re-enactment

Clare Bottomley
Falmouth University, UK

Image . Clare Bottomley

EXHIBITION

Keywords Re-enactment Research Fictioning Glitch Remix
Eternal Return Embodiment

This paper will proposition research as act of re-enactment. It will present the similarity and differences between the research and re-enactment in relation to the act of 'going back' or 'returning to' previously developed knowledge. Through exploration of the temporal complexities re-enactment invites we will start to see it's potentials for developing new understandings of past phenomena. This paper will build on Giles Deleuze's (2012), re-imagining of Friedrich Nietzche's understanding of the Stoic concept of Eternal return, which exchanges mythic repetition and its modern equivalent with a decentred, productive repetition that does not copy any models and Simon O'Sullivan (2014) proposition of artistic research as a method of Fictioning new futures. The aim of the paper will be to highlight the role re-enactment can play within creative research practices, in as Pil & Galia Kollective (2007) have 'interrupting the persistent march of time as progress and of its possibilities to illicit a rewriting of canonical history against forces of power and capital'.

Preparing, slowing (down), trusting and togethering as conditions for collective doings with not knowing and uncertainty

Simona Kicurovska, T.S. Anna
HKU University of the Arts, UvH University of Humanistic Studies

Image . VidAmir

EXHIBITION

Keywords <u>uncertainty</u> <u>not knowing</u> <u>encounters</u> <u>emergence</u> <u>collectivity</u> <u>co-creation</u>

We write this paper being in-between two collective events. A past event, hands-on symposium on not-knowing titled 'There is no knowledge, only encounters' underlies our conversations. At this day-long event we welcomed participants - mostly strangers - to vulnerable, intimate, and peculiar encounters with one another, using a series of scores, prompts and guided exercises. We are anticipating a next iteration, currently in-the-imaginary. This future event which will take shape through co-creative process, as we uncover the conditions that made the initial event profoundly transformative for our practices. Reporting from this middle is done from an open space of not-knowing, trusting that a paper will emerge. As we are articulating and describing our approach, we look for a vocabulary for our practice(s). We explore possibilities of collectively re-visioning alternative practices (and articulating what we no longer desire), embracing a state of un-disciplining and unlearning. We encounter each other in creating this paper through recurring conversations. We share fragments of these conversation as a contour, an ongoing exploration, a doing. We circle four initial conditions for collective doings with not knowing and uncertainty: preparing, slowing (down), trust-ing and together-ing.

SESSION 2.6

Re-Imagining Matters

Friday, 1 December 2023
15:30-17:00

Forest Disputes: Socially Engaged Art and Forest Science for Understanding Sustainability Challenges

Katja Juhola
University of Lapland, Finland

Image . Touko Hujanen

EXHIBITION

Keywords Art-Sci Sci-Art socially engaged art forestry
climat change art activism

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Abstracts

Session 2.6 Re-Imagining Matters - Forest Disputes: Socially Engaged Art and Forest Science for Understanding Sustainability Challenges

This paper explores the potential of activist art as a tool for promoting environmental awareness and community engagement. Drawing from experiences at the International Socially Engaged Art Symposium (ISEAS), the author highlights the impact of art-based interventions in mediating conflicts related to environmental issues. The case study presented in this paper focuses on an ISEAS event in Western Lapland, Finland, where art workshops were used to address to forest use. The workshops were facilitated by artist-scientist teams and provided a safe space for participants to express their fears and concerns related to the environment. The author discusses how the workshops enabled participants to explore environmental issues through creative expression and dialogue, fostering a sense of community engagement and promoting a deeper understanding of the complexities involved. The study suggests that art-based interventions can provide a powerful means of promoting environmental awareness and community engagement. By creating safe spaces for dialogue and fostering a sense of community, art-based methods can encourage more open and collaborative approaches to resolving environmental conflicts. The paper highlights the potential of art as a tool for promoting sustainability and social change. Through the exploration of art-based interventions and the experiences of the ISEAS, this paper demonstrates how activist art can be used to engage communities in meaningful dialogue and foster a deeper understanding of environmental challenges.

Re-visioning the forest off-the-human-scale: A photograph, a satellite image, a 3D point cloud

Sheung Yiu
Aalto University, Finland

On a planetary scale, spatial resolution breaks the illusion.

Image . Sheung Yiu

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Abstracts

Session 2.6 Re-Imagining Matters – Re-visioning the forest off-the-human-scale: A photograph, a satellite image, a 3D point cloud

Remote sensing is the technique of near real-time environmental monitoring using open access data without on-site observation. In addition to field observation, remote sensing researchers develop a forest reflectance model by cataloging how light enters the forest and reflects back to satellites. The model allows scientists to retrieve information about the landscape beyond what is visible on the image. The presentation reflects on the collaboration between myself, a photographer, and remote sensing researchers from the Department of Geoinformatics at Aalto University in the ongoing artistic research Ground Truth. Juxtaposing visual materials in a desktop performative lecture, the presentation examine hyperspectral imaging of forests while looking back at photography's love affair with natural landscapes. Remote sensing observes the planet at different scales and dissects images into multiple data layers. The presentation touches on statistical models, computational photography and hyperspectral imaging to reveal remote sensing's technique of observation —a trans-scalar and statistical vision. As technology develops and the network infrastructure expands, the act of seeing is more abstract than ever.

Keywords scale remote sensing hyperimage post-photography
nonhuman photography computational model

Re-Imagining Ruins: A Practice-Based Study of Perceptions of Place in Contemporary Ireland Using Analogue Visual Technologies

Katrina Maguire

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Abstracts

Session 2.6 Re-Imagining Matters – Re-Imagining Ruins: A Practice-Based Study of Perceptions of Place in Contemporary Ireland Using Analogue Visual Technologies

Re-Imagining Ruins is a practice-based research project which explores how the abandoned building sites derived from the collapse of Ireland's Celtic Tiger economy in the late 2000s reframes how we perceive place in Ireland today and examines the correlation between the ephemeral celluloid fabric of photography and film, and the decay and stains of time displayed on the unfinished structures of the contemporary ruin, each a temporal barometer, physically registering memory, the imprint and history of time.

