

**SYMPOSIUM:**

# **Improvisation**

**Risks. Responses. Rewards.**

**PROGRAM**

**15 MARCH 2022**



Artistic Research at Kristiania



## Artistic Research at Kristiania

### Practical information

Most presentations will be in English, some will be in Norwegian (the title indicates the spoken language) with a duration of 30 minutes in total (including Q&A). Some of the contributions are digital, conducted over Zoom.

The presentations, except for the keynotes, are organized as parallel sessions, located in different rooms at the Fjerdingen building. You can put together your own program for the day. The program schedule overview is to be found in the back of this catalogue.

#### Room locations

Ground floor	F101 (auditorium)
First floor	Mezzanine floor
Second floor	F308, F310, F311
Fifth floor	F611, F615

## AR@K22 : Improvisation – Risks, Responses, Rewards.

Slowly emerging from two years characterized by a creative state of emergency and cultural stasis, looking at the tail end of a global pandemic, it gives me great joy to welcome you to the AR@K symposium as a physical onsite event at Kristiania's Fjerdingen building in Oslo. We are back, continuing our pursuit to explore and critically assess the broader transdisciplinary approaches to knowledge production through artistic research in existing institutional structures and beyond. Once again, and for the fourth year in a row, we are gathering artists and researchers from a variety of artistic fields, contexts and countries to enter a dialogue about the specificities of the artistic process, informed by the experiences of practice-based and practice-led research.

This year's symposium seeks out to explore the phenomenon that is improvisation. When we engage in activities of which the outcome is unknown, we take risks. Responses to these risks are highly diverse, as are the potential rewards. At AR@K22, we seek to shed light on both the risks, responses and rewards of improvisation. But, to what extent is improvisation - as an artistic tool, method, paradigm or discourse - unique to the artistic experience? Theorists and practitioners have long since drawn parallels between traditional scientific laboratory experiments and artistic experiments in the sense that both are often far less rigidly method-based than assumed and that they rely strongly on notions of intuition, serendipity, instability, epistemological uncertainty, and, indeed, improvisation. As such, improvisation might serve as a common denominator, a means to facilitate a valuable dialogue between the not so separate worlds of scientific and

artistic research. In essence, both the scientific and the artistic experiment might be what John Cage once described as "simply an action the outcome of which is not foreseen".

The use of improvisational methods and techniques can illuminate how we operate as artists, teachers, utilizers of technology, sociocultural actors, indeed, as humans, on a variety of interconnected spheres and platforms first and foremost shaped by arbitrariness, randomness and chaos. The artists, researchers and scholars you will encounter today are trying to tame this chaos by approaching the phenomenon of improvisation from a variety of angles hailing from an eclectic array of artistic disciplines such as music (performing, production, technology), writing (literary storytelling, screenwriting), theatre (acting, directing), dance, design, photography, esthetics, methodology and pedagogy. As such, the presentations, talks and keynotes will address sociocultural, esthetic, spatial, technological and ethical aspects of improvisation exploring the intricate relationships of the artists creating their works and interacting with themselves and the audiences.

Improvisation inspires us to embrace the unforeseen, it teaches us to accept unpredictability and it raises our awareness of the artistic process to achieve the ultimate goal of artistic research: to facilitate the production of knowledge and awareness through the artistic experience.

**Kai Hanno Schwind**  
Symposium curator

### **Anne-Marthe Lund Engnes**

Høyskolelektor  
Institutt for scenekunst  
School of Arts, Design, and Media  
Høyskolen Kristiania, Oslo (NOR)

[Anne-MartheLund.Engnes@kristiania.no](mailto:Anne-MartheLund.Engnes@kristiania.no)

**Fagområde:** Teater

**Hva, når og hvor:**

Foredrag og improvisasjon  
kl. 16.45 i rom F615

### **Improvisasjon i klovn i helse - Custommade art**

Klovning i helse er kunstnerisk risikosport. Ingenting er planlagt på forhånd. Hvert møte er improvisert. Utøverne må ha en høy lyttfaktor til hverandre, til rommet de entrer, de må «scanne» rommet, sense stemningen, lese pårørende, helsepersonell og pasienten.

Sammen lager utøverne en dramaturgi som passer til akkurat det rommet. Til de pårørende. Til pasienten. Og som helsepersonell også kan være en del av. Utøverne ser forbi sykdommen og leter etter det friske i menneskene de møter, engasjerer pårørende og helsepersonell. De står i møte med døden, de står i hjerteskjærende situasjoner og møter mennesker i dyp krise. Og de gjør det igjennom klovnenes naivitet, lekenhet, åpenhet og klovnenes 360 graders oppmerksomme tilstedeværelse.

Det går ikke alltid bra. Noen ganger går det dårlig. Kjempedårlig. Andre ganger er det helt fantastisk. Men hva er risikoene dersom det går dårlig? Hva vil det si å ta en stor risiko i dette arbeidet, og kan det gi et utfall man ikke forutså? Hvilke rammer ligger til grunn for et pasientmøte som holder høy kunstnerisk kvalitet?

På hvilken måte kan klovner gi helsemessige bonuser i møtene med pasientene? Forskning viser at klovner på sykehus har redusert tvang i forbindelse med prosedyrer, og at klovners tilstedeværelse på et sykehjem tilfører vitalitet, liv, aktivitet og kreativitet til norske sykehjem og bidrar til at menneskene som bor der, får positive stimuli, mulighet til å stimulere iboende ressurser og til å uttrykke seg kreativt.

**Utøvere:** Anne-Marthe Lund Engnes og Patrick van den Boom, kunstnerisk leder i Klokkelovnene.

### **Hvordan kan en blekkflekk bli et ansikt?**

Det å se er en kompleks aktivitet styrt av antakelser, holdninger, rutiner og assosiasjoner. I dette fremlegget diskuteres metoder for å lete frem det uventede, åpne for det rare, og å bli overrasket over hvordan spill mellom tilfeldigheter, frie assosiasjoner og kontroll kan være med på å frembringe nye resultat i en kunstnerisk prosess.

