

SYMPOSIUM:

Distorted Identities/ New Dilemmas

PROGRAM

16 MARCH 2021



Artistic Research at Kristiania



21

Artistic Research at Kristiania

Who am I? ... and who are/we/they?

Fundamental questions concerned with our own identity, as well as with the essential desire of finding out who everybody else might be (and how we relate to them), have informed the minds of artists since the beginnings of when the concept of art was first conceived. In recent years, aspects related to so called identity politics are not only polarising the public debate but have also been influencing conversations about how we conceptualise art itself. As polarised and populist as the discourse has been conducted at times, it has brought upon a raised awareness about the ethics of art and the individual responsibility of everyone involved in producing, teaching and consuming art.

We are delighted and proud to present the program for this year's artistic research symposium at Kristiania University College in Oslo, addressing the theme **Distorted Identities/New Dilemmas**. A broad variety of artistic researchers from 9 different countries will come together to take stock and assess how artistic expressions can reflect on the current debates surrounding the explorations of personal and societal identities. How do we create, explore and teach art against the backdrop of necessary, but sometimes ruthless, public debates? How does art influence our language and vocabulary during those debates? What can artistic research, both on contemporary and historical artistic expressions, teach us about cultural, political, social and sexual identities? At AR@K21 we dare to ask: who are we today?

As you will experience, exploring the artistic expressions in relation to identity can take many shapes and forms, they can be joyous, thought provoking and/or painful. To gain a deeper understanding of the complicated relationship between trauma, art and (national) identity we are delighted to welcome our keynote presenter, Anne Gjelsvik, to guide us through the manifold artworks based on the terrorist attacks in Norway on 22 July 2011.

We hope that you will enjoy our program of the third reincarnation of the AR@K symposium, which hopefully, once again, will showcase our ambition to explore and critically assess the broader transdisciplinary approaches to knowledge production through artistic research in existing institutional structures; and, perhaps, bring us a little closer to an understanding of who we are as artists, researchers and humans.

Kai Hanno Schwind (symposium curator)

Practical information

All presentations will be in English (unless noted otherwise) with a duration of 30 minutes in total (including Q&A). There will be both fully digital contributions and presentations streamed live from the Fjerdingen building at our campus in Oslo.

The presentations are organised as parallel sessions, hosted by our chairs and streamed live from individual links (channels A, R, @ and K). As such, you will be able to put together your own program for the day. Time zone: UCT +1/GMT +1.

PROGRAM SCHEDULE

AR@K21

	CHANNEL A MEZZANINE FLOOR	CHANNEL R ROOM FAU-101 Chair: Kai Hanno Schwind	CHANNEL @ ROOM FAU-308 Chair: Jørn Mortensen	CHANNEL K ROOM FAU-310 Chair: Synne Skjulstad	CATEGORIES:
TIME (GMT+1/UCT+1)					<ul style="list-style-type: none">  Architecture  Artistic research  Dance  Fashion  Film  Literature  Media studies  Methodology  Multimedia  Music  Musical theatre  Theory
10:00 – 10:45	Welcome and opening Live music performance by Chika Dole				
11:00 – 11:30		Jon Mikkel Broch Ålvik 	Matteo Preabianca  		
11:45 – 12:15			Dániel Péter Biró  	Bård Torgersen* 	
12:30 – 13:00		Signe Alexandra Domogalla  	Cristina Archetti  	Ava Montgomery 	
13:00 – 13:30	LUNCH		BREAK		
13:30 – 14:00	Signe Alexandra Domogalla & Kai Hanno Schwind		Erik Dæhlin*  	Jannicke Johansen*  	
14:15 – 14:45		Kari Hoaas, Alexander Kayiambakis & Siv Eberholst*  		Christoph Solstreif-Pirker  	
15:00 – 15:30		Vésma Kontere McQuillan  	Marcello Messina, Elimara Lima dos Santos, James Knight, Lucas Passos 	Ole Egeberg  	
15:45 – 16:15		Ole Henrik Risøy Solheim* 	Kevin Healey & Liese Zahabi 		
16:30 – 17:30	Anne Gjelsvik / Closing keynote				
17:30 – 17:45	Live music performance by Vegard Bjørsmo				

*Bidrag på norsk /
Contributions in
Norwegian

CHANNEL A MEZZANINE FLOOR



10:00 — 10:45

Kai Hanno Schwind

Associate Professor
Supervisor of Kristiania's Artistic
Research group
Founder and curator of the
AR@K symposium

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Jørn Mortensen

Dean
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Chika Dole

Producer, artist, songwriter and
activist

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Welcome and opening of the AR@K symposium by Kai Hanno Schwind and Jørn Mortensen

Live music performance by Chika Dole

Hailing from Norway and Nigeria Chika Dole tries to connect the dots between both cultures and the beauty that comes along from seeing the world from two angles.

