

CATALOGUE OF ABSTRACTS

Arts in Action: Urgencies in Art and Art Education



Cleo's Future Kristiansand Kunsthall January 2020 by Jeppe Kristensen. Photo: Christine Helland

Art in Context Symposium 8. – 10. June 2022

University of Agder, Kristiansand, Norway

 **UiA Art in context**

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Welcome

Dear participants at Art in Context Symposium,

After years of planning and numbers of rescheduling we are finally realizing [Arts in Action Urgencies in Art and Art Education](#). After more than two years of zoom and online conferences we are so happy to wish you welcome to [University of Agder](#) (UiA), Campus Kristiansand – with real bodies present!

UiA is located in the Southern region of Norway. The university has a total of about 12 000 students, and about 1100 employees. The Faculty of Fine Arts is the seat of the research platform [Art in Context](#) (KiK) arranging this symposium. KiK is one of two research platforms at the faculty and comprise four different research groups and one PhD specialization. A range of members from the four research groups are represented in the symposium. The leaders of the research-groups also form the scientific committee of this symposium.

[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 research-group is led by professor Helene Illeris and professor Tony Valberg.

[Art and conflict](#) researches into the mutual relations between art and conflict. This includes obvious conflicts, as well as more or less overlooked or hidden conflicts. The research-group is led by professor Siemke Böhnisch and professor Randi Margrethe Eidsaa.

[Art and Young People](#) explores what characterizes art for, by and with children and young people. The group also investigates how artistic and cultural initiatives are perceived by the young people themselves. The research-group is led by associate professor Lisbet Skregelid

[Edu-REMP: Reconfiguring Early Music Performance in Education](#). Their objective is to explore the performance and the performers of early music (earlier than 1750) in educational, pedagogical or curatorial settings. The research-group is led by professor Robin Rolfhamre.

In the call to this symposium that was written early 2020 we asked: “How can art make a difference in a contemporary world dominated by complex and intense political, economic, environmental challenges and conflicts? What can happen if art and arts education become dominated by a socio-political rationale?” We also asked the following questions: “How do artists, art-educators and -researchers relate their practices to urgencies of the world? How can art, democracy and politics interconnect in aesthetically and sustainable ways? How are autonomy and instrumental justifications of the arts reflected in our practices? How are artists and art educators affected when inclusion, participation and outreach become the cultural policy?”

The calendar now shows June 2022. Since 2020 the world has endured a global pandemic. Scenes of war and conflict cause new states of tension, uncertainty and distress. The latest United Nations climate report urges the world to drastic action and change. The questions above seems more relevant than ever. We hope that these three days of sharing in the arts can address some of the urgencies that needs to be addressed in the field of art and art 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, your educational projects with us.

The symposium is realized in collaboration with a range of symposium partners (See homepage). We have also received financial support from the UiA, The Faculty of Fine Arts and Arts Council Norway.

We wish you all welcome!

On behalf of the scientific and organising committee,

Lisbet Skregelid

Scientific committee

[Lisbet Skregelid](#) Department of Visual Art and Drama // Faculty of Fine Arts - University of Agder
[Randi Margrethe Eidsaa](#) Department of Music // Faculty of Fine Arts - University of Agder
[Siemke Böhnisch](#) Department of Visual Art and Drama // Faculty of Fine Arts - University of Agder
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[Randi Hasle Jynge](#) UiA Event - University of Agder
[Judith Premak](#) Faculty of Fine Arts - University of Agder
[Hans Uhre](#) Faculty of Fine Arts - University of Agder
[Lars Kristian Lia](#) Faculty of Fine Arts - University of Agder

Invited guests

Gillian Howell (AU)

Research Fellowship

University of Melbourne

The many peaces of music: How musicians, artists, arts educators and arts researchers can help to build a more peaceful world

One of the great urgencies in the world is the fragile state of peace. Few would dispute that there is a need to bolster and strengthen peace: whether in seemingly peaceful countries or in the aftermath of violent conflict, peace is a global concern and a cornerstone of sustainable development and flourishing human lives. Many musicians, artists, arts educators, and promoters are eager to support peace through their creative work. Ensuring this is done in critically informed and effective ways is a work in progress, however, and there is a lack of shared conceptual or theoretical frameworks for investigating and articulating the peacebuilding contributions that creative activities may foster. In this presentation, I will offer some examples of concrete ways that musical activities can help to build peace. I begin with the premise that peace is best understood as existing in varieties, rather than as a single, universal concept. I'll propose six varieties of peace that my research has shown that music-making can foster, and I'll highlight four important variables—concerning the participant cohort, the intended audience for the peace outcomes, the opportunities for independent friendships to form, and the extent to which the musical activity engages with the extant conflict or politics—that help to differentiate between the types of peace (or *peaces*) and bring greater nuance to music-based peacebuilding research and practice. Together, the peaces and variables reduce some of the conceptual ambiguity of peace, and provide a framework and vocabulary that can support a more critical engagement with possibilities, limitations, and conditions of creative contributions to peacebuilding. While music is the focus of my talk, the peaces I'll discuss are also applicable to other creative arts.

Mark Miller (UK)

Director of Learning Tate

Art -based encounters: connected, experiential and emergent

Through this talk I will aim to generate ideas that provide entry points into the conditions for creative encounters between people, art, and the museum. As we begin to acknowledge our changing landscape, more explicit considerations are beginning to emerge as we re-engage with our audiences. How do these encounters with art, and the spaces they occupy, expand the possibilities of learning, and provide support for our social and emotional understanding of our position in the world?

With aims and strategies that strive for people from all backgrounds to be able to create, question, and learn with art, this talk offers suggestions for methods that may enable a balance between the priorities and mission of the art museum, and the opportunity to reframe our work to make absences visible. Additionally, provide methods for enabling art based creative learning practices to navigate the role of social justice, partnerships, and audience centred approaches, to be a visible generative part of our art museums. Whilst recognising the impact of exclusion and underrepresentation of marginalised groups in our cultural spaces and workforce. This talk will consider how we can hold the

responsibility and agency to represent the demographic of our cities and the culture in and across our locations, spaces, platforms and the artistic learning programmes we produce.

Boel Christensen Scheel (NO)

Professor of aesthetics and art theory

Dean of the Department of Art and Craft at the Oslo National Academy of the Arts

The Power of Participation

The arts in action symposium asks how we can maintain the integrity of art production, art education and research - while simultaneously act in globally responsible and ethical manners. This juxtapositioning, or counterpositioning of art's freedom with art's applicability, points to the classical discussion of autonomy. Which, in my opinion is still at work in the actual art field, perhaps particularly in relation to artists' choices and training, but of course also in the premises for art production, and in the funding and justification of the art field itself.

As I see it, the field of participation in art shows these dilemmas in an exemplary way, and make visible the different stakes in these questions. Most art is made for a viewer, much art seeks a public, and some art requires or wishes for participation. During the 20th century participation has been part of the art discourse, as political involvement of a wider audience, as an investigation of the nature of art itself, and more recently as thorough developments of the role of the observer, of the public, and of the individual in the art work. The experience has become the material, as Dorothea von Hantelmann describes in her 2014 article.

Participation itself shows the need we have to engage, to involve, to take seriously, though also always awakening the doubt of the influence, the compromise and negotiation. On the other hand, participation holds the power of involving - to invite means to have an agency and agency obliges. This power of the invitation, the gift or the involvement has been described both by sociologist Marcel Mauss and later by art theoretician Claire Bishop. In this presentation I will dwell on some of these power perspectives as they are activated in a selection of contemporary art projects, showing the power of participation as ethically challenging and ethically potent at the same time.

Morten Traavik (NO)

Director and artist

IS CONFRONTATION THE NEW DIALOGUE?