Birte Brekketo og Ilmi Gutzeit Mathiesen har begge bakgrunn fra det visuelle kunstfeltet og vil bruke erfaringer fra egen kunstpraksis og erfaringer fra møte med studenter ved OsloMet - storbyuniversitet.

### **Improvisation in commedia dell'arte and three exercises for comedy writing**

The improvisation as seen by the tradition of commedia dell'arte, and how it can inspire new ways of doing theater, writing, and of course, improvising. Carlos Rabelo, a playwright and teacher from Goiânia, Brazil, will present some ideas about improvisation in theater, with a focus on comedy and the history of commedia dell'arte. And to exemplify those ideas, three comedy writing exercises will be explained, so they can be used both as writing exercises or improvisation games.

### **Birte Brekketo og Ilmi Gutzeit Mathiesen**

Førsteamanuensis (begge to)  
Fakultet for teknologi, kunst og design (TKD)  
OsloMet – storbyuniversitetet  
(NOR)

[ilmigutzeitmathiesen.wordpress.com](http://ilmigutzeitmathiesen.wordpress.com)

**Fagområde:** Visuell kunst

**Hva, når og hvor:**

Foredrag og improvisasjon  
kl. 14.30 i rom F308

### **Carlos Afonso Monteiro Rabelo**

Doctor of Arts  
Federal University in Bahia (BRA)

Translator and teacher

[carlosrabelo@gmail.com](mailto:carlosrabelo@gmail.com)

**Category:** Theatre

**What, when and where:**

Digital talk at 14h30 in room F311

**Claus Sohn Andersen**

Assistant Professor/PhD  
Research Fellow

Department of Music  
School of Arts, Design, and Media  
Kristiania University College,  
Oslo (NOR)

NTNU - Norwegian University of  
Science and Technology,  
Trondheim (NOR)

ClausSohn.Andersen@kristiania.no

**Category:** Music

**What, when and where:**

Talk at 16h45 in room F308

## Lost in (a different) space?

Take one improvising ensemble, used to playing loud in an acoustically controlled environment. Place them in an extremely reverberant space. Observe.

July 2017, my band had a recording session at Tomba Emmanuelle in Oslo – a space renowned for its extreme acoustics and omnipresent artwork (Cox 2014). By taking what Brinkmann (2014) calls a “breakdown in understanding” as a departure point, and looking at aspects of both space, performance and sounding results as metaphors, metaphor is used as a primary concept for understanding how this extreme location affected our musical practices, based on Lakoff and Johnson (1980), Parsons (2007), and Swanwick (2007).

While the acoustic conditions are undoubtedly the most prominent feature of the space, the use of metaphor as method provides ample opportunity to also consider the impact of other aspects of the space, such as architectural, visual, historical and cultural aspects. These aspects are further informed by the story of Tomba Emmanuelle and research on the space itself (i.e., Snekkestad (2017)).

Audio and video recordings serve to exemplify and illuminate findings.

## Elementer av vokalteknisk improvisasjon i en satt forestilling, som repeteres over 20 ganger i løpet av 30 dager

I et konsertprogram, hvor jeg som utøver medvirker i over 20 nummer, er det ofte noen fraser som fortøner seg som mer vokalteknisk utfordrende enn andre. Når disse frasene befinner seg i en sang som, ifølge fremføringspraksis, tillater utøveren å gjennomføre med ulike teknikker må man ta et valg om hvilken sangteknikk man vil benytte seg av. Dette valget tas som oftest i innøvingsfasen, i prøverommet. Men i noen tilfeller, av ulike årsaker, er dette valget flyttet til hver og en konsert. Dette krever et element av vokalteknisk improvisasjon.

Dette fenomenet ville jeg studere nærmere, for å kartlegge konkrete grunner til hva som spiller inn når jeg ender opp med det ene eller andre valget av teknisk gjennomføring av en bestemt sangfrase. En juleturné, med over 20 konserter i ulike lokaler i ulike landsdeler i Norge, viste seg å være en meget god anledning til å studere dette.

For å finne noen svar måtte jeg ta utgangspunkt i min dagsform, både fysisk og mentalt, og hva som påvirket den. Avgjørende var også de ytre omstendighetene, som lyd, lys, scenerom osv. Enda en faktor var hva jeg gjorde, sangteknisk, i forkant av den bestemte frasen som kan ha påvirket valget. I presentasjonen vil jeg demonstrere de ulike måtene jeg endte opp med å synge samme frasen på og reflektere over hva som kan ha ledd til det ene eller andre valget.

**David Fielder**

Førsteamanuensis  
Institutt for scenekunst  
School of Arts, Design, and Media  
Høyskolen Kristiania, Oslo (NOR)

tenorane.no/om-oss

**Fagområde:** Musikk

**Hva, når og hvor:**

Foredrag kl. 11.15 i rom F310

**David Moore**

Associate Lecturer  
RMIT Vietnam University

[vimeo.com/user104152758](https://vimeo.com/user104152758)

**Categories:** Film, Screenwriting

**What, when and where:**

Digital talk at 16h00  
in room F311

## Improvisation and the Digital Screenwriter

Improvisation should be applicable to any art form but can it be applied to screenwriting?

Analogue screenwriting has its place but is stagnant, but in the realm of the digital screenwriter, applying improvisation is so very much alive....

In this film I demonstrate my process of using digital story composing - a methodology I developed in application to found-footage film - as a form of improvisation for the digital screenwriter.

**Dorian Bandy**

Assistant Professor  
Schulich School of Music  
McGill University, Montreal (CAN)

[mcgill.ca/music/dorian-bandy](https://mcgill.ca/music/dorian-bandy)

**Category:** Music

**What, when and where:**

Digital talk at 14h30 in room F310

## Playing Dumb: Failure, Faking, and Mozart's Aesthetics of Improvisation

Despite repeated attempts over the past two centuries, theorists and philosophers have been unable to establish the aesthetic features that reliably distinguish improvisations from carefully constructed compositions.