The project explores how the increasing obsolescence of analogue technologies draws parallels to the condition of Ireland's contemporary domestic and commercial ruins, signifying a past time and period of progress and modernity, but now discarded, redundant and abandoned, challenges its medium specificity and offers a new approach to merging, re-interpreting and experiencing disparate forms of obsolescence and ruination.

EXHIBITION

Keywords Place Ruins Temporality Index Past Presence
Analogue Technologies Polaroid photography Super 8 film
Ireland's Celtic Tiger Contemporary Ruination

SESSION 3.1

Re-Interpreting Agencies

Thursday, 30 November 2023
11:00-12:30

Alternate agencies and kinships of D/drawing and a drawer in research

Marika Tervahartiala
Aalto University, Finland

Trans-specied kind of agency (Bennett 2010a) is shared by a human researcher and an abstract entity, Drawing, in this presentation. Alternate ways to relate with[in (research)] D/drawing, are proposed. The aim is to show & tell along new materialism(s) how Drawing's agency needs to be explored by Drawing him/her/itself (personal pronoun still in dialogue, Tervahartiala 2022). Drawing sketches towards onto-epistemology and research ethics decentering human(s) (Tervahartiala 2022, 336). Among various living vitalities, Drawing in research no longer obeys to stay colonized but is emerging to claim ethical rights. Thinking with(in) D/drawing and thinking with (its) theory suggests viewing any matter/material/data through multiple and constantly shifting perspectives (Mazzei & Jackson, 2012).

Keywords rawing agency abstract entity matter
new materialism research ethics other-than-human kinship vital
materialism thinginess

Re-Imagining the Local Soundscape: Composition as Sonic Agency

Amy Salsgiver
Istanbul Technical University, Centre for
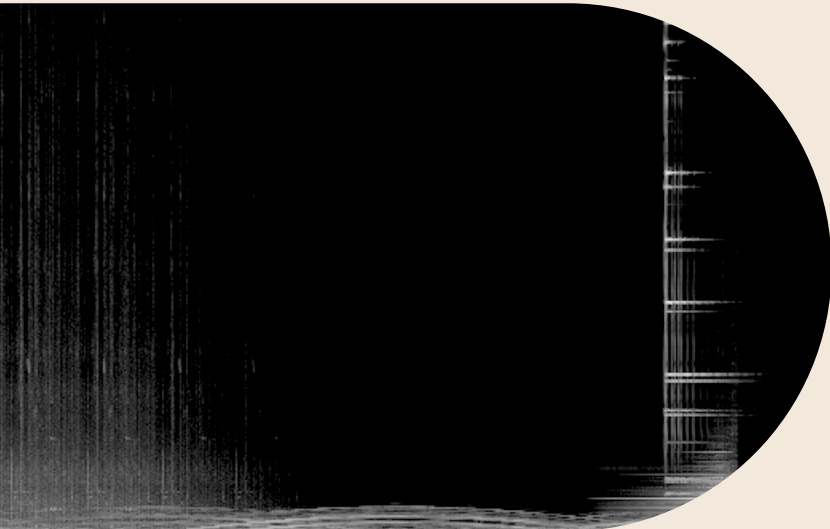Advanced Studies in Music (MIAM), Turkey

Image . Amy Salsgiver

EXHIBITION

Keywords soundscape listening composition improvisation
practice-based research

This paper is the result of on-going practice-based artistic research in the fields of music composition and improvisation. It details a particular recent work which utilizes improvising performers alongside field recordings from the local sonic environment, and re-imagines them in order to offer listeners and performers another perspective on the familiar and mundane. The compositional practice seeks ways in which a concert performance can be used as a tool to encourage divergent listening skills which foster a sense of acoustic curiosity and acoustic community in the audience. The paper documents the compositional practice alongside concepts of agency and atmosphere, re-interpreting and re-situating noise, while suggesting the value of our own lived experience as a model for creative listening. These concepts are discussed as they apply to various aspects of the composition: the composer, performers, visual score, and fixed media work together as a collective system that tried to replicate the structure of our actual sonic environment. This experiment offers a simple model for a shared musical experience as a path towards reclaiming some control over our well-being in our acoustic ecologies, and for healing and community-building by better listening. In the book Sonic Experience, we are encouraged to truly listen to our urban environments and seek out their sonic instrumentarium; as Augoyard and Torgue exclaim, "Let us listen to our cities" (2005, p. 4).

Steam Bathing with Permafrost Ancestors: A Case Study of a Participatory Performance in Cryospheric Polycrisis

Mari Keski-Korsu
Aalto University, Finland

Image . Bon Alog

EXHIBITION

Keywords permafrost interspecies more-than-human steam bathing peat

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Abstracts

Session 3.1 Re-Interpreting Agencies – Steam Bathing with Permafrost Ancestors: A Case Study of a Participatory Performance in Cryospheric Polycrisis

In Permafrost Bathing participatory performance, an old folk healing method of using peat treatment in steam bath is combined with new entities released from the thawing permafrost to create an encounter and a corporeal experience which is possibly both dangerous and creating resilience. The bathing is infused with water from a pond on site where the permafrost is actively thawing. The permafrost is investigated through sensorial register and hydrobodily relation as an archive of microbial and more-than-human ancestral knowledge making a leap in time. It is a ritualisation (Grimes, 2014); a filter for sorting out possibilities from the ordinary but in this case also from the traditional steam bath ceremonies towards a proposal of contemporary rituals. The permafrost of the Arctic cryosphere that is thawing currently because of the climate breakdown, was frozen for hundreds of thousands of years and contains ancient micro-organisms. The permafrost is mostly studied trough the means of natural sciences: eg. the measurements done in Abisko Scientific Research Station in North Sápmi since late 1970' indicate that the permafrost in mires thaws by several meters because of the climate warming (Johansson et al., 2011). This leads to irreversible changes as there are more water, CO_2 and methane released when the micro-organisms start to break down the previously frozen plant matter (Overland et al., 2019). This paper presents Permafrost Bathing as a case study to find out possibilities to investigate the novel assemblages with the permafrost. It also looks into the steam bathing traditions and maps examples of them in artists' practice.

