

Arts in Action: Itches and Edges in Art and Arts Education

Book of Abstracts
International Art in Context Symposium
University of Agder, 10–12 June 2026



Endosymbiosis, mixed media collage by Vilde Eskedal 2024

Table of content

Welcome to Arts in Action 2026	4
Invited guests	6
Anthony Schrag	6
Annette Arlander.....	6
Rose Martin	7
Symposium artist	8
Vilde Eskedal	8
Wednesday 10. June 2026 - Parallel sessions 1	9
Laima Nomeikaite.....	9
Lisbet Skregelid.....	9
Siri Ingul.....	10
Rannveig Thorkelsdóttir	10
Jeppe Kristensen	11
Vivian Price	12
Esther Breslin & Mali Hauen.....	12
Wednesday 10. June 2026 - Parallel sessions 2	14
Merete Jonvik.....	14
Andreas Wathne Røst.....	14
Åse Kvalbein	15
Bente Aster	16
Camila Caldeira Langfeldt & Runa Hestad Jenssen.....	17
Lene Helland Rønningen.....	17
Tormod W. Anundsen & Marianne Nødtvedt Knudsen	18
Wednesday 10. June 2026 - Parallel sessions 3	19
Charlotte Prang Svensson.....	19
Katrine Heggstad, Bettina Hvidevold Hystad & Synnøve Kvile	19
Gunvor Bøylestad & Remi André Slotterøy	20
Justine Eikås & Vårin Traaholt	21
Thursday 11. June 2026 - Parallel sessions 4	21

Jóna Guðrún Jónsdóttir	21
Elin Låby	22
Eva Mari Andreasen	23
Teresa Leonhard.....	23
Helene Illeris, Tormod Wallem Anundsen & Anne-May Fossnes	24
Eivind Wittemann.....	25
Monica Klungland Tona Gulpinar, Samira Jamouchi, Mali Hauen, Helen Eriksen	26
Thursday 11. June 2026 - Parallel sessions 5	27
Audhild Krogedal Wessman	27
Eeva Siljamäki.....	27
Justine Eikås & Tonje Sannes.....	28
Jørund Føreland Pedersen.....	29
Egil Ovesen	29
Louise Nabe-Nielsen & Lho Høiris	30
Thursday 11. June 2026 - Parallel sessions 6	32
Tona Gulpinar, Monica Klungland, Anne Mette Liene, Hanne Kusk & Cammila Solberg Rødland	32
Mette Line Pedersen	32
Elena Pérez	33
Anna Blekastad Watson, Åse Áva Fredheim and Idunn Sem.....	34
Ulrik Waarli Grimstad	35
Friday 12. June 2026- Parallel sessions 7	36
Elmedin Žunić	36
Ylve Thon	36
Susana Oliveira	37
Kjetil Kro Sørborg, Christer Fredriksen & Marianne Nødtvedt Knudsen	38

Welcome to Arts in Action 2026

After a year of planning, we are finally realizing [Arts in Action: Itches & Edges in Art and Arts Education](#). We are so happy to welcome you to [University of Agder](#) (UiA), Campus Kristiansand!

UiA is located in the Southern region of Norway. The university has a total of about 15000 students and about 1 500 employees. The Faculty of Fine Arts is the seat of the research platform [Art in Context](#) (KiK), which is arranging this symposium. KiK is one of two research platforms at the faculty and comprises five different research groups and one PhD specialization. A range of members from the research groups are represented in the symposium. Leaders of the research groups are also part of the scientific committee of this symposium, along with other colleagues from KiK.

[Arts and Social Relations](#) researches how art establishes and develops social relations and creative fellowships in arenas and with participants who find themselves both within, and at the margins of, the established arts and cultural world. The group brings together artists, researchers, teachers and actors from other fields who think in interdisciplinary terms about the development of relational theory and practice, drawing on fields such as sociology, education, philosophy and urban studies.

[Art and Conflict](#) researches the mutual relations between art and conflict, including obvious conflicts as well as more or less overlooked or hidden ones. The group explores how aesthetic experiences and artistic forms can play a dynamic role in dealing with complex and potentially conflicting social conditions, and how artists and art educators can create productive arenas for dissensus. Group members are engaged in both academic and artistic research.

[Art and Young People](#) explores what characterizes art for, by and with children and young people, and how artistic and cultural initiatives are perceived by the young people themselves. Children and young people are a cultural-political area of priority, which has led to an abundance of art and cultural opportunities for this group alongside ongoing discussions about artistic autonomy and instrumental justifications. The group consists of members and collaborative partners across institutions, subject boundaries and different artistic forms of expression.

[Reconfiguring Historical, Musical Crafts Education \(RHIMuCE\)](#) explores musical, historical crafts in educational, societal, pedagogical and curatorial settings. The group seeks to reconfigure how historical music may be understood by and communicated to a present-day audience, and to develop new methodological approaches to studying this music as part of a broader European cultural heritage. Central to their work are interdisciplinary approaches to artistic practice, theory, history, and social and cultural interaction.

[Music, Dance, Drama – Interdisciplinary Practices and Educational Discourses](#) investigates the position and practice of arts subjects within upper secondary education, with a particular focus on the music, dance and drama (MDD) programme. The group researches and initiates arts educational and arts pedagogic projects involving students, teachers and other professionals at universities and upper secondary schools. It explores how concepts such as deep learning, interdisciplinary practices and performative approaches to learning can revitalize arts pedagogy and arts education.

In the call for this symposium we asked: "What kinds of itches and edges are created and evoked in the complex fields of art, arts education, and society? How do persistent and often uncomfortable calls for action or change manifest in artistic and arts educational contexts? And how does society relate to them?" In an era marked by instability, rapid change, and a pervasive sense of urgency, the role of art and arts education is brought into sharper focus than ever.

We hope that these three days of sharing in the arts can address some of the itches and edges that need to be explored in the field of art and arts education.

The following catalogue of abstracts seems promising in that sense. We are so thankful for all of you who will share your art, your research, and your educational projects with us.

On behalf of the scientific and organising committee,

Lisbet Skregelid & Kristian Nødtvedt Knudsen

Scientific committee

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Invited guests

Anthony Schrag

Artist/Queen Margaret's University

The Incoherence of Doing Good: Ethical Entanglements of Socially Engaged Arts

It is clear that cultural activities with communities aim to 'do good' and make the world a better place: but - is it the purpose of art to make the world 'better'? If so, who decides upon the criteria for 'goodness'? As the public domain becomes more diverse, but also more divisive, there can be no single agreed upon definition of 'goodness' and no single set of morals....how, then, can art make the world better? More importantly: can art actually make the world a better place? Or does this agenda become a weak bandage over a large wound, and avoids real and significant socio-political issues? How can artists make sure they are not just making the problems worse?

For the Arts in Action symposium, Schrag proposes to present some key insights from the recent publication [Socially Engaged Art and Ethics: Power, Politics and Participation](#), including some provocations from contributors which challenge both underlying ethical assumptions about this work, but also the ways in which they occur. The aim is to complicate and challenge the assumptions of an ethical coherence within pluralistic contexts. He hopes to invite conversation and reflection about the way in which we consider the 'ethics' of socially engaged arts.

Dr Anthony Schrag (UK) is a practising artist and researcher, and Reader at Queen Margaret's University (Edinburgh). The central focus of his work examines the role of art in participatory and public contexts, with a specific focus on social conflict, agonism and ethics. His PhD and research examines the notion of 'Pro-Social Conflict' within participatory and social-practice projects. Recent publications include [Socially Engaged Art and Ethics: Power, Politics and Participation](#) (2025) and [The Failures of Public Art and Participation](#) (co-edited with Cameron Cartiere) (2022). He is a member of the [Young Academy Scotland](#), and has developed local, national and international projects, and has been the recipient of numerous grants. As an artist, he has worked nationally and internationally, including residencies in Iceland, USA, Canada, Pakistan, Finland, The Netherlands and South Africa, among others.

Annette Arlander

Artist/Theatre Academy Helsinki

At the Edge of Disciplinary Conventions - Asking Trees for Advice

Artists have the possibility, some would say duty, to explore uncommon and even problematic ideas and to propose conceptual gestures that expand our understanding of what is sensible – or reasonable. What if we expand the notion of the social to include non-human or more-than-human beings such as trees? Or extend the format for an artwork beyond the art world to social or other media, like podcasts? Could approaching trees as teachers or other related gestures be used also in the context of education? In this talk I will describe my experiences in and show

some excerpts of the three-lingual artistic research project Pondering with Pines(2022-2024), the informal sequel Joining Junipers (2025) and the podcast Talking with Trees.

Pondering with Pines <https://www.researchcatalogue.net/view/1323410/1589526>

Joining Junipers <https://www.researchcatalogue.net/view/3310043/3310044>

Talking with Trees <https://soundcloud.com/user-90370389>

Annette Arlander, DA, is an artist, researcher, and pedagogue, one of the pioneers of Finnish performance art (1980s) and trailblazers of artistic research (1990s). She was professor of performance art and theory at Theatre Academy Helsinki, professor of artistic research at University of the Arts Helsinki and professor in performance, art and theory at Stockholm University of the Arts. She received the AVEK Media Art Prize in 2014, and the Finnish State Prize for Multidisciplinary art in 2018. Her research interests include artistic research, performance-as-research, and the environment. Her artwork moves between performance art, media art and environmental art. For details, see <https://annetearlander.com>

Rose Martin

Nord University

Hope on the edge: Recalibrating arts education in unstable times

In a world marked by instability and ethical rupture, the arts arguably remain one of our most vital and hopeful sites for confronting the ‘itches’ of our times. Building on my recent work exploring radical hope, methodological courage, and the responsibilities of arts education in moments of crisis, this keynote asks how artists, educators, and researchers can move from witnessing to acting, and from silence to solidarity. Drawing on autoethnographic encounters, communal practices of dance and performance, and a forthcoming project on arts education in times of genocide, I explore what it means to cultivate practices that refuse neutrality and attend to discomfort as a generative force. In conversation with earlier reflections on hopepunk methodologies and the sustaining power of embodied, relational arts pedagogies, I invite us to imagine how arts education can recalibrate itself – ethically, politically, creatively – toward more just and courageous futures.