"One of the main uses of creative arts is the observing, interpreting and re-imagining of the human condition and its innumerable imperfections, inconsistencies, self-contradictions, (always failed) utopias, double standards, and paradoxes. We live in a hyperconnected age where "public discourse" now means practically any statement or utterance anytime, anywhere. Among its effects in the public domain of the perceived cultural entity known as the West are some fundamental and obvious -and therefore interesting- contradictions. On one hand, the near-monolithic allegiance from both grassroots and state power to abstract concepts like "dialogue", "inclusivity" and "diversity. On the other, a seemingly unprecedented level of polarisation, echo chamber-ification and intolerance towards real or perceived differences of opinion. These developments are as obvious in the humanities as anywhere else - perhaps even more so, for reasons I will attempt to decipher. Employing arts and creativity as conveyors of "dialogue" between conflicting sides is no new strategy. However, as a kind of veteran in the field I'd say that the nobler the cause, the harder our look in the mirror should be not to end up creating prescribed, feelgood pseudo-dialogue instead of the real thing, which can be quite confrontational and does not necessarily lead to "agreement" or "harmony" and perhaps not even "understanding". Drawing on concrete examples from my decades

of field research as director and cultural interventionist in, among others, North Korea, Russia and the Norwegian Armed Forces, I will discuss possible, ethical and aesthetic approaches to providing artistic spaces and platforms for differences of opinion. I will also refer to our Norwegian culture discourse and discussions around my ongoing "Wastefulness Commission" project (2020- , part 3 to be staged in Kristiansand winter - 22) as a case study of the issues at hand".

See more of Morten Traaviks art projects here <http://traavik.info>

JAM/Pelle Brage (DK/NO)

Artist

Pelle Brage is a Danish artist who lives and works in Kristiansand. He and his partner Julia Bruun form the JAM collective. Their art is often community based, inviting people to join in. *The Inflatable Museum* by JAM – Pelle Brage was made in 2021 with the support from the Cultiva Foundation, and was on tour various places in Kristiansand aiming to bring art to the people, and in particular to people who don't usually visit museums. *The Inflatable Museum* will be placed on the Campus lawn during the symposium days and will serve as the Arts in Action artwork. In April-May 2022 his artwork *Hva synes du: Kunst på torvet (What do you think? Art in the markedplace)* (2022) took place in the city center of Kristiansand inviting people to discuss and to make art in public. Parts of this project will also appear in the symposium.

See more of JAM/Pelle Brages art projects here: <http://pellebrage.com>

Ida Fugli/Flux Manøver (NO)

Artist

Associate professor

University of Agder

The performance film LIMINALITY was shot in the exhibit "UGO RONDINONE. a wall. a door. a tree. a lightbulb. winter." at SKMU (Sørlandets Kunstmuseum) during the lockdown in Norway April 2021.

The exhibit perfectly described a time where everything was at a stand-still, questioning belonging, space and nature. The quiet room puts the spectator in a closed sphere, free from society and digital information. The borders between reality and dreams are fluid. Time stands still.

The performance platform Flux Manøver (www.fluxmanover.no) got an evening alone in the exhibit, using Ugo Rondinones poems as inspiration. We aim to explore what appears between the objects in space, following impulses and streams of consciousness. The clown is an homage to Rondinones previous works. The clown is the eternal optimist in the face of failure, but the clown is nothing without an audience. We invite the spectator on a journey with our clown, experiencing this exhibit very few people got to see due to the Covid-19 pandemic.

Music is composed for this film by the exceptional electronica artist Ellen A. W. Sunde aka Sea Change.

Wednesday 8. June 2022 - Parallel sessions 1

Siemke Böhnisch

University of Agder

Dramaturgies of disagreement in contemporary theatre (Presentation)

In the research project "Dramaturgies of disagreement", I set out to explore how contemporary theatre may work as arena, laboratory, or catalyst for communities of disagreement. The societal backdrop of my research are urgencies of democratic interaction in the public sphere. The idea of communities of disagreement has been launched by the Norwegian sociologist Lars Laird Iversen (2014) as part of a theory of democratic interaction that is pragmatical and descriptive but has normative implications as well. As a theatre researcher I adopt the sociological concept to dramaturgical analysis and theory. In my research I combine context-sensitive performance analyses with questions concerning the medium specificity of theatre as a societal institution and artform today. I investigate how performances dramaturgically leave room for, facilitate, provoke, and/or work with substantial disagreement within audiences (and non-audiences). How does disagreement become perceptible within the performance? Does disagreement in the performance relate to eventual disagreement about the performance in the wider public sphere – and vice versa? What kind of contextualization is needed to understand the dynamics, significance, and eventual value of the specific dramaturgy of disagreement? What differences occur between various dramaturgies of disagreement and are they related to different poetics? May these differences be used to question and eventually develop further the sociological idea of communities of disagreement? In will present and discuss some of my findings as well as reflect on how the project is haunted by some of its normative implications.

The project is funded by Arts Council Norway as part of the research programme Kunst og sosiale fellesskap [Art and social communities].

Rannveig Björk Thorkelsdóttir and Jóna Guðrún Jónsdóttir

University of Iceland

The space between, performative inquiry (Presentation)

In this paper presentation we like to shed light on a development project, named: The space between, performative inquiry, set in a drama class about language learning at the University of Iceland, for learners and educators in Higher Education. The project had two aims; the first was to find out whether and how we can conceptualise drama or performance as a meaningful way of language learning. The second aim was to look at and to reflect on our own practices to build bridges between pedagogical and theoretical aspects of teaching and learning, to explore the space between, which is what we expect of our teacher trainees. The paper explores methods of chamber theatre with a combination of performative inquiry, highlighting the embodied learning and communications from learners, and looks at artists/educators' practice as research and research as practice. The use of chamber theatre and embodied physical theatre in language learning can lead to student-focused experiential learning to pursue creative, interactive approaches towards teaching and learning. As researcher-practitioners, we conceptualise our research and practice in such a way that those two are continuously informing each other. By building a bridge between the researcher and the teachers, as well as the teachers and students, and by inviting them to engage in our research, this turned out to be a learning process for all participants.

Laura Toxværd
University of Agder

What and who is making the music? A co-research with the participants of a lecture performance focused on intra-actions in the becoming of a solo piece for alto saxophone (Presentation)

I am a composer, improvising saxophonist and researcher and since 2019 PhD fellow at the Art in Context (music), Faculty of Fine Arts, UiA. I have been a member of the research group of Art and Social Relations from the beginning of my PhD; at the moment I am on leave due to a 5-month research visit at the University of Lund in Sweden.

My proposed contribution for The International Arts in Context Symposium is a lecture performance in which a way of making music is explored related to Donna Haraway's concept of diffraction and Karen Barad's posthumanist performativity. Human and nonhuman bodies participating in the lecture performance are intra-acting in the process of inventing a solo piece for my alto saxophone. I put into words my thoughts regarding my considerations and imaginations of the piece of music that is to become, and as an outcome, I play the solo piece on my saxophone. Afterwards, I invite all participants to be co-researchers in an exploration of the lecture performance. The aim is to contest our perception of what and who is making the music and to expand the unique position of the researcher.

Andreas Røst
University of Agder

Our version – an artistic intervention for a Norwegian WWII memorial (Presentation)

In my PhD-project I am exploring how artistic interventions can disseminate agonistic modes of memory at Norwegian memorials. As part of my dissertation, I am facilitating a series of workshops, as well as making an exhibition, at the former South-Norwegian Gestapo headquarter, which today houses Arkivet peace and human rights center. In this abstract I want to propose a lecture performance/visual presentation of my work related to my artistic project *Our version*.

