

Mend, Blend, Attend:

Advancing Artistic Research

**13th SAR International Conference
on Artistic Research**



Contents

- 6 Introduction**
Mend, Blend, Attend:
Advancing Artistic Research
- 12 Part One: Keynotes**
- 18 Intermediary Reflections
Otso Aavanranta
- 32 Artistic Entanglements
with Mourning
Berhanu Ashagrie Deribew
- 44 Metabolizing the Dead:
The Politics of Energy
Rolf Hughes and Rachel Armstrong
- 58 Part Two: Conference Papers & Extended Abstracts**
- 66 Fabulation for Future:
Why Create an International
Committee to Save the Earth
through Speculative Fabulation?
*Fee Altmann and
Christine Reeh-Peters*
- 76 Dizziness, Anxiety, and Climate
Action: Reflecting on the Possibil-
ities of Artistic Research from the
Viewpoint of Compossible Space
*Ruth Anderwald and Leonhard
Grond*
- 82 Montage as Artistic Research
Method: Belgrade in Transition,
Territory in Transit
Katarina Andjelkovic
- 86 Workshop with a Pine
Annette Arlander
- 100 Attentiveness, Attunement,
and Transjektivty: The Documen-
tary Encounter as a Possibility
of Listening to Social Death
Katarina Blomqvist
- 104 A Decolonial Intervention into
Artistic Research in/through
Sound and Co-Listening
Budhadya Chattopadhyay
- 114 Parameters for Understanding
Uncertainty (P4UU): On Scientific
Misuse, or What's the Use of
a Sonic Detective in an Interna-
tional Interdisciplinary Scientific
Experiment?
Rebecca Collins
- 126 Thinking/Sinking into the Folds of
Craft and The Digital Turn
*Tricia Crivellaro, Lynne Heller, and
Dorie Millerson*
- 144 'Fish Belong in the Ocean': Animal
Rights Activism in Video Games
*Pascal Marcel Dreier and Thomas
Hawranke*
- 148 Listen2intuition:
Mathematics | Arts | Society
*Tamara Friebe and Klemens
Fellner*
- 156 Frascati's Razor: Inquiry,
Knowledge, and Expression in
Compositional Experiments
Jan Giffhorn
- 166 Convivial Epistemologies:
Artistic Approaches to Unlearning
and Rethinking Practices of
Living Together
*Marina Gržinić, Jovita Pristovšek,
and Sophie Uitz*
- 184 Interdisciplinary Research in
European Extended Reality Labs
Adnan Hadzi
- 188 Virtuosity of the Self
Molly Joyce
- 192 Human-Computer-Vision:
A Space Odyssey
Kateřina Krtilová and Yuval Levi
- 196 The Island, the Bench, and
the Sofa at Home: Sensations of
Communion in the Exhibition
'Town Hall Meeting of the Air'
Kate Liston
- 212 Complexity, Environment, and
Future Aesthetics:
From New Media to Non-Media
Ivan Chen-Hsiu Liu
- 222 In Quest of a Voice: Medusa
Paola Livorsi
- 234 Blending Worlds with
Mending Words: How to Create
the Patient as a Poem
Barb Macek
- 246 Field Work:
Making Kin between the Primate,
the Researcher, and the Artist
Emanuel Mathias
- 252 Collateral: Take These Too...
May Our Hands Work Serve
You as Memorials
Brigid McLeer
- 268 On Facilitating: Micro-Practices
for a New Gentleness
Adelheid Mers
- 280 Sandoponic Gardens in Sahrawi
Refugee Camps in Algeria
and Helsinki Biennial 2023
Pekka Niskanen
- 292 Transitionality, Listening,
and Time in Artistic Research
Thalia Raftopoulou
- 304 Attending to Procedural Author-
ship in Participatory Art Practice
Jessica Renfro
- 316 Szikago Pakrel's Future
Archeology
*Gonzalo H. Rodríguez, Szilvia
Ruszev, Elisabeth Brun, Kausik
Ghosh, Kristin Johnsen,
and Paul R. Jones*
- 320 Pre-Hispanic Numerical Systems
in New Media Musical Design
Edgar Omar Rojas Ruiz
- 338 A Quote to be Proofed:
Moholy-Nagy's 'Neue Gestaltung
in der Musik'
Karl Salzmann
- 342 Tender Dialogues:
Suspending Artistic Research
Writing as Meaning-Making
Lea Séraphin and Emma Cocker
- 346 Traversing Sonic Territories
*Torben Snekkestad and Søren
Kjærgaard*
- 350 Attend to the Tension:
Recalibrating Relationships
between Performer, Composer,
and Score in Notated Composition
Performance Practice
Márcio A. S. Steuernagel
- 360 Filming the Spirit of a Protest
Ujjwal Kanishka Utkarsh
- 368 Sensing the Border:
Between Water and Land
Claire Waffel
- 378 Pazugoo: Demonic Personification
of Nuclear Waste
Andy Weir
- 382 Searching for Nature
Lea Maria Wittich
- 386 Part Three: Artistic Programme**
- 388 Spooky Actions
- 398 Part Four: SAR Prize for Excellent
Exposition 2021**
- 404 Appendix**
- 406 SAR Conference Committee
Biographies
- 407 Keynote Speaker Biographies
- 408 Contributor Biographies
- 415 Acknowledgments and Sponsors
- 418 Colophon

Mend, Blend, Attend: Advancing Artistic Research

How is artistic research situated today and how can it be advanced in different social, academic, and art worlds? Encompassing a variety of art and design practices from the fine arts, media arts, performing arts, music, theatre, circus, dance, design, architecture, and contemporary craft, artistic research aims to acquire and communicate knowledge and an understanding about specific materials, environmental, and social phenomena. Merging practical knowledge with theoretical and methodological approaches from the fields of art and music history and theory, performance studies, media studies, curatorial and museum studies, communication sciences, philosophy and sociology of art, as well as interdisciplinary fields such as the environmental humanities, feminist and gender studies, science, technology, and social studies, artistic research processes, and outputs are oriented toward different academic and non-academic publics. With this flexible set of skills for research creation, artistic research expands traditional knowledge and educational frameworks, adding new layers of insight and abilities at the intersections of theory and practice, academia and society. Given this interdisciplinary and intersectional sensibility, artistic research is in a unique position to confront uncertainty. The dire grievances brought on by the Covid-19 pandemic and the climate crisis, exacerbated by the devastating violence in Ukraine, Syria, Afghanistan, Columbia, Iran, Ethiopia, Palestine and beyond, demand more than utopic gestures or technological optimism. Challenged by the significant tensions of our times, artistic researchers are tasked with applying diverse forms of embodied knowledge to craft new tools for (post)crisis conviviality and radical kindness.

The 13th International Conference on Artistic Research sought to recognize the uncertainty of our times and engage with future-oriented responses to current social, cultural, ecological and economic challenges through manifold means of high-level practice and reflection in the arts. Initiated and co-organised by the Society for Artistic Research, the 13th International Conference on Artistic Research was a networking event within the international field of artistic research. Taking place from 30 June through to 3 July 2022, for the first time in Germany at the Bauhaus-Universität Weimar, the conference consisted of a twenty-four-hour online event and three days of live, on-site events, which attracted more than two hundred international researchers and seventy contributions, including workshops, online talks, research presentations and keynote lectures. The conference was structured around three main thematic clusters that brought together the state-of-the-art in artistic research to creatively respond to current global crises: Mend, Blend, and Attend. The conference was accompanied

by the artistic programme, 'Spooky Actions at a Distance', consisting of four group shows and five performances and interventions. This series of events was the first comprehensive public presentation of practice-based research in art and design in Weimar, and a milestone for the Bauhaus-Universität Weimar.

In its conceptual development, the conference explicitly followed three policy documents as guidelines for excellence in artistic research: the *Frascati Manual* with its criteria for novel, creative, uncertain, systematic, transferable, and/or reproducible research (OECD 2015); the *Vienna Declaration on Artistic Research* (SAR et al., 2020); as well as the recent recommendations of the German Council of Science and Humanities (Wissenschaftsrat 2021) on postgraduate qualifications at universities of art and music. Along these lines, the conference offered a unique platform to encourage discourse and exchange, and to test out the stipulations of the *Frascati Manual* and *Vienna Declaration* with the aim of advancing an understanding of artistic research and stimulating new collaborative capacities and interdisciplinary scholarship. Using these guidelines, the conference committee, made up of members of the executive board of the Society for Artistic Research, the Faculty of Art and Design of the Bauhaus-Universität Weimar, enabled conference participants to share materials and methods, demonstrate latest technologies, reflect on participatory approaches to working with different audiences and collaborators, and present the results of longer-term projects beyond the scope of singular exhibitions or performances.