Maye ma leka – Reframing Congolese-Swedish Entanglements

Cecilia Järdemar - Konstfack University, Sweden
Freddy Tsimba
Rob Comber - KTH Royal Institute of Technology, Stockholm

Image .Cecilia Järdemar

EXHIBITION

Keywords Art   Archives   Counter history
Intercultural collaborations   Photography and Film

This article will discuss an artistic research project exploring a repressed part of Swedish colonial history by unboxing and unfolding a hidden trove of materials amassed by Swedish Missionaries in Congo. Swedish missionaries were important during the Belgian colonisation, and the Church actively documented the existing culture in the villages where they settled. Films and photographs were used to entice home congregations to donate, and the missionaries then did their best to change the local culture as part of Christianisation. Today, negative film reels, glass-plate negatives and objects are scattered in various archives in Sweden, but in the Congo DR there is hardly any historical material left. The transdisciplinary and transnational research project Reframing the Encounter explores how these material traces of Swedish colonial history can meet Congolese societies today. How can the materials support contemporary discourses, processes and practices of recovery from the colonial period's devaluation of indigenous knowledge systems? Through an intercultural collaboration between a transdisciplinary group of artists, researchers and community members with situated knowledge from the villages of origin, the project explores how present-day encounters with the erased past found in Swedish archives can contribute to new imagined futures in the Congo DR, and in the process confront prevalent narratives of Swedish colonial innocence. By developing a transdisciplinary and participatory practice based on artistic research methods, the project contributes new perspectives on critical re-examinations and future knowledge in artistic research.

SESSION 3.2

Re-Interpreting Meanings

Thursday, 30 November 2023
13:30-15:00

Our Spectral Gardens: an archival and artistic re-interpretation of The Ten Largest (1907) by Hilma af Klint

Janice McNab

Image . Janice McNab

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Abstracts

Session 3.2 Re-interpreting Meanings - Our Spectral Gardens: an archival and artistic re-interpretation of The Ten Largest (1907) by Hilma af Klint

As the slow violence of climate breakdown increases in speed and impact, re-imagining the connections between people and things has become an imperative of our time. Looking back to previously disregarded worldviews, to ways of living and seeing that did not seem to matter as we barrelled towards 'progress' is one of the ways the patterns of the past can become clearer to us, and help us realise where we place value today. Much of what has been disregarded was created by subordinate groups, and this re-interpretation The Ten Largest (1907) uses new archival findings to reveal a previously submerged feminist network of women and ideas that supported painter Hilma af Klint to create her radical expression of body portrayal in The Ten Largest. Her patterns of the past come from peasant textiles and their vitalist roots are shown to merge with her spiritually driven artistic enquiry. Looking back to this previously submerged history has also been a way to imagine forwards in the studio. Eco-vitalist ideas have become a meaningful lens through which to approach contemporary ecological anxiety, and Our Spectral Gardens (McNab 2022-23) are an artistic conversation with the roots of these ideas, as expressed within The Ten Largest.

Keywords Painting climate feminism Hilma-af-Klint textiles

Returns: Back Stitch Methodology as a Reflective Approach to Artistic Research

Danica Maier - Nottingham Trent University, UK
Andrew Brown - Nottingham Trent University, UK
Joanne Lee - Sheffield Hallam University, UK
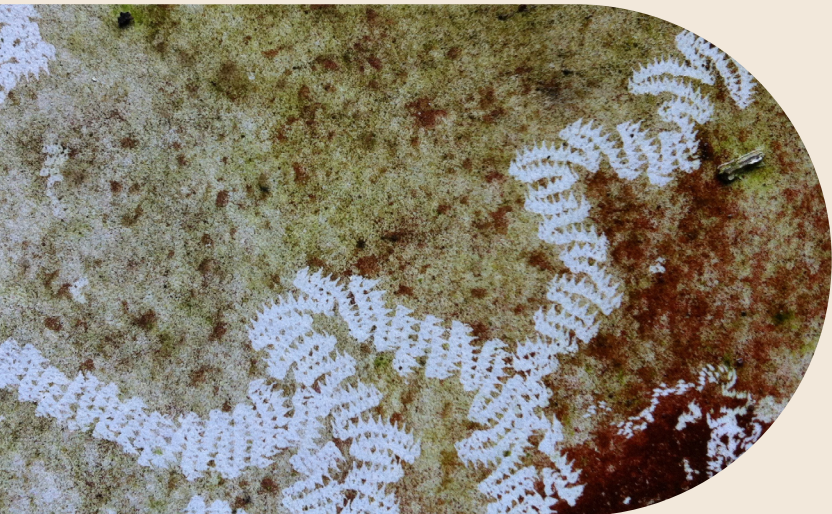Christine Stevens - The Clay Studio, UK

Image . Joanne Lee

`EXHIBITION`

Keywords back stitch methodology artistic research
post-industrial returning speculative rhizomatic
place material making encounter

This paper discusses a decade long investigation undertaken by a group of artist-researchers. Working under the title Returns, the four members (Andrew Brown, Joanne Lee, Danica Maier, and Christine Stevens) have repeatedly returned to the former Spode ceramics factory site, beginning with its location in Stoke-on-Trent, Staffordshire, England and going on to consider the wider context of post-industrial places. They have paid particular attention to the palimpsest of the United Kingdom's industrial Midlands where, to a greater extent than in many contemporary regions, there are thin places where the past shows through. This paper takes up the conference theme by recognizing 'the ways of doing and making that emerge from a reverse glance' and connects with ideas of 'going back, returning to take another look, and starting anew'. To do so, it describes and reflects upon the group's back stitch methodology (the term being derived from embroidery) as a means of determining new conceptions of places and objects, valuing the hidden under-thread that reinforces and sustains the investigation. Working through forms of dialogue and collaborative independence, the group uses the back stitch to produce momentum by returning 'backwards into the beneath'. This paper will discuss examples of the group's artistic research to reveal how interrelated inquiries and multiple voices re-interpret, re-place, and re-vision the places it has encountered. It considers how the back stitch methodology can slow investigations to deepen understanding, enable rhizomatic complexity and support the critical potential for a community of artistic scholarship and research.