Using Mozart as a case-study, I approach this question by seeking traces of well established improvisational protocols in Mozart's written compositions. I argue that many of his concertos and sonatas self-consciously conjure the excitement, volatility, and risks of impromptu performance by depicting—even caricaturing—improvisation at its least successful. In many cases, including the Piano Sonatas K.311 and K. 330, and the Violin Sonata K. 378, this approach manifests itself in haphazard motivic structures and irregular large-scale forms, as though the improviser could not keep track of the unfolding musical argument.

Elsewhere, however, the simulation of improvisatory failure is more flamboyant. Because Mozart himself was a fluent extemporizer, these and other examples are certainly not reflections of his actual performances. Rather, they are instances of “playing dumb”: attempts to cultivate an aesthetic of imperfection, and thus to imbue even the most polished compositions with an improvisation-like spontaneity they might otherwise lack.

## Improvisation & Collective Emancipation - Excavating hidden life worlds through literature

Concrete Diamonds is an experimental, hybrid novel, encompassing three distinct literary genres which interlink technically, introspectively, and thematically.

Employing improvisation as an artistic tool, the novel explores the relationship between collective trauma, artistic emancipation, and transcendence; encompassing a range of literary styles, from steam-of-consciousness to polemic; melodic to poetic; gritty realist to dark comedic. This paper focuses primarily on the concrete poetry element, which written in the free verse form, takes its inspiration from hip-hop culture and dub poetry traditions.

## Choice and freedom in dance improvisation

The purpose of this paper is to take a close look at the central improvisation elements choice and freedom, and how they may be understood in the context of dance improvisation and dance improvisation as performance. The aim is to investigate how choice and freedom has to do with bodily learning, and I will do this by applying a philosophical phenomenological perspective.

My investigation is based on existing research on improvisation and dance improvisation, and upon students' performances. I relate actively to my own experience as researcher, dancer and pedagogue, and to others who have done research on dance improvisation, and I have a philosophical approach concerning choice and freedom as concepts. Bodily learning happening through group improvisations takes place in a social, and intersubjective environment, and becomes visible as individual dance-actions and co-dance-actions. Dance improvisation as such is complex and offers quite different possibilities to the dancer than other dance genres in which choice and freedom is of less importance.

**Gemma June Howell**

Doctoral Researcher  
Swansea University (UK)

[linkedin.com/in/gemma-june-howell-author-poet](https://linkedin.com/in/gemma-june-howell-author-poet)

**Category:** Literature

**What, when and where:**

Digital talk at 12h00 in room F311

**Hilde Rustad**

Associate Professor  
Department of Performing Arts  
School of Arts, Design, and Media  
Kristiania University College, Oslo  
(NOR)

[Hilde.Rustad@kristiania.no](mailto:Hilde.Rustad@kristiania.no)

**Category:** Dance

**What, when and where:**

Talk at 12h00 in room F310

Ivar Grydeland

Førsteamanuensis  
Norges musikkhøgskole, Oslo  
(NOR)

Freelance musiker

ivargrydeland.com

**Fagområde:** Musikk

**Hva, når og hvor:**

Foredrag kl. 11.15 i rom F311

## Blikk på øyeblikket – eksempler på ulike arbeidsmetoder for improviserende musikere

Improvisasjon er en fordypning i det forgjengelige og en dyrking av øyeblikket. Hvordan legger utøvere til rette for at øyeblikket skal låte best mulig? Hvordan øver de? Forholder de seg ulikt til de improviserte øyeblikkene på scenen og i lydstudio – øyeblikk som faktisk kan avspilles på nytt og dermed opphever forgjengeligheten? Hvordan forholder de seg til verkbegrepet?

Prosjektet fokuserer på improvisert musikk der det ikke foreligger noe nedtegnet eller notert notebilde. "Central to improvisation is the notion of the 'referent'. The referent is an underlying formal scheme or guiding image specific to a given piece...". Musikken i prosjektet omtales blant annet som fri-improvisert musikk og frijazz. For mange utøvere innen dette feltet, kan det likevel være klare rammer, estetiske mål, holdninger og ideologier knyttet til både den klingende lyd og til selve samspillet – samskapningen. Hos Pressing er referenten konkret, enten nedskrevet eller avtalt. Hos mange improviserende musikere i dag kan denne referenten være av mer abstrakt art.

Prosjektet baserer seg på kunstnerisk utviklingsarbeid, litteratur og intervjuer med utøverne Torben Snekkestad, Ingar Zach, Inga Margrete Aas, Sidsel Endresen og Kim Myhr. Prosjektet ledes av Ivar Grydeland og er et bidrag til Norsk kulturråds forskningsprosjekt Skapende praksiser i musikk.

## Concert for Double Bass In Absentia - a performative reflection on spatial displacement

Concert for Double Bass 'In Absentia' is an experimental concert setting that explores the effects of spatial displacement between performer and audience on the production and reception of free improvised practices.

An instrument fitted with contact speakers and placed in a space becomes a conduit for sound, creating a reversal of roles—the audience is present in the performance space while the performer streams an improvisation from another location. This setting breaks established conventions and expectations of a performance situation, and therefore allows for a thorough analysis of the various ways in which improvisatory practices are perceived and conceptualized.

The presentation will be comprised of a live performance and a subsequent reflection and discussion on the topics of absence, classification, perception of musical form, distraction, and interaction in the context of free improvised practices.

## A Case Study In Improvisational Collaborative Composition

This paper will discuss two pieces *Cómplices* (2020) bass clarinet, and *Sigh* (2021) violin. I discuss the working methods with particular reference to the use of improvisation on the part of the performer and myself, and investigate how the centrality of improvisation to the process raises questions of authorship and the ontological status of intermediary materials.