Growing up in a household with music booming out of the stereo accompanied by her mother's singing, her interest in making music started at an early age. Chika nurtured it by learning to play the piano, writing her own songs and singing in different bands ranging from traditional jazz to 'melodic metal'.

This later resulted in her eclectic taste of music and her finding her love for neo-soul. Her soundscape is minimalistic, and Chika believes in the power of giving each component of her songs the room to make an impression on the listener. Lyrically she explores everything from close relations and small everyday moments to big social and political issues.

Chika will perform the songs "Bird", "See Me Fire" and "Vulnerable" as part of the symposium's opening.

Chika Dole: vocals
George Ofori aka King George VIII: producer, songwriter, artist and creator of this performance's sound universe

13:30 — 14:00

Signe Alexandra Domogalla

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Kai Hanno Schwind

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Vegard Bjørsmo

Second-year student at BA in
musical theatre
Department of Performing Arts
School of Arts, Design, and Media
Kristiania University College (NOR)

Being deutsch in Norge – a workshop-conversation about performing identity

As an addendum to Signe Alexandra Domogalla's presentation "Die Erste Heimat – Our First Home" at this year's symposium, she is joined by her colleague Kai Hanno Schwind to debrief and develop ideas. In this conversation, which might be the point of departure for further artistic collaboration, Signe and Kai are exploring their different experiences of being German in Norway and the responses this has triggered in the social and artistic understanding of themselves. More specifically, how can an amalgamation of historicity, trauma and humour help to reconcile the frictions of a displaced identity experience.

17:30 — 17:45

Live music performance after the closing keynote

Vegard Bjørsmo has caused quite a stir based on a variety of television performances in Norway. He represents the Sámi people, the indigenous population of Norway, as a fundamental part of his artistic identity. He will perform the songs "Ruoššajievja" and "Elle", both in the traditional song form of the joik. As an artistic expression a joik can have different meanings; it can reflect or evoke an animal, a person or a place. However, first and foremost it is a powerful vocal expression of Sámi identity.

Vegard Bjørsmo: vocals
Adrian Danielsen: piano



11:00 – 11:30

Jon Mikkel Broch Ålvik

Senior Lecturer in Musicology
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Category:
Music

The Birmingham Ho and the Pop Dandy

Artist personas in popular music are vital sites for identity politics and musical aesthetics. Starting from this, I offer an analysis of Norwegian pop artist Morten Abel's 2003 song and music video, "The Birmingham Ho", using Abel's play with genres and identities as a prism to study how his persona develops over time. Artist personas also tend to be collaborative and contingent on several people's input. To this end, perspectives from artistic research on individual agency are crucial for studying personas in pop.

I draw on recent work at the universities in Örebro and Malmö/Lund to suggest how artistic research may be incorporated into popular music analysis.

12:30 – 13:00

Signe Alexandra Domogalla

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Categories:
Dance, Musical theatre

"Die Erste Heimat – Our First Home" – an autoethnographic exploration into one's roots and the concept of inherited sin.

Domogalla is an "invisible" Cross Cultural person, half German and half Norwegian, with roots in Russia, Silesia and Belarus. In this project she explores how the question of guilt after World War II and her grand parents' history as refugees affect her today. Through this she also asks the question of who has the right to tell which stories and how.

This presentation is a work in progress demonstration of the artistic form that she is exploring; a combination of movement and speech - written autoethnographic drama and choreography - as well as film as a form of reflexive medium. In addition to that she will present some of the theoretical framework that she is inspired by in her work.