A story about the past will always be an interpretation, and is affected by contemporary practices, needs and interests. Scholars within memory studies have, for the past few years, referred to three paradigms of memory; antagonistic, cosmopolitan and agonistic (Berger & Kansteiner, 2022). Whereas antagonistic memory is a monologic, unreflexive pitting of good against evil, and cosmopolitan memory focus on consensual dialogue and stories of victimhood, agonistic memory-practices focus on recognizing conflict as inherent in human society, exposing memory as constructed, and tries to learn from both victims, perpetrators, and third-party stakeholders (Berger & Kansteiner, 2022). Agonistic memory "strives to capture the complexity of past conflicts and the diversity of conflicting opinions (...)" (Berger & Kansteiner, 2022, p. 3)

The exhibition I am producing at Arkivet will be created during a series of workshops where selected stakeholders from Kristiansand will be invited to answer the question: Which stories about the Second World War should be remembered at the local WWII memorial Arkivet in 2023? And why? At the workshop the stakeholders will watch video recordings of historians, politicians, and people from popular culture, made especially for this project – the people in the videos will suggest specific events which should be included in Arkivet's next exhibition, for the workshop-attendants consideration. In the end the attendants will have to choose a single event to highlight in the exhibition at Arkivet, opening in May 2023.

The workshops will not be held before the Arts in Action conference, so for my presentation I would like to show a staged version of what the exhibition might look like, along with one of the video-suggestions mentioned above, as well as a short lecture about some of the theoretical underpinnings of the project. The video contribution for the conference will be done by Kamzy Gunaratnam, deputy mayor of Oslo from 2015 – 2021, currently parliamentary representative for the Labor Party.

Question for discussion:

There is a risk involved when presenting the past through an agonistic lens, as it might be interpreted as legitimization. How can artists present the perpetrators perspective, in the spirit of understanding and counteracting, without legitimizing their actions?

Literature

Berger, S., & Kansteiner, W. (2022). *Agonistic Memory and the Legacy of 20th Century Wars in Europe*. Springer International Publishing AG.

Monica Klungland and Anne-Mette Liene

University of Agder

Winding up - Interdisciplinary approaches to teaching art in early childhood teacher education (Workshop)

This workshop will be part of an ongoing research project that aims at exploring interdisciplinary approaches to teaching art in early childhood teacher education. The overall question is: How can we develop interdisciplinary practical teaching methods in creative practices through exploration of space, time, movement, and materials? Our theoretical framework is based on Karen Barads notion spacetime-matter (2007) and Rudolf Labans choreutics (1966). In this workshop we will invite participants to explore space and time while winding and playing with balls of fabric strips.

Our methodological and pedagogic exploration aims at being relevant to sustainability, democracy, and participation. Our focus will be on interactive social skills like opening up, listening and playing while creating and sustaining a social space. While physically moving in the space we will explore how humans, materials and the environment relate, interact, and develop in the given time. The aim is to give focus to contemporary urgencies through investigating how art, democracy and politics can interconnect in aesthetical and sustainable ways. And as we develop our research project a natural subsequent question appears: How are (we as?) art educators affected when inclusion, participation and outreach become the cultural policy

The project is expected to have an impact on the development of interdisciplinary teaching methods in early childhood teacher education and to contribute to creative practices in the kindergartens.

Question for discussion:

What possibilities and potentials can such a methodological and pedagogical approach have for urgencies of the world?

Lene Dalgård and Linda Iren Mihaila Hansen

Sørlandet Artmuseum/Knuden Culture school/Universitetet of Agder

FootWork (Workshop)

Daring to be barefoot, unfolding connections with whatever - moving like clockwork. Who or what possesses senses of touch in the meeting of matter? How does it feel?
Which micro understandings can be found within meetings of diverse matters?
How does the world relate to your feet being in it?

Performative workshop rituals

1 Disinfection - 2 ClockWork - 3 Poetic Articulation - 4 Sharing and Diffraction

Led by Timers you will participate in a facilitated setting, making data as you move through exploration - conveying sensuous experiences into poetic phrases. And then.. shuffling and sharing anonymously to co-create data with other participants.

What is at stake?

This workshop is a collaboration between two very different professionals; one Visual Artist and one an Operating Room Nurse.

Linda, as a nurse, is concerned about how feet often are neglected as an important part of a healthy body. She is motivated by the thought of art being able to communicate eye-opening experiences which health care advice might fail to convey.

Lene, as a visual artist, is interested in feet as a phenomenon that often arouses ambivalence. She is concerned about how interdisciplinary and instrumental approaches affect the quality of artistic expressions.

Both collaborators are interested in letting feet lead on in exploring different matters, opening up to extraordinary experiences, shifting perspectives, both individually and together as a group. The path going from subjectivity to more-than-human viewpoints and interactions directly transmitted through the senses. In order to keep this openness, choosing poetic texts and forms as a way of mediating experiences.

Wednesday 8. June 2022 – Parallel sessions 2

Elmedin Zunic

University of Agder

Historical Burden: Art after Genocide (Presentation)

Historical Burden: Art after Genocide considers the modes of representations in post-genocidal Bosnia. Bosnia's collective sentiment is expressed through public, religious and nationalist symbols and monuments, indicating that the traumatic narrative has not ended and that Bosnian history remains contested and highly problematic. Emerging monuments, marking territory and the past, cement the mental division in a post-war political climate.

Traumatic representations are mnemonic as they represent an absent subject. On this essentially Freudian account, representation returns to the primal scene facilitating gradual assimilation of the traumatic event into a memory. Trauma theory, especially the literary works dating from the last decade of the 20th century and onwards, reveal a desire for 'extracting' memory from the abyss of traumatic pasts. This trend is not exclusively expressed in literary works but is also represented in art.

Tony Valberg

University of Agder

Searching for a Minor aesthetics (Presentation)

The figure of the "minor", as in minor philosophy or minor literature, is brought forward by Gilles Deleuze and Félix Guattari to propose a supplement to the "major" narratives, norms, and systems that govern our thinking and our behavior. Pierre Hadot, as well as Michael Foucault, has reminded us that in minor philosophy philosophy is less a way of thinking than a way of living. «Philosophy – a way of life», as Hadot puts it, equivalent to Foucault's "The stylistic of existence". The genealogy of Minor philosophy will draw a line from today's posthumanist thinkers to Deleuze, Guattari and Foucault, all of whom point to Nietzsche, Marx, Spinoza and ultimately to materialistic thinkers of antiquity as Democritus, Epicurus and Lucretius. The question this presentation asks is whether there are any divided features of these theorists that justify a paraphrase of Hadot's "Philosophy - a way of living" to "Art - a way of living".

Mali Hauen

University of Agder

Making data in playful ways. An affirmative approach to data engagement (Presentation)

I often reflect around the word "to play" with young students introduced to the flute. The double meaning of the word in English tends to be a door-opener to good conversations with young musicians.

In my ongoing PhD-project I create empirical material together with young students around their experiences with Schools of Music and Performing Art (SMPA). We are making data (Ellingson & Sotirin, 2020) together and maybe also exploring new methodologies in data engagement. The question we explore is: what do SMPA do to you as a student? We have talked, made films, drawings and diaries and I have tended their lessons and reflected both alone and together with the students afterwards. They are now in different processes making a performance, exploring this question.

The students joy and playfulness in their expressions strikes me and is one of my preliminary findings. In this paper I explore this methodologically approach to engaging in data and try to connect this approach to the joyful expressions of the students and an affirmative view of life in a Deleuzian tradition. Can the double meaning of “to play” when it comes to children, art and education also be a tool to reveal new approaches to methodologies and data engagement? Becoming methodologies somewhere between qualitative and performative research paradigms?

Hilde Honerud

University of Southeastern Norway

The Contrast Between the Photographed Moment and All Others // How we can communicate about serious incidents and human distress through photography (Presentation)

The last few years my art has focused on life as refugee on Lesvos; Moria Camp. The works in this area have been displayed at Buskerud Art Center, Bærum Kunsthall, Kristiansand Kunsthall (fall 2020) and more. My works are close to a journalistic, documentary style, but the motifs are far from the classic disaster photography. At a time when images are everywhere, and catastrophic events are commonly available through the media, it is an urgent question; how we can communicate about serious incidents and human distress through photography. I wonder if such inflation in news images with dramatic means can create distance, or perhaps a numbness, more than an engagement. I have long worked to connect daily life and the socially critical together into one narrative. Through a formal approach, I have sought to examine how precarious political and social conditions are embodied in the commonplace and mundane. It is thus actualized what arises between the works and the viewer, at the same time as the work has a relation to a non-negotiable and urgent reality.