Ivar Roban Krizic

Improvisor, Researcher  
mdw - University of Music and  
Performing Arts, Vienna (AUT)

irk@posteo.net

**Category:** Music

**What, when and where:**

Performance and talk at 12h00 in  
room F101

Jamie Howell

PhD Candidate  
University of Southampton (UK)

jamiehowell.co.uk

**Category:** Music

**What, when and where:**

Talk at 15h15 in room F310

**Jannicke Johansen**

Assistant Professor  
Westerdals Department of  
Creativity, Storytelling and Design  
School of Arts, Design, and Media

Kristiania University College,  
Oslo (NOR)

Jannicke.Johansen@kristiania.no

**Categories:** Film, Visual Arts

**What, when and where:**  
Exhibition/installation on the  
mezzanine floor

## **100 heads - A video installation that explores Screendance, Spherical filmmaking and Meta-art**

This art installation explores screendance and spherical 360 degree film.

The artwork is a homage to six different artworks from the permanent exhibition at the Astrup Fearnley Museum in Oslo. Experimentation around meta-art, where art that discusses art is explored. The term meta-art comes from Greek and means "with", "between", "after" or "over", and is used in many contexts.

In this project, the term has been used as the relational perspective between the art forms and as a central part of all communication and improvisation between the participants in the project.

The originality of the project is the exploration of the multidimensional expression using different art forms. The different art expressions behave differently, but still work towards a form of modulation or transformation. Body as form, and body as scenography have been investigated.

The dialogical learning process has been crucial for all participants in the project. Dehumanizing human beings and creating new spaces both cinematically and in choreography has been an important inspiration. The use of spherical 360 degree film gives you as a spectator the opportunity to have an immersive experience, where everything in the film is enclosed or goes in a circle.

## **Opening of the AR@K symposium and closing keynote**

Kai Hanno Schwind represents the Artistic Research Group at Kristiania University College and is the curator of the AR@K symposium.

Members of this year's AR@K committee: Claus Sohn Andersen, Siri Senje, Kai Hanno Schwind and Jørn Mortensen, Dean at Kristiania's School of Arts, Design, and Media.

Schwind and Mortensen will open the symposium together at 09h30 on the mezzanine floor.

At 17h30, our keynote speakers and performers Tyra Tønnessen, Øyvind Brandtsegg and Terje Nicolaisen from Tegneklubben (The Drawing Club) will summarize and reflect on the symposium in a panel talk led by Schwind.

## **Improvisation as a creative writing tool**

It is wanted to demonstrate that the young people have an enormous creative capacity and that with certain conditioners, like improvisation, their motivation increases.

When talking about improvisation, it is very common to link this term to disciplines such as music, theatre or the oral tradition of literature. It is not so common to find this technique in other "supposedly" more structured disciplines such as writing. In this paper we would like to present improvisation as a tool to work on creative writing. We start from the theory of the two brains explained by Louis Timbal-Duclaux (1993) in which there is talk of a specialization and each hemisphere is more prone to a type of activity, the right hemisphere being the creative side and the left the analytical side. These dynamics are also closely linked to the famous "automatic writing" of the surrealists.

According to this, we propose some writing workshops with young people whose base is improvisation. This technique, being spontaneous, does not let us think and allows us to "kill" the critical and self-critical spirit when writing. With this paper, we would like to transfer the results obtained in this practice of emotional teaching and creation.

**Kai Hanno Schwind**

Associate Professor  
Department of Music  
School of Arts, Design, and Media  
Kristiania University College,  
Oslo (NOR)

Founder and curator of the AR@K  
symposium

KaiHanno.Schwind@kristiania.no

**Category:** Artistic research

**What, when and where:**  
Opening of the symposium at  
09h30 on the mezzanine floor  
Closing keynote at 17h30 in room  
F101

**Laura Bermejo Torres**

University college teacher,  
PhD student  
Complutense University of Madrid  
(ESP)  
TAI arts University Center, Madrid  
(ESP)

periodista.bermejo@gmail.com

**Category:** Literature

**What, when and where:**  
Digital talk at 15h15 in room F311

**Linn Skoglund and Annette  
Kriszat**

## **På stående fot – on your feet**

What if someone started a work of art and you had to finish it?  
What if someone started a work of art, someone else continued, and you had to finish it?  
What if you started a work of art, but had to let someone else finish it?  
What if you could only work in the middle?  
What if you had to stand up while writing?  
What if you couldn't sit down while painting?  
What if you had to do what we told you to, and you had to do it right now?  
What if you ignored our instructions?  
What if...

Westerdals Department of  
Creativity, Storytelling and Design  
Kristiania University College,  
Oslo (NOR)

Linn.Skoglund@kristiania.no  
AnnetteBriest.Kriszat@kristiania.no

### **Categories:**

Literature, Visual Arts

### **What, when and where:**

Interactive installation on the  
mezzanine floor

**Michael Francis Duch**

Professor

NTNU - Norwegian University of  
Science and Technology,  
Trondheim (NOR)

michael.duch@ntnu.no

**Category:** Music

### **What, when and where:**

Talk at 12h00 in room F308

## **Improvisation – Risks, Responses, Rewards: Composition vs. Improvisation and artistic self- invention**

How can one re-invent oneself musically, and how do you discover new techniques and expand the sonic possibilities of your instrument? I wish to explore these questions through and in relation to two new compositions that I have commissioned as part of my artistic research in experimental music, where improvisation has been a core element in both composing, interpreting and performing the music.

## **Risikoen ved å bli digital – et forestillingsforedrag**

«En gang var vi fremmede i en myte ...  
Da monsteret Minotauros lå der i labyrinten, bøyde den greske helten Tesevs seg ned, han så beistet prøvde å si noe. Tesevs hørte Minotauros si: Mitt navn er Asterius, men det er det ingen som husker.»