Time after Time — A Meaning-Making Structure for Art Creation

Tera Cho - National Yang Ming Chiao Tung University, Taiwan
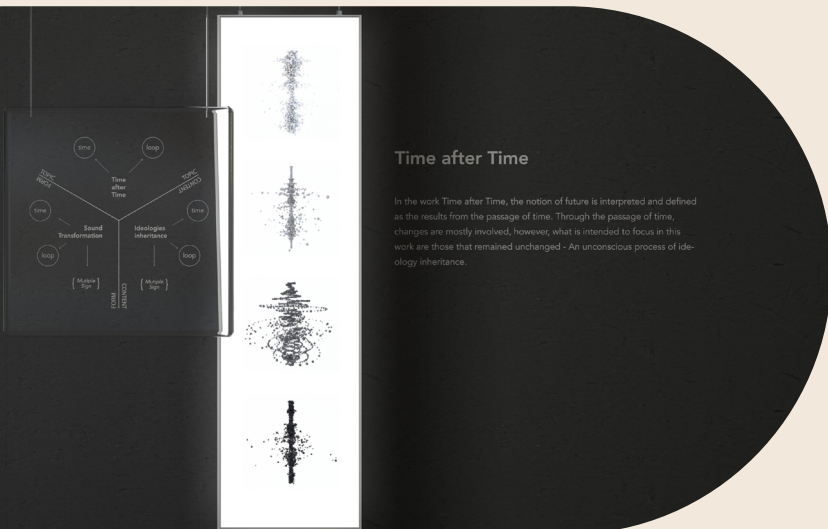Chen-Hua Lu - National Tsing Hua University, Taiwan

Time after Time

In the work Time after Time, the notion of future is interpreted and defined as the results from the passage of time. Through the passage of time, changes are mostly involved, however, what is intended to focus in this work are those that remained unchanged - An unconscious process of ideology inheritance.

Image . terayu07

EXHIBITION

Keywords conceptual art   semiotic model
audio synthesizing   interpolation algorithm
phase-aware Fourier transform   sound visualization

Time after Time is a conceptual sound art project represented through a semiotic structure and three sound pieces, each composed of audio clips that transfer one sound to the other. The paper intends to articulate and analyze two main aspects of the Artwork: The narration structure we developed that serves as the main body of the work, and the technical side - algorithms we created for accomplishing the sound transformation. Regarding the narration structure, we have evaluated its high affordance for meaning-making, which results from our unique standpoint towards the long-lasting traditional "Form and Content" concept in art creation. Thus rethinking the notion of 'medium' in art creation. On the technical side, to offering technical innovations for the audio-visual art field, we proposed a "phase-aware" workflow that expands the usages of the Fourier transform for feature extraction, signal regeneration, and sound interpolations. Meanwhile, we also reveal tweaks for Fourier-related transform that help stabilize the visualization for the dynamics of phases and intensities in the manner of 3-dimensional plot. Following discussions on how did this adjustment creates perceivable Synesthesia for its viewer, an element notably absent in the original Short-time Fourier transform. At last, we address how the conceptual and technological facets of the work cohere with each other as complementary forces.
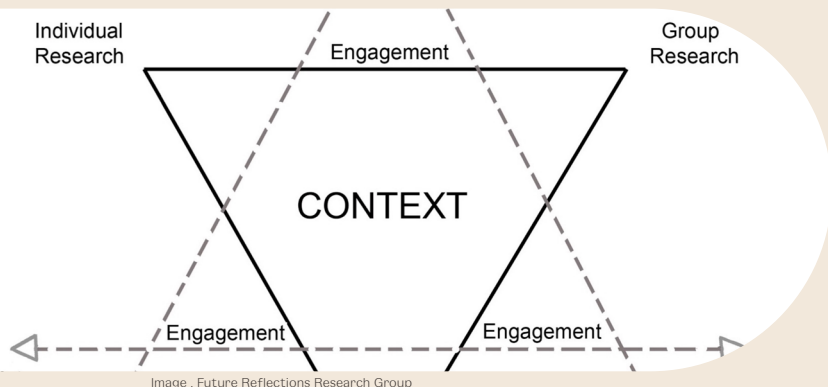
SESSION 3.3

Re-Interpreting Narratives

Thursday, 30 November 2023
15:30-17:00

Future (Re)view – Re-ing and (Re)reading "Future (re) vision: A few reflections on recollection, reception and response in practice-based art research or: Hindsight isn't always 20/20"

Marsha Bradfield
Central Saint Martins, University of the Arts London, UK

Image . Future Reflections Research Group

Keywords anxiety apprehension dialogue evaluation fiction method re-ing reflexivity

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Abstracts

Session 3.3 Re-Interpreting Narratives - Future (Re)view -
Re-ing and (Re)reading "Future (re)vision:
A few reflections on recollection, reception and response in practice-based art research or: Hindsight isn't always 20/20"

At the heart of this paper is the critical and creative method of experience-based learning called 're-ing'. It's discussed through a reflective dialogue between an art researcher and an art historian. Their exchange draws on various sources, including a peer-reviewed paper in The Art of Research II (2012), a legacy publication for the 2009 conference in the Art of Research series. The paper exemplifies re-ing with reference to the three subthemes of Art of Research VIII: re-placing, re-interpreting and re-visioning. This rereading also prompts reflection on the author's rite of passage from PhD student to PhD supervisor. This may be especially significant to both doctoral students and established researchers, albeit for different reasons. Students may appreciate the personal account of study-related anxiety; seasoned researchers may be inspired to review their work, especially their activity as early-career researchers. All readers are invited to use re-ing as a method to explore the experiential significance of practice-led/based art research. Central to this immediate discussion is the value of this method for reconsidering the apprehension arising across the research, the researcher and the field of art research, and the potential of this synergy for the practice of research-based art.