14:15 — 14:45

Kari Hoas

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Alexander Kayiambakis

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Fagområder:

Dans, Film

Hvordan skape digitale identiteter igjennom bevegelse? - en presentasjon av det tverrfaglige prosjektet: *Hvordan å kommunisere koreografisk i en audiovisuell sammenheng*

Hovedmålet med vårt prosjekt er å utvikle tverrfaglige felles metoder og strategier for å fange essensen av menneskelige bevegelser og koreografisk intensjon på film. Kan vi finne metoder og strategier for hvordan filmskaperne, både bak kamera og i klipperommet, kan lære seg å lese og forstå bevegelse og koreografi? Kan vi skape metoder for å gjengi en koreografisk intensjon igjennom filmmediet? Kan de samme metodene og strategiene fungere for dansekunstnere i skapelse av koreografi for film?

Dans som uttrykksform har vært dokumentert og filmet på mangfoldige måter helt fra begynnelsen av filmmediets historie. Dansefilm (screendance) har vokst fram som en egen sjanger internasjonalt, med egne festivaler og priser. Derimot nasjonalt i Norge, har dessverre dansefilmen og utvekslingen mellom fagfeltene liten plass.

Samlokaliseringen av våre fagmiljø i dans og film under samme avdeling og tak ved Høgskolen Kristianas School for Arts, Design, and Media skaper en unik mulighet for oss til tverrfaglig diskurs og utvikling. I en verden hvor digitale kulturarrangementer er blitt hverdagen, ønsker vi nå å utnytte denne muligheten og gi både den audiovisuelle bransjen, kulturbransjen og dansekunsten noen nye verktøy.

15:00 — 15:30

Navigating Politics of The Front Row and Academia: A New Identity of a Fashion Researcher.

Every fashion show can be seen as a microcosm that offers perspectives on society, culture, art, architecture, and fashion. With this in mind, I decided to try and unravel the collaboration between the two of the most remarkable creators of architecture and fashion in our times: OMA/AMO, led by the Dutch architect Rem Koolhaas, and Prada, led by Italian fashion designer Miuccia Prada. The research brought me to The Front Row of a fashion show while concentrating on academic publishing as the outcome.

This lecture offers insights into the process of working on the academic coffee table book *Fashion Spaces/ A Theoretical View*.

15:45 — 16:15

Musikkteater og maskulinitetsdiskurser i endring

Musikkteater er hovedsakelig til underholdning, men samtidig har musikkteater vært et medium som reflekterer samfunnet. Dermed reflekterer musikkteateret også maskulinitetsforståelser som eksisterer i samfunnet. Kjønnsforsker Judith Butler presenterer ulike teorier som omhandler kjønn og kjønnsforståelser, og muligheten til å endre disse forståelsene. Selv om musikkteater kan inneholde stereotypisk fremstilling av maskulinitet, er musikaler som Billy Elliot og Dear Evan Hansen eksempler på to musikaler som ikke følger et heteronormativt tankesett.

Målet med denne presentasjonen blir derfor å utforske hvordan Judith Butler sine teorier rundt kjønn kan utvikle maskulinitetsforståelser i musikkteateret.

16:30 – 17:30

Anne Gjelsvik

Professor

Department of Art and

Media Studies

Norwegian university of science

and technology, Trondheim

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Closing keynote: What Art can do. Artistic Expressions after the 22 July Terror Attacks.

What is the role(s) of art in the time of crisis? And how can we as researchers grasp what artistic treatments of traumatic events actually do, and what different art forms do differently.

This talk will present results from my recent book *Bearbeidelser. 22. juli i ord og bilder* (Treatments. 22 of July in words and images), a research anthology with and about artworks, and a collaboration with scholars from film and media studies, art, literature, music and more.





11:00 — 11:30

Dr. Matteo Preabianca
OnMuTu (ITA)

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Categories:
Music, Multimedia

China Chat, a multimedia comic book

China Chat is a multi-layered multimedia comic book. Each page is combined with a musical composition. Each song features a well-known musician from the global alternative music scene. In addition, there is a video of a performance held in Hong Kong during the 2019 protests and a diary about the author's life in China, going from the Hong Kong protests to the coronavirus outbreak.