Dette forestillingsforedraget er basert på et prosjekt gjennomført høsten 2021. Det tverrfaglige prosjektet skulle skape en forestilling for å prøve ut det nettbaserte rommet som et kreativt og performativt scenerom. I forestillingsforedraget drøfter forfatterne det å bruke improvisasjon som arbeidsmetodikk inn i en prekær og fragmentarisk situasjon. Med utgangspunkt i en gresk myte improviserte de fram scenarier gjennom bruk av tekstiler, narrativer og bevegelser.

Den greske myten om Minotauros i labyrinten ble brukt som materiale for å skape en forbindelse mellom tre forskjellige kunstformer: broderi, muntlig fortellerkunst og koreografi/regi. Myten symboliserer også teknologiske framskritt hvor grenser for det umulige blir krysset. I denne presentasjonen behandles materialet som et sett erfaringer som peker på hva som kan skje i et kreativt og improvisert kollektiv.

**Mimesis Heidi Dahlsveen,  
Anne Bryhn og Randi Veiteberg  
Kvellestad**

### **Dahlsveen**

Forteller og førstelektor i muntlig fortellerkunst  
Fakultet for teknologi, kunst og design (TKD)  
OsloMet – storbyuniversitetet (NOR)

Heidi.Dahlsveen@oslomet.no

### **Bryhn**

Koreograf, regissør og førstelektor i dans, teater og drama  
Fakultet for teknologi, kunst og design (TKD)  
OsloMet – storbyuniversitetet (NOR)

anne.bryhn@oslomet.no

### **Veiteberg Kvellestad**

Tekstilkunstner og førstelektor  
Fakultet for teknologi, kunst og design (TKD)  
OsloMet – storbyuniversitetet (NOR)

Randi.Veiteberg@oslomet.no

**Fagområde:** Visuell kunst

### **Hva, når og hvor:**

Digitalt forestillingsforedrag  
kl. 16.45 i rom F310

**Mona Abdel-Fadil**

Comedy improviser, teacher,  
writer, academic

monaabdel-fadil.com

**Category:** Theatre

**What, when and where:**

Workshop at 12h00 in room F615

## Introduction to the Magic of Impro

Ever watched 'Who's Line is it anyway?' and wondered how the actors embrace their jokes and silliness so wholeheartedly? Well, this could be you, minus the cameras. In this, introductory impro workshop you'll learn to shed common (mis)understandings of "adulting". Join the workshop for a little taste of why impro is a global phenomenon that brings laughs and joy to so many corners of the world. If you're more of a seriously inclined participant, fret not. Impro is educational. It increases your ability to be: observant, attentive, in the moment, and to be a good listener. It also taps into your innate playfulness and teaches you to deal with unexpected twists and turns. Impro can also be a great way to learn how to be less self-conscious in groups or improve your presentation skills. But, hey – it's ok if you're only in it for the laughs.

## Co-Creative Spaces

Co-Creative Spaces is a collaboration between Morten Qvenild, Bernt Isak Wærstad, Labdi Ommes, Gyrid Nordal Kaldestad, and Notto J. W. Thelle. The project aims to shed light on issues and explore possibilities related to new forms of musical co-creation where artificial intelligence is part of the creative cycle.

The musicians create music by recording improvised sessions and then programming machine learning models based on these recordings. Subsequently, they perform together with each other's "clones" in different constellations. The interaction constitutes a meeting between the human and machine agents' "worldviews". The machines do not take over—they co-create.

At AR@K, Morten Qvenild and Bernt Isak Wærstad will perform a 5-minute long impro session together with "bots" representing Labdi Ommes and Gyrid Kaldestad, who will not be present at the symposium. After the performance, Notto Thelle will present the artistic research project, which is financed by the Norwegian Arts Council.

**Notto J. W. Thelle, Morten Qvenild,  
Bernt Isak Wærstad, Labdi Ommes  
and Gyrid Nordal Kaldestad**

**Thelle**

Musician and PhD Fellow  
Norwegian Academy of Music,  
Oslo (NOR)

notto.w.thelle@nmh.no

**Qvenild**

Musician and Associate Professor  
Norwegian Academy of Music,  
Oslo (NOR)

mortyq.com

**Wærstad**

Musician and Assistant Professor  
NTNU - Norwegian University of  
Science and Technology,  
Trondheim (NOR)

berntisak.no

**Ommes**

Musician

<https://soundcloud.com/labdiofficial>

**Nordal Kaldestad**

Musician and PhD Fellow  
NTNU - Norwegian University of  
Science and Technology,  
Trondheim (NOR)

[soundcloud.com/gyrid](https://soundcloud.com/gyrid)

**Category:** Music

**What, when and where:**

Talk and performance at 16h00  
in room F101

**Oliver Rudland**

Supervisor  
Cambridge University (UK)

oliverrudland.com

**Category:** Music

**What, when and where:**

Talk at 11h15 in room F308

## **Co-creating a brass band dance number for a large-scale community opera project with the aid of improvisatory techniques**

Community opera projects have often integrated bands of varying types to involve participants in ways other than singing and acting (Dove, 2021) and this has often involved the use of brass bands (Tearle, 1996). Although many community opera projects involve co-creativity (Matarasso, 2019) and improvisation techniques (Sawyer, 2014) there is little coverage of how bands, in practice, can be involved as participants in the co-creative process of shaping a new community opera.

This paper documents a practice-led research project with Waterbeach Brass Band based in Cambridgeshire, UK. It records in detail the process whereby aspects of a brass band dance number were devised during co-creative improvisation workshops and provides both audio-visual recordings (for example: <https://www.youtube.com/watch?v=JhKNOowyxhl>) and notated examples that capture the emergent creative process, alongside a commentary explaining the processes and methodological approaches employed. The paper examines the different ways in which members of the brass band responded to improvisational workshops, and how this fed into the co-creative process. The paper proceeds to examine how such co-creative elements can then form part of a larger musical-dramatic conception showing how they can be developed during an extended operatic scene, as well as exploring the risks and rewards of adopting such an approach.