Rose Martin (PhD) is Dean of the Faculty of Education, Arts and Culture at Nord University and a Professor of Arts Education. Rose was a dancer with the Royal New Zealand Ballet, and prior to joining Nord University she held academic positions at the University of Auckland, New Zealand, and the Norwegian University of Science and Technology, Norway. Rose has extensive experience in research and teaching in the Middle East, Europe, Oceania, and Asia. Her research interests include dance education; arts and politics; and inclusive arts practices.

Symposium artist

Vilde Eskedal

University of Agder

(in)organic Assemblages and Vibrant Monsters in Sculptural Practice (PL)

(in)organic Assemblages is an artistic research project that inquires into the visceral ambivalence between the repulsive and the attractive through sculptures and installations. Situated within the framework of feminist new materialism – drawing on the works of Barad (2003, 2007), Haraway (1988, 2016) Tuana (2008), Alaimo (2008) and Bennett (2010) – the project positions artistic practice as a primary sight for generating knowledge-in-becoming.

The works emerge from assemblages of trash and discarded objects collected along the beaches and in the forest, acting like the body's innards. The form and structure of the sculptures spring from the objects, along with construction materials such as foam, XPS, and other remnants that are amalgamated through layers of clay, plaster, lacquer, glue, and paint. The artist-researcher-body intra-acts with the materials, and through these entanglements, the studio transforms into the cave of Echidna – the mother of monsters – where hybrid plastic organisms emerge. These forms often resemble microorganisms, internal organs, genitalia and fungi, existing as ambivalent monsters that provoke a jolt of fascination and disgust.

By interpreting sculptural clusters through Barbara Creed's *Monstrous Feminine* and the abject, I explore the vulnerability of the artist-researcher-body and how my own surgical trauma and 'unhealth' is transferred onto non-human bodies. This process embraces the friction and dissonance that are found in entities that are simultaneously glossy and toxic, beautiful and unsettling – like those delicious plastic toys that bled out dangerous chemicals that absorbed into our bodies. Finally, I engage with speculative fabulation and science fiction to imagine the strange lives of these plastic hybrids, exploring a malleable perspective on the ongoing, and sometimes vague, entanglements between the natural, the corporeal and the synthetic.

Vilde Eskedal is the symposium artist and currently a phd-candidate in Art in Context at the Faculty of Fine Arts, UiA. Her work explores the ambivalence between the repulsive and the attractive in organic and man-made materials. Eskedal will be talking about her research project in a performance lecture on Thursday the 11th at 15.00. See more of Vildes art projects here: <https://www.vildeeskedal.com/>

Wednesday 10. June 2026 - Parallel sessions 1

Laima Nomeikaite

University of Agder

Heritage and Urban Art as Performative Improvisation (paper)

Traditionally, heritage and urban art research has emphasized problem solving and object-led scientific thinking – that is, thinking that is kind of detached from the researcher’s everyday life. In contrast, I propose a hybrid improvisational approach integrating more-than-representational theory and phenomenology. The phenomenological improvisation approach, as explained by improvisation scholar Montuori (2003, 241), allows ‘us to adapt in our own way to complex environments, and they allow us to express our own (inner) complexity through the performance of our interaction with the world’. In turn, the more-than-representational approach accommodates everyday agency and human and non-human relations (Vannini, 2015). Both improvisational approaches facilitate exploration of the dialectical relations between the poetic and the political, the human and the non-human, and the spontaneous and the planned performances of everyday life (Nomeikaite, 2023). Drawing on my lived experience in Oslo from 2016 to 2024, this research illustrates the unfolding of various forms of knowledge (e.g., genres, spontaneity, politics, affective atmospheres, temporality) through urban art, historical and material environments. It shows that heritage and urban art research is not confined to a workplace model or a subject–object relation, but forms part of a broader affective atmosphere, urban setting and personal life. Underpinning the improvisational approach is the idea that everyday practices can generate a deeper understanding of urban cultures, heritage and the social world, while also helping to resist the stratified space of conventional methods.

Lisbet Skregelid

University of Agder

Navigating in a Noisy Art Field (paper)

Contemporary art and arts education unfold within conditions marked by urgency, intensity, and noise. Artists, researchers and educators within the art field are increasingly expected to respond to complex political, environmental, and cultural challenges, yet these expectations may lead to pushing the arts toward instrumentalization and narrowing the space for autonomy (Skregelid & Klungland, 2023). Simultaneously, the art field itself has become noisier: more polarized and more sensitive, making public action feel increasingly risky.

Against this backdrop, I claim that a notable inward turn is emerging among artists, educators, and researchers. Instead of viewing this turn as merely self centred, I understand it as a way of navigating a field where speaking or acting publicly carries personal and professional risks. Drawing on autoethnographic and arts based research, I reflect on how doubt, hesitation, and personal vulnerability have shaped my artistic-pedagogical engagements, whether in fragile contexts, contested collaborations, or performative acts that foreground exposure and uncertainty (Skregelid, 2024, 2025a, 2025b).

These practices, I argue, constitute attempts to inhabit a “middle ground” (Biesta, 2021) a space

that resists both the demand for art to prove its societal usefulness and the temptation to retreat entirely from the world's urgencies. They invite a slower, more attentive way of relating to the world: one that acknowledges noise without being overwhelmed by it, and that sustains artistic responsibility without collapsing into self censorship or compliance.

The presentation asks: How can artists and educators maintain orientation toward the world in a time when the conditions for public expression are increasingly instable? And how might practices grounded in doubt, friction, or temporary withdrawal generate new modes of acting within, rather than outside, the urgencies that shape contemporary art and art education?

Siri Ingul

University of Agder

Metamodern Oscillation: Responding to Generation Z's Longing for Meaning Through Theatre Pedagogy (paper)

Using experiences from production work with first-year theatre students, the presentation argues that Metamodernism is not a nostalgic setback, but a pedagogical way forward: an "informed naivety" that reinstalls narrative and emotional investment in theatre work without dismantling critical consciousness.

The analysis is based on a body of work that was part of the BA first-year subject Performing Theatre and takes the triple, intertwined point of view; artist (director), teacher and researcher as identified in the A/r/tography tradition.

Theatre students of Generation Z arrive at our university burdened by unprecedented global complexity at the same time as they seem to crave authentic emotional expressions. The Metamodern body of thought provides a possible response to the characteristics of this generation, that according to sociologist Emilia von Hauer are vulnerability, community-orientation and the need for authentic emotional expressions through creative outpour.

Empathetic reflexivity is one of the staging strategies that is discussed in the analysis. The strategy may explain why audience members consistently chose hope over hopelessness when invited to vote over the fate of the characters. This life affirming experience in turn gave the students a brush with what Erica Fischer Lichte calls "re-enchantment", a heightened awareness of shared embodied experiences in the theatre, a liminal moment that may have invited wonder and transcendence within our secular educational context.

Rannveig Thorkelsdóttir

University of Iceland

The Lonely Drama Teacher (paper)

Drama and theatre, as an arts subject, hold a diverse place in education, grounded in embodied learning, collaboration, and creative inquiry (Thorkelsdóttir, 2016). This study explores drama teachers' motivations for entering and, at times, leaving the profession following the establishment of drama as an independent subject in Iceland. Focusing on graduates from the

University of Iceland's drama education programme, both how drama teachers apply drama-pedagogical principles in practice and what support they find most valuable. Given that we understand practice as research and research as practice, we draw on Gert Biesta's guidance about how your research seeks to contribute to improving education. A qualitative approach was used, based on semi-structured interviews and school visits. The analytical approach was influenced by Jackson and Mazzei (2023) *Think with theory*. Findings show that teachers face institutional barriers, particularly the lack of dedicated drama spaces. Many also experience professional isolation and loneliness as the only drama specialist in their school. The study highlights the need for closer collaboration among the arts, universities, and compulsory schools to better support early-career drama teachers.

Jeppe Kristensen

University of Agder

Inside the sadness liquid: depression, passivity and dissociation as fields in ecological art (paper)

The presentation aims to give insight into the beginnings of an artistic research project, where I work with mirror feelings of activism. The artistic work is a performance text based on a series of play-sketches I doodled 30 years ago. The revisiting of these sketches tries to map the changes in worldview I have gone through since.

The artistic work is done in conversation with Timothy Morton's metaphor of the filled chocolates of dark ecology (Morton 2016). In the chocolate metaphor Morton slowly sucks his way through the eco catastrophe's outer layers of melancholy and negativity into layers of playfulness and joy. The joint chocolate eating with Morton aims to find openings for a new form of relevance in ecological, political or socially engaged contemporary theatre – a relevance that starts with the acceptance of and interest in dark feelings of depression, passivity and dissociation and avoids activism that might relieve or hide these feelings.

The research design of the project mimics the covert writing process of the original sketches that were written as small outbursts of imagination meshed in with all the daily activities and emotional happenings of the teenager still far away from a place in the professional theatre. The new writing, in the same manner, is a process that happens in the creases (Schechner 2013) – a process where I am writingly related to my world.

In the presentation I hope to open for reflections how a personal itch can work as a navigational tool to find ways of working on the perimeters of art institutions and research paradigms, and to find ways into uncomfortable and unexplored topics.