This publication offers a glimpse into the conversations, topics, and practices of artistic research presented at the 2022 SAR conference. Consisting of fifteen extended abstracts, twenty full papers, three contributions by keynote speakers, and documentation of the conference's artistic programme, the publication not only includes the event's key contributions, but also outlines new encounters in reporting, visualising, and disseminating the conference's processes and outcomes, capturing important highlights and insights that reflect the breadth of artistic research as a field of inquiry. Our aim with this publication is to make these research exposures accessible beyond the context of the conference participants and wider artistic research community, and to increase the impact of the Society for Artistic Research.

At the same time, the project serves as an overview; a contribution that transfers the current state of international artistic research into a comprehensive presentation and at the same time functions as a pilot project for the conception and design of future conference volumes in the field of artistic research.

Three Attractors

To confront the multiple crises of our times, action is required. For this reason, we chose three verbs as themes for the conference: mend, blend, and attend. These three areas of focus were used to facilitate the selection of positions presented. Rather than assigning the contributions to the three, we consider them to be attractors: forces that draw variations and attention into their proximity. Within this framing, we pick up the 'share, dare, care' threads from the 2021 online conference in Vienna to honour their legacy.

Mend

Covid-19 drastically deepened and at the same time exposed the racial, ethnic, class, and gender inequalities of societies across the globe. How can artistic researchers deal with the ruptures and damage and develop new practices of mending, in order to design an altogether different future? What practices of grieving and repair might help us move forward? How can rupture, and 'wear and tear' be acknowledged as part of a historical fabric? And how can new practices of mending contribute to concepts and communities of repair and remediation?

Blend

In view of the increasingly complex social, technological, and environmental challenges faced, artistic research offers a potential alternative; a decidedly open, hybrid, and fluid means of dissolving disciplinary boundaries. How can artistic research foster diverse and forward-looking encounters, sensitive interactions, and reflective collaborations? In turn, how can we create productive interferences, friction, and interplay between different techniques, methods, and methodologies? And what new practices of interdisciplinary blending result from knowledge transfer during such troubled times?

Attend

Proposing a research culture of 'attending to', we are interested in citational practices that swerve the canon and recalibrate the gravitational pull of historical hierarchies often embedded in knowledge production. What would it take to recognize overlooked presences? How can we attend to unacknowledged influences of artists, places, events, and things that escape or have been denied citation? With this attractor, radical attention was placed on the various forms and formats of attending to one another, through an exploration of practices such as peer-reviewing, data-sharing, knowledge transfer and non-linear forms of publishing in artistic research.

Conferencing as Conversation

Organising any event during a pandemic is akin to building on unstable ground: one has to tread with due care. And no matter how thoughtful the planning — an unforeseen shift of matter might nix the work, and one will have to start all over from scratch. The concept of the conference thus integrated hybridity from the very beginning, including an online event for a twenty-four-hour 'long conversation', which offered a variety of successive presentations accessible from different time zones. However, when the planned date approached in early spring, the number of Covid-19 cases began to rise and quarantine and social isolation measures were again put in place. As a result, the conference was postponed to the summer, leading to no small amount of additional coordination work, and demanding a high degree of flexibility from all participants, contributors and team. In consideration of the outgoing attractors, the shift in formats was necessary to lower the health risks for everyone involved. Even at the very last minute, staff, speakers, and moderators fell ill and were unable to travel. In order to mitigate this level of uncertainty, the conference was designed to be decentralised and partly online.

Online Long Conversation

For twenty-four-hours an online 'long conversation' enabled artistic researchers worldwide to create impulses in a succession of presentations spread across the different time zones. The expanded-dialogue format allowed for a large number of people to experience a variety of positions, and actively participate in discussions. This experimental moderation method followed the logic of a collective collage, based on the surrealist method *cadavre exquis*, in which collaborators co-create a composition in sequence. The 'long conversation' asked of the presenters to moderate the discussion of the speaker immediately prior to them before launching into their own presentation. Encouraging a mode of 'attending' to the research of others, the long conversation simultaneously integrated insights into one's own presentation, thus interweaving call and response elements of presenting. The twenty-four-hour online format also offered a low threshold in terms of access, and opened up the conference to artistic researchers who did not have the means or opportunity to join on site in Weimar.

Transition

An hour-long hybrid transition session linked online and on-site parts of the conference, wrapping up the 'long conversation' and initiating the on-site gathering. Conference committee members met for the first time in person on stage for a round table conversation about the past, present and future of artistic research and its impacts on society, the artworld, and interdisciplinary scholarship.

On-site

The second part of the conference fostered a decidedly different pace and atmosphere, celebrating the intensity of physical co-presence. This three day gathering was among the first opportunities for artistic researchers to come together again as a community after the pandemic. A decentralised spatial concept accommodated workshops, sessions, and SAR special interest groups under consideration of health restrictions, group sizes, and airy spaces. Performative walks and interventions established connections and resonances between the respective venues.

Spooky Actions

'Spooky Actions', the artistic programme presented by students and alumni of the PhD Programme Art and Design at Bauhaus-Universität Weimar, combined various event formats over the course of several weeks. It made the broad spectrum of approaches and positions of practice-based artistic research in the environment of the Bauhaus-Universität Weimar visible. The project focused specifically on diversity and variety, which was reflected both in the number of positions shown and in the design of formats. The leitmotif of the events was the phenomenon of 'spooky action at a distance', a concept stemming from quantum physics. It describes the entanglement of particles that while light years apart, are somehow still able to transform their properties in unison with one another, as if connected through a mysterious communication channel. Elements of ambiguity, borderlines, and connectedness at a distance related the different formats to each other.

After the pandemic experiences of distance, decentralisation, and remoteness, we may have become better accustomed to the idea of non-locality and the strange ambiguity of knowledge creation that comes with it. Through exhibitions, screenings, and performances, 'Spooky Actions' invited visitors to discover approaches to artistic and design research within a decentralised spatial framework. It explored (post-)pandemic ways of relating to one another and the world around us, looking to new rituals and practices of co-presence and unexpected channels of communication. 'Spooky Actions' combined the hyperlocal (site-specific performances) with group exhibitions, to the more diffusive experimental formats of digital space.

At the Bauhaus-Universität Weimar, a curious and open attitude toward research in art and design is not without precedent, it enjoys a long tradition. The structured doctoral programme in art and design is particularly significant in this regard. With this practice-based study programme, the Faculty of Art and Design plays a pioneering role. It offers a double qualification with an equally practical and academic graduation. 'Spooky Actions' aims to make the doctoral programme and, beyond that, the artistic and design research at the university visible through interconnected formats at several locations.

Part Two: Conference Papers & Extended Abstracts

Transitionality, Listening, and Time in Artistic Research

Thalia Raftopoulou

Abstract

Learning how to generate knowledge with artistic research is a topic that has been under significant discussion, and one that brings forth challenges to epistemological approaches in different 'fields' of knowledge. Moreover, it also challenges its reciprocal relations with the everyday. Understanding how this knowledge might be 'applied', will be discussed as a potential that resides in the process of combining methods, experimentation, field work in transition, and the sensing and interpreting of voices in their orality and materiality. This takes place within a process that is by necessity a slow and gradual one. Time and attentive listening are treated here as vital elements in their own right, and central to the field work and artistic research methodologies. This contribution stems from a specific chapter on artistic research that the artist included in her doctoral dissertation; 'Sound and Listening in the Athenian apartment Building as Artistic Practice', Ph.D, Department of Theory and Art History, Athens School of Fine Arts, 2011–2021 in Athens, Greece.

Keywords: listening, artistic research, *polykatoikia*, time, transitionality, voice

Introduction

This contribution stems from my doctoral dissertation work on listening and sound affectivities within the micro-scale of the *polykatoikia* — the Athenian apartment building [Image 01].

While thinking through sound studies, architectural theory, literature and poetry, this field work drew on lived experiences deriving from the specific conditions of being in the *polykatoikia*. The primary research concern was to focus on how we listen and perceive vibrations within the apartments, and in turn what the affects were being manifested in the space between perceiving and responding. I paid close attention to the articulations of the inhabitants during our interactions, especially in moments when they referred to minuscule sound traces, and the slightest sounds given off by any number of causes. At times, our responses to perceiving vibrations and sound implied a sense of 'being-with', of 'we-ness', or a sense of presence. Through interpreting the articulations and mapping modes of listening I focused on matters of cohabitation, within urban 'noise' and

acousmatic sounds. These were often situations that involved dealing with unwanted sounds and confrontations, as well as vulnerabilities and power dynamics interacting within states of territoriality and dominant yet elusive milieus. Specific moments that were analysed were articulations in long discussions and encounters met at thresholds, as well as, through inventive improvisational practices of tinkering and mending. The fluid boundaries between the private and public, the small ownership affects, affordances and levels of response — abilities are a few of the elements that were central to the research, pulled from specific interactions, moments and clusters of intention.