## **VEILED - a moving performance**

With climate and pollution as an underlying theme in VEILED, humans' paradoxical relation to oil is explored through abstract interaction between dance and textile. The co-creating dancers in the trio Palette Dance Collective perform together with musician Hilde Marie Holsen, who, with her acoustic trumpet, plays with impulses and creates descriptive and dynamic soundscapes.

With VEILED, the audience is challenged to explore and improvise together with the performers. As the dancers moves through the space, the audience is faced with options on how to be the spectator.

Co-creative performing dancers:

Marte Golten, Aurora Itland, Ingrid S. Nyhus

Choreographer: Ingrid S. Nyhus

Musician: Hilde Marie Holsen

Costume design: Zofia Jakubiec

**Palette Dance Collective**

[palettedancecollective.com/veiled](http://palettedancecollective.com/veiled)

Instagram:

@palette\_dance\_collective

**Category:** Dance

**What, when and where:**

Dance improvisation during the symposium's opening at 09h30 on the mezzanine floor

Phil Meadows

Associate Lecturer  
University of Kent (UK)

philmeadowsmusic.co.uk

**Category:** Music

**What, when and where:**

Talk at 15h15 in room F308

## Developing the Creative Skillsets of UK Orchestral Musicians

Across the twentieth and twenty-first century, required skills of UK orchestral musicians have changed. Classical orchestras participate in cross-genre collaborative projects, many of which encourage musicians to utilise creative approaches (particularly improvisation), take risks, yet find musical and emotional security in an unfamiliar setting. However, the UK Conservatoire system (delivering the highest level of classical music training) appears focused on developing virtuoso performers, with a focus on instrumental technique and limited options for the exploration of creative practices needed to thrive in these collaborative environments.

This paper focuses on pilot project using improvisation to identify potential disconnects between participants' creative exploration in higher education and the demands of today's professional orchestras, using three contrasting improvisation methods to identify the musical and emotional security levels of a focus group.

Analysis of workshop video footage and semi-structured interviews highlights findings with relation to the psychology of improvisation, tacit versus explicit improvisational understanding, improvisation as a democratic tool, with a focus on emergent expert musicians.

Results will inform a large-scale study designed to develop a methodology of creative practice, centred around contrasting improvisational approaches.

## Die Erste Heimat – Improvisation as method in developing performance text in front of an audience – Work-in-progress performance

What would you do when faced with the question of killing or being killed? Die Erste Heimat is a interdisciplinary performance project which, through auto-ethnography, memory work and an awareness of trans-generational trauma, seeks to illuminate how victim and perpetrator alike are affected by war and genocide on an individual level and how this travels down the generations. It is about family, roots, extremism and violence. What choice does the individual really have? What would you do?

Sadly, in light of recent events the project is more than relevant. The Ho- lomodor (Stalin's genocide on the Ukrainian population, amongst others, through starvation in the 1930s) was the cause of Domogalla's family's flight from Russia in 1931, these events have been the basis of the exploration in the project as well as recollections from the family's flight from Silesia in 1946.

One of the main goals for the project apart from the thematic goals is to develop a method for creating and performing in interdisciplinary projects. In the studio one has explored different methods for improvising dance with speech in order to develop new written material as well as testing already written material. One of the challenges is to make the dancing body "want" to speak while also improvising verbally. How can one overcome this challenge?

For AR@K22 we have chosen three written parts from the manuscript that is under development as well as three musical themes that we are exploring for the performance. In the two different performances for AR@K we want to test different rules for the physical part of the improvisation as well as to improvise the dynamics of the text and song and let the audience inform the improvisation.

The two performers have worked on improvised performances together for ten years, the communication that has developed between the two of us will also inform the dynamics of the performance. The presentation will consist of a performative part as well as a reflection/conversation with the audience on improvisation in performance vs. improvisation as a tool for developing set material.

Signe Alexandra Domogalla  
and Arne Kjelsrud Mathisen

**Domogalla**

Associate Professor  
Department of Performing Arts  
School of Arts, Design, and Media

Kristiania University College,  
Oslo (NOR)

SigneAlexandra.Domogalla@  
kristiania.no

**Kjelsrud Mathisen**

Composer and musician

**Categories:**

Dance, Music, Visual Arts

**What, when and where:**

Talk and improvisation at 14h30  
& 16h00 in room F611

*Note: Ida Holten Worsøe is a Norwegian actor, dramaturge and director. She is part of the core group in the project and has contributed with the development of the project, but will not take part in this presentation.*

**Supported by:** School of Arts, Design, and Media at Kristiania University College and Fritt Ord

**Siri Senje**

Screenwriter, stage director  
and professor  
Westerdals Department  
of Film and Media  
School of Arts, Design, and Media  
Kristiania University College,  
Oslo (NOR)

Siri.Senje@kristiania.no

**Categories:** Film, Screenwriting  
**What, when and where:**  
Talk at 16h00 in room F308

## Into the woods - improvisation in screenplay development

How can improvisation be employed in the development of screenplays – a genre of creative writing dominated by the demand for planning documents like synopses and step-outlines?

In this presentation, Siri Senje asks how principles of structured improvisation, inspired by those used in theatre rehearsals, can be applied to an individual screenwriting process. What kind of structural keystones can the screenwriter use to create a framework within which she can improvise freely by her keyboard? Are there ways to write screenplays that access the sources of the imagination, finding and discovering story elements rather than plotting and planning them?

## Don't act: React! – Applying the Stanislavski Method in Sound Design

Konstantin Stanislavski (1863-1938) is said to be for acting, what Freud was for psychology. His renowned "Method of Physical Action" is considered a cornerstone in modern day acting. In the process of designing sound for Little Boy (Kristian Pedersen 2018), an animated short film portraying the detonation of an atomic bomb over the city of Hiroshima August the 6th, 1945, the director and myself decided to research whether the methodology of Stanislavski could be of use in the art of sound & music for the screen.