Vivian Price

California State University

Video Dialogue and Just Transitions (paper)

How can art promote dialogue and political change? Lessons from Hanasaari is a joint project between the Finnish public sector union (JHL) and environmental organizations to foster elements of “climate solidarity” (Bazzani 2023) by engaging members of both sides in sharing perspectives and understanding using friction as method to structure a conversation (Jordhus-Lier 2025).

In April of 2025 symbolic green smoke circled out of the pipe of Hanasaari coal power plant. After years of environmental campaigning, the use of coal was reaching its end in the city of Helsinki, and the symbolic gesture signified the transition to cleaner forms of energy. The move was significant - it sliced Helsinki’s greenhouse emissions by a quarter, leading to a 5% reduction in Finland’s emissions overall. However, as Hanasaari closed its gates in 2025, several hundred workers were laid off or transferred to other locations and workers had to pay the price for a greener transition. While the environmentalists were pleased with the cut in emissions, the workers were angry. There had been no communication between them. How could things have been different? Can unions and environmentalists work together to create policies that provide a just transition?

Lessons from Hanasaari, a short film project, captures the views of shop stewards and active members from Greenpeace and Carbon free Helsinki, edited together with vibrant archival film from the environmental campaign and the coal plant. Showing the video first to workers from JHL, filming their responses, then showing the film to environmentalists, and filming their responses, provided material edited into a second version of the film. The second version of Lessons from Hanasaari will be screened for a joint meeting between workers and environmentalists in late May or early June 2026. By showcasing the perspectives and positions of different actors the aim of the video is to allow for each side to engage in creative reflection for building union strength and collaboration with environmental actors to strategize a just transition, and to tell a story that has international resonance and potential for creating meaningful transformations. Living in an age where far right is undermining labour rights and climate justice, video art dialogue generates possibilities for creative ways of building unity.

Esther Breslin & Mali Hauen

Independent artist Tynset & Municipality of Tynset

Futures are Rural – Woolly Matters (workshop)

Futures are Rural – Woolly Matters (Tynset, October 2025) was a transregional residency connecting rural Norway with Genalguacil (ES) and Forres/Highlands (UK), positioning raw sheep wool as both material and methodological core. Developed at Rambouillet and the newly activated artist residence Fagertun in Tynset, the project brought together artists, students, farmers,

researchers, and municipal actors to examine wool as ecological resource, cultural heritage, surplus commodity, and site of care (Braidotti, 2022).

The residency began on a sheep farm, where participants engaged directly in shearing and sorting fleece. This embodied encounter with lanolin-rich, unwashed wool set the tone for a week of artistic experimentation, knowledge exchange, and conversations on rural entrepreneurship, land use, GPS-tracked grazing, and small-scale production. Wool became a point of friction: between waste and value, tradition and innovation, institutional art education and situated rural knowledge.

At the symposium, we propose a participatory workshop in which presentation and material process unfold simultaneously. Participants will handle raw fleece through simple techniques such as hand-felting and manual spinning. As hands negotiate resistance, texture, and slowness, we share experiences and reflections from the residency. Participants are invited to share stories and associations that emerge during this tactile engagement, allowing personal narratives to weave into the session. This collective exchange foregrounds material ethics, rural futures, and cultural infrastructure.

Rather than presenting outcomes, we invite attendees into a temporary, process-led learning environment. Drawing on Tim Ingold's (2013) understanding of "thinking through making" and Donna Haraway's (2016) notion of sympoiesis, we approach wool not as passive matter but as an active participant in shared knowledge production. The workshop asks: What forms of knowledge emerge through touch? How might working with a locally abundant yet economically undervalued material destabilise dominant hierarchies of value? How can municipal spaces, agricultural practices, and art institutions become entangled in mutually generative ways?

Wednesday 10. June 2026 - Parallel sessions 2

Merete Jonvik

University of Stavanger

Socially Engaged Art Mediation (paper)

Since the 1990s, socially engaged art has emerged as a subfield within contemporary art, foregrounding collectivity, participation, community and relational processes over object-centred practices. This paper investigates the implications of this social turn in art (Bishop 2006) for art mediation, asking what forms of socially engaged art mediation that emerge, and how they reshape mediation formats, institutional practices and art experiences within the contemporary art field.

Theoretically, Fraser's analysis of the fragmentation of the field of contemporary art into several and relatively autonomous subfields (2024), provides a sociological lens for understanding socially engaged art mediation as evolving practices. The subfields are soaked in different but intersecting artistic productions, values, economical logics, mechanisms for recognition, as well as practices of mediation. The paper further spurs with perspectives such as dialogical and participatory approaches to mediation (Engen & Christensen-Scheel 2022; Simon 2010; Stuedahl 2018), concepts of commoning (Schaffaff 2018) and use (Wright 2016).

Methodologically, the paper adopts a qualitative, sociologically informed case study approach, examining two institutional mediation practices in Norway: Kitchen Dinner, developed at the small sized artist-led Hordaland Kunstsenter, and Art Satellite, a temporary off-site mediation space at a shopping centre, driven by KODE art museum. The paper maps forms of participation, institutional positioning, and uses of space, time and objects, highlighting how these practices experiment with flat structures, decentralization, involvement and blurred boundaries between production and mediation.

The paper is relevant to the call of itches and edges of art by addressing questions concerning institutional transformation, participation and outreach, and the social role of art mediation. By analysing specific practices, it demonstrates how socially engaged art mediation challenges traditional transmission-based models and generates new audience relations, thereby contributing to broader discussions on the social significance of art.

Andreas Wathne Røst

Stavanger Art Museum

Thinly staged conflict: On agonistic pedagogy in an art museum education context (paper)

"Thin staging" (tynn iscenesettelse) is the collective term for several strategies employed during my artistic research practice to encourage agonistic participation and engagement. The strategies were developed through my PhD-project Minnekommisjonen (Røst, 2025) and are inspired by performance theory, drama-pedagogical theory as well as participatory forms of art and theatre. The strategies build on Jeppe Kristensens idea of "modest fiction/staging" and

Richard Schecners “nest”-concept (J. Kristensen, kunstnersamtale, 17.01.2020; Schecner, 2003).

One of these strategies are simple “prompts” given to participants: “You are now a member of the memory commission, please decide the most important story from the second world war in Norway”. These prompts are naively formulated and provocative in their simplicity. They are meant to be a space for play, and for practicing competence within a relatively safe social framework, and where participants can stage agonistic relations. These strategies are not explicitly role-play, nor are they theatre – they are imaginings about oneself and the present – easily appropriated and just as easily discarded.

In 2025 Stavanger Art Museum opened the exhibition Proxies for Poets and Palaces by Iraqi American artist Michael Rakowitz. As part of its educational programme, we made a lecture-workshop titled Memorials, targeted to pupils ages thirteen to eighteen. In both Memorials and through Rakowitz’ art, we investigate what cultural heritage mean to us during times of war, terror, and genocide. The workshop employed thin staging strategies, and the art museum educators asked the pupils to picture something difficult; that they were historians walking through war-torn Stavanger and needed to decide what they want to remember. Where Rakowitz asks the spectator to step into the shoes of Iraqi citizens who have lost their cultural heritage, we asked the pupils to step into the shoes of Rakowitz – the artist who tries to reimagine cultural artifacts lost to war.

During Minnekommissjonen, thin staging strategies were useful for creating agonistic relations – a positive engagement through conflict between the participants. The parameters of Memorials were different however, and the strategies needed to be adapted.

Through reflections on theory and case-study analysis, I aim to further develop the theoretical and methodological framework for thin staging strategies in this paper.

Åse Kvalbein

NLA University College/Oslo National Academy of The Arts

Artistic Methodologies as Pedagogical Practice in primary and lower secondary education (paper)

Drawing on methodologies from contemporary art and recent developments in art education, I seek to examine how artistic approaches can underpin teaching practice in compulsory education.

Many artists employ seriality as a working method. Serial practice is organized around repetition, both thematic and formal, often involving subtle adjustments and nuances that integrate individual components into a larger whole (Nyrrnes 2016). This inquiry begins with a concrete teaching project implemented at Minde School in Bergen, Norway. The project was conceived in dialogue with a site-specific installation in Minde School’s schoolyard, created by the ceramic artist Martin Woll Godal.

Godal’s installation is composed of repeated basic forms, the cylinder and the prism, that combine to produce various patterns and systems. The installation can be read as serial work at both macro and micro levels. The pedagogical design at Minde School employed seriality as an

artistic research strategy and method, and the cylinder and prism also served as central elements in the students' projects. I aim to explore an approach to art education inspired by working methods in contemporary art (Aure, 2013; Nyrnes, 2008; Nyrnes, 2013). A key objective of the project was to facilitate an open-ended creative process without predetermining what would occur along the way or how it would conclude. When the creative process unfolds through, and depends on, the classroom community, the locus of learning shifts from the individual to the collective.

Bente Aster

University of South Eastern Norway/Arts for Young Audiences Norway

Itches and Edges in Sámi Arts and Culture dissemination in The Cultural Schoolbag (paper)

The Cultural Schoolbag, TCS, is a national cultural programme offering cultural productions to pupils aged 6 to 19 in the Norwegian school system. Since 2018, there has been increased national focus on the Sámi arts and cultural offer included in the programme. In official documents from the culture and education sectors' authorities, there are clear ambitions and requirements that Sámi perspectives are to be included. Moreover, the Truth- and Reconciliation Committee's (TRC) report in 2023, revealing historic and contemporary consequences of Norwegianisation processes for Sámi/Kven/Forest Finn minorities, constitutes an (uncomfortable) call for action to all policy sectors.

