

Title:**Eira's Kiosk – Kiosk-making as a method in Artistic Research****Abstract:**

What kinds of communities is a performer part of, and what kinds of communities can a performer help create? How can an artist operate outside established institutions and power structures in the arts?

In my doctoral project *Performer–Curator*, I approach these questions through practice and experimentation. The solo project *Eira's Kiosk* has been a central method in this research. The kiosk is inspired by my son's construction project, *Bernard's Kiosk*. Bernard wanted to build a kiosk to sell his own invention, a sour-cream-and-ketchup mixture, made from roughly hammered-together wooden planks with a small hatch to sell through. Its simplicity meant that it could, in principle, open anywhere, anytime, and sell anything.

In my research, I wanted a similar space of freedom: a kiosk-like forum where I could test artistic “inventions” and creative impulses. In the presentation, I will share examples from the six kiosk versions I have developed so far, and discuss how small, flexible and unexpected formats for musical presentation can open spaces for creativity and experimentation, and foster new relationships between performers and audiences.

Keywords:

artistic research, experimental music practice, alternative presentation formats, community-building

Disciplinary field:

Music Performance/Artistic Research

Format of presentation:

Lecture Performance

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Mini-CV:

Eira Bjørnstad Foss (b. 1981) is a violinist working within contemporary, classical and experimental music. Her artistic practice spans chamber music, improvisation, and cross-disciplinary projects, with a particular interest in alternative concert formats and expanded listening experiences. Foss has premiered more than 40 works with her ensemble Tøyen Fil og Klafferi, and has appeared as a soloist with Trondheim Sinfonietta. She works closely with composers and fellow artists to co-create new spaces for encounter, participation and artistic exchange, often outside traditional concert venues. Her current work explores performer-driven initiatives and experimental presentation methods.