I approach my work as art, and art only. However, it relates to a research question: How does the viewer really respond to this approach; does it create a different set of associations or feelings of relatedness to the distress observed? I will use simplified randomized controlled trial, in collaboration with colleagues at USN School of Business, to study immediate reactions towards the people and situations depicted: One group will see news images, one will see my art. Both groups will respond to questions about the current situation and feelings of connecteness. For the symposium I will present preliminary findings from a pilot survey. I present my work, the study and findings, and open a discussion on imagery, distress and the role of the viewer.

Viviane Juguero

University of Stavanger

Radical Dramaturgies as the roots of an Active-Hope (Presentation)

In this performative poetic lecture, Viviane Juguero intertwines her dramaturgical experience as a playwright, performer, and director, with the theories she has been developing in her master's, Ph.D.'s, and postdoctoral investigations, based on 28 years of her artistic career. Surrounded by the public, preferably in a natural environment, the artist-researcher uses body-vocal expression and drums to invite the public to a sensitive journey through the story of an almost dead mythical old tree called Active-Hope. Her roots sustain every single action toward a better world and are nurtured by the nectar of the imaginary power and creativity. Together, they allow every problem solution, scientific discovery, or artistic creation.

However, the imaginary is poisoned by a fragmented culture where emotions are perceived apart reason, body apart mind, and each scientific area as an isolated island. Active-Hope is succumbing within this quartered perception. Only cultural transformations from the roots can save her.

Through this story, the author addresses her radical perspective that considers all the fields of knowledge connected through collaborations and tensions that generate the complexity of life. In this gear, the artistic area has an essential role from intrauterine musicality to aesthetic activism, leading to the human property of theatricality that gives emotional pluriperceptive meaning for life through the diverse ways of symbolic games and artistic creations. In this gear, various dramaturgies are essential to cultural constructions and may be committed to social justice through a responsible risk based on their artistic specificity.

May Radical Dramaturgies save Active-Hope?

The theory will be poetically-scientifically presented through a dialogical pluriperceptive structure intended to foster actions and reflections.

[Hanne Kusk](#)

The Danish School of Education, Aarhus University And University College UCN

Playful Aesthetic Processes with Children (Presentation)

In “Staying with the trouble” Professor Donna J. Haraway writes about the spiralling ecological devastation and suggest that we find new ways to relate to the earth and all its inhabitants. Haraway talks about the importance of telling stories, to play, and to connect in our troubled time (Haraway, 2016:10). Sympoiesis, that means making-with, is one way to stay in the trouble.

In my critical-utopian research I am investigating playful aesthetic processes with children, in the Danish, nationwide project PlayArt (LegeKunst). I have followed the playful aesthetic processes in four kindergartens, with three different artists and seven groups of children. I wonder how the term sympoiesis might or might not connect with the processes I have taken part in? Is it sympoiesis when children, pedagogues and artist create together, with nature, art-objects, in different surroundings?

In a collective art exhibition at Kirsten Kjær Museum in Thy in Denmark, the artists Pia Skogberg and Mette Hegnhøj, work with visible and invisible stiches and embroidery. The visual artist draw with threads, and the author writes with scissors. In a wandering interview I walk through their exhibition with the artists and try to find the invisible threads between the artistic processes of the artists, and the art-educational processes I have seen them facilitate with the children in kindergartens. Why is the messy back of the embroidery, the anarchy in their art, and the unfinished stiches relevant for art-educational processes?

This paper will try to connect my findings in kindergartens and at the art exhibition, like stiches in an embroidery, or strings in a string figure. The string figure may open stories of connections, propositions, inhabitation, fragility, hope, and for the process of playing with, making with, receiving, and passing on (Haraway, 2016:10). These stories might matter for the playful art-educational processes.

Wednesday 8. June 2022 - Evening session

Tormod Wallem Anundsen and Helene Illeris

University of Agder

TIME/LAND - Exploring relationships to nature through walking together-apart (Workshop)

1: Contextualization: This workshop is an integrated part of the artistic research project TIME/LAND. Through experimental approaches to collective acts of walking, listening and sharing, the project aims to explore experiences of time as an embodied and embedded phenomenon of continuous returning and re-membering (Barad, 2017). Using propositions (Whitehead, 1978; Springgay & Truman, 2019) and research creation (Manning & Massumi, 2014) as methodological approaches, the project aims at exploring new sensibilities able to challenge linear structures of temporality.

2: Workshop description and objectives: Workshop participants are invited to take part in and reflect on sensuous perceptions with nature through walking and asynchronous dialogues of sound.

The participants will be provided with an existing sound experience to accompany their walk (listening on their own phones, so please bring a headset). In response, participants will produce another sound file during and/or after their walk. Guidelines and maps will be provided. The produced sound files will be made available for the participants shortly after, so that the workshop will be carried out both at a given starting time Wednesday night, and can be continued asynchronously during the symposium.

Schedule: Participants will be invited to join an evening/night event in the woods. The meeting point will be in Odderøya, close to the house *Kommandantboligen* where the reception takes place. The participants will be guided to the meeting point from Kommandantboligen. The individual walks will begin and end at the meeting point. After the walk, participants will be invited to share their experiences and upload their sound files to a common digital platform. Later, participants may join asynchronously during the symposium.

3: Planned outcomes: The growing, dialogical archive of sound files is the empirical and artistic body of the TIME/LAND project, which will be made available to the participants during and after the workshop, thus creating a shared rhizomatic expanding network of walks, sounds and dialogues.



Participants will be guided from *Kommandantboligen* (where the reception is) to the small beach marked on the map. From there, the participants will choose individual paths.

Thursday 9. June 2022 Morning session

Jeppe Kristensen and Cleo Højholdt

University of Agder

Cleo's Future (Performance)

What might activist theatre look like if it loses belief in the purpose of action?

The girl in the space suit on the symposium's web page is my daughter. When she was 14 she and I created the performance Cleo's future. It consisted of a series of interviews conducted by Cleo with knowledgeable people on subjects of Cleo's interest, each a conversation between adult and child attempting to describe what her future will look like.

This workshop further explores the format of conversation and time. I invite Cleo, now 17, to a dialogue where we share personal reflections on our collective creative process, where a deeply personal conversation between daughter and father on matters we normally avoid turned into public performance. Where has our encounter with a bleak future left us both?

Mixing the talk with an artistic-theoretical perspective I contextualize Cleo's future as contemporary art, relating it to activist trends in the performative field and my own works with the theatre collective Fix&Foxy - in both cases interdisciplinary art that has thrived on socio-political rationales. I suggest the peculiarity of Cleo's future comes from its lack of belief in its own purpose. Central to discussing this is art theoretician Peter Osborne's dual concept of contemporaneity as both an idea of a shared global world and an interest in the present that waives the notion of futurity.

Cleo's future's fragile theatrical language that nested the talks of a young girl confronted with her own future gives rise to considerations on theatre as a place for generational dialogue, political considerations and imagination. But it also serves as a crease phenomenon within activist art. How - when challenged on our sense of futurity - can our aesthetics, our validation of action and our recognition of a global, infinite sadness interact?

Thursday 9. June 2022 – Parallel sessions 3

Lisbet Skregelid
University of Agder

When you get what you want, but not what you need... (Presentation)

“When you get what you want, but not what you need...”. In this presentation I borrow the lyrics from the British band Coldplay to claim that you might miss out on a lot of things if peoples` wants and desires dominate. I make use of this claim to challenge established ways of understanding democracy and citizenship that’s is prominent in current policy documents and also within in the arts and art education.