My research encompasses Sámi artists touring with the TCS, their encounters with schools, and how the TCS bureaucracy meets national ambitions of Sámi arts and culture's inclusion in the programme. I investigate this through ethnographic participant observation, semi-structured interviews, and practice-oriented document analysis (Asdal & Reinertsen, 2022). My theoretical analysis draws from Science and Technology Studies (Latour, 2005; Mol et al., 2010) and Indigenous Methodologies (Smith, 2021).

In the TCS, the increased national focus means on the one hand an opportunity for Indigenous Sámi artists to show their projects to pupils, developing their communication skills, and evolving their artistic career. On the other hand, this might mean that the artists experience challenging and difficult encounters with pupils and teachers, with varied knowledge of Sámi topics.

In aiming at meeting the TRC's call for action in the TCS, I question the cultural-political narrative about the awesomeness of the programme. There is a question whether the weight placed on Sámi artists in "teaching" Sámi topics in the Norwegian school system is (too) high. How could Sámi artists' experiences contribute to Norwegian schools and the TCS accommodating a reconciling (un)comfortableness?

Camila Caldeira Langfeldt & Runa Hestad Jenssen

Nord University

Children's Voices on the Horizon? Staying with the Complexity of Children's Participation in a Large Artistic International Research Project (paper)

Conducting community-based participatory research (CBPR) with young children within large funding frameworks, such as Horizon Europe, offers both possibilities and challenges. While these frameworks enable researchers to organize activities that would otherwise be impossible, participatory research with children is complex and consistently raises ethical and methodological dilemmas. Challenges intensify when projects demand measurable outcomes that may not align with children's interests or ways of learning, requiring researchers to navigate both typical participatory issues and tensions between children and institutional expectations. This presentation emerges from a one-and-a-half-year engagement with an artistic CBPR project involving young children and families, conducted within the *d@rts* project in Trondheim, Norway. *d@rts* is Horizon Europe project that aims to develop innovative performing arts education practices that advance cultural literacy through participatory and dialogue-based approaches. Drawing on an autoethnographic approach, we follow stories tracing entanglements where institutional expectations, research practices, and embodied experiences meet, clash, and co-shape one another. Guided by Haraway's situated knowledges (1988) and the Four R's of Indigenous ethics—respect, relevance, reciprocity, and responsibility (Kirkness & Barnhardt, 1991) —the presentation dwell with children's resistances, moments of rupture, and practices of care, arguing that methodological humility in artistic research with children requires continually unlearning and relearning research practices to remain accountable to children, communities, and decolonial commitments.

Lene Helland Rønningen

Norwegian University of Science and Technology

Staging Youth Perspectives: Transforming Vulnerable Material in Participatory Theatre Making (paper)

This paper explores how participatory theatre pedagogy functions as a generative framework for developing a performance and producing knowledge about young people's understandings of mental health. Based on an applied theatre project with upper secondary students, youth participation shaped both the content and the dramaturgical structure of the performance. The project forms part of a larger inquiry into how youth-generated material can be transformed artistically while attending to its emotional vulnerability.

Situated within *Et svakt hjerte*, a co-creative theatre process inspired by Dostoevsky's *A Faint Heart*, the work unfolded through dialogical workshops combining drama exercises, creative writing, improvisation, and collective reflection. Participants' texts and improvisations functioned as both artistic material and research data, carrying varying degrees of emotional vulnerability. Fiction provided aesthetic distance, enabling mental health to be explored relationally rather than through personal disclosure, and allowing fragile material to be handled ethically and productively.

Methodologically, the study draws on philosophical hermeneutics and a/r/tography, framing theatre production as performative inquiry. Meaning emerged through iterative movement between the literary source, youth contributions, and evolving performance material. The findings had clear artistic consequences. The youths' emotional writing generated poetic language used in the script, and the dramatizations revealed varied strategies for handling difficult situations. These contrasting approaches informed the dramaturgical structure, where multiple, sometimes conflicting responses were staged to reflect the moral complexity identified by the participants. The paper directly addresses the symposium theme of materiality and vulnerability by examining how emotionally charged youth material is ethically negotiated and aesthetically transformed in the creation of performance.

Tormod W. Anundsen & Marianne Nødtvedt Knudsen

University of Agder

Bytthehandel / Exchanging Practices (workshop)

The workshop will be staging a 'barter' between the research group *Arts and social relations*, the participants at the symposium, as well as other community members or passersby. We will particularly invite the participants to bring their own practices and relate to themes of 'edges'; how they use their own practices to interact with, deal with or navigate edges. The participants are encouraged to bring something they can share from their practises; like a poem, a short demonstration, a song, an object, an example, a poetic text etc.

This workshop is inspired by two sources. The first inspiration is Odin Teatret's methodology of 'bytthehandel', ('barter') where different groups of people meet and show each other parts of their own cultural practices as well as create or do some activities together in a curated setting. Second, it is based on a 3-day workshop that the research group *Arts and social relations* carried out in Lista, Norway titled «Edges: Creating practices where land meets water». The aim was to let relational encounters with the landscape of Lista influence the practices that group members brought with them, from everyday to professional.

Questions we ask ourselves include how such short encounters - which nonetheless build on participants' interest and work - can change our practices, and possibly also the practices of those or that which we met. Considering "practice" as theoretical framework based on anthropology (Ortner) and critical theory (Freire, Marx), then 'practice' may be seen as a situated activity that interacts with its surroundings. If so, what can a practice *do*?

The workshop relates directly to 'edges and itches' by inviting participants' own ideas of edges and how they situate their own actions there and seeing practice as a way of addressing 'itches', or what Freire might have labelled 'generative themes'.

The workshop is taking place outdoors on campus in the context of the ongoing artwork "Welcome to the caravan" by UiA master's student Marit Gjertsen Ree

Wednesday 10. June 2026 - Parallel sessions 3

Charlotte Prang Svensson

Steiner HF Arhus

Icon. Imagination. Image. Picture. How can images change our world? (workshop)

In an unstable, rapidly changing world, it is vital to reshape the role of art broadly. Pictures, images, and imagination have power. Contested throughout history. Iconoclasm. Iconolatry. They have led to wars and disputes and helped shape new societies. We need not just to reclaim but to participate in practising pictures, images, and imagination to reshape society, starting in our own corner. My corner is education.

Based on participatory art-based action research, my colleagues and I co-research. We aim to transform our teaching to fit the students in the class by using artfulness as a change agent in practice. We hope students and teachers develop an ethical and sustainable approach to being and acting within the world in a broad sense.

Drawing on my ongoing research, we will explore how we can transform pictures, drawings, words, notes, reflections, models, and ideas into visual boards or visual banks full of value. How can we identify findings in dialogues? Pictures do not speak, but they show a great deal (Boehm, 2019). What do they show us, point to or do? Release tacit embodied knowledge (Lehmann, 2012; Polanyi, 2009)? 'Teachers' pointing to something valuable (Biesta, 2004)? Activate aesthetic suspension to allow a critical exploration and reinterpretation of take-for-granted assumptions (Jensen, 2025)?

Following Aristotle, Olav Eikeland has developed a model of seven ways of relating to the world or ways of knowing (Eikeland, 2009; Eikeland et al., 2022). In the workshop, we will investigate ways of relating to the world and the consequences for co-creation, artfulness, and education.

You can hang a picture on the wall, but not an image (Mitchell, 2005). How do the two show up, where do they point to, and how do they act or make us relate to the world? We will elaborate on and discuss these questions in the workshop.

Katrine Heggstad, Bettina Hvidevold Hystad & Synnøve Kvile

Western Norway University of Applied Sciences

Thinking-Making with String Figures (workshop)

This workshop explores the role of embodied knowledge in arts education, and the ethical challenges that emerge while working at the edge of institutional norms. By working with Haraway's (2016) notion of string figures, we invite our participants to explore how hands and thread work together. What patterns arise, what memories are awakened, and how do we know? The three of us come from different disciplines (drama, arts and crafts, music) and have experienced working transdisciplinary together in a performance art project with master students at the Arts education MA at HVL. Besides being an artistic, creative and performative

project, we sense there is a dissonance between the institutional demands for measurable learning outcomes and what our students report are the most valuable part of experiencing the performance art process. Questions on how to disseminate or assess such practical-aesthetic learning processes arise, and we want to explore practices of collaborative, material and tacit knowledge-making further in this workshop.

The workshop's starting point is the relational memory of string figures as thinking and making practices (Haraway, 2016). By re-turning (Barad, 2017) to knowledge situated in hand-wool-thread-intra-actions (Barad, 2007), this workshop explores how sharing, learning and creating are ethical practices. Triggering memories connected to the making of these figures, the embodied knowledge that is shared from one generation to the next, from one friend to another, shows how "knots-of-knowledges" (Fjeldstad, 2023) are all formed by the same string. But strings might break, or get caught up in other knots, and we ask: What happens if our embodied knowledge gets lost; the knowledge that is gathered through generations of relations made by humans and nonhumans alike? What is lost if hands and strings stop playing together?

Gunvor Bøylestad & Remi André Slotterøy

University of Agder

This is Not the Time for Clarity – Rehearsals for Uncertain Futures (workshop)

This workshop is a performative invitation: a pre-enactment in which participants collectively rehearse attentiveness, care, response-ability, and the subtle tensions of inhabiting uncertainty. A pre-enactment is, opposed to a re-enactment that seeks to replicate historical events, a performative practice that seeks to "experiment with fictitious time(s) and space(s)" (Czirak et al., 2017). Donna Haraway's notion of speculative fabulation as a mode of attention, a theory of history and practice of worlding (Haraway, 2016) frames the work as a concept for imagining and rehearsing alternative modes of being without resolving uncertainty. This opens up a space to pre-enact through speculative fabulations and imagining worlds radically different from what we know. Rather than presenting answers or predetermined outcomes, the work invites participants to inhabit discomfort alongside other capacities, attending to the productive tension of not-knowing while developing relational and ethical responsiveness for emergent futures.