The Ideal Landscape - A Visual Narrative

Ilaria Biotti
Leiden University and Royal Academy of
The Arts The Hague, The Netherlands

abstractions: drawing by Abraham Ortellius for Thomas More Utopia, (1595-1596) technical drawing by the townhall village of Cannero Riviera, Screen Shot of Google Earth

The wings of "Fuga in Egitto" are trees belonging to a species that is not easily identifiable

Image . Ilaria Biotti

EXHIBITION

Keywords ideal landscape spatial montage
moving images interstice

The Ideal Landscape - A Visual Narrative' explores the relationship between the human body, mind, and physical environment. Through and in the spatial montage of moving images, this research project aims to transcend linear narratives in favour of a non-linear and contingent approach to imagining landscape. As a method, the project draws on examples from the ideal landscape genre to depict contemporary physical landscape. It juxtaposes moving images of Cannero Riviera, a village in northern Italy, with Annibale Carracci's painting 'Paesaggio con la Fuga in Egitto' (1604) and Ortellius' drawing of the Island of Utopia (1595-96). This composition is edited using a digital tableau, an approach inspired by Aby Warburg's 1920s work 'Mnemosyne, Picture Atlas'. Warburg's method juxtaposes images from different geographies and eras to explore the transmission and circulation of ideas. Similarly, this research project opens up a visual narrative to explore the extent to which elements of the ideal landscape genre might circulate. The 'interstice', the gap between temporal and spatial elements, contributes to the critical analysis and imaginative exploration of the tableau. Spatially, it offers paths and disturbances within the composition. Temporally, it acts as a figurative time machine, bringing moments to converge and diverge in contingent correlations. By confronting and embracing aspects of our relationship with the environment, this project invites spectators on a journey of contemplation, imagination, and critical inquiry. A central aim is to deepen the understanding of how idealised narratives shape the physical landscape, questioning how such a relationship can be constantly re-imagined.

Rupture, the passion market: why love is not fashionable (1998), Mix media interactive installation: 2 digital paintings and 1 neon, 12 postcards and an interactive CD-ROM

Patricia Gouveia
Universidade de Lisboa (FBAUL), Portugal
Interactive Technologies Institute (ITI) from the Laboratory of Robotics and Engineering Systems (LARSyS)

Image . Patricia Gouveia

Keywords <u>Convergent feminism</u> <u>women studies</u> <u>interactive arts</u>
<u>digital culture</u> <u>ROM art</u> <u>mix media</u> <u>interactive installation</u> <u>love</u>

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Abstracts

Session 3.3 Re-Interpreting Narratives – Rupture, the passion market: why love is not fashionable (1998),
Mix media interactive installation: 2 digital paintings and 1 neon, 12 postcards and an interactive CD-ROM

In this paper I will present my journey through the 1980s and 1990s as an art student and young artist in Portugal. Based on an autoethnographic methodology, meaning an approach to research and writing that seeks to synthesize, describe, and analyze personal experience to understand a broader cultural context, I start to present my work as an artist of mix media visual installations to later introduce the impact of new media technologies on my visual arts work. Finally, I present and document the installation Rupture, the passion market: why love is not fashionable (1998). This text aims to contextualize a historical moment that is about to disappear from the collective memory and, therefore, I think it is important to leave these memories alive in a contemporary digital archive. My aim is also to contribute to knowledge concerning relational ethics and co-constructed narratives to challenge canonical ways of underrepresenting women in an arts-based research field.

SESSION 3.4

Re-Interpreting Gestures and Encounters

Friday, 1 December 2023
11:00-12:30

Sleutelen, a photographic gesture

Judith van IJken
Academy of Creative and Performing Arts (ACPA),
Universiteit Leiden, The Netherlands

Image . Judith van Ijken

Keywords photographic gesture 'sleutelen'
tinkering coexistence artistic method

Traditionally, the photographic gesture has been described and understood through the analogy of hunting. However, this analogy fails to capture important characteristics of photography such as coexistence and chance. Through a close examination of my own artistic practice, which is concerned with photographic portraiture, this paper revises this 'hunting analogy' and proposes the Dutch verb 'sleutelen' (a specific kind of tinkering) as an alternative and more nuanced way of understanding the photographic gesture. By emphasising the process of creation and coexistence with the subject, rather than the final product and the photographer as a dominant force, 'sleutelen' offers a new, more social perspective on the photographic act. Sleutelen' as a photographic gesture alters and revises what we know and aims to challenge our social and cultural perceptions of ourselves and others.

The Antonioni House

Peter Spence
Sheffield Hallam, University, UK

Image . Peter Spence

The presentation will discuss a research journey that began with a visit to a now dilapidated villa in Sardinia, 'La Cupola', once belonging to the film-maker Michelangelo Antonioni, for the purpose of photographing its exterior in order to produce a video essay exploring notions of place and dwelling. In the first instance the largely ocularcentric research method had been guided by the image of the villa: the online images of its exterior became superseded by the real image of 'La Cupola' on arrival at the site, which ultimately became represented in the video essay output by the researcher's own photographed images.

However, subsequent visits to the villa provided an unexpected opportunity to enter inside at which point the research took a new direction in a process of re-interpretation. Largely untouched since Antonioni's death in 2007 the encounter with the interior proved transformative as the researcher experienced a new and unexpected understanding of the space. With the inclusion of a brief video clip which captures the moment of entry into the villa, and reference to the work of Finnish architectural theorist Juhani Pallasmaa (2011, 2012), the presentation will explore the process of re-visioning in this practice research due to the encounter with the villa.

Keywords architecture film Antonioni practice research

"Infrastructural protocol": A way of looking at the intersections between infrastructures and our cities.