What follows is a recollection of a ten year period of research, one that intertwines instances of field work together with specific points by thinkers that have treated at length the subject of artistic research. This text will re-group specific moments from the field work and writing process, at points when, in the last years of the research, attentive listening was preferred over the practice of recording. Time was experienced as a continuum, in which it was necessary to commit to being present and grasp what is going on, while attending to the nuances of specific life stories, so as to transition thoughtfully through different research standpoints and positions. This is a body of research that is itself a dynamic work in progress that has taken on various different modes of presentation, such as multimodal lectures that combine image and sound together with narration. As it is, it might be best described as a documentary, albeit one that has yet to be filmed.

A Bundle in Transition

Throughout the making of this work 'continuity of process' in artistic research — a core idea in Ursula K. Le Guin's essay 'The Carrier Bag Theory of Fiction' — served as an essential inspiration and guide. Most important was her way of thinking of the literary story as a bottle. Le Guin was herself inspired by Virginia Woolf's thought on heroism as 'botulism', which led to her elaborating upon the idea of 'the hero as a bottle'. If we are to suppose artistic research, not art-based research or research-based art, or even research based on art, might be considered alongside and comparable to the novel in its form, then, after Le Guin's thinking, it could also be best understood not as something intrinsically framed around conflict, but rather as a bundle, a carrier, or a vessel, inherent to the continuous process of gathering elements. In her essay Le Guin writes:

[O]ne relationship among elements in the novel may well be that of conflict, but the reduction of narrative to conflict is absurd. (I have read a how-to-write manual that said, "A story should be seen as a battle," and went on about strategies, attacks, victory, etc.) Conflict, competition, stress, struggle, etc., within the narrative conceived as carrier bag/belly/box/house/medicine bundle, may be seen as necessary elements of a whole which itself cannot be characterized either as conflict or as harmony, since its purpose is neither resolution nor stasis but continuing process.

The case study of this Athenian apartment building holds specific, real life traces that could also be said to constitute a 'bundle', although 'fiction'

as a label, perhaps fits less readily here. These ‘bundles’ might also be felt as ‘real resonant frequencies’ — to draw a connection with the work *Nothing is Real*, by composer Alvin Lucier (1990). In this sound work, a teapot, is utilised as a resonator set to respond to a melody played by an instrument beside it. For the expectant viewer it is seemingly set to re-play the same melody, but the response is generated from a speaker hidden inside the tea pot. Lucier’s play on object and sound deftly reveals that being responsive does not mean to just repeat what has been heard, but to resound through ones’ very specific acoustic properties. The teapot in his work sounds as if it responds with what ‘it perceived’ from the first melody. The inhabitants’ stories are indicative of particular aspects of their reality and experiences, in a way that contributes to an accounting for specific issues of the everyday. As contributions they are also relevant to some of the specific discourses and issues raised in fields such as sound studies, sound anthropology, acoustic ecology, art practice, theory of artistic research, cultural studies, among others.

To approach from another angle, we might turn to practices that blend the boundaries between field work and artistic research. Jacques Rancière, mentioned in a panel organised in the context of the occupation and activation of *Green Park* by the Kinisi Mavili collective, in 2017, that ‘today, it is not so much a matter of precariousness, but a matter of conditionality or transitionality which of course equals the concept of translation.’ (Rancière 2017). This idea can be thought of in line with his earlier thinking in *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, in which translation serves as a key practice. He gives the example of how it enables a teacher to teach French, a language that he did not know, to people that did not speak his language. With the help of an interpreter, he assigned his students the task of reading by themselves a bilingual edition of *Telemachus*. Within a short period of time his students were able to speak French, through observing, comparing, checking, combining, thinking, acting, mimicking, commenting, and repeating. Through their independent efforts, they were able to express their thoughts both orally and in written form. In this situation, the kind of leadership that once was the lynchpin of systems of power is now rendered unnecessary because the knowledge does not in this case originate from a single individual or source; it is evoked in the space between interested parties and enabled through deliberately energising, and thus empowering interested parties, by way of instigating specific actions. It might be said that for the ‘establishment of knowledge’, there can be no ‘establishment of knowledge’. At least not in the traditional sense, instead what is required is a level of attentiveness from all parties involved. The following occurs while trying to understand Rancière’s terms: ‘conditionality and transitionality’ which are to be understood as translation processes in a sociopolitical cross-cultural context. They function also as metaphors. Knowledge becomes a verb, it doesn’t presuppose a common language, but a form of attentiveness and active multisensory grasping, as part of a wider translation process. Within a similar interpretative, non-ending, non-conclusive manner, the process of artistic research is able to explore potentialities, connections, new paths, and possible translations in which each moment might be understood as a continuation along a route, continually feeding it and completing it simultaneously.

In 2019, artist, anthropologist and social psychologist Elpida Rikou and artist-researcher Katerina Konstantinou, embarked on a lengthy study on ‘artistic research’ that is still ongoing. Their work has offered elements that were fruitful for me to consider together with the work of researchers such as Hannula, Suoranta, Vadén (Hannula, Suoranta, Vadén 2014) — the later addressing the specific ‘singularity’ of every work of artistic research. What Rikou and Konstantinou stressed in the conference on artistic research (‘Artistic Research in Greece from 1990 to the Years of the ‘Crisis’, Athens 2019) is that it cannot be pinned down through generalisations and definite conclusions:

‘There are specific reasons for which I will differ from generalisations. This is of meaning. In most research, there is a tendency in the end to generalise and give some specific data as a conclusion. I will not do that, on the one hand because it is very complicated but also because I don’t want to do that, because [...] all this undertaking is based on a subtle balance between each separate artists’ case and the way they themselves work and what we could deduce from the way the PhDs will be structured or the ways we could talk in general in a research like this. [...]’ (‘research’ here refers to artistic research)

(Rikou, conference proceedings, ‘Artistic Research in Greece from 1990 to the Years of the Crisis’: Athens 2019)

Whispers and Earworms, Where to, Where to?

Tending to the minuscule tasks of the everyday is the main standpoint of this research. As an inhabitant of Athens and having lived in the apartment since 2010, I began taking sound notes that also included observations about specific interactions with the neighbors. One standpoint was that of the Athenian resident, and another that of the neighbor. During the course of conducting this research, our family welcomed two newborn children, this made it so the research process took place while also caring for them. At the same time, I also had to manage with the autoimmune disease Hughes Syndrome, as a result, the writing process went through its own set of tribulations, regardless, the field work never stopped. However, the slowness with which this process took place made it all the more possible to grasp many of the changes in the sound field, and to notice shifts in the residents’ conditions. ‘Causal listening’ — trying to understand the source of the sound — became intertwined with reduced listening, as well as listening in contemplation, listening in anticipation of familiar sounds, recording, listening for animals, listening to the neighbors (which in many cases I would misunderstand). Transitionality in this research meant being able to actively listen while operating from various stand points and switching between listening modes at different times. The research for the most part, engaged listening and ‘sensing’ positions. Through the field work, I kept pondering upon a sticky comment from the ‘Ethics of Listening’ (Hannula 2010):

Obviously enough, I am not at all that interested in the technical parts of what it means to listen, like in having an audio experience. Turn up the volume or shout at the top of your lungs, if you want, I don’t care. But what I do care about is what you shout and scream, whisper and whistle in the dark (Hannula 2010: 49).

It makes one wonder, thirteen years after the fact, if indeed the ‘whisper and whistle in the dark’ is really a song lyric at all? As I once assumed, and not and, perhaps, the condition ‘in the dark’ gains substantial associative weight close to the word ‘whisper’. ‘Listening’, it seems, has to be approached as something that cannot be tied to mere sound perception alone (Panopoulos 2021). The meaning of which has been described as: ‘to point the attention towards’, and not to just perceive oral speech or sounds. Attentive listening applied in this research work, meant being present both in space and in relation to the inhabitants, whilst also being attentive/ mindful/ to the fact that the act of filtering out that which is deemed ‘out of context’ can itself be misleading. Attentive listening requires an active presence; to sense what is meant by what it is they are ‘saying’. This demands an effort to grasp nuances beyond language and vocalization: to decipher the metaphors and local or personal codes, to feel the pauses and listen ‘between’ the sounds. This requires being present without overly fixating on ‘listening’ exclusively, but by allowing for a multisensory approach.