Situated in arts education and performative approaches to researching (Østern et al., 2021), the workshop is inspired from a shared practice between three artist–teacher–researchers across music, drama and visual arts with common interests in educational practices, posthuman perspectives and exploration. We approach uncertainty as a pedagogical and artistic force, using performative approaches (Østern et al., 2024) to educational spaces for not-knowing, ethical attention, and imaginative learning. Rather than seeking clarity, the work treats education as a site for rehearsing uncertain possible futures.

This workshop begins where our PhD projects intersect: in a shared interest in posthuman philosophy and transdisciplinary potentials for art education. Our three different practices, music, theatre and visual art, will meet in a performative walk, becoming living and moving performance pieces intra-acting with our surroundings in a non-linear event. Together we form an assemblage of movement, materiality and sound-making to rehearse uncertainty.

Justine Eikås & Vårin Traaholt

Kunstsilo

Transformative lingering (workshop)

In this workshop we will present findings from our research project that examines the DKS production "Leirelek" linked to the exhibition "Playing with Fire" shown at Kunstsilo (2024/2025). The article explores how we can facilitate a more body- and sensory focused way of experiencing art, in this case ceramic artworks, using air-drying clay as a mediator. Through practice-led, autoethnographic research and new-materialist perspectives on pedagogy, positions of body, material and space is analysed. In the article we seek to further understand how these interactions can foster curiosity and material awareness in encounters with art. The research will be presented at Kunstsilo, and in a way that honours the projects focus on a body- and material-based pedagogy in the museum space. In the workshop we invite participants to take part in a material exploration through Korall – an ongoing project, that is linked to the Kunstsilo building and its architectural spaces. In this way we seek to open up a non-verbal space for expression and presence where the material acts as a mediator. So, how can Kunstsilo be translated into a material?

Kunstsilo, originally built as a grain silo in 1935, is constructed in concrete. At the time, it was one of the first buildings in Kristiansand to represent and mark the modern progress in Norwegian society. In this workshop, we will take a closer look at concrete and look ahead – to the future of materials.

To investigate concrete as a material, we have developed a mortar mix consisting of Pacific oyster shells, which pose a significant threat to the Norwegian archipelago. We will use this mixture to shape a sculptural landscape that will grow in tandem with contribution from participating groups. Once the project is completed, the finished sculpture will be placed in the sea, providing a foundation for new life in an artificial coral reef.

Thursday 11. June 2026 - Parallel sessions 4

Jóna Guðrún Jónsdóttir

University of Iceland

Role-Play as a Pedagogical Pathway to Ocean Literacy (paper)

This paper sheds light on teachers' awareness, experiences, and perceptions of Ocean Literacy (OL), with a particular focus on role-play as a preferred pedagogical approach for integrating OL into formal education. The aim is to examine both teachers' readiness to adopt role-play and the structural, curricular, and institutional barriers that shape its implementation. The study was grounded in the Ocean Literacy framework and theories of active and experiential learning. Role-play is conceptualised as a form of situated learning that enables students to explore real-world ocean challenges through social interaction, empathy, and critical reflection (Bawa, 2022; Westrup & Planander, 2013). Design-based research (DBR) was used, as it is not a linear methodology but rather a collection of design-based approaches commonly utilised to bridge a gap between educational theory and practice (Reeves & Reeves, 2023). The findings reveal a

significant gap between teachers' strong motivation to use role-play for OL and the limited institutional and pedagogical support available to them. The study contributes to discussions on innovative pedagogies, sustainability education, and teacher professional development, aligning closely with calls for transformative, learner-centred approaches to global challenges. The study highlights the need for more research on role-playing as an art method.

Elin Låby

University of Gothenburg

Contemporary Art in Education (performance lecture)

In this performance lecture we want to show opportunities of how contemporary art can be important for art education both at university level as well as in primary and secondary school. At HDK-Valand we constructed a course for the art teacher students where contemporary art is used as inspiration to start their own exploration in various topics and help to gain didactic knowledge that explore connections between society, art and pedagogy. We are interested in how to get people to relate and connect, how social behavior makes connections in our society, where contemporary art is relevant for exploring the uncertain. With the pedagogy from Biesta, we see this as a possible way for students to get an interest in researching difficulties and obstacles they experience in the world but also to explore the possibility and necessity of relations. Starting with an idea from an artwork or a contemporary phenomenon the students find a “research question”, something they want to find out more about. From this question they search as much knowledge and information as possible, to put together an “performance lecture” at the end of the course. The “performance lecture” that can be either in person in the classroom, or they can make a film, or make cut outs. We show one example here, called “Verklighetsflykter”, To escape from reality.

We are also influenced by conceptual artist Jorge Lucero, who claim that we are all experts, in something – maybe making a sandwich, brushing our teeth? We will hand out easy tasks for the audience to perform, elaborating how conceptual art In this way can give students a feeling of competence.

To discuss: What questions are relevant for art-art educators today in different contexts? What different media or “making” is interesting to perform? How can students gain a feeling of competence, being an expert in their possibility to express themselves? Can we relate also to social media?

Jorge Lucero Teacher as artist in residence (2022). <https://www.jorgelucero.com/teacher-asartistinresidence>

Eva Mari Andreassen

Kilden

Friction, Belonging and Afterlife of Inclusion (paper)

This presentation examines ethical tensions in inclusive co-creative performing arts through findings from two qualitative studies of SPOR, an inclusive performing arts project developed by Kilden Performing Arts Centre in collaboration with local upper secondary schools. Over seven months, adolescents from general and special education programmes create and perform an original stage production that combines film, text, dance, song, and physical expression, accompanied live on stage by the Kristiansand Symphony Orchestra.

The analysis draws on focus group interviews with adolescents from both educational settings. Using meaning-oriented thematic analysis, interpreted through belonging, well-being, and mattering, the study explores how participants experienced inclusion, artistic structure, and the ending of the project.

The findings show that participants experienced the project as meaningful partly because it was demanding. They described growing courage, confidence, and pride through rehearsals, performance, and collaboration. Many also described moments of recognition that challenged assumptions about who can belong on stage and in public space. At the same time, the structure of the production created a tension. Clear artistic frames made participation possible and helped participants feel safe, but some also felt they had limited influence on important decisions. This shaped whether they experienced the process as fair and whether they felt heard and valued. Strong relationships developed during the project, but the ending was often experienced as painful. Several participants described grief and a lingering emotional impact when the shared world of the project came to an end.

The presentation contributes to discussions of participatory and relational arts by showing that inclusion involves both connection and friction.

Teresa Leonhard

University of Sibiu

Eurhythmics in school is a ...? The Potential of Uncertainty as a transdisciplinary Opportunity (performance lecture)

Eurhythmics, an innovative approach to embodied music learning, has made a significant contribution to the artistic and educational discourse in the early 20th century. Situated between the artistic avant-garde and progressive educational movements, É. Jaques-Dalcroze and his students generated important impulses not only for the arts but also for general education. Rooted in the ancient concept of learning through music, Eurhythmics promotes an aesthetic approach to all subjects, extending beyond interdisciplinary connections towards genuinely transdisciplinary learning. Moreover, it has introduced both a sensorimotor, interactive mode of teaching in schools and a fundamentally artistic perspective on education.

This argument suggests that Eurhythmics fosters a sense of openness – and even indeterminacy – that holds particular potential for general education. What, then, distinguishes this approach within educational contexts beyond music lessons? To what extent has this fundamental concept remained under implemented in many European countries, and how might teachers continue to engage with it effectively today? As a systematic, historically grounded investigation of this broad artistic impact remains outstanding, this paper initiates a research project that draws on largely overlooked voices from German-speaking countries. These include figures such as Otto and Charlotte Blensdorf, as well as theorists in school pedagogy like Klaus Giel, who clearly recognized the potential of Eurhythmics, yet whose contributions have received little attention. A critical reading with the sources is essential, particularly in light of the historical context of writings produced during the Nazi era. Methodologically, this paper draws on historical source research, hermeneutic text analysis, and discourse analysis. The testimonial voices preserved in these sources are understood as forms of participatory knowledge production and are treated as significant contributions in the context of artistic research.

Helene Illeris, Tormod Wallem Anundsen & Anne-May Fossnes

University of Agder, University of Agder & Independent artist

Extraction. Contamination. Extinction. Acknowledging Land through practices of landtimescaping (performance lecture)

How can we acknowledge Land in the Anthropocene? How can we become part of the Land through practices of landtimescaping?

In this performance lecture, three artist-researchers experiment with acknowledging Land through performative, visual, material, and auditive forms of expression. The work responds to a 4-years long collaboration with the Land of Rossedalen near Arendal, as part of the international partnership Learning with the Land.

Inspired by Karen Barad's (2017) concept spacetimemattering we have directed our attention towards different temporality formats in Rossedalen and have developed "landtimescaping" as a theoretical-methodological framework for our research (Illeris et al. 2024).

During the performance lecture we enact landtimescaping by intertwining three practices that form and create Land in the Anthropocene: extraction, contamination and extinction.

Extraction is explored through movement of extracted material belonging to a gravel pit in Denmark to a quartz quarry in Rossedalen. Here the slow movement of geological time meets the fast and violent movements of contemporary transportsystems.

Contamination is explored through iron rich soil and outdoor textiles in Rossedalen. How can I move with the land as it dyes/contaminates me with iron and reversely as I contribute to the soil plastisphere by being clothed?

Extinction is explored through the sounds – and missing sounds – of migrating birds, turning an everyday interest in sound towards attentiveness to an abrupt decline in species.