Pablo Villalonga Munar
Lisbon School of Architecture, Universidade de Lisboa,
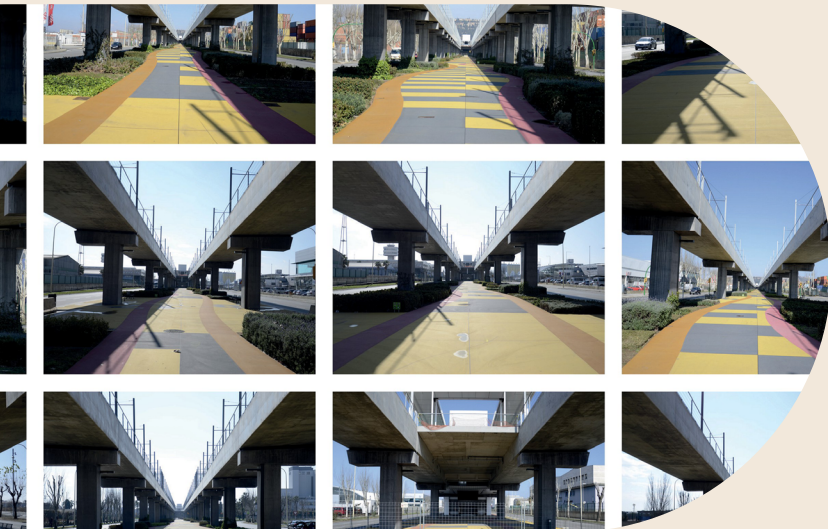Madrid ETSAM-UPM, and ETSAB-UPC, Spain

Image . Pablo Villalonga

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Abstracts

Session 3.4 Re-Interpreting Gestures and Encounters - "Infrastructural protocol":
A way of looking at the intersections between infrastructures and our cities.

This contribution reflects a way to re-interpret the role of infrastructures in our cities, to re-place them closer to the public, to re-vision them through other points of view; understanding them beyond their original function (Larkin, 2013). "Infrastructural protocol" is a procedure based on video and photography, developed over several years while researching infrastructure, and applied at the doctoral thesis "Encounters with infrastructure" (Author, 2020). It sets a way to approach, register and communicate the potential conditions of infrastructure and its relationship with the city. This research's protocol is structured through three conditions: experience, instruction, and post-production. It is exemplified here with three case studies: the viaducts of "La Calle A" in Barcelona, the Isemarkt in Hamburg, and the Águas Livres Aqueduct in Lisbon. The objective is that artists, architects, stakeholders or any citizen could appropriate the protocol, applying it to many different types of infrastructures. "Infrastructural protocol" is an experience, a tool, and a source of material to generate any project, to re-imagine other relationships between infrastructure, the people and other beings (Leigh Star, 1999). It helps to understand infrastructures like playgrounds, supports, mediums or huge apparatuses to observe and re-think the city in another way.

Keywords infrastructure photography protocol
architecture encounter

Commands to command - gestures and numbers

Giuseppe Torre
University of Limerick, Limerick

Image . Giuseppe Torre

Beyond the chase for the latest, ever-faster and performative wonders of digital technologies, a digital art practice has much to gain from a look into its own not-so-distant past. There, a digital art practice finds the space to confront some of the most pressing issues that, then as today, remain unresolved: embodiment, selfhood and expressivity.

This intervention presents the case of a digital art project that has engaged with a command-line toolkit, Sox, developed in the early 1990's and redeployed now so as to address the meaning of code/commands when becoming central/essential to an art practice. What is the expressive latitude of a command when informing an art practice?

The re-interpreting and re-enabling of old digital technologies affords lines of enquiries that points straight to those existential groundings on which a digital artistic practice evolves (i.e. the quantitative vs qualitative conundrum).

EXHIBITION

Keywords commands gestures analogue vs digital Sox terminal console music historical software

SESSION 3.5

Re-placing Disruptions

Friday, 1 December 2023
13:30-15:00

Replacing Donna Haraway. A Profanation.

Gian Luigi Biagini
Artist and Independent Art Researcher

Image . Gian Luigi Biagini

EXHIBITION

Keywords replacement interspecies performance installation intervention residency exhibition contact zone Labradors

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Abstracts

Session 3.5 Re-placing Disruptions - Replacing Donna Haraway. A Profanation.

The article describes the interspecies art research experiment "Humanimal Community Art Project" which was conducted in 2022 in a dog farm in Tuscany (Italy) with 100 Labrador dogs. For the occasion, the breeding house was replaced and reimagined as an art research residency on the field for 13 artists of different nationalities. The artists produced artworks and reflective texts which were collected on a website. Texts and artworks have been shown in a series of collective exhibitions : 1 in Italy, 3 in the USA, 1 in Havana, 1 in Helsinki. Each exhibition required a replacement in a different space which often triggered the replacement of some components of the artworks. The exhibitions were also accompanied by a series of talks in universities, cultural centres, contemporary art museums and online conferences. The article focuses in particular on the intervention "Contact Zone" which has replaced Donna Haraway's book "When species meet" into a collective interspecies performance with Labradors . The article shows the conceptual, theoretical, spatial and performative replacements provoked by the intervention as profanation; but also all the replacements as re-staging that have produced a multiplicity of different displays of the same work.

(Re-)Considering the Future Home from the Inside Out

Jackie Leaver
Sheffield Hallam University, UK

Image . Jackie Leaver

EXHIBITION

Keywords future home   domestic space   disruptive practice

Mazé and Wangel (2017) suggest that design's tendency to consider 'the' future as 'a singular and separate reality' to be arrived at through a logical, linear journey maintains a particular status quo and offers a limited perspective. In turn, this perpetuates social norms and accepted / expected ways of living in the face of the unprecedented issues we currently face in relation to environmental, economic, political, and social instability. They suggest instead that the future 'is something that is always becoming', occurring at 'different paces and in different ways, bodies, and places, the future is constantly turning into the present' (Mazé and Wangel 2017;274), offering potential for many and varied futures. In this study drawing, photography and projection are used to explore ways of looking and seeing the overlooked, the mundane practices and materiality of a specific domestic space. It acknowledges the past of the house that hosts it, with its embedded traces of former lives evolved through many moments of social, political, and economic uncertainty. It asks whether that space might offer an alternative research location to the traditional lab, studio, or exhibition environment and if this displacement of the enquiry might disrupt normative practices and approaches in order to find new ways of being and doing. Exploration of the space and objects within it through creative practise and collaborative events, reflect the broader connections between occupants, the home and life beyond this inhabited place and can be used to prompt and provoke discussion to (re-)consider the future home.