11:45 — 12:15

Dániel Péter Biró
Professor for Composition
The Grieg Academy -
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Categories:
Music, Methodology

Historicized Composition and Anti-Identity Politics

Over the past 20 years, I have developed the artistic research methodology of "Historicized Composition." This methodology aims to move consciousness away from essentialism and toward hearing the particular in a historical manner through experiences of aesthetic disturbance.

In my talk, I will discuss how this project has responded to developments of "extended anti-Semitism," a theory maintaining that mechanics of classical anti-Semitism become integrated into essentialist ideologies. Demonstrating with compositions, I will show how the concept of aesthetic disturbance lies in direct opposition not only to notions of neoliberal branding, ahistoricism and anxiety management but also to essentialist identity politics.

12:30 — 13:00

Cristina Archetti
Professor in Political
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Categories:
Media studies, Methodology

Research & Art in a World on the Brink: Theoretical, Poetic, and Methodological Reflections from the Space-in-Between

What are the implications of using artistic tools in research when you have not been trained as an artist? On the one hand, innovation, discovery, the ability to capture "more" of an ambivalent reality. On the other hand, isolation, identity dilemmas, the danger of remaining confined to a "space-in-between".

This contribution is about the challenges of threading radically trans-disciplinary territory and draws on the author's experience of applying creative tools (poetry, performance, voice...) to a field—Political Communication—traditionally characterized by a quantitative, even positivist approach. It consists of a short paper, a poetic reflection in the form of a short film, an exegesis.

13:30 — 14:00

Erik Dæhlin

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[www.researchcatalogue.net/
view/1007403/1007404](http://www.researchcatalogue.net/view/1007403/1007404)

Fagområder:

Musikk, Film

fra «Hinterland Archives» - bearbeidelser av et minnemateriale

Som en del av forskningsprosjektet «Minne som materiale», gjorde jeg nylig en større kunstnerisk undersøkelse av arkivmaterialet etter den norske eventyreren, organisten, komponisten, musikketnologen og etterhvert «raseforskeren» Christian Leden.

Materialet består av hundre år gamle lydopptak, filmer og fotografier fra bl.a. Grønland og Alberta, og omsettes her som et filmmessayistisk foredrag. Her vil de kunstneriske undersøkelsene komme til syne samtidig som spørsmål knyttet til mitt kunstneriske blikk, kunstens påståtte åpenhet og fagfeltenes ideologiske strømninger tematiseres. I et latent krysningspunkt, hvor jeg går inn i de skyggefulle lunene av nazistisk tankegods, samtidig som post-koloniale problemstillinger aktiviseres, vil jeg forsøke å fremkalle paradokser og dilemmaer i og ved arbeidet.

15:00 — 15:30

Accupannu

As some might be slowly recovering from the pandemic, others (e.g., Manaus) are literally choking to death. The current horizon in the country that hosts us (Brazil) is far from being a post-COVID one: on the contrary, it normalises deaths and sufferings and currently imposes them as the only foreseeable future. Multiple poverties (of vaccines, oxygen, food, etc.) violently refute hegemonic narratives on a post-scarcity world.

Accupannu is a speech-based piece of experimental music that combines multiple voices, aural sources and praxes (digital synthesis, spoken word, live coding, etc.) in order to reflect on the dead ends (literally) of our current existences.

15:45 — 16:15

Songwriting as Public Discourse Intervention: Countering COVID-19 Disinformation

This presentation demonstrates an arts-based research method that bridges popular songwriting and news journalism. It integrates the affective and informational potential of popular music and news reporting, the corresponding values of which are empathy/sincerity and truth/accuracy.

As applied to specific matters of public discourse and debate, its goal is twofold: first, to clarify for the researcher the relevant public good outcomes that ought to serve as the intended focus of such debates; and second, to produce arts-based work (song and video) which can reorient public discourse toward such outcomes.

The case study demonstrated here focuses on COVID-19 misinformation and disinformation.

Kevin Healey

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Liese Zahabi

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Category:

Music

**Marcello Messina,
Elimara Lima dos Santos,
James Knight & Lucas Passos**

Messina

Professor

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Category:

Music

CHANNEL K ROOM FAU-310

Chair: Synne Skjulstad
Associate Professor
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11:45 — 12:15

Gneg remmets / Egne stemmer

Bård Torgersen
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Fagområde:
Litteratur

Det finnes få ting som er så sterk identitetsmarkør som språket vi snakker. Men hva er egentlig et språk, den semantiske meningen i det vi sier, eller klangen og lydene i det som blir sagt?