The performance lecture connects to the conference topic of Materiality and vulnerability, and invites the audience to witness a movement from the artist-researchers separate explorations

towards a common practice of/with landtimescaping. Trying to develop artistic forms of acknowledging Land, we delve into questions of beings, times and movement from within the permeation of the anthropocene world.

Eivind Wittemann

University of Agder

Vanishing Points (paper)

Vanishing Points is an art project that examines the relationship between nature, vision, and power through a visual exploration of the vanishing point as both form and idea. Drawings and sculptures visualizes the transition from presence to erasure, revealing how nature—an organic, unruly force—continually collides with the human desire to “geometrize” the world. In a society where most people move through right angles and horizontal planes, the impulse to level, measure, and control nature becomes an expression of a deeper alienation: a loss of physical and existential grounding in an organic world.

The project draws on the logic of linear perspective as formulated by the architect Filippo Brunelleschi in the 15th century. Here, the vanishing point functions as a metaphor for a Western gaze that both organizes and erases nature. This structure of thought has historical roots in ancient cosmologies and theological traditions in which nature is understood as created for human use. The theologian Peter Lombard’s assertion that the world exists to serve humanity illustrates a long-standing worldview in which nature’s intrinsic value is subordinated to human needs. When this gaze—and thus control—is threatened, political and economic decisions often intervene to restore dominance.

In contemporary society, this dynamic is intensified by the logic of capitalism. While environmental destruction is frequently justified by economic gain, Donna Haraway challenges the concept of the Anthropocene and introduces the Capitalocene as a more precise term for a system in which capital’s irreversible interventions drive planetary transformation. At the same time, Hartmut Rosa describes how the high speed society accelerates time, action, and resource use, producing alienation, loss of resonance, and ecological crisis.

Vanishing Points investigates these entanglements through a visual language in which perspective, dissolution, and resistance are set into play. The project seeks to reveal the tension between nature’s own dynamics and humanity’s persistent attempts to control, measure, and master the world—and what is lost in the process.

Monica Klungland Tona Gulpinar, Samira Jamouchi, Mali Hauen, Helen Eriksen
University of Agder, Oslo Met, Østfold University College, Municipality of Tynset & Oslo Met.

Repeat after me: Actions speak louder than words (workshop)

Stitch Sisters invite to workshop and collective action in public space

The Stitch Sisters will transform knitting from a solitary textile technique for intimate, “itchy” garments into a collective monumental, “edgy” sculptural intervention in one of the common areas at the University of Agder (UiA). We invite participants to co-knit a circular form — a movement or “entanglement” in place, time, and material. By experimenting with knitting as a technique, our aim is to create a workshop that becomes both a commentary on and a dissent from conventional understandings of monumental artworks and women’s work in relation to place, time, and form, that is, as space/time/mattering (Barad, 2007).

We pose questions that concern not only craft within an educational context but also broader societal perspectives. The workshop becomes a collective activity that encourages reflection on the specific cultural and political agency of crafting and knitting in particular (Busch, 2022; Doolan, 2020; Mandell, 2019; Morris, 2016; Rourke & Wiget, 2016; Sará, 2025; Vicuña, 2022), as well as historical knitting actions such as the red caps in Norway during World War II and the red stockings of the 1970s women’s liberation movement (Redstockings, 1969).

Together, we will elevate a form of work that is often undervalued and invisible — “women’s work” in the form of knitting — moving it from the private sphere into both public and academic space.

Thursday 11. June 2026 - Parallel sessions 5

Audhild Krogedal Wessman

Kilden

LIVSKUNST at the Institutional Edge (paper)

Norwegian schools report declining well-being, reduced motivation and growing disparities, while teaching remains dominated by measurable, cognitively oriented and highly disciplined learning forms. This presentation introduces LIVSKUNST as a conceptual model for a more arts-based school in Southern Norway—deliberately positioned at the edge of established institutional norms and disciplinary conventions. The premise is that today's challenges require approaches that value the body, relationships, emotions, imagination and participation alongside academic achievement.

LIVSKUNST outlines time-structured, cross-artistic processes in music, dance, drama and creative writing within the school day. These processes will be co-led by arts educators and local teachers, aiming to strengthen belonging, motivation and joy in learning through authentic experiences of expression, exploration and collaboration.

The theoretical grounding combines performative learning, resonance pedagogy and aesthetic learning theory (Rosa & Endres, 2017; Sæverot, Sæverot, Ulvik, & Antun, 2024; Østern, Dahl, et al., 2024). Together, these frameworks legitimise a holistic learning process and challenge assessment and temporal logics that marginalise multimodal dimensions.

The intention is that LIVSKUNST will provide didactic tools that strengthen belonging, motivation and learning through co-creative and embodied expression. Institutionally the model reflects a professional ecology between school, culture school and the independent arts field, with clear structures for partnership and cross-institutional career pathways. Societally, the goal is for LIVSKUNST to foster pupils' imagination, empathy, collaborative skills and resilience—competences that prepare young people to participate actively and democratically in an ever-changing world.

Eeva Siljamäki

University of Jyväskylä

Negotiating improvisation and wellbeing at institutional edges in schools (paper)

This presentation discusses results from a three-year development project in arts education (Improvisation as Transformational Momentum toward Equity and Safety in School Community) that examined how playful and free improvisation, relational pedagogical practices, and teacher-facilitated reflective processes supported students' participation, experiences of safety, creative wellbeing, and social connectedness. Empirical data for the project were collected in one school in Finland and reported across four interconnected research articles (Siljamäki, 2026a; Siljamäki, 2026b; Siljamäki, Kivijärvi et al., 2026; Siljamäki, Saarikallio et al., 2026). Together, the findings

show that arts education unfolds at a fragile boundary between artistic purpose and institutional expectations: while improvisation-based practices can open spaces for creativity, participation, and wellbeing, students' experiences are highly uneven, and teachers' pedagogical possibilities are shaped by performance-oriented cultures, curricular constraints, and ongoing demands for justification, also exposing tensions between artistic integrity and institutional expectations across school contexts.

The presentation examines these results in terms of how teachers navigated artistic commitments, student vulnerability, and institutional norms, understood here as both structural conditions and the expectations and preconceptions placed on teachers and students that shape what forms of participation, learning, and artistic practice are considered legitimate. Building on this discussion, the presentation brings into dialogue key perspectives from the findings: tensions between intrinsic and instrumental values of art; challenges in sustaining free improvisation in school contexts; students' diverse experiences ranging from creative outlet to disengagement and resistance; pedagogical reorientation as negotiation of institutional norms; and both the possibilities and structural limits of arts education across school levels. Together, these perspectives contribute to symposium discussions on art and research at the edge of institutional norms by highlighting how teachers and students co-navigate artistic purpose and participation under institutional constraints, while also pointing to conditions that enable pedagogical reorientation in everyday school practice.

Justine Eikås & Tonje Sannes

Spektra Kunst

Waves of care: An embodied Workshop in Inclusive Art Practices (performance lecture) - workshop)

Visual artist and researcher Justine Eikås and dance artist Tonje Sannes from Spektra Art Collective proposes a workshop within the performance installation Medusa – Lullaby of the Ocean that presents key findings and insights from a research project that looked into how artistic practices can create inclusive art encounters for children and young people with disabilities. In the workshop participants will experience the artwork from the inside during the presentation of the research. 'Medusa – Lullaby of the Ocean' is an ongoing multidisciplinary exploration into creating space for participatory and sensory focused meetings with art, touring through The Cultural School Bag Adapted (Den Kulturelle Skolesekken Tilrettelagt). The research illuminates the project through an evocative autoethnographic approach and combines this with theoretical perspectives drawn from somaesthetics, affect theory, and critical disability studies, suggesting that care, curiosity, sensory focused experience and supporting participants' agency can help challenge normative expectations and ableist structures in art encounters for the target audience. This perspective contributes to the broader discussion on how ability-inclusive art practices can be developed, and how such practices can enhance children's and young people's cultural participation, sensory agency, and sense of community through the Cultural School Bag (Adapted). With this workshop we hope to give an embodied experience of the artwork itself that may enhance understanding of the sensory experience that supports the target audience's performative exploration of the space.

The installation Medusa – Lullaby of the ocean will need to be set up before the workshop/presentation. Rigging will take around 45 mins. and will require a suitable space like a meeting room, or corner of a bigger room with electric outlets and at least 3,5 m. ceiling height. Justine Eikås will do a performative presentation of the research insights while Tonje Sannes.

Jørund Føreland Pedersen

University of Agder

Hallucinated Underwear: Alignment Politics and Body Regimes in Generative Image Models (paper)

Generative AI image models are commonly marketed as neutral creative tools. This presentation argues that they function as institutionalized value carriers, where legal norms, cultural taboos, commercial interests, and implicit worldviews materialize in the visual repertoire available to users. Alignment – the process by which models are trained to conform to desired values – thus becomes a form of hidden curriculum.

Through systematic, practice-led exploration of various generative image models, I document how safety alignment constructs differentiated body regimes with clear gendered hierarchies. Female nipples are abstracted or smoothed out (high risk), male nipples are rendered accurately (low risk), while male genitalia are omitted entirely (very high risk). This asymmetry does not reflect aesthetic choices but a legal conservatism adapted to enterprise markets and app store regimes. A particularly striking finding concerns how models handle edge cases: when a prompt implies nudity without being explicitly pornographic, the model frequently hallucinates minimal clothing, underwear that was never requested, as a compromise between user intention and built-in safety parameters.

Methodologically, I treat model resistance, its friction, as productive moments for critical reflection on the technopolitical values embedded in creative tools.

For arts education and participatory art practice, this raises questions about which bodies and which body politics are made available through our creative tools, who defines the boundaries of the visual, and what ethical entanglements emerge when artists work with and against these systems.