In the presentation I provide examples from research conducted in art-educational contexts involving pupils and students encountering contemporary art and doing contemporary art practice that have disturbed their notions of what art is and what art practice is. The examples span from minor and sinister interferences to more confrontational and controversial disturbances.

This research has inspired me to make propositions for a pedagogy of dissensus which is an approach to education that is informed by the ambivalent and dissensual characteristics of art, and that make use of its ability to make a break in the normal order, or what the French philosopher Jacques Rancière would call a division of the sensible. Pedagogy of dissensus is not about fulfilling desires, but about offering people what they did not know they needed. When dissensus is inspiring education the norms and regular ways of teaching are challenged, and possible disruptions of the expected are offered. Risk and uncertainty are welcomed. Equality and the unforeseen knowledge are emphasized. Pedagogy of dissensus might lead to resistance and also changes in perceptions and attitudes, changes and transformations in the subject. In the presentation I will raise questions how such a pedagogy can exist simultaneously as the current quest for democratization.

Jessie Kennedy
York University, Toronto, Canada

Land+Forms: Reflections on a study integrating local, community, and land-based learning through drama work (Presentation)

This presentation will outline the work of my 2021-2022 doctoral dissertation project in which two classes of high school students developed drama work inspired by the natural world where they live, learning from community partners, and lived experience. The study draws on an intersection of three fields: critical place-based pedagogy, community and belonging, and drama pedagogy. A foundational component of this study asks what can be learned when we investigate the outdoor places where we live, re-search its history and become familiar with, and experience the natural and human constructed world that surrounds us. Further, how might we use drama to examine and communicate our relationship to those experiences and histories and how does this work impact the sense of connection students feel to each other, their communities, and the land?

Land as first teacher refers to the idea that learning must take place outdoors where the interconnectedness of the natural world can be experienced and observed (Bowra 2020, pp. 4-6). This relationality of all things speaks to the importance of centering relationships in land-based learning and disrupts traditional colonial education frameworks. Not only do we connect with the land and recognize our relationship to it in the present, but we also recognize the land in the past, and what it might be in the future. In doing so we observe and honor the through-line of connection

from those who came before us, to ourselves, and to future generations, and engage with the “multidimensional significance of place(s) in social science research... as sites of presence, futurity, imagination, power, and knowing”(Tuck and McKenzie 2015, xiv).

Complemented by still photos and video, this presentation will highlight students’ experiences in their own words about time spent together along the Scugog River and other outdoor spaces, its impact on their relationships and understanding, and their process in devising drama for performance from these sources.

Bowra, A., Mashford-Pringle, A., & Poland, B. (2020). Indigenous learning on Turtle Island: A review of the literature on land-based learning. *The Canadian Geographer/Le Géographe canadien*.

Tuck, E. and McKenzie, M. (2015). Relational validity and the “where” of inquiry: Place and land in qualitative research. *Qualitative Inquiry*, 21 (7), 633-638.

Randi Margrethe Eidsaa
University of Agder

Exploring Early Music as a tool for creating emotions and relationships (Presentation)

This presentation highlights Early Music and how objectives related to the research group Reconfiguring Early Modern Performance (REMP) have been adapted as a framework for knowledge production related to historical, aesthetic, didactic and production issues.

Two aspects are emphasized during the presentation. Firstly, historical dimensions will be discussed based on studies by van Orden (2005) and Rolfhamre (2017). Secondly, the practice case Pluvinel’s Academy will be referred to as an example of working with historical issues artistically and across disciplines in a Music Education context.

The term Early Music usually refers to European music from the beginning of the Middle Ages to about 1750. During this historical period the main purpose of music performing was not to merely present a beautiful work of art. Music was also about taking part in social life to develop contact with others. Moreover, even more important, music was a tool for creating emotions and relationships (Rolfhamre 2017). By shedding light upon history through aesthetic expressions; all who are involved in such a practice may get a glimpse into the arts and the philosophy of arts, history, politics and education in a foregone time. This may broaden our understanding of society and politics and enhance our knowledge on how art and education have always been a crucial dimension of society.

The presentation mirrors some of the institutional requirements in music performance education during the last years; the need to favor multidisciplinary projects where students can gain knowledge about various repertoires and the multiple functions of music.

Questions:

How can we improve, develop and discover new interdisciplinary methodological approaches to studies on Early Music and Artistic expressions of the past?

How can knowledge about art's function in the past serve as a source of inspiration for music performing today?

Rolfhamre, R. (2017). *Komponisten som smisket med Solkongen*. Fædrelandsvennen 25th Sept 2017
Van Orden, K. (2005). *Music, Discipline, and Arms in Early Modern France*

Eva Cronquist

Linnaeus University, Department of Music and Art, Sweden

Contemporary art-based practice in visual arts teacher education programs: The importance of transformative preparedness in change processes (Presentation)

Presentation of dissertation on students' learning processes in contemporary arts-based practice projects in visual art teacher education programs which have chosen 'contemporary art', as the basis for the development of subject knowledge.

Contextualization: The arts-based processes studied, in contemporary artsbased practice in visual arts teacher education programs, are based on the explorative method for exploring social and social phenomena.

Outcomes: The laboratory - explorative problem involves the difficulties which students are faced with when they are tasked with contemporary art practice. The subjectcultural problem refers to how students carry within themselves their experiences of learning processes from other subjects and how they put them in contrast with their learning experiences in their art classes. The methodology problem reveals how scientific research methods and exploratory art methods come to collide with each other in the students' independent art projects. 'Transformative preparedness' is highlighted as a central concept which students can use to move forward in their education when habitual behaviours are challenged. Transformative preparedness is a competence relevant to life, even outside the confines of a formal education program, since, amongst other things, globalization and environmental issues demand from us change and renegotiation of our habits and world-view

Questions for discussion: Transformative perspective of learning where consideration is taken to the whole of the person who learns by their new experiences in education which requires new behavior in relation to the environment.

Mari Flønes

University of Stavanger

Entangled through dance (Presentation)

For the Arts In Action - symposium I am proposing a performance lecture based on the insights and experiences from the ongoing a/r/tographic (Le Blanc & Irwin, 2019) research project "Entangled through dance". In the research project I am inquiring into choreographic-pedagogic intertwinements (Østern, 2018) through a collaborative dance project in a public school in Norway, together with four elementary school teachers and their pupils in the third grade. The research is created through the expanded notion of choreography (Foster, 2010; Klien & Valk, 2007; Lepecki, 2006) and carried out as a performative research (Østern et al., 2021) situated in the theoretical landscape of agential realism (Barad, 2007).

The performance lecture is inspired by performative inquiry (Fels, 2002) and the concept of stop-moments (Fels & Belliveau, 2008). In performative inquiry stop-moments are affective bodily experiences (Massumi, 1995) that somehow trouble or astonish us because something of special importance happens. In the performance lecture I will, through dancing and video, share chosen stop-moments from the research project where the pupils and myself intra-act through dance in various ways. I experienced these moments as in between art and education (Sortland & Gudbrandsen, 2021), and this has led me to a questioning around choreography as an expanded pedagogic practice and pedagogy as expanded choreographic practice.

Robin Rolfhamre and Jørn Schau
University of Agder

EduAction 22-23, a project presentation (Presentation)

The University of Agder, Faculty of Fine Arts, Department of Classical Music and Music Education is the first partner of the new EEA project EDU-ACTION 22-23 "Educational strategies supporting inclusion and distance learning". Professor Jørn Schau and Professor, PhD, Robin Rolfhamre leads the project on the Norwegian side. Professor Ewa Murawska at the Academy of Music in Poznan is principal project leader on behalf of the "project promoter" Academy of Music in Poznan. The project will include the publication of a monograph, sheet music releases in braille (braille), instructional films with master classes and lectures and the development of career guides for music and art students. During the Arts in Context symposium, Schau and Rolfhamre will present the project and answer questions ex auditorio.