What results would emerge from applying improvisational techniques to a hypercontrolled process?

What would happen if you gathered an ensemble of creative talent, but forbid communication within the ensemble?

Where the actual interaction would be limited to individual reactions on the same visual montage, as well as abstract, oblique, and associative direction on the emotional content? How would consciousness vs. sub-consciousness manifest itself in the creative process? In what way would affective, emotional and physical memories emerge in the individual creative output?

The talk will include a screening of the film, as well as a short analysis of the individual auditive outputs.

**Svenn Jakobsen**

Associate Professor  
Westerdals Department  
of Film and Media  
School of Arts, Design, and Media

Kristiania University College,  
Oslo (NOR)

Svenn.Jakobsen@kristiania.no

**Categories:** Film, Theatre  
**What, when and where:**  
Digital talk at 11h15 in room F611

**Sølvi Elise Halvorsen**

Singing teacher  
Bårdar Academy  
Kristiania Professional College,  
Oslo (NOR)

solvielise.no

**Category:** Musical Theatre

**What, when and where:**

Talk at 16h45 in room F311

## **It takes two - pedagogical considerations about improvisation as a teaching tool in musical theatre training**

The musical theater (MT) artist is a performer with a unique skill set. On the one hand the performer needs to pay great attention to detail in choreography, rhythm, complex harmony and staging. On the other hand, the musical theatre performer depends upon instinct, improvisation and feel in both dancing, acting and singing - the three branches that together form the musical theater artist's core.

Brain research on musicians has shown that the brain development of classically trained singers differs quite considerably from that of their improvising counterparts. Indeed, to have an active signal center ready to alarm you when you sing a wrong note is very useful when rehearsing a Puccini aria - but the same reflex can be quite numbing to the free interpretation of a jazz standard. As both skill sets and both backgrounds are needed for musical theater, such artists are a diverse group of practitioners with backgrounds from both classical and improvisational traditions. Thus, this presentation asks: How can we as MT teachers help develop students who both pay attention to detail and who have the freedom and capacity to become independent, improvising artists?

## **Improvising photography with a significant other**

This work offers an ongoing reflection on improvisation as part of a long-term practice in equine photography. It explores improvisation in processes of interplay between human and non-human actors within the limits and possibilities offered by the spatio-temporality of the situation. This includes quick shots in the midst of a horseback hack, and slow observational modes of photography of equine behavior and sociality at peace in the pasture, or paddock.

The presence of another individual, yet a non-human one, is entangled in the photographic practice, one where improvisation involves communication with a non-human subject.

Donna Haraway's writing on cross-species relationships where we are bound in 'significant otherness' informs my photographic practice. Her "Companion Species Manifesto" (2003) offers reflections on heterogeneous relationships between non-humans and humans. My photographic explorations offer glimpses into inter-species communication, while situated within the limitations and possibilities in the workflows of horse-keeping, and situations which are not initially set up for the purpose of photography - such as a horseback hack. Or, it has a slow observational pace, where improvisation involves horses who simply want to "hang out".

For AR@K, this contribution will consist of a talk and a series of prints on display on the mezzanine floor throughout the day.

**Synne Skjulstad**

Associate Professor  
Westerdals Department of  
Creativity, Storytelling and Design  
School of Arts, Design, and Media  
Kristiania University College,  
Oslo (NOR)

Instagram: @synneskjulstad

**Category:** Photography

**What, when and where:**

Talk at 16h00 in room F310

Exhibition on the mezzanine  
floor

**Tegneklubben  
(The Drawing Club)**

Bjørn Bjarre  
Terje Nicolaisen  
Ulf Verner Carlsson  
Paul Dring  
Martin Skauen

tegneklubben.org

**Category:** Visual Arts

**What, when and where:**

Sketching sessions throughout  
the day; exhibition by the end  
of the day

Terje Nicolaisen will participate  
in the closing keynote panel at  
17h30 in room F101

**Artists in conference**

Tegneklubben (The Drawing Club) is a platform for research into the unknown darkness and disconcerted minds of the five artists involved. There are few rules in this club except perhaps to never violate decent people. This collaborative art project has from the beginning taken the form of a private society, a reunion of social misfits and as a hard work-out in creativity.

The Drawing Club will throughout the day respond and react artistically to the symposium's contents, presentations and talks. The result and reward will be immediate, as Tegneklubben will present an exhibition of the sketches that were produced during the day.

**Game jams - Improvisation as an artistic method for  
breaking barriers in 48 hours or less**

Game jams are at their core about bringing all kinds of creators together to make games from scratch in a relatively short time, often based on shared design constraints. A game jam is more like a creative challenge. A test of discipline, skill, workflow, and communication.

The current generation of game creators that have started their development careers within this era is now native to game jams and this artistic method is now being implemented into companies as well as course curriculums.

Using his own observations as a Regional Organiser for Scandinavia, as well running local sites in several countries, Trygve Bjellvåg's talk will be about how a short timeframe, "known unknowns", and a team and various thematic genres and limitations is an artistic method ripe for experimentation and creative flow all within 48 hours.

Video Game Composer and fellow game jammer Alexander Espeseth joins to demonstrate how he has worked on several projects during a jam and how improvisation plays a key factor in his own experimentation and growth as an artist.