Egil Ovesen

University of Agder

Inside a plexiglass display case on a pedestal? Videogames as art. (paper)

Videogames contain most other forms of art, including visual art, architecture, literature, film, theatre and music. However, the establishment of videogames as its own art form is still controversial. Views on the issue range from the film critic Roger Ebert's (2012a) oft-cited claim that videogames can never be art to videogame creator Michaël Samyn's (2011) vision of videogame technology allowing for "the greatest works of art our cultures have ever produced".

Research on videogames from the perspectives of art and aesthetics (e.g. Kirkpatrick, 2011; Nguyen, 2020; Tavinor, 2009) is pushing the edge of institutional norms and disciplinary conventions. Such research can expand our understanding both of videogames and of what constitutes art today.

I propose two pathways for considering videogames as arts. The first of these is assimilation of videogames into what the philosopher Larry Shiner (2008) has termed the modern system of the arts, including its institutions. Ebert (2012b) has suggested, presumably tongue-in-cheek, that in the style of Andy Warhole, a videogame could be “kept in its shrink-wrapped box, placed [...] inside a Plexiglas display case, mounted [...] on a pedestal, and labeled [...] “Video Game””. Munch Museum in Oslo chose a more constructive alternative when they commissioned a new videogame installation from the artist collective Keiken (2025).

However, the Keiken installation also illustrates museums as inappropriate venues for experiencing videogames (Sikko, 2025). This brings me to the second pathway. An alternative to assimilation is what Shiner (2008) describes as the third system of the arts. I will draw on data from my own research on sublime experiences from the videogame *Journey* (Chen, 2012) to illustrate how videogames can be understood as art in this system, outside the institutional norms, and how the spectators themselves can become active elements in the work of art (Samyn, 2011).

Louise Nabe-Nielsen & Lho Høiris

VIA University College & Rom for Undren

Art-Philosophical Practice at the Edge of the Normal (workshop)

In this workshop, participants are invited to try out and explore an art–philosophical practice in which drawing frameworks and philosophical dialogue function as a way of making norms and conventions visible, examining them, and challenging them. The workshop addresses the call’s focus on the role of art at the edge of institutional norms, with a particular emphasis on secondary school.

The workshop is developed on the basis of experiences from both research with young people and from art–philosophical workshops in secondary school settings (Nabe-Nielsen, 2023, 2026).

The workshop is structured around a three-part design. In the first part, participants are asked to draw a character within a set of artistic constraints. These constraints consist of pre-printed, odd-looking eyes and mouths, which invite the creation of portraits that are neither neat nor generally accepted. In this way, space is opened for creating characters that exist at the edge of what is considered normal or institutionally acceptable. Afterwards, the participants take on the role of their drawn character, which opens up a deeper understanding of it. Finally, the shared philosophical dialogue creates space for meta-reflections on normality, the strange, the different, and related concepts.

The workshop operates at the intersection of artistic and philosophical practice. The drawing process is understood as a way through which experiences can be explored and new insights can emerge (Everley, 2021; McNiff, 2025; Murris & Thompson, 2016; Nielsen, 2012; van Manen,

1997). At the same time, the drawing process is grounded in an artistic framework, meaning that the drawing is both free and structured at the same time (Bornedal, 1989; Montgomery-Whicher, 2016). In the philosophical practice, emphasis is placed on philosophical dialogue understood as a conversational form through which experienced phenomena can be examined and articulated (Gadamer, 2004; Hansen, 2015, 2018; Nabe-Nielsen, 2019; Pihlgren, 2011). In this way, philosophical dialogue contributes to illuminating and making visible prejudices and to opening up shared reflection in the effort to understand and investigate the phenomena at stake.

Thursday 11. June 2026 - Parallel sessions 6

Tona Gulpinar, Monica Klungland, Anne Mette Liene, Hanne Kusk & Cammila Solberg Rødland

Oslo Met, University of Agder, University of Agder, University College of Northern Denmark & University of Agder

Nomadic Stitches – Chapter 2 (exhibition and workshop)

In this workshop participants will be presented with and invited to take part in the art and research project Nomadic stitches by the materiality interest group in the Nordic network BLÆK. The members of the materiality group usually gather online to embroider, while they discuss text. The embroideries are sent by mail between the participants, so that they can continue working on each other's embroideries.

Theoretically, we take as our starting point anthropologist Tim Ingold's lineology (2010; 2015) and thinking about correspondence (2020) and draw lines to contemporary, guerrilla, traditional crafts and activist embroidery. Through embroidery as a material-collective practice (Klungland, 2021), we examine nomadic art as accounted for by Deleuze and Guattari with their discussions on the concepts smooth versus striated, abstract versus concrete, haptic versus optic and close-range vision versus long-distance vision (1987).

Time is a current concept. We read demanding text, do slow needlework and send by slow mail. We take our time. We find time. We explore our practice as a "close-range practice", a haptic space. A close practice where the stitches are sewn with needle and thread, while we dwell on difficult words. At the same time, it is a long-distance practice because of the distance between us and the long journey of the letters. We dwell on where the transition between smooth and striated space takes place. What is the smooth? What is the striated? The itches and edges for us are about the joy and resistance created in this slow, inefficient, seemingly useless art practice as a response to work pressures and expectations in our academic careers within early childhood teacher education.

In this workshop we will sit together, talk and embroider as a response to concepts discussed. Equipment and materials will be made available to participants.

Mette Line Pedersen

University of Agder

Should We Remove Art that Does Not Fit In? (performancelecture)

Public art in institutional settings functions both as aesthetic expression and as a symbolic element of institutional identity. How do campus environments become attractive places to study and work, and in what ways can physical surroundings support belonging and wellbeing? Drawing on my curatorial practice as art historian and curator of the University of Agder's collection (approximately 1,400 works), this guided tour examines instances in which public

artworks have been questioned, relocated, or removed because they were perceived as incompatible with institutional context.

The tour presents selected campus cases where an artwork's materiality, placement, or thematic content triggered debate about what does or does not "fit in." Unlike gallery contexts, public space is rarely a white cube: functions change over time, and evolving institutional practices impose new practical, material, and experiential demands on artworks. Considerations such as durability, maintenance costs, safety regulations, and shifting audience expectations significantly influence decisions about siting, interpretation, and conservation. Through site-specific commentary, short documentary fragments, and facilitated discussion prompts, participants are invited to reflect critically on whether interventions were justified and which explicit or implicit criteria shape judgments of incompatibility. These cases reveal tensions within public-art discourse: while works are often expected to support teaching, outreach, and architectural integration, they also rest on the ideal of public accessibility without requiring consensus or neutrality.

Methodologically, the guided tour is grounded in an autoethnographic, practice-led approach. Autoethnography seeks to "describe and systematically analyze personal experience in order to understand cultural experience" (Ellis et al., 2011, p. 273). Drawing on my curatorial decisions, documentation, and institutional negotiations, I use reflexive narration as primary material. Site visits are complemented by archival sources and facilitated discussions to make visible the tacit evaluative processes through which institutional visual environments are shaped.

The analysis is informed by scholarship on public art, institutional memory, and conflict in public space (e.g., Mortensen, 2019), together with Dewey's emphasis on aesthetic experience (Dewey, 1934), which shifts attention from the artwork as object to the meanings and relations it generates.

Elena Pérez

Norwegian University of Science and Technology

Between What Youths Want and What Institutions Do: Friction in Den Unge Scenen (paper)

This paper examines Den Unge Scenen (DUS) as an educational arena that exists *outside* formal institutions, yet remains deeply entangled with institutional logics. For twenty years, DUS has been one of Norway's most important platforms for developing and showcasing theatre by young people, organizing regional and national festivals. In my research, I have found that the festival is marked by persistent frictions around its competition element; frictions that reveal deeper tensions between what youths feel and want, and what institutions do. As one participant notes, "det er flere deltakere, det er en vinner, og den vinneren får en premie," even though the organization insists that "DUS is not a competition." These scratches, itches, and dissonances form the core of the analysis.

The theoretical framework combines performance studies with game design theory, drawing especially on Roger Caillois' concept of *agôn* and contemporary scholarship on competitive

structures. This allows me to understand how competition is both hidden and central in DUS, and how it shapes expectations, motivation, and artistic choices. Methodologically, the study is based on ethnographic fieldwork, participant observation, and six semi-structured interviews conducted across three DUS gatherings. A thematic analysis (Braun & Clarke, 2006) identifies recurring patterns such as unclear selection criteria, strategic behavior, and the mismatch between institutional rhetoric and participant experience.

The paper speaks directly to the conference theme by treating friction as method. The dissonance between institutional norms (transparency, fairness, pedagogical vagueness) and the lived experience of young theatre-makers becomes a productive site for understanding how arts education operates at the edge of disciplinary conventions.

Anna Blekastad Watson, Åse Áva Fredheim and Idunn Sem

University of Agder

Decolonial Rehearsals – Exploring the Itches and Edges of Academic and Artistic Freedom (workshop)

In an increasingly polarized world, the values of freedom of expression, as well as artistic and academic freedom, are under growing pressure, including in countries that conceive of themselves as democratic. As artists and academic staff, we observe that global political developments, alongside an authoritarian turn within higher education and the international art field, also have tangible effects at the national level (Hystad, 2026; Svendsen, 2026, *The Archive of Silence*, 2023-2025). How are these shifts to be understood?

Historian and professor of social science Kjetil Jacobsen (2016) argues that freedom of expression within liberal Western democracies is often taken for granted as an inalienable right. In practice, however, such freedoms are continually shaped through cultural negotiation. Such negotiations lie at the heart of this workshop, which investigates a case in which artistic and academic freedom was set aside, ultimately resulting in the cancellation of a concert in support for Palestine/Gaza. Using this case as a starting point, the workshop aims to explore how conflicts around freedom, responsibility, and institutional power are articulated and managed within academic and artistic contexts. Drawing on decolonial theory (Edward Said) and Foucauldian discourse analysis (Garipey, 2016), alongside other conceptual and methodological tools contributed by participants, we seek to strengthen our collective capacity to identify, articulate, and safeguard artistic and academic freedom within our own practices.