Dette vil førsteårsstudentene i bachelorprogrammet Tekst og skribent ved Høyskolen Kristiania utforske gjennom sjangeren lyddikt, hvor nettopp et av hovedpoengene er å undersøke hvem vi framstår som når vi rensker språket for semantisk betydning.

Medvirkende studenter: Thale Akersveen, Ingrid Kristine Andersen, Catrine Angard, Jonas Bern, Emil Domino, Annika Eidsgaard, Hauk Engelién, Per Henrik Ertvaag, Tevje August Espeland, Tine Furustøl, Jørgen Høst, Lukas Krogvold, Jo Egenberg Lindbæk, Marcus Lorentzen, Sigurd Udland Luberth, Åsmund Mejlænder-Larsen, Karoline Sveberg Mikkelsen, Emil Natvig, Emily Nerland, Tobias Nome, Gitte Paulsbo, Kristoffer Scheie, Synne Skinlo, Eivind Skrødal, Helene Skjørten Solheim, Anna Sødahl, Selma Dybvig Søreide, Simen Viik Sørensen, Mina Tombre, Preben Utne, Ulrik Vetland, Robin Wissler, Kaja Celine Øino

Veiledere: Bård Torgersen og Dario Fariello

12:30 — 13:00

Trigger Warnings: Do new sensitivities mask a real social distance when it comes to insensitivities of making and consuming media?

Ava Montgomery
Founder, Principal Consultant
Conscious Media Consulting,
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Category:
Film

Many people decry the fictional account of a raging pandemic set in 2024, as inappropriate and insensitive during a current, real, global pandemic with an astounding death toll. Is the movie "Songbird", "art imitating life"? Or is it just inducing fear in society and profiting from fear-mongering?

13:30 — 14:00

Kropp som historie - metamorfose og hermeneutikk som kunstneriske virkemidler

Jannicke Johansen
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Fagområder:
Dans, Arkitektur

Forvrengte identiteter/nye dilemmaer vil bli belyst ved hjelp av metamorfose og hermeneutikk som kunstneriske virkemidler. Det kunstneriske utviklingsprosjektet 100HODER av Jannicke Johansen utforsker den interdisiplinære broen mellom performance, scenografi, steds spesifikk installasjon og screendance. Kropp som form, bevegelse, historie og scenografisk objekt er essensielt i innlegget til AR@K21-symposiet.

14:15 — 14:45

Christoph Solstreif-Pirker, Ph.D.

Artistic researcher, performance
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Assistant Professor
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Categories:

Artistic research, Theory

“The World is Gone, I Will Carry You:” Artistic Research as Feminine-Based Performative Praxis

In this state of global pandemics, human identity becomes immediately transitive. We recognize our corporeality as a relational corpo-reality entangled with actors, places, and times even beyond our current existence. This awareness involves dissolving human supremacy by understanding the “other” as an immediate part – as “non-I” – of ourselves and establishes an alternative paradigm of responsibility, trust, and hope.

Building on this observation, I will reflect on artistic research as a “feminine-based performative praxis.” Such praxis draws on Bracha L. Ettinger’s “Matrixial Theory” and proposes a sensitive investigative process that unfolds with/in the current planetary trauma and introduces narratives of compassion and affirmation into contemporary discourse.

15:00 — 15:30

Quotes, Corners, a Faucet and a Sunset. Using Improvisation for Academic Research Purposes

The primary objective of this contribution is dual. It will explore the epistemological impact of applying an artistic method in scholarly thinking, while simultaneously examining the intricate relations between art and identity. The method implemented is improvisation. The impetus for the improvisations is ten randomly chosen quotes.

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Categories:

Artistic research, Methodology





Artistic Research at Kristiania

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Mats Bergström // Teodor Tsakov // Trond Inge Sørli // Vetle Leira Madsen (second year student BA in music production)

A big thank you to

Jørn Mortensen // Synne Skjulstad // Bjørn Anders Halvorsen

Artistic Research Group at Kristiania University College

Thank you to School of Arts, Design, and Media

at Kristiania University College for their financial support.