**Trygve Bjellvåg and Alexander  
Espeseth**

**Bjellvåg**  
Associate Professor  
Westerdals Department  
of Film and Media  
School of Arts, Design, and Media  
Kristiania University College,  
Oslo (NOR)

secondframestudios.com

**Espeseth**  
Musician and MA Student in  
Music Science  
University of Oslo (NOR)

**Category:** Gaming  
**What, when and where:**  
Talk at 12h00 in room F611

Tyra Tønnessen and Siri Senje

**Tønnessen**

Dramatist and stage director  
National Theatre, Oslo (NOR)

**Senje**

Screenwriter, stage director and  
professor  
Westerdals Department  
of Film and Media  
School of Arts, Design, and Media  
Kristiania University College,  
Oslo (NOR)

Siri.Senje@kristiania.no

**Categories:**

Screenwriting, Theatre

**What, when and where:**

Opening keynote at 10h15  
in room F101

Tyra Tønnessen will also participate in the closing keynote panel at 17h30 in room F101

**Opening keynote: PLANNED INTUITION – conscious roads to the unconscious**

Stage director and dramatist Tyra Tønnessen is a seasoned practitioner of improvisational rehearsal methods in her award-winning theatre productions. Taking this a step further, she has also developed an improvisational approach to the writing of original stage texts. The result has been a string of successful new plays premiered in the past 10 years. In this talk, writer and stage director Siri Senje will inquire into Tønnessen's methods and philosophy. What are the risks and rewards of meeting her actors 8 weeks before the premiere without a written script? Clips and examples from relevant productions will be screened during the talk.

**Keynote: OBSTACLES AND AFFORDANCES - improvisation with computers**

In building an improvisational language, we often rely on habitual responses and recombination of learned phrases. This is natural, as the creation of meaningful expressions must somehow rely on some kind of known building blocks. Various improvisation strategies can be devised to challenge and further expand the habitual part of intuition.

For me, a particular fruitful strategy has been to implement some of these techniques in computer programs that act as an intervention into my realtime responses to a musical situation. The purpose being to challenge habitual responses, to create different kinds of twists and shifts to known situations, in order to find new musical territory. These types of challenges can be seen as sometimes rather contrived musical obstacles, but at the same time those obstacles can create a new set of affordances.

By using automation to facilitate performative actions, we can extend both our intuitive and intellectual capabilities in performance. By doing so, we may find hitherto unfamiliar connections and relations that after the fact, turn into new expressive and meaningful constellations of objects in our personal musical language.

Øyvind Brandtsegg

Professor  
NTNU - Norwegian University of  
Science and Technology,  
Trondheim (NOR)

oyvind.brandtsegg@ntnu.no

**Category:** Music

**What, when and where:**

Keynote talk at 13h30  
in room F101

Closing keynote participant  
at 17h30 in room F101



## Artistic Research at Kristiania

**Curator and project manager:** Kai Hanno Schwind

**AR@K22 Committee:** Claus Sohn Andersen, Jørn Mortensen, Kai Hanno Schwind, Siri Senje

**Production coordinator:** Leen Echelpoels

### Production assistants

(first year students BA of Project Management for art and creative industries)

Katrine Wisth

Maria Lid Specht

Max Frøshaug Kolberg

Wenche Synnøve Severinsen

### Graphic design

Svein Meek

Ida Aksland (third year student BA of Graphic design)

### Marketing and communication

Cecilie Negård Tveten // Gro Matland Nevstad // Haakon Dueland // Lene Torjul Reutz //

Petter Lønningen

Assistants: Daniel Victor Haugerud // Rebecca Hagen (second year students BA of PR and communication)

### Technical department

Fredrik Hagland // Henrik Odde Gustavsen // Herman Hassel // Kjell Thomas Mathisen //

Mats Bergström // Teodor Tsakov // Vetle Leira Madsen (third year student BA of Music production)

### A big thank you to:

The Artistic Research Group at Kristiania University College

School of Arts, Design, and Media at Kristiania University College for their financial support

Bjørn Anders Halvorsen

## Program Schedule

# Program Schedule

TALKS, KEYNOTES, WORKSHOP & PERFORMANCES

## PROGRAM SCHEDULE - MEZZANINE FLOOR AND SURROUNDING AREAS (FIRST FLOOR)

**09:00-09:30** Registration  
**09:30-10:00** Welcome and opening by Kai Hanno Schwind and Jørn Mortensen  
 Dance improvisation performance  
 VEILED by Palette Dance Collective

**The whole day** Exhibition: Synne Skjulstad  
 Installation: Jannicke Johansen  
 Tegneklubben / The Drawing Club  
 Interactive installation:  
 På stående fot - on your feet

	ROOM: F101	ROOM: F308	ROOM: F310	ROOM: F311	ROOM: F611	ROOM: F615	CATEGORIES:
10:15 — 11:00	Opening keynote Tyra Tønnessen, Siri Senje						Visual Arts
11:15 — 11:45		Oliver Rudland	David Fielder *	Ivar Grydeland *	Svenn Jakobsen		Dance
12:00 — 12:30	Ivar Roban Krizic	Michael Francis Duch	Hilde Rustad	Gemma June Howell ^	Trygve Bjellvåg, Alexander Espeseth	Mona Abdel-Fadil (duration: 45 minutes!)	Photography
12:30 — 13:30	LUNCH			BREAK			Film
13:30 — 14:15	Keynote Øyvind Brandtsegg						Literature
14:30 — 15:00		Birte Brekketo, Ilmi Gutzeit Mathiesen *	Dorian Bandy^	Carlos Rabelo ^	Signe Alexandra Domogalla		Design
15:15 — 15:45		Phil Meadows	Jamie Howell	Laura Bermejo ^			Screenwriting
16:00 — 16:30	Notto Thelle, Morten Qvenild	Siri Senje	Synne Skjulstad	David Moore ^	Signe Alexandra Domogalla		Gaming
16:45 — 17:15		Claus Sohn Andersen	Mimesis Heidi Dahlsveen, Anne Bryhn, Randi Veiteberg Kvellestad ^*	Sølvi Elise Halvorsen	Anne-Marthe Lund Engnes * ^		Music
17:30 — 18:15	Closing keynote Terje Nicolaisen, Tyra Tønnessen, Øyvind Brandtsegg, Kai Hanno Schwind						Musical theatre
							<b>FROM 18:15:</b> Mingling, drinks and impro stage at Skjenkestua Studentbar

\* Bidrag på norsk / Contributions in Norwegian

^ Digital contributions