Despite the fact that neurophysiological research on the different perceptual centers of the brain has proven to be very fruitful, the artistic and aesthetic view that considers the senses as separate does not seem to prevail today. There is even the opposite, or at least parallel, theory in favour of the ‘plasticity’ of the brain, according to which neuronal cells have the ability to extend their functional boundaries — in the case of the senses, this means a fluidity and plasticity from one sense to another and an aesthetics based on the blending of the senses, [...] (Zika 2007: 53).

Finally, attentive listening as a process, demanded a time commitment and sustained levels of focus, in order to remember and repeat, through repeatedly following up asking again for clarification. At the same time, through this field work I delved into mapping out the multiple entries of sound.

Going through the causal listening phase: listening to attribute the sources of sounds’ — so as to, for example, know if the kids are alright or locate specific vibrations in the *polykatoikia*, interfered in a very peculiar way with the task of grasping meanings. Causal listening sometimes encouraged me to be far too literal on the one hand, misunderstanding and taking phrases too much at a surface level, or at other times excessively thorough.

The research delved into sound affectivities — how specific conditions are manifested and embodied, the entries of ‘noise’, ‘silence’, ‘sound’, and the affects related to the sonic experiences understood from the inhabitants’ articulations. The variety of these entries suggested a wide range of acoustic, haptic, and vibratory properties. These articulations of actual affordances were on a broad continuum from welcoming sounds, to intrusive sounds and from comforting ‘noise’ to frustrating ‘noise’.

Frequent matters were those with acousmatic sound affects — these are the sounds whose source cannot be so easily defined due to the acoustics of the space, and the materiality of the building itself, or other psychoacoustic factors as well as the potential interference of urban noise levels.

In these cases, what one might perceive while listening to a certain sound, ‘somewhere from above’, without knowing what actually caused it, is dependent on how one perceives, imagines, and considers one’s neighbors and their possible realities. At these moments an aesthet(h)ic approach is intertwined within a nexus of such affects, inscribed in their voice, how they position themselves towards others, and what it is that is anticipated, imagined, expected, desired, recalled, or preferred. Of particular note were instances in which inhabitants expressed a ‘need for noise’, or ‘their own noise’ — a coping mechanism which can help create a sense of personal space, and make living in the *polykatoikia* possible.

It is important to underscore at this point that the voices of the inhabitants that were initially recorded contributed to an extensive archive of sound notes, along with field and domestic recordings, the sum of which aided an acoustemological approach (Feld 1996). To better understand how space was carried through sound, the recorder was placed in the centre of the living room, or sometimes right beside a ventilator or a gap somewhere in the wall. In order to feel the haptic effects of life in the *polykatoikia*, an improvised hydrophone in the bathtub was also set up. These recordings assisted in building a clearer sense of the specific qualities of the place, the variables that seemed to affect to different degrees, and filter the way inhabitants felt, perceived, and responded to one another. Recording the initial discussions with specific inhabitants helped me listen to them in real time, and to better recall and familiarise myself with their specific ways and expressions. In general, I would record mostly when I had doubts in the capacity of my own memory. However, when the time came for me to write up on issues of importance that had been shared in the course of the work, to my surprise, I recalled a great deal of it from memory, and I was not wholly reliant on sound files to do so. The voices in the recordings helped me to prepare, to be more attentive, and in the end, they resulted in me relying less and less on the recorder. The repetitive motifs of phrases like ‘the walls are made of paper’, ‘I can listen to it as if it was dolby surround’, ‘there is no respect’, ‘it seems as if they are in the same room with me’, ‘I haven’t talked to them about it’, pointed to different levels of response abilities and to a sound field dense with occasionally intersecting yet diverse stories.

During the first four years I conducted extensive bibliographic research on sound studies as well as on the *polykatoikia*. I include here just a brief selection — on the architectural, structural, and stylistic aspect of how the *polykatoikia* was formed (Lambropoulou 2009; Marmaras 1991), its gradual conflictual development, its possible affinities with modernism, collocating discussions such as the *polykatoikia* as ‘an oral agreement’ (Theocharopoulou 2017) and ‘a boundary setting exercise’ (Woditsch 2016).

Sound Recollected, Un-Sorted, Un-Owned

In a *polykatoikia* it is common knowledge that everybody is able to hear one another, often clearly. This is usually due to the lack of soundproofing, the close proximity of the apartments, in some cases the loudness of the voices, or the perceived intrusiveness of the nearby disputes, or due to the air and vibrations that propagates them. During the period in which people were ordered to spend more time in their homes, in the pandemic of 2020, re-

sulted in approaches that foregrounded the domestic, in power relations and within the territories of the 'home'. This was evident in pandemic period research, artworks, and articles, such as the recent contributions in the *Journal of Sonic Studies* dealing with the theme 'Sound at Home I: Territory, Materiality and the Extension of Home'. Outlining the 'sound affects' of the pandemic [Image 02] requires further examination and research.

Now, let's briefly examine four separate 'pre-pandemic' instances, an exemplary selection of specific matters of concern.

Number one: Upon moving to their newly bought, renovated apartment Velissarios and Tijana, expecting a child, found to their disappointment that they could not handle the sounds of their neighbors fighting in the adjacent apartments. After confronting them several times, reaching a sustainable solution seemed impossible. They found a way to momentarily 'relax' during the summer when the chance to leave the windows wide open enabled the ambience from the street outside to mask the sounds from the neighbors, in the end however, they eventually felt they had to sell up and relocate to another neighborhood. The subchapter for interpreting his articulations evolved initially on their feelings of inescapability and their seeming entrapment, but also in relation to their expectations about small ownership and the limits of control. Despite owning the house, they were powerless to regulate or treat the sounds residing in it. In Velissarios' privileged case relocation was a possible option; though it took three years to resolve.

Two: Argyris' apartment is one out of a hundred, of the late modernist *polykatoikia* 'I Hara' at Patisia (3-3-7 Patision and Babi Anninou Street), located in a multicultural neighborhood. The discussions we had spanned across a three year period. He dealt with extensive issues which had engaged me in an attempt to interpret his case for a full five years. His accounts included an impressive amount of acoustic experiences. One point was the fact that he could not call the police to deal with the fuss from the ground floor bar because the owner of the bar was himself a police officer. Particularly noteworthy, was his will and ability to meditate while listening to the sounds of others in a concerted attempt to ascribe to them their sources. This helped him greatly, as he said, to try to 'set aside his ego' to 'relax and accept them', since by knowing the 'need' behind each one he could 'sort out the noise'. He specifically related: 'It drives me crazy not to know what each sound is! If you know, you can sort it out in your brain somehow'. For him it was a quest for specificity; with the objective to understand what 'need' caused which sound. In his narration of the experiences, it was as if he was reciting, distancing himself, while he counted the many sources, while others were extremely troubling for him due to the fact he was unable to understand what was going on. I could sense in his words his anxiety, the aesthet(h)ic voice responding to every single sound trace perceived from within his apartment.

Three: Mrs Olga, (Figure 3) now sixty-five years old, from the ground floor in her tailoring store, located at an observatory spot and a vital multi-purpose meeting point for the neighborhood, she was the first person I approached, to begin the listening work with. Before I reached out to her or any of the other neighbors I mistakenly assumed that they wouldn't be able to recall any acoustic events, or that they would do so by narrating in a

kind of Delia Derbyshire voice from the BBC radio project 'The Dreams', with fleeting sound evocations. It became apparent from early on in our talks, the centrality of her dealing with the loss of her husband. The first acoustic experience she shared with me was the reminiscence of his sounds. We still hang out and share thoughts, but this first articulation of acoustic experience left a deeply felt reminder of the personal issues, some of them urgent — that we almost always encountered with every subsequent inhabitant, while broaching the topic of personal space and the acoustic experiences that come with it.

I can hear his sounds, still. He would get up from the bed and I knew his every move you know. He would bump into the bed, he was a bit clumsy, you know, he would bang the door in the toilet in the morning, because he would get up very early, you get it now. I even knew when he would place the keys on the door, he would call for the lift, the noise of the lift — when he would get out of the front door, I would even hear the front door — the noise of the door. You know? Some things become a habit... they won't... alright... (Mrs Olga).