The workshop is structured as a 60-minute indoor session. It begins with a 15-minute presentation of the case and relevant theoretical perspectives, followed by 30 minutes of facilitated group discussions, and concludes with 15 minutes of group reflections and presentations. The discussions are guided by a brave-space-methodology (Arao & Clemens, 2013), emphasizing critical engagement, shared responsibility, and the productive role of discomfort in learning processes.

Ulrik Waarli Grimstad

University of Agder

Crisis Cake Party: Facilitating audience interaction as an actor (workshop)

In this workshop I investigate what techniques and methods from classical professional acting can contribute to creating pro-social conflict within an agonistic theatrical dialogue, and whether these approaches produce compelling theatre.

The workshop is part of my PhD project in Artistic Research/development work at the University of Agder and will present preliminary findings from practice-led research. Through unfolding the process (Crispin, 2019), I examine the possibilities and tacit knowledge of the professional actor in audience interaction through a dialogical and critical workshop/workshare (Schrag, 2025, p. 11-13).

While applied theatre often employs audience interaction to pursue social, emotional, structural, or societal change, my focus is the performing artist's role in audience interaction for the sake of art. In Nordic practical theatre education, techniques for audience interaction are rarely taught. This workshop aims to bridge the gap between applied theatre and classical acting technics.

I will invite conference participants and the student community to a public cake-party event outside the cantina entrance, where I will perform the research and follow with a Q&A to share preliminary findings.

The theme is the internal frictionfull dissonance of "comfort-fascism" (Kristensen, 2014, p. 102) in the Global North - the reluctance to lower living standards and consumption in response to the climate crisis. I propose a dialogical shift between a laboratory and an arena of conflict (Böhnisch, 2023, p. 30-32), with the audience as co-creators. The workshop will probe ethical issues arising from confrontational and potentially triggering actor-audience relations in relational participatory theatre (Eeg-Tverbakk, 2021).

Situated within the Norwegian Artistic Research Schools' tradition of research in the arts (Borgdorf, 2012, p. 38-39), I use methods such as Keith Johnstone's mask techniques (1987), strategies of distancing, my tacit knowledge and facilitation approaches from applied theatre (Heathcote in Erikson, 2008; Boal, 2004).

Friday 12. June 2026- Parallel sessions 7

Elmedin Žunić

Independent Artist

Involuntary Monuments: Posthuman Memory and the Unsettled Terrain of Historical Violence (paper)

This interdisciplinary research project proposes an artistic and theoretical investigation into the intersections of collective memory, post-war trauma, and non-human agency in a landscape marked by historical violence. Building upon prior research into Bosnian war trauma, the study shifts focus from human testimonies to the unresolved socio-cultural legacies embedded in the terrain. It interrogates the symbolic role of feral horses as involuntary, non-human witnesses to historical violence, framing them as agents of posthuman narrative within the Anthropocene.

The project critically engages with the figure of the "neighbour"—a concept explored by Žižek and Bougarel in the context of ethnic violence, where coexistence collapsed into atrocity. The case study location is marked by cyclical traumas: economically marginalised in the post-war period due to wartime associations, the region saw its working horses rendered obsolete by modernisation, creating a feral herd. During the 1990s conflict, the abandoned horses of displaced families became a living legacy of ethnic cleansing, their descendants now serving as silent monuments to loss and resilience inscribed upon the terrain.

The research asks how non-human agents can articulate suppressed histories of violence, how the spectral presence of the "neighbour" manifests in post-war spatial practices, and how artistic methods can expose the dissonance between curated narratives of progress and traumatic pasts.

Methodologically, the project integrates ethnographic fieldwork resonant with Claude Lanzmann's immersive witnessing; post-humanist theory from Donna Haraway and Rosi Braidotti; memory studies frameworks from Marianne Hirsch and Andreas Huyssen; and visual art practices including film and installation. Through sequential phases of fieldwork, artistic-theoretical development, collaborative engagement, and public exhibition, the project will generate artworks, publications, and interventions. By repositioning feral horses as living archives, this research challenges anthropocentric war narratives and proposes an ecological framework of trauma, bridging post-conflict memory with ecological aesthetics. It contributes to global debates on post-conflict ecology, decolonial trauma studies, and art's capacity to reckon with unresolved histories at the intersection of ethics, aesthetics, and ecology.

Ylve Thon

Independent artist

On Tove Janssons frescoes Fest i Stan and Fest på landet - Hiding in plain sight - artistbook (paper)

This paper examines strategies of concealment, dissent, and encoded intimacy in the visual and literary work of Tove Jansson, with particular focus on her two frescoes for Helsinki City Hall

(1947), read alongside her private correspondence (Westin & Svensson, 2014) and revisited through my own practice as a visual artist, writer, and researcher working with artistbooks and fresco painting.

Situating Jansson's frescoes *Fest i stan* (Party in the City) and *Fest på landet* (Party in the Country) within their historical and material context I explore how personal experience—specifically her queer relationships and emotional life—was embedded within public, decorative commissions. (Harni & Houvinen, 2024). At a time when same-sex relationships were criminalized in Finland, Jansson developed visual and narrative strategies that allowed dissident to be visible yet unspoken, thus illustrating the idiom hiding in plain sight. (Karjalainen, 2014)

Through ekphrastic writing and the production of artistbooks, including my recent risoprint artistbook *Fest i stan*, I work within the field of practice-based artistic research. Here, the artistbook operates not only as documentation but as a critical and poetic method, translating archival fragments into material form.

As one of the few contemporary practitioners of Nordic fresco painting, my engagement with Jansson is both theoretical and practice-based. By reconstructing her technical processes and emotional conditions, I examine how artistic labor mediates between public surface and private meaning.

This dual perspective reveals how Jansson's work resists fixed interpretation, instead offering a visual language of ambiguity, resilience, and coded presence.

Ultimately, this paper argues that Jansson's frescoes function as quiet acts of dissent, demonstrating how artists negotiate visibility, desire, and autonomy within constraining social and cultural frameworks.

Susana Oliveira

University of Lisbon

Place and Walking: Taking a Walk on the Wild Side of Educational Inquiry (workshop)

Borrowing its title from Lou Reed's *Take a Walk on the Wild Side* as a gesture of invitation, this workshop explores place and walking not as methods or techniques, but as ethical and epistemological orientations for educational inquiry within arts thinking. It critically engages with traditions grounded in distance, control, and methodological predefinition.

Rather than assuming method in advance, inquiry is approached as something that emerges through relational, situated encounters. Drawing on Ingold's notions of wayfaring and correspondence, and resonating with Lippard's relational understanding of place, walking is understood as a process of becoming with place. This also resonates with Masschelein's notion of e-ducating the gaze and his proposal of a poor pedagogy, in which walking becomes a practice of attention, exposure, and self-displacement. Echoing Solnit's histories of walking, movement is approached as a way of thinking and sensing rather than a tool for data collection. The workshop combines conceptual framing with a short, situated walk. Participants walk individually, cultivating attentiveness and relational presence, then gather to share traces and reflect. They are accompanied by propositional words—sterile, muddy, safety, exposure, approaching, distancing, attentiveness, and threads—which function as attentional cues. Through walking, pausing, and trace-making (writing, drawing, or photographing), participants

remain close to what emerges between place, movement, and attention. Following Klee's understanding of the line as movement, threads are approached as lines in the making—relations in motion rather than representational traces. The workshop foregrounds inquiry as an ethical, relational, and performative practice. Here, the wild side is the willingness to remain with uncertainty and exposure. Walking is offered as a way of sustaining inquiry in contact with place, allowing thinking to remain embodied, relational, and unfinished.

Kjetil Kro Sørborg, Christer Fredriksen & Marianne Nødtvedt Knudsen

Vågsbygd Upper Secondary School, Vågsbygd Upper Secondary School & University of Agder

On thin ice - exploring transdisciplinary practices in upper-secondary arts-education in Norway (workshop)

In this workshop we examine how a/r/tography as a hybrid methodology can develop teaching and learning processes in interdisciplinary Music, Dance, and Drama (MDD) education in Norwegian upper-secondary schools. We will engage participants in creative exercises to collect, reflect on and transform impressions, memories and materiality linked to ice as materiality. The activities specifically encourage students to think-with, be-with and create-together-with ice, movements, sounds, each other, materiality, memories and sensing. Our point of departure is inspired by Donna Haraway (2016) concepts of “staying with the trouble” and her concepts of “sym-poeisis” - meaning to create together with others rather than creating alone, and “composting” which is used as a method to combine “old things” and allow “new” assemblages to grow forth. These concepts are employed to explore complex themes related to ice and climate through collaborative processes. Additionally, we draw upon Della Pollock's notion of performative writing as a means of investigating experience through aesthetic, embodied, and temporal processes. These theoretical lenses open an exploration of the entangled spaces that emerge between curricula, students, teachers, and materials when they intra-act in transdisciplinary ways (Østern et. al., 2019).

Our insights through the KUSK project and our experiences in this, suggest that engaging with material, performative, and reflective practices supports students' creative exploration, social interaction, and capacity to navigate complexity. Furthermore, dialogue with both human and non-human material enabled alternative practices of being, thinking, and creating, where students reported feeling a sense of freedom when not being assessed. The analysis of these co-creative processes employs métissage to weave together empirical, theoretical, and poetic strands. This design serves as both a model and a source of inspiration for educators. We will also reflect on experiences of friction-filled processes, risk-taking and failures.