Artistic Hacking. (Anrch) Interpretation as creative destruction.

Lorenzo Orsenigo
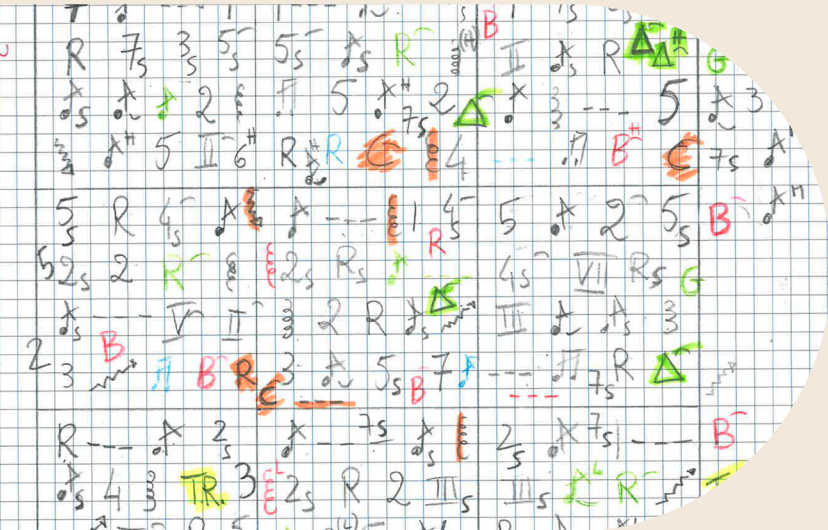University of Music and Performing Arts of Graz, Austria

Image . Lorenzo Orsenigo

Keywords standard music interpretation percussion instruments
Artistic Hacking Hacker Performer Anarchinterpretation

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Abstracts

Session 3.5 Re-placing Disruptions - Artistic Hacking. (Anrch)Interpretation as creative destruction.

Within an entrenched hierarchical relationship, performers have been traditionally considered the conduit between composers – the creative minds – and the audience – the recipient of artistic messages. In this context, performers are called upon to faithfully convey the composers' intentions, that is, to self-efface their creative voices. However, being myself a performer, I feel the urge to wonder: what could be gained by profoundly rethinking our understanding of concepts such as interpretation, musical work and performer? Artistic Hacking, intended as a methodology to target, profile, breach in and manipulate pieces of music, is my personal proposal as a viable alternative to standard approaches to interpretation. Taking as examples my hacked interpretations of Gerard Grisey's "Stéle" and Morton Feldman's "The King of Denmark", I will not only illustrate my artistic methodology, but also show that, through in-depth examination of the works and the context in which they are created, and by engaging with "practices of undoing, unmaking, and unbuilding", as suggested by professor Jack Halberstam (2020), I allow scores to fall open, to collapse, to the point where I can read them differently, and, thus, expand them creatively. Presenting excerpts from video recordings, scores, sketches and other artistic by-products of my research project, I will reflect on the value of hacked interpretations, which are not only valid alternative interpretations that foreground, among other things, emotions, feelings, forgotten meanings or unknown performance techniques, but also an important contribution to a broader and necessary rethinking of the master-dominated world in which we live.

Back to the future with Kreutzer

George Kentros - KMH, Stockholm, Sweden
Rei Nakamura - KMH, Stockholm, Sweden

Image . Vinyl- terror- & -horror (Greta Christensen and Camilla Sørensen)

Keywords art music performance interpretation

Vinyl records have long been a part of the decontextualization of musical content, from Cage's "Williams Mix" through DJ culture to sampling, and have long been a staple of the Danish sound art duo "Vinyl-terror- & -horror"'s live performances and installations. There is also a history of broken vinyl records being repurposed as sounding objects from Milan Knizak on, but translating these sounds back the forum of live performance through their transcription (which Knizak thought was impossible) offers another prism through which to interpret these sounds. Here, two musicians explore possibilities created when appropriating the results of another appropriation: namely, taking a filmed destruction and reassembly of vinyl records containing a single piece and recasting it into its "original" form as a piece of live chamber music. This is accomplished by transcribing the sonic material resulting from Vinyl-terror- & -horror's destructive treatments of the movements of Bethoven's Kreutzer Sonata and replacing the sound by performing it live in synch with the (now silent) filmed documentation of the destructive/creative process. The presentation outlines the justifications for treating historical works of music in this way, tracing ontological discourses from Lydia Goehr to Paolo de Assis along with Kenneth Goldsmith's contextualization of earlier appropriation techniques from the spheres of art and music, and describes the practical and artistic difficulties encountered by the musicians during the process of transcription, rehearsal and performance by showing examples of the different treatments and the sounding results of their transcriptions.

SESSION 3.6

Re-Imagining Education

Friday, 1 December 2023
15:30-17:00

Betwixt and Between

Max Spielmann, Andrea Iten, Catherine Walthard - Zurich University of the Arts, Switzerland
Daniel Hug - HyperWerk, Academy of Art and Design Basel, Switzerland

Image . Catherine Walthard

EXHIBITION

Keywords Aesthetic Perception Art/Design education
Soundscape Landscape Acoustic ecology Urban research
Post-growth Post-digital

At the beginning of the COVID-19 pandemic (2020), a team of lecturers conducted hybrid workshops with design and art students from ten partner institutions on five continents. Our goal was to explore soundscapes from an interdisciplinary perspective, and we were deeply impressed by the quality of the results. The resulting soundscape recordings and their accompanying images and conversations dissolved geographical borders along with social, cultural and structural differences. In the common video conference room we experienced an atmosphere of connectivity we had often missed in face-to-face classes. We have attempted to understand these changes and integrate them into our daily work.