Thursday 9. June 2022 – Parallel sessions 5

Siri Merethe Skar

University of Agder

Moments of participation –exploring a stop moment from a psychodrama group (Presentation)

The presentation aims to explore the aesthetic and social dimension from events in a psychodrama group. Psychodrama is an applied drama practice and creative art therapy, which applies spontaneous-interactive improvisations and role-play techniques for personal and interpersonal development. Through the co-creation of a psychodrama, one might investigate intrapersonal or interpersonal challenges or conflicts. The presentation will draw on empirical material from an ongoing ph.d.research project at the Art in Context ph.d.-programme at UiA with the working title "Moments of participation – an investigation of the intersection between participant, psychodramatist & psychodrama". Focus in the presentation is planned to be on the stop moments from one participant related to the participant's self-identified significant moments from participation in the psychodrama group. How the experiential dimension of the participant in such groups might be investigated through a mixed-methods approach with a combination of artefacts (poems and drawings), interview transcripts, questionnaire and observations will be elaborated. Through this the aim is to exemplify and visualize aspects of the aesthetic and social dimensions from participation in a psychodrama group, and the meaning-making processes related to these processes. I will draw on analyses and discussions from the ongoing project and material from articles/article work in progress, in the presentation. Some preliminary results indicate that work through psychodrama might cultivate empathy for oneself, and others. In extension of this, the presentation will discuss how the psychodrama group can create a space for community, and potentially open for an investigation about me-in-the-world, and me-in-relation to others in the world.

The intention is that the contribution will relate to these two questions from the call:

-How are autonomy and instrumental justifications of the arts reflected in our practices?

-How do artists, art-educators and -researchers relate their practices to urgencies of the world?

Frantzen&Mjanger - Maria Almås Frantzen and Ruth Hol Mjanger

Independent artist/NLA University College

Performance art in symbolic buildings/sites (Presentation)

The artist duo presents visual documentation from the performance event "Everything has it's time" curated by Performance Art Bergen (PAB), in Stortveit kirke in 2020. Frantzen&Mjanger was one of five artists and an organ player who performed simultaneously inside and outside the church. The performance event was part of the church's 90th anniversary and reached a wider audience than performances in art venues. The presentation addresses how the artists relate their practice to urgencies of the world - the urgency of breathing, presence and respect.

A mobile glass furnace placed in the choir of the church was the center of an exploration around breath and time, inspired by the Bible text Ecclesiastes chapter 3. The site-specific performance repeated the same ritual for about three hours - blowing, crushing and melting glass, playing along with the symbolic architecture of the church. Maria Almås Frantzen and Ruth Hol Mjanger reflect on what performing at a religious, symbolic site implies for planning, presence and interpretations. What is it like to perform for an audience who are strongly connected to the symbolic language of the building/site? Frantzen&Mjanger is in the pre-production of planning similar performances in different symbolic buildings/sites in Norway.

Q: How can we show respect in such places and play together with the symbols of the site and not necessarily be in opposition to them? Will the performance be an action of faith or is such an implication a way to limit the complexity of art, life and faith? Which symbolic building/sites might be of interest for future performances?

[Solveig Korum](#)

Kulturtanken - Arts for Young Audiences Norway

Music in International Development: The Experience of Concerts Norway (2000–2018) (Presentation)

What is the role of music in “development”? By development, I refer to the international aid sector and the deliberate actions of states and development agencies to promote equity between various localities and between social groups or classes in the Global South. Applying an academic lens that bridges development studies with musicological thought as well as peace studies and postcolonial theory, my presentation, built on my doctoral dissertation, addresses questions about “arts development” versus general views on development assistance in a bid to unpack a particular asymmetry between mainstream development models and the need to strengthen—and therefore empower—the arts sector in the interests of its sustainability.

My work offers an academic exploration of the ways in which three musical development projects were initiated and conducted by Concerts Norway together with local partners in Palestine, India, and Sri Lanka. My investigation shows how Concerts Norway and its local partners contributed to strengthening cultural infrastructure in these countries. Their collaborations furthermore facilitated the transfer of artistic and technical skills, as well as the documentation and preservation of intangible heritage.

Yet, a close look at the operational mechanisms of these projects reveals that their framing as “development” initiatives narrowed the scope of their potential agency. The current development system, despite its good intentions, is imbued with outdated binary conceptions and inherited colonial hierarchies, in addition to a result-based management approach that does not work particularly well for the arts. I therefore argue here that the mainstreaming of these musical activities as “development” limited rather than enhanced their potential furtherance of equity.

A central theoretical contribution of this research is a “post-development framework for music and social change”—that is, a proposal suggesting how a rethinking and restructuring of such projects might contribute to a more humane and fairer global (art) world.

[Egil Ovesen](#)

University of Agder

Virtual Reality Overview Effect (VROE) (Presentation)

The Overview Effect is the intense experience that astronauts describe of viewing Earth from outer space (Yaden 2016, Chirico et al 2018). The effect is strongly linked to awe (Gallagher et al 2014, Yaden et al 2016), and for those who experience it, the Overview Effect can give transformative experiences leading to a feeling of being connected to the world, to other people to nature and to one-self (Stepanova et al 2019).

The Virtual Reality Overview Effect (VROE) research project is a collaboration between researchers at University of Vienna, University of Berlin, Goldsmiths, University of Agder and the VR Overview Effect

organization. The VROE research project will use an artistic interpretation of the overview effect as the basis of experiments. The aim is for these experiments to lead a better understanding of the overview effect and of awe.

Previous experiments have shown that the overview effect can successfully be evoked using VR technology, and that recreation of the overview effect can be used in an educational setting (Limpt-Broers et al 2020). If experiencing the overview effect gives a feeling of connectedness to other people and to nature, will these experiences also have the potential to resolve conflicts (Shapiro et al 2019) and to create an awareness of our fragile environment?

Questions for discussion

- What are the potential links between the transformative potential of the overview effect and the concept of subjectivation?
- Can the notion of subjectivation be operationalized to discuss these transformative experiences?

The presentation will consist of a video clip and a presentation of the current knowledge gathered in the project so far.

[Justine Eikås and Vilde Eskedal](#)

Sørlandet Artmuseum

Concrete Bodies (Workshop)

At our work at Sørlandets Kunstmuseum our positions as museum educators bears a certain feeling of responsibility. A responsibility to focus on learning. It is a commitment to draw from, and connect with, the overhanging curriculum and the notions of in-depth learning of Fagfornyelsen (2020). We are informed by the notion that knowledge generated through a varied set of experiences leads to deeper learning of a subject. We can argue that the arts can allow production of a more tacit and bodily generated knowledge than other, more theoretical subjects. For every visit from a class our group we aim to facilitate the pupil's intra-actions between material and skin, body and museum space and their subjective interpretation of meaning. In addition, we want to make the museum space an arena of translating these interpretations of meaning into creative work.

Being conscious of these aims has given us an opportunity to explore how our work can be seen as practice-lead research. We wish to present our recent experiences with 800 pupils in the exhibition KONKRET, showing Finnish modernist work. Arguably modernist art can be difficult to communicate to pupils aged 10 and up, where we navigate question such as "What is this supposed to be?" and "How is this art?", which is why we asked ourselves the question What can happen when we facilitate a more body- and sensory focused way of experiencing modernist art? Here we focused on what happens between the eye and the brain in the observation and interpretation of artworks that can sometimes be uncomfortable to look at and asked the pupils to translate this experience into a flurry of bodies and thread.

[Monica Klungland, Helen Eriksen, Mali Haugen and Samira Jamouchi](#)

University of Agder

Stitch Sisters (Workshop)

This Stitch Sister performance lecture will invite participants into a material-collective practice. We will experience the "time of material" through wool - from its extraction from the living body of the sheep and onward in the creative processes such as carding, felting and weaving into a textile artefact. This rhizomatic and entangled performative event aims suggests the materialization of

textile as much as collectivity and connectedness between the participants.

Material-collective practice is a term for an art and craft practice that contains a specific understanding of the material, the collective and subject existence. The materials are given a significant role in the process of making, and both human beings and the material world, as well as time and space are created in a collective practice. The theoretical framework includes agential realism and intra-action (Barad, 2007), and the notion of rhizomatic connections (Deleuze and Guattari, 1980).

This praxis is relevant for artist/teacher student/participant situations. We see the presentation contributing to the theme of the conference by inviting its public to act with us and the materials. We insist on art as an action that goes beyond linguistic/semiotic interpretations.

Questions for discussion:

If we play with the idea of a binary understanding to take a departure for a discussion: Is the artist and/or artistic teaching serving, or instrumentalized, to the meet social aims in school settings relevant? Can we ask a better question by looking at the very core of art making as essential to education through its inherent, naturalized mode of experimentation with materials and thus gain a broader understanding of what it means to be part of that world?

Inga Marie Nesmann-Aas

University of Agder

Contextual In-Depth Knowledge as a Liberating Force in Artistic and Pedagogical Communication of Early Modern Material (Presentation)

How are essential parts of early modern material communicated in our present-day context? This chapter addresses the issue of how the historical is expressed in artistic contexts, and presents examples showing that this also applies in a pedagogical context. The argument asserts that in-depth study and knowledge result in greater freedom when making informed choices in relation to the material itself, and communicating it to students and audiences. Through various historical sources, in-depth analysis of text structure, rhetoric, and early modern references, this chapter presents a possible way forward. The case used is Henry Purcell's *Dido and Aeneas*, with libretto by Nahum Tate. This work is part of a larger whole in the author's doctoral dissertation. For the first time, a topomorphological analysis of the opera is presented, shedding light on rhetorical structures within the work, thus adding fascinating layers of meaning to the understanding of it. Using this material in pedagogical and artistic work expands the potential for interpretation. Bridging the gap between theory and practise enables us to access both a deeper and wider foundation for our pedagogical and artistic communication of early modern material.

Siri Ingul

University of Agder

Collaborative VR art exploration - an appetizer (Workshop)

In this low threshold workshop, we will create communal VR art. 5 headsets will be at our disposal and grant access to our immersive 360 degrees gallery where the room's our canvas and we explore the possibilities of visual arts in VR. Pick up your brush, pencil or other tool, choose your color or texture and paint in 3D! The materials are endless and environmentally friendly and you can even

enter your own and others creation. As the work emerges it will also be exhibited in real-time in 2D via a projector.

VR as art, VR in theatre, VR in education, VR in outreach programs, – the possibilities are endless but not without ethical issues. This practical workshop however is only meant as an appetizer, an experience to inspire and hatch ideas. Whether VR is old news to you or you are a novice to the immersive VR world – here's your chance to be part of a collaborative VR arts and crafts exploration.

Thursday 9. June 2022 – Parallel sessions 5

Randi Margrethe Eidsaa

University of Agder

Music for Microsculptures - Connecting music and museum objects (Presentation)

This presentation discusses how a group of music students explored how to connect music performing with the museum exhibition Microsculptures which presented at the Natural History Museum and Botanical Garden in Kristiansand in September 2020. Music for Microsculptures was one of three mandatory projects included in the course module Concert Production and Musical Entrepreneurship in Bachelor in Classical Music Performance at the University of Agder. The Microsculpture exhibition consisted of thirty large-sized portraits created by the British award-winning photographer Levon Biss. The students' task was firstly, to create a 30-minute artistic performance for a group of kindergarten children, and secondly, to develop reflection notes on how classical music repertoires can get renewed relevance and meaning when created from sources other than the traditional classical music concert concepts. Their reports mirrored personal experiences connected to adapting musical repertoires and performing to the museum objects, the exhibition room, the lights, the ensemble collaboration and the children audience.

The workshop sheds light on how Music for Microsculpture represented an opportunity to encourage the students to engage in societal needs and to expand their knowledge in disciplines such as biology, zoology and cultural studies. Parallell with artistic and education aims, the project intention was to draw the students' attention towards biological and environmental issues related to UN Sustainability Goal no.11 Sustainable cities and local communities, Sub-goal 11.4. "Strengthen efforts to protect and secure the world, and cultural and natural heritage", and UN Sustainability Goal no.15 Life on land and sub-goal 15. 5. "Implement immediate and comprehensive measures to reduce habitat destruction and halt biodiversity loss", and sub-goal 15.15b "Mobilize and significantly increase financial resources from all sources on conservation and sustainable use of biodiversity and ecosystems".

The empirical material which was collected during the project includes fourteen students' reflections reports, photos, scores and video recordings which mirror connection lines between the Microsculpture objects, the music and the kindergarten children. The data will be further analysed and presented in an upcoming article.

The presenter was project leader and teacher of the module Music Production and Musical Entrepreneurship 2020.

Nina Helene Jakobia Skogli

University of Agder

Thinking through affective uncertainty: What does it do, and how is it relevant to our contemporary moment? (Presentation)

For this paper I want to use the following question as a point of departure: In what ways can affective uncertainty (as a dramaturgical tool in art) be considered as a strategy in our contemporary moment? In my Ph.D. project "Thinking through affect: Affective uncertainty in politically engaged contemporary theatre" I analyze performances that address controversial themes. The common denominator among the performances chosen for this project is that they cannot be reduced into one political stand. Instead they aim at nuancing and pluralizing the controversial themes, showing us the complexity of the matter at hand. The different strategies these performances use often

produce affective uncertainty and ambivalence in its spectators, which can be understood as an unsettling, and as a tension-fraught attitude that might lead to 'ugly feelings' and suspended agency (Ngai, 2005).

The paper will address affective uncertainty as a dramaturgical tool and strategy, as well as how the uncertainty can be experienced by spectators. How do we as spectators navigate our own uncertainties and ambivalence? This entails attentive listening to the voices saturating the complex theme, and to tensions causing our uncertainties. Such affective conditions, however, might also carry a critical potential and diagnostic power – useful for navigating our contemporary moment and this time of precarity. How does affective uncertainty tie in with the so-called affective turn? The paper will concentrate on the critical potential of the affective uncertainty and discuss how it can be considered as a response to our present challenges.

Questions for discussion: What does uncertainty “do” to us? How do we consider the affective turn – both academically and as a political subject navigating our contemporary moment?

[Kadha Project v/Camilla Dahl](#)

Independent artist

Autopoiesis- People's memories 22nd July 2011 by Kadha Project, Oslo Norway

Autopoiesis refers to the concept of self-maintenance and is an art project for collecting and reflecting on memories related to the July 22nd 2011 - terrorist attacks in Norway. 77 people were killed. 33 of them young people under 18. years.

How can art contribute to open peoples' minds and bring forward memories about a brutal attack on democracy connected to a certain historic time and place? By collecting and sharing people's memories we explore how art can open up the storytelling and enlighten the public conversation about a national political trauma. The Memory Circle is a mobile interactive art installation - a collective room for memories and conversation about 22nd July. The Circle consists of chairs from the government building located opposite “Høyblokken” where one of the attacks took place. The public is invited to take a seat in the Circle and share or reflect on their own and others' memories. Memories shared are considered intangible cultural heritage, and will be handed over to a national history archive.

Exploring the same theme with different artistic strategies through different exhibitions, a website and workshops the artists have developed an artistic method, working in iterations forming and transforming the interactive elements of the project based on experience, insight, sites, history, memories and the ongoing transdisciplinary dialogue with their partners in the exhibition venues- non art museums. Working with these insights in a non-art museum pedagogical context, challenge and feed the art process, and contributes to a dynamic development of the art project. Presentation will be live with visual presentations of the project, methods, artistic process, learning outcomes.

Videowork *Fragments- Utøya*. Is an artistic documentation about - how site - nature - history- memories forms an artwork (video voice in norwegian, no subtitles).

More information and illustrations from the project, visit our website.

<https://en.autopoiesis.website/om-prosjektet>

Kadhaproject an artist group consisting of Camilla Dahl and Marielle Kalldal work together on relational, interactive and participatory art. More information Kadhaproject@gmail.com

Charlotte Blanche Myrvold and Solveig Korum

Kulturtanken - Arts for Young Audiences Norway

Workshop by Kulturtanken on children and young people's participation (Workshop)

This workshop will investigate how art, democracy and politics interconnect on the question of children and young people's participation. Seemingly, participation is desired by all three entities, however the versatility of the term might just as well camouflage the redistribution of power which potentially lingers in the strengthening of children and young people's participation.

Taking the Norwegian Whitepaper 18 (2020-2021) "Experience, create, share - Art and culture for, with and by children and young people" as a starting point, the workshop will explore approaches in building a sustainable dialogue between the interconnecting practices on children and young people's participation in the arts.

Using The Cultural Schoolbag (DKS) as a case, we wish to host a collaborative workshop that aims at raising questions and identifying sustainable approaches to unlock the aesthetic potential in children and young people's participation across the fields of art, politics and democracy.

Jennifer Ann Skiver

Aalborg University

Designing for Affect: Mapping the Relational Machinery of Arts-based Affective Pedagogies (Presentation)

In the context of neo-liberal higher education, playful approaches to teaching and learning are increasingly used to modulate learner engagement, motivation, and enjoyment (Nørgård, Toft-Nielsen & Whitton, 2017). Designs for playful learning often work by evoking joyful affective encounters, facilitated by pedagogies, technologies, architectural arrangements, and classroom layouts marked by open zones for playful encounter (Mühlhoff & Slaby, 2017). In my PhD research, I examine the complexity of affective operations within immersive art educational encounters, during which forms and processes – be they aesthetic, or social - activate affects, in the context of Social Education. I make concrete distinctions between the alterant and the altered, affecting and being affected, by mapping the triggering of affect in art educational encounters and making visible the micro-dynamics of immersive involvement in these inter-affective contexts (Mühlhoff & Schütz, 2019).

Manning and Massumi (2014) suggest, "(f)or the underlying activity is the push that pulls" or more metaphorically, "(t)he couch fits itself to the body, as the body spreads itself over the couch" where "(t)he fit is already apportioning this double potential in the instant the couch is perceived" (Manning & Massumi, 2014, location 586 of 5010). My research maps the ways in which the relational machinery of immersive art educational encounters moves a field of emergence through its serial expression (Manning, 2016). I examine how students' affective engagement is choreographed within these encounters and how their modes of being absorbed are deliberately stabilized and selectively intensified to result in different patterns of affecting and being affected (Slaby, 2019). I argue that art educational encounters enable a pedagogical orientation that offer many possibilities and promises for the professional development of social educators but which entails considerable ethical and political responsibility for educators, and engages with conversations on the risk of affect as a medium of manipulation (Zembylas, 2013a, 2013b).

Friday 10. June 2022 – Parallel sessions 6

Jørund Føreland Pedersen

University of Agder

The strength of art is greater than that of a nuclear bomb (Presentation)

The talk will look at an extreme example in the ongoing debate on political influence on artistic expression. North Korea, a country that uses art solely for propagandistic purposes, will be the main topic of the talk. From firsthand experience through four fieldtrips to North Korea, the talk will explore artistic practices in a totalitarian society where art is all-encompassing and permeates society with propaganda. What happens when a society ends up using art as an instrument merely for its own purpose? What types of messages does the government convey through art, and is there any way to see individual artistic practices in such a system? Finally, how does the school system prepare the students in order to produce art that is clearly instrumental and without, from an outsiders point of view, any individual interpretation?

Jorunn Barane

NMBU

Recognizing values through storytelling (Workshop)

“We must accept the tension between myth and science and create a fruitful balance between them. Science corrects myth by preventing us from scientific confusion, while myth corrects sciences blindness within human responsibility and the meaning of life” (Dahlin, 2002)

The core curriculum – values and principles describe the fundamental approach that shall direct the pedagogical practice in all education and training. The core curriculum's main target group comprises everyone with a responsibility for the teaching and training: teachers, instructors, assistants, school leaders, school owners, other professional groups in school and training establishments¹. In this workshop I am going to try out and illustrate the use of stories and storytelling in expressing values. The question is: How can we use stories in recognizing values?

The workshop will be based outside in a sheltered place in nature. I will prepare to introduce the workshop, with stories like the Jewish story, *“The answer is in your hands”* or the *“The world's best question”* (Hambro, p.62) After with the atmosphere and mood from the story I told I will encourage the participants spontaneous to search for a token calling at them with the question: What do I care for what is meaningful for me?

The token could be anything catching their interest in some way like a plant, stone, gras or rubbish like paper or glass. The participants bring it to the circle and share it in community with the group. Afterword's I will reflect on and compare on the facilitation and implementation of the workshop and distil the essence of the stories told by participants. I will reflect on how stories can express values told by participants either through a token they bring, or material found at place. This as a contribution to develop tools and methods in working with values related to the core curriculum and reflect on how to use it in education situations.

Dahlin, B. (2002) *Besjålet lärande. Skisser till en fordjupad pedagogik*. Studentlitteratur. Lund.

Hambro, B. et.al (2009) *Livet er som et banantre og andre fortellinger*. Ganesa Forlag AS. Oslo.

Anne-May Risholt Fossnes, Joachim Aagaard Friis and Helene Illeris
University of Agder

COMING CLOSER. Cultivating vulnerability in/with the land (Workshop)

As researchers on site-specificity, ecology, and aesthetics, we are interested in how we as humans position ourselves to the landscape we are in/with. Is it possible to change our relation to the land – from human-centred impressions of nature as scenery, to more sensuous, intimate, and entangled encounters? And how can this relation come about through performative and aesthetic engagement?

In this workshop we want to experiment with artful ways of exploring our human vulnerability through bodily movement and sound, asking questions such as: What are the power relations in the landscape? Are there different scales of presence between humans and land?

Our partner will be Jegersberg, a nature area just outside the university. Here the landscape was formed by the movement of landmasses over millions of years and later by the pressure and tearing of the ice ages, now covered with vegetation. A history of movement that we must imagine to be able to believe and respect.

After a short introduction to the geological history, the participants will begin to walk in/with the landscape while recording what they see, sense and experience through the walk. We will experiment with different kinds of walking and of making sounds. From walking in an everyday position, we will begin to make ourselves more vulnerable, for example by walking with bent knees or on all fours while sensing the soil, shrubs and trees that we encounter on the way. Finally, the voice-memos recorded will be part of a process of visual transcription and collective reflection about our experiences. Participants will be invited to donate copies of their material for further research.

Frantzen&Mjanger - Maria Almås Frantzen and Ruth Hol Mjanger
Independent artist/NLA University College

(IN)VISIBLE COMMUNITY (Participatory outdoor performance)

Surrounded by

air

the breath
inside us
outside us

How can this invisible community
become visible?

The presentation is a participatory performance that will take place in a defined area outdoors. Frantzen&Mjanger invites people to co-create the performance, but it is not dependent on more than the two artists to convey the core essence of the piece.

The artists, Maria Almås Frantzen and Ruth Hol Mjanger, give a short introduction and each of the co-creators get a glass object named Expression of Breath (Avtrykk av pust) and a card with instructions. The performance invites the participants to reflect in silence through touch and

presence. By holding Expressions of Breath in their hands and sitting back to back or facing a person, the artists would like to build an awareness of the invisible that connects us. The performance addresses how the artists relate their practice to urgencies of the world - the urgency of silence and breathing.