This narration through Mrs Olga's mnemosonic sound affects, 'an-amnesia', the 'merging of sound, perception, and memory' (Augoyard, Torgue 2005), upon her dealing with loss, contrasts the way another neighbor, Mrs Maria, talks about 'listening' in the apartment. Mrs Maria, now eighty-nine years old, grieves the loss of her husband and child. For Mrs Maria, the very act of 'listening' became unbearable, as she said 'there is nothing to listen to'. Without her loved ones she insisted that she had lost the motive to mind out for anything else, possibly ascribing in this way 'listenin' the meaning of caring. On one of my visits, she gestured towards her rubber slippers to show me that she is cautious enough not to disturb the people living below her apartment with her steps.

Four: Recurring periodical events like the sounds of sparrows nesting in the kitchen ventilator tube, regardless of our nearby presence, in their fragility and their relentless affirmation of spring's return, seem to offer almost a kind of yardstick for interpreting all other acoustic events.

This regrouping highlighted specific fragments of situations and tackled certain methodologies employed during field work, such as attentive listening and the taking of sound notes, while simultaneously attending to several other issues of concern. Among them, was that of the limits of control and ownership over sounds, the tribulations around ways of confronting the neighbors themselves as well as personal issues of dealing with loss through the reminiscence of presence in mnemo-perceptive effects. Another issue was that of dealing with too many neighbors' sounds confounded through attempts at causal listening and for its promise of soothing consequences (provided the sound can be located). It underlines the fact that in field work, artistic research has to be allowed to have a sense of time so it can attend sufficiently to the situations and better track the developing situations within specific issues. This approach offers in a nutshell situated examples of attentive listening, while keeping in mind the multiple levels of transitionality within artistic research; as an intrinsic potential of the process of translation and interpretation, and as a means to handle the

shifts both in the field and from the researchers' stand points. Lastly, by committing to a process that entails the careful sensing of voices, a level of mutual respect is synonymous with a level of attendance.

There is space created between Vanessa Theodoropoulou's approach on artistic research and Dewey's ideas on the way the thinking processes can be expanded upon. I will incorporate both their stand points to conclude on, however, Dewey's approach also raises further questions regarding what might be meant by 'good mental habits' and from where do they originate.

Artistic research gains meaning only as a field that critiques sciences and disciplines, from which it borrows methodological tools, but always from a *dédoublement* stance, that is reflexive without functioning in terms of rationale, creating a discursive space that could be tracked not only with exhibitions or presentations but with stories, fictions, political decisions, institutional regulations, etc. (Theodoropoulou personal discussion fragment from: *Le chercheur et ses doubles*, Delacourt, Sandra, Katia Schneller, and Theodoropoulou 2015)

Reflective thinking, in short, means judgment suspended during further inquiry; and suspense is likely to be somewhat painful. [...] the most important factor in the training of good mental habits consists in acquiring the attitude of suspended conclusion, and in mastering the various methods of searching for new materials to corroborate or to refute the first suggestions that occur. To maintain the state of doubt and to carry on systematic and protracted inquiry — these are the essentials of thinking. (Dewey 1910: 13)

In this closing summary, I would prefer to think of both the terms 'reflexive' and 'reflective thinking' as residing within the 'bundle', and as a possible working metaphor that might also be the sound affect of 'resonance'.

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I



II



III

I Thalia Raftopoulou, *View of polykatoikias from Mount Lycabettus in Athens*, 29 July 2017, digital photograph, research archive

II Thalia Raftopoulou, *Polykatoikia with inhabitant during the pandemic*, 4 April 2020, digital photograph, research archive

III Thalia Raftopoulou, *Mrs Olga waves from her clothes alterations store in the ground floor of the polykatoikia in Metaxourgeio*, Athens, 25 June 2019, digital photograph, research archive

Appendix

SAR Conference Committee Biographies

Alexandra Regan Toland was conference chair of the 13th International Conference on Artistic Research. She is Associate Professor for Arts and Research and director of the PhD Programme in Art and Design at the Bauhaus-Universität Weimar. With a Bachelors in German from the University of Wisconsin-Madison, with a focus on theatre design, a Master of Fine Arts from the Dutch Art Institute, an engineering degree in landscape planning, and PhD with distinction from the Technical University of Berlin, which was partly realized at the University of Arts Berlin, and a Post-Doc from Oregon State University School of Agriculture, Alex uses insights from different disciplinary and cultural contexts in her work as a scholar, artist, and educator. She has exhibited and published widely on artistic research practices as they relate to soil protection, air pollution, and the Anthropocene, including the co-edited book, *Field to Palette: Dialogues on Soil and Art in the Anthropocene* (Taylor and Francis 2018).

Angela Bartram is Professor of Contemporary Art at University of Derby, where she co-leads It's Creative and the Cultural Industries Academic Theme and Research Centre. She is a fine artist and artistic researcher working with objects, sound, video, print, performance events, and published text. Her research concerns thresholds of the human body, gallery or museum, definitions of the human and animal as companion species, and strategies for documenting the ephemeral. Bartram is Executive Board member for the Society for Artistic Research, CHEAD Research Alliance Strategy Group member, NCACE Collaborations Champion, Trustee of the Board of Directors for the Live Art Development Agency, and member of the steering group for CVAN EM (Chair 2019–2022). She gained a PhD in Fine Art from Middlesex University.

Jaana Erkkilä-Hill is the Vice Rector for Research at the University of the Arts Helsinki. She holds a Professorship in Fine Art at the University of Lapland. She has also worked as Director of Research and Development in Cultural Industries at the University of Applied Sciences Novia and as Rector of the Nordic School of Art. She graduated with a Master in Fine Arts from the Academy of Fine Arts Helsinki and a Doctor of Arts from Aalto University. Her research interests lie in the field of artistic thinking and artist pedagogy. In addition to her academic career she is active as an artist. Her artworks are referential in their approach, in which unrelated things form new, often surprising entities. Her work is held in several public and private collections.

Johan A. Haarberg has extensive experience in creating framework conditions for higher

arts education/institutions and artistic research, as well as on quality enhancement procedures. He is educated within philosophy and public law. He has been the Director of the Norwegian Artistic Research Programme, a national, cross-disciplinary, governmental-funded organisation created to stimulate the development of artistic research within higher arts institutions in Norway (2009–2013). He was previously the Director at Bergen National Academy of the Arts (1996–2009), now integrated in the University of Bergen as Faculty of Fine Art, Music and Design. Johan A. Haarberg has been Vice-President/Treasurer for Society for Artistic Research during the period from 2013 to 2018. From 2018 onwards, he has taken on the task as SAR Executive Officer. He has been an external Board Member at Stockholm University of the Arts since 2014, and an external artistic research adviser to Rhythmic Music Conservatory, Copenhagen. Haarberg is available internationally as an advisor, coach, and consultant.

Gabriele Schmid is one of two academic heads of the University of Applied Arts and Sciences, Ottersberg where she has been a professor for Aesthetic Education since 2007. Currently she is responsible for the fields of research, studies, and teaching with a special focus on arts based and artistic research. Schmid is also responsible for the international affairs of the University. Previously she has held a professorship at the Carl von Ossietzky University Oldenburg and before that she was assistant professor at the University of the Arts Berlin. There she studied Fine Art and Art Education and completed her dissertation on Illusionary Rooms. Gabriele Schmid is an active artist, working in the field of drawing, sculpture, and video. She has been elected as a SAR board member for the period from 2017 to 2022.

Stefanie Schwarz is a communication designer with a focus on typography and type design. She studied in Germany and the USA before completing her MA at Central Saint Martins / University of the Arts London. In 2013 she co-founded the typographic research lab open2type. From 2019 until 2022 Stefanie has been junior professor for typography and type design at Bauhaus-Universität Weimar. Since 2021 she has run the ABK Type Lab at Staatliche Akademie der Bildenden Künste Stuttgart. Stefanie's work has been presented at group exhibitions in Europe, the USA, and Japan and has received numerous awards. Her type designs are published by type foundries in Berlin, Chicago, Ahmedabad, and Buenos Aires.

Jan Willmann is Professor of the Theory and History of Design at the Bauhaus-Universität Weimar. After studying architecture and theory in Oxford, United Kingdom, he served from 2007 to 2011 as Scientific and Teaching Assistant at the Institute of Architectural

Theory at Innsbruck University in Austria, where he also earned his PhD under Prof. Ir. Bart Lootsma with distinction. He was Senior Assistant of the group of Gramazio Kohler Research at the Swiss Federal Institute of Technology (ETH) in Zurich from 2011 to 2016. Jan Willmann's research and publications focus on the relationship between the theory and history of design, cultural history, and the history of media and information technology. He has lectured worldwide and is regularly invited as an expert and design critic member, and collaborated with numerous renowned international institutions, such as, for example, the FRAC Centre Orléans, Chicago Architecture Biennial und Palais de Tokyo in Paris. His essays and articles have been published in various journals.

Keynote Speakers Biographies

Berhanu Ashagrie Deribew is a visual artist and an assistant professor at the Alle School of Fine Arts and Design, Addis Ababa University, where he served as the Director of the fine arts school for almost four years between 2012 and 2016. With an understanding and commitment to engaged pedagogy and co-production of knowledge, he has organised and facilitated numerous local, continental, and international collaborations leading to educational, artistic, and research projects. He has also participated in various international art festivals, exhibitions, and conferences. His artistic practice focuses on subjects of dispossession through process-based practices outside studio environments. Berhanu is currently working on an ongoing artistic research project that explores notions of mourning as an aesthetic, pedagogical, and political language and practice amidst precarious socio-political conditions. Berhanu is a PhD In-practice candidate at the Vienna Academy of Fine Arts.

Otso Aavanranta (formerly Lähdeoja) is a professor of artistic research at the University of the Arts Helsinki, composer, electronic musician, and researcher in digital arts. He holds a doctorate in music from Paris VIII University and has led a myriad of crossover artistic projects over the years. His works have included musical ensembles, solo and group albums, multimedia projects, music-poetry, installation art, and music for dance performances. He has lived and worked in Finland, Canada, Belgium, and France. Otso Lähdeoja's research approach is one rooted in research-creation; combining exploratory artistic creation and academic inquiry into a mutual feedback loop. While the tools and methods of his research stem from music and technology, the themes of enquiry open to larger, cross-disciplinary questions concerning human intersubjectivity and transindividual cognition, as well as the interplay between society and technology.

Rolf Hughes is Professor of the Epistemology of Design-Driven Research in the Department of Architecture at KU Leuven, member of Emergence of Bio-age Working Group, Chatham House, London, and Director of Artistic Research for the Experimental Architecture Group which develops pioneering transdisciplinary research, design prototypes, and immersive experiences for the emerging ecological era. His research and teaching explore the contribution of artistic research methods to developing narratives and epistemologies with a focus on 'unspeakable dialogues' between human and nonhuman agencies. A writer across creative and critical genres, he has devised interdisciplinary performances and installations at venues such as the Palais de Tokyo (Paris), the University of the Underground

(Amsterdam), the Northern Stage and the Victoria Tunnel (Newcastle), the Max Planck Institute (Florence), the Orpheus Institute (Ghent), and globally, online, via Digital Futures. Through an architectural design office titled Architecture for Living on a Damaged Planet at KU Leuven, and the elective course 'Haunted House: The Hidden Life of Buildings', Hughes combines literary, film, and performance narratives with sound art to explore the implications of our relationship with lively matter, and our role within a (re)enlivened world.

Rachel Armstrong is Professor of Regenerative Architecture in the Department of Architecture at KU Leuven, Belgium, a Senior TED Fellow and a Robert Rauschenberg Foundation, Rising Waters II confab Fellow. Armstrong holds a First-Class Honours degree with two academic prizes from the University of Cambridge (Girton College), a medical degree from the University of Oxford (The Queen's College) and holds a PhD in Architecture from the University of London (Bartlett School of Architecture). Her career is characterized by design thinking as a fusion element for interdisciplinary expertise. She pioneers an ecological, technological, and life-centred practice called 'living architecture' that considers the implications for designing and engineering in a world thrown off balance. She is the author of a number of books including *Safe as Houses: More-than-Human Design for a Post-Pandemic World* (2022); *The Art of Experiment: Post-pandemic Knowledge Practices for 21st Century Architecture and Design* with Rolf Hughes (2021), *Experimental Architecture Designing the Unknown* (2019), *Liquid Life: On Non-Linear Materiality* (2019), *Soft Living Architecture: An Alternative View of Bio-informed Practice* (2018), amongst others.

Contributor Biographies

Fee Altmann is an art historian, artistic researcher, freelance curator, and author with a focus on artistic practices in contemporary cultures at paradigmatic turning points; social and political practices of the arts and procedures of artistic research; transdisciplinarity and artistic practices of knowledge, creative producing. She has been managing director of Digitale Bühne gGmbH (digital-stage.org); board member and humanities director, Institute for Artistic Research (IKF), Berlin. She is a founding member of the Society for Artistic Research Germany, representative for Brandenburg and a mentor at the Peers Programme, ZHDk. She has had many years of experience in the international art market and the artistic academic knowledge system. Until 2013 she was the director of the foundation archive of the conceptual artist and philosopher Adrian Piper. Since 2013 she was at the Institute for Artistic Research at the Film University

Babelsberg KONRAD WOLF, where she was managing director until 2020.

Christine Reeh-Peters is a German filmmaker, philosopher and artistic researcher living between Bochum and Lisbon. She holds a PhD in Philosophy of Art and Aesthetics from the Faculty of Letters, University of Lisbon. She is full professor for Film and Digital Arts at the Protestant University of Applied Sciences in Bochum. Until August 2023, Christine was junior professor for Artistic Research at Film University Babelsberg KONRAD WOLF in Potsdam. It was there that she was also head of the IKF — Institute for Artistic Research. She is film producer and director at C.R.I.M. in Lisbon and editor of several anthologies and one monograph on film-philosophy. Christine explores the complexity of narration, place and image as well as the links between philosophy, film, and artistic research.

Ruth Anderwald and Leonhard Grond are visual artists, artist-curators, artist-researchers, and currently professors for the Artistic Research programme (PhD in Art) at the University of Applied Arts, Vienna. Their work has been exhibited internationally, e.g., at Centre Pompidou, Paris; Himalayas Art Museum, Shanghai; and Tate Modern, London. In addition, they have curated screening programmes/exhibitions with i.a. Whitechapel Gallery, London; Kunsthau Graz; and Ujazdowski Castle, Warsaw. Their artistic research projects include the EU-funded 'ART WORKS! European Culture of Resistance and Liberation' (2019–2021) with Museion Bolzano, MSU Museum of Contemporary Art Zagreb, Foundation wannseeFORUM, HKW Berlin, and Between Bridges, 'Dizziness-A Resource' (2014–2017), Academy of Fine Arts Vienna, and currently 'Navigating Dizziness Together' (2020–2024) at the University of Applied Arts Vienna, both funded by FWF PEEK. Since 2007, they have reflected on construction sites of cultural institutions, i.a., 'History in Between for House of Austrian History' (2017–2019), or 'The Construction Site of Remembrance' (2018–2023), at Memorial and Museum Auschwitz-Birkenau, commissioned by the Austrian National Funds.

Katarina Andjelkovic, PhD M.Arch.Eng., is a theorist, practicing architect, researcher, and painter. Katarina served as a Visiting Professor, Chair of Creative Architecture, at the University of Oklahoma U.S.A., Institute of Form Theory and History in Oslo, Institute of Urbanism and Landscape in Oslo, University of Belgrade – Faculty of Architecture, and guest-lecturing and mentoring at TU Delft – Faculty of architecture and the built environment, AHO – Oslo School of Architecture and Design, FAUP Porto, DIA Anhalt Dessau, SMT New York, and ITU – Istanbul Technical University. She is a winner of the

the Belgrade Chamber of Commerce Award for Best Master Thesis defended at Universities in Serbia in all disciplines. Katarina has published two monographs; an upcoming book chapter, and several journal articles with Intellect UK. Andjelkovic has exhibited her artwork in seven solo exhibitions and seventy international architectural, fine arts and photography exhibitions.

Annette Arlander, DA, is an artist, researcher, and a pedagogue, one of the pioneers of Finnish performance art and a trailblazer of artistic research. Former professor in performance, art and theory at Stockholm University of the Arts and professor of artistic research at University of the Arts Helsinki. At present she is a visiting researcher at Academy of Fine Arts University of the Arts Helsinki. Her artwork moves between the traditions of performance art, video art, and environmental art. For details and publications, see <https://annettearlander.com>

Katarina Blomqvist is a doctoral researcher at Aalto University School of Arts, Design and Architecture in the Department of Film. She is currently working in a multidisciplinary research project 'Approaching Social Death', which is funded by the Kone Foundation, and is part of the Centre of Excellence in Research on Ageing and Care chosen by the Research Council of Finland. After studying philosophy (MA) Blomqvist has been working as an audio documentary director. In addition to academic philosophy, she has also completed a two-year education in philosophical practice. Blomqvist has presented her artistic research and her documentary audio art at a Listening Academy iteration in Berlin and several international conferences including Nordic Conference on Philosophical Practice, Performance Philosophy Biennial, and the Nordic Congress of Gerontology.

Budhaditya Chattopadhyay is a contemporary artist, researcher, and writer. Chattopadhyay produces works for large-scale installations and live performances addressing contemporary issues of environment and ecology, migration, race, and decoloniality. His works have been widely exhibited, performed, or presented across the globe. Chattopadhyay has an expansive body of scholarly publications in artistic research, media theory, and aesthetics in leading peer-reviewed journals. He is the author of four books: *The Nomadic Listener* (2020), *The Auditory Setting* (2021), *Between the Headphones* (2021), and *Sound Practices in the Global South* (2022). Chattopadhyay holds a PhD in Artistic Research and Sound Studies from the Academy of Creative and Performing Arts, Leiden University, and is currently a Visiting Professor at the Critical Media Lab, Basel, Switzerland. Website: <https://budhaditya.org/>

Rebecca Collins is an award-winning artist and artist-researcher. She works at the intersection between contemporary performance and sound studies. Her practice, grounded in specific sites or communities, investigates the relationships between social, political, and cultural phenomena. She is interested in how critical, fictional, and performative interventions might cultivate attention towards our contemporary condition indicating potential levers for change. Rebecca shares her scholarship and practice through multiple forms including live performance, limited-edition vinyl, radio broadcasts, exhibitions, workshops, uncanny encounters, text scores, and academic/experimental publications. In 2022 she was awarded a prestigious research grant from the Royal Society of Edinburgh for 'Parameters for Understanding Uncertainty' a project invested in intellectually loitering amidst physicists who are committed to uncovering what we are yet to know about the first three minutes of the Universe. Rebecca, since 2017, is a Lecturer in Contemporary Art Theory at Edinburgh College of Art.

Tricia Crivellaro is an artist, designer, educator, and creative scholar; she holds an MA in Fashion Studies from Toronto Metropolitan University (TMU). Crivellaro explores the intersections between fashion, art, and technology through practice-led methodology. Her current research work draws on feminism and queer theories and creatively engages with experimental garment-making, creative writing as well as new media installations. Crivellaro is an Instructor at TMU as well conducting research for FDCC_3D-Lab (TMU) and Data Materialization Studio (OCAD).

Lyne Heller is a post-disciplinary artist, designer, educator, and academic who has exhibited internationally. Her interests encompass material and virtual culture, virtual/augmented reality (AR/VR), performance, graphic novels, and sculptural installation. Heller completed her MFA at the School of the Art Institute of Chicago and her PhD at University College Dublin, Ireland. Her research is practice-based, with a speciality in Digital Media Arts. She is an Adjunct Professor at OCAD University, co-director of the Data Materialization Studio, and Reviews Editor of Virtual Creativity.

Dorie Millerson is a Toronto-based artist and academic working in textiles. Exhibiting internationally for over twenty years, articles about her work have appeared in *Fiberarts*, *Surface Design Journal*, *Sculpture*, and the books *La Dentelle dans l'art contemporain* (2021) and *Artistry in Fiber*, Vol. 2: *Sculpture* (2017). Her writing about craft practice and pedagogy has been published in *Studio: Craft and Design in Canada*, *Surfacing Journal*, and *Metal Arts Guild Magazine* and the books *Digital Meets Handmade: Jewelry*

in the 21st Century (2021) and *Crafting New Traditions: Canadian Innovators and Influences* (2008). Millerson holds an MFA in textiles from NSCAD University (2003) and is an honours graduate in fibre from the Ontario College of Art & Design (2000). She is an associate professor of textiles in Material Art & Design and on the faculty in the School of Graduate Studies at OCAD University in Toronto where she has taught since 2005.

Pascal Marcel Dreier, M.A. explores and narrates more-than-human stories. To do this, he combines aspects of aesthetic research with activist, forensic, and ethnographic methods. He is a co-founder of the NGO TRACES Studio for Creative Investigation (Berlin) and a member of the networks Multispecies Studio and Minding Animals Germany. He is assistant professor for Multispecies Storytelling at the Academy of Media Arts in Cologne.

Thomas Hawranke, PhD, is media artist and professor for Motion Design and Animation at the Burg Giebichenstein University of Art and Design Halle. He conducts deep hanging out in a variety of gaming communities, loves to watch animals in virtual worlds and uses practices of play as his primary research methodology. He is co-founder of Paidia Institute and member of the artist collective susigames.

Tamara Friebe was born in Cohuna, country Victoria in Australia. She currently lives in Austria, having moved there in 2002. She studied architecture at the Royal Melbourne Institute of Technology (RMIT) in Melbourne and at the University of Applied Arts Vienna (masterclass Zaha Hadid), sociology and theology (Universities in Melbourne) and composition at the University of Music and Performing Arts Vienna (masterclass Chaya Czernowin). She completed a PhD in Composition at the University of Huddersfield (with Liza Lim) in 2013 with a portfolio of works entitled *Generative Transcriptions, an Opera of the Self*. Since 2014 she has been a postdoctoral researcher at the Karl-Franzens University of Graz as part of the mathematics and art research project 'The Collaborative Mind', and teaches courses on 'The role of intuition in forming creative flow' at the University of Music and Performing Arts Graz and gives diverse lectures at festivals and conferences.

Klemens Fellner studied mathematics and physics at the Technical University of Vienna and bassoon at the conservatory Vienna and finished his PhD in applied mathematics in 2002. His postdoctoral research included long-term visits at the ENS Cachan, Granada, UAB Barcelona, Baker Heart Research Institute Melbourne, before becoming *Universitätsassistent* at the University of Vienna and Senior Research Assistant at the University of Cambridge. Since 2011 Fellner has been

Professor of Mathematics/Computational Sciences at the Institute of Mathematics and Scientific Computing at the KFU Graz. His expertise as an applied mathematician ranges from mathematical modeling to the analysis of partial differential equations. His recent research focuses on (bio)-chemical reaction-diffusion systems and the development of mathematical models for lipolysis. Fellner is currently Dean of the Faculty of Natural Sciences of the University of Graz.

Jan Giffhorn studied music theory from 2000 until 2005 at Folkwang University Essen. In 2014, he received a PhD in musicology from the University of Music and Performing Arts Vienna (MDW) for his dissertation 'Zur Sinfonik Leonard Bernsteins – Betrachtungen zu Rezeption, Ästhetik und Komposition'. Since 2017 he has been a research fellow at the Music and Arts University of the City of Vienna (MUK) at the Centre For Science and Research (ZWF).

Marina Gržinić is a full professor at the Academy of Fine Arts Vienna, head of the Studio for Post-Conceptual Art Practices (PCAP, IBK). She is principal investigator of the art-based research project 'Conviviality as Potentiality' (FWF AR679, 2021–25) and the Citizen Science project 'Citizens' Memories and Imaginaries' (FWF TCS119, 2022–23). She holds a PhD in philosophy and is an artist with a career spanning over forty years. She was the principal investigator of the research project 'Genealogy of Amnesia' (FWF AR439, 2018–2021). Her areas of expertise include contemporary philosophy, contemporary art, the study of coloniality and decoloniality, transfeminism, the analysis of racism, antisemitism, nationalism, and the study of memory and history in relation to resistance. She co-edited with J. Pristovšek and S. Uitz the volume *Opposing Colonialism, Antisemitism, and Turbo-Nationalism: Rethinking the Past for New Conviviality* (Cambridge Scholars Publishing, 2020). She is co-curator of the international group exhibition 'Stories of Traumatic Pasts: Counter-Archives for Future Memories' (with S. Uitz and C. Jauernik, Weltmuseum Wien, 2020–2021).

Jovita Pristovšek is a postdoctoral researcher at the Academy of Fine Arts Vienna for the art-based research project 'Conviviality as Potentiality' (FWF AR679, 2021–2025). She was a postdoctoral researcher in the Citizen Science project 'Citizens' Memories and Imaginaries' (FWF TCS119, 2022–2023), and the research project 'Genealogy of Amnesia' (FWF AR439, 2019–2021). She holds a PhD in Philosophy and a MA in Fine Arts. Her research interests include the relationship between aesthetics, the public sphere, and politics; epistemology; decoloniality; the analysis of racism; and the politics of representation. She is co-editor with M. Gržinić and S. Uitz of *Opposing Colonialism,*

Antisemitism, and Turbo-Nationalism: Rethinking the Past for New Conviviality (Cambridge Scholars Publishing, 2020), co-editor with M. Gržinić, S. Uitz, and C. Jauernik of the exhibition catalogue *Stories of Traumatic Pasts: Colonialism, Antisemitism, and Turbo-Nationalism* (Hatje Cantz, 2020).

Sophie Uitz is a theorist and researcher specializing in political and social theories, decolonial theories, comparative cultural studies, and contemporary aesthetics. She holds a postdoctoral position at the Academy of Fine Arts Vienna in the field of artistic research and citizen science. She holds a PhD in political science from the University of Vienna and has been a lecturer in political theory. Her recent work includes the journal article 'Bedingte Politik, prekäre Rechte' (*Sozialwissenschaftliche Rundschau*, special issue: Hannah Arendt – interdisziplinäre Perspektiven, vol. 2, 2021); 'Political Remembrance for the Future: Perspectives and Limits of Arendt's Re-Framing of Memory and History as Political Concepts' (in: Gržinić, Pristovšek, Uitz (eds.), *Opposing Colonialism, Antisemitism, and Turbo-Nationalism*, Cambridge Scholars Publishing, 2020); co-curation of the international group exhibition 'Stories of Traumatic Pasts: Counter-Archives for Future Memories' (with M. Gržinić and C. Jauernik, Weltmuseum Wien, 2020–2021).

Dr. Adnan Hadzi is currently working as resident researcher at the University of Malta, as well as a participant researcher in the Erasmus XR strategic partnership research collaboration with the Immersive Lab University of Malta project. Adnan's documentary film work tracks artist pranksters The Yes Men and net provocateurs Bitnik Collective. Bitnik's practice expands from the digital to affect physical spaces, often intentionally applying loss of control to challenge established structures and mechanisms, formulating fundamental questions concerning contemporary issues.

Molly Joyce has been deemed one of the 'most versatile, prolific and intriguing composers working under the vast new-music dome' by *The Washington Post*. Her work is concerned with disability as a creative source. Molly's creative projects have been presented and commissioned by Carnegie Hall, TEDxMidAtlantic, Hirshhorn Museum and Sculpture Garden, Bang on a Can Marathon, Danspace Project, Americans for the Arts, National Sawdust, Gaudeamus Muziekweek, National Gallery of Art, Classical:NEXT, and featured on *Pitchfork*, Red Bull Radio, and WNYC's *New Sounds*. She is a graduate of Juilliard, Royal Conservatory in The Hague, Yale, and alumnus of the YoungArts Foundation. She holds an Advanced Certificate in Disability Studies from City University of New York, and is a Dean's Doctoral Fellow at the University of Virginia in Composition and Computer Tech-

nologies. She has served on the composition faculties of New York University, Wagner College, and Berklee Online. For more information: www.mollyjoyce.com

Dr. Kateřina Krtilová is a researcher at the Zurich University of the Arts. She has been a visiting professor for Media Studies at the University of Bonn, at the Department of Philosophy at the University of Vienna, and Film Studies at Charles University in Prague. She defended her PhD on Vilém Flusser's media philosophy at Bauhaus-Universität Weimar and co-organised the Vilém Flusser Summer Schools in Robion 2022 and 2023. Her research focus is on media philosophy, aesthetics practices of theory and intersections between media theory and religious practice.

Yuval Levi was born in Jerusalem and is currently based in Berlin. He graduated from Bezalel Academy of Arts and Design Jerusalem, the Department of Architecture, under the supervision of Prof. Arch Zeev Druckman. Levi is Co-founder of Archidrome Architects, an architectural office that has specialized in public and community buildings. His interests span interdisciplinary curatorial projects and (artistic) research of urban spaces using visual methods, architecture, and urban planning tools. He also engages in social, cultural, and political initiatives focusing on communities in conflict.

Kate Liston is an artist based in Gateshead, UK working with moving image, installation, writing and performance. Her practice-led PhD (2017) explored the sensation of knowledge. Recent exhibitions include: 'Town Hall Meeting of the Air', BALTIC39, Newcastle upon Tyne (collaborative solo exhibition, 2021); 'Oh-Link Zone', Black Tower Projects, London (group event and exhibition, 2018); 'Feel After the New See' at Hatton Gallery (solo exhibition, 2018); 'The Scientific Method' at The Tetley Gallery, Leeds (group exhibition, 2016); 'Feminism and the Body in Performance' at MART Gallery, Dublin (group event, 2015). She is Assistant Professor of Fine Art at Northumbria University.

Ivan Chen-Hsiu Liu is an artist and a researcher. He has a background in science, trained as a physicist at the Max-Planck Institute, Germany, and Imperial College London, UK. He is currently an Assistant Professor of Applied Arts at National Yang Ming Chiao Tung University in Taiwan, and heads the Future Narratives Lab. His current works experiment new forms of narrative to address future and contemporary issues that arise as human civilization advances.

Paola Livorsi is composer/researcher, she lives and works in Helsinki since 2001. Livorsi has been active in many multidisciplinary projects, such as: 'Rooms of Elements (2006–2007)'; 'Self-portraits, silent voices'

(2011–2012); ‘Sense Disorder’ (2013). For ‘Imaginary Spaces’ (2016), ‘The end of no ending’ (2017), ‘Between words and life’ (2019), and ‘Sounding Bodies’ (2020) she collaborated with the expanded cinema artist Marek Pluciennik. She realized *Medusa*, with Piia Komi (soprano coloratura/cello), Sara Orava (visual art/stage direction), and Milla Eloranta (dance/choreography), premiered in Helsinki in August 2022. Livorsi concluded her doctoral artistic research ‘Human voice and instrumental voice: an investigation of voicelikeness’ in 2023 at the Sibelius Academy, Centre for Music and Technology, Helsinki. <https://core.musicfinland.fi/composers/paola-livorsi>
<https://www.researchcatalogue.net/view/511491/2156581>

Barb Macek is a writer and artistic researcher. She studied psychology and ‘art and science’ in Vienna. Since 2017 she has presented her poetry-based research projects in artistic and scientific contexts. Her works have been published in anthologies and literary magazines as well as in journals for artistic and transdisciplinary research. In 2018 she received the Award of Excellence of the Austrian Federal Ministry of Science for her academic achievement. In 2019 she was awarded with the annual prize of the Society for Artistic Research (SAR) for her Research Catalogue (RC)-exposition ‘Between Agony and Ecstasy: Investigations into the Meaning of Pain’. In the same year her book *Lykanthropus erythematosus* was published, based on her master’s thesis in ‘art and science’. Currently she is a research fellow (DOC) of the Austrian Academy of Sciences (OeAW) and works on her PhD project on autoimmunity at the University of Applied Arts Vienna.

Emanuel Mathias is a visual artist based in Leipzig, Germany. He studied Fine Arts in Photography at the Academy of Fine Arts Leipzig and received his Fine Arts Diploma in 2009 and his MA in Fine Arts in 2011. Currently, he is a PhD Candidate, holding a Bauhaus Doctoral Scholarship at the Bauhaus-Universität in Weimar, Germany. Mathias has been an Assistant Researcher for the Research Project: ‘Image. Text. Politics: Image-text-based artistic practices and new politics of seeing’ by Prof. Eva Leitolf at the Free University Bolzano, Italy (2020–2021). He has been a guest researcher at the Max-Planck Institute for Evolutionary Anthropology Leipzig (2018–2020), and artistic/research assistant at the University of Art and Design Halle (Saale), Germany (2014–2018). He has participated in numerous national and international solo and group exhibitions and has been the recipient of several awards and scholarships. Mathias is a member of the German Society for Artistic Research, Berlin and the German Society for Aesthetics, Münster. www.emanuelmathias.com

Dr. Brigid Mc Leer is an Irish artist and researcher based in London. She is Senior Lecturer in Fine Art at Manchester Metropolitan University, UK. Her research is concerned with relations between art, writing, politics, and memory. Recent projects include, *Collateral* installation for British Textile Biennial 2021, performance lecture/play *The Triumph of Crowds*, Downtown Art, New York 2017, and her essay ‘Returning in the House of Democracy’ for *The Creative Critic: Writing as/about Practice* edited by Dr. Emily Orley and Katja Hilevaara (Routledge 2018).

Adelheid Mers is an artist and educator who works through performative diagrammatics, presenting work nationally and internationally in residency, conference, and exhibition settings. Educated at the Kunstakademie Düsseldorf and the University of Chicago, she is professor and chair of Arts Administration and Policy at the School of the Art Institute of Chicago. Mers currently co-leads the PSI working group, Performance & Pedagogy, co-edited an issue of *CSPA Quarterly*, and published essays with the *International Journal of Performance Arts and Digital Media*, and *Global Performance Studies*.

Pekka Niskanen is a media artist, filmmaker, researcher, and a Doctor of