Today, we recognize that our teaching practices and artistic work have changed in several ways. We aim to share our personal experiences, insights and interpretations into this change, and we note that our aesthetic perception of "nature" is fundamental to it. Walks through rural and urban spaces, as well as journaling, drawing, mental mapping and other forms of notation, can all be understood as a return to the basic principles of creative teaching. Furthermore, a post-digital approach of merging physical and digital spaces, as well as a determined commitment to ontological diversity and a notion of worldliness as connectivity, transformed the perception of all participants. Such aesthetic experiences beget changes that serve connection rather than appropriation, and it becomes what it has always been at its core: existential.

The Exhibition as Assessment: Design Research in Architectural History

Jessica Blair
Griffith University, Australia

Image . Jazz Jover

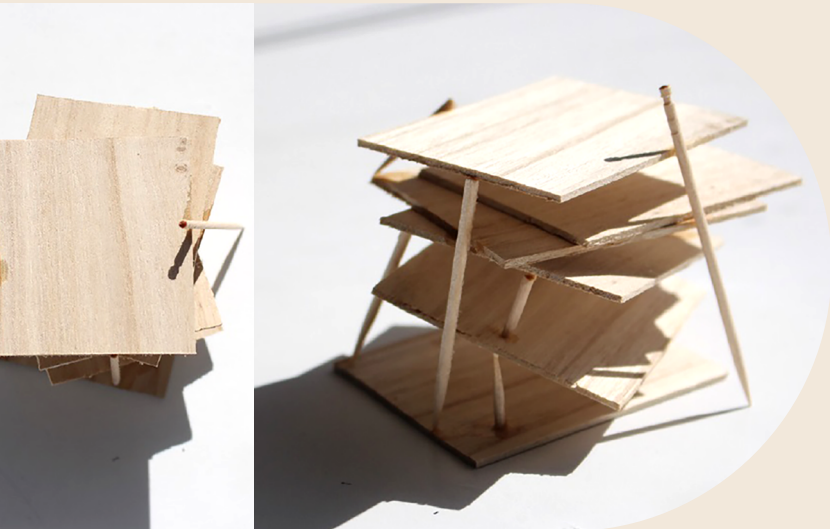This paper presents the experience of facilitating a design-led operative architectural history course for undergraduate students at an Australian University. The exhibition is the mode through which students are assessed and where students engage with the critical act of re-interpretation through the creation of artifacts that solve an original research question and address a theme of contemporary relevance. The paper explains the operative approach taken in the history course and details the three interrelated assessment items: press release, exhibition, and critical review. It also explores the potential of expanding architectural history to include new modes of design research, challenging traditional inquiry methods, and creating new opportunities for practice and research. The paper further examines the challenges associated with using the exhibition as a non-traditional assessment mode, presenting these assessment items as a case study for further exploration. Ultimately, the paper underscores the value of using the exhibition as a tool for design research to revitalize architectural history courses and enhance the overall educational experience for emerging design professionals.

Keywords exhibition architectural history design research
education design education

Re-visioning the artographer: undisciplined polyphonic voices as echoes for future

Johanne Ilje-Lien - Oslo Metropolitan University, Norway
Hannah Kaihovirta - University of Helsinki, Finland
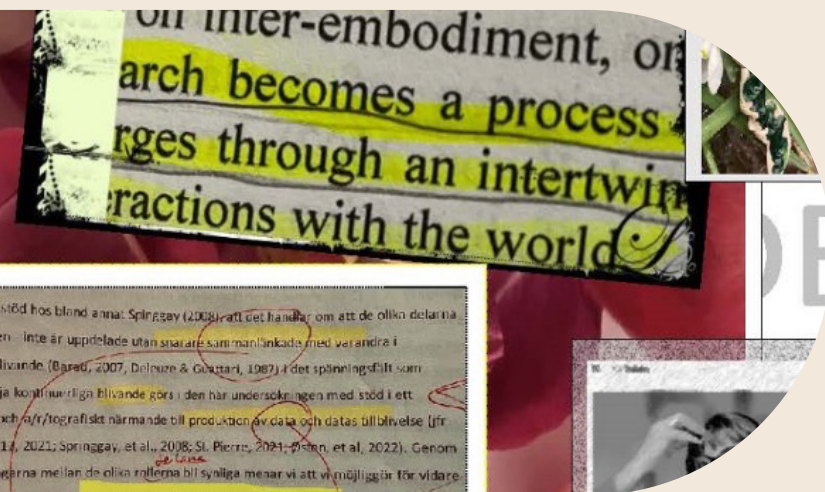Lena O Magnusson - University of Gävle, Sweden

Image . Ilje-Lien,J.; Kaihovirta, H.; Magnusson, L. O.

In this presentation, we introduce a study in which we explore - artography - and the entangled process of being and becoming; artists - and - researchers - and – teachers within the context of higher education. The study is carried out as a collaboration between three researchers, artists, and teachers in three Nordic countries. Artography (cf. Springgay et al., 2008) is used and worn as an aim, theoretical playmate, data-producing method for inquiry and outcome. We approach artography as a polyphonic and rhizomatic (Deleuze & Guattari, 2013) practice using a digital arena where matter and materiality occur together with human bodies. We apply a performative post-qualitative data production (St. Pierre, 2020; Østern et al., 2021), moving beyond traditional data gathering, meaning the data produced is not given or formulated in advance. The data consists of recorded real-time dialogues (verbal voices and physical gestures in Zoom meetings), written texts, drawings, sculptures, digital drawings and photographs. The data is produced constantly and in motion with the study by following an entangled (cf. Barad, 2007) process. This entangled process produces knowledge in the ongoing "in-between" (Magnusson & Maapalo, 2020, p. 33), and the performative data production is polyphonic in its materiality and formation. By following data, we do not want to conclude; instead, we want to trace, map and re-vision the artographer and the capacity of artography as an approach to research, teaching and learning in higher education, with special interest in teacher education.

Keywords <u>artography</u> <u>higher education</u> <u>process of becoming</u>

Reviewers

List of Reviewers for the Art of Research Conference 2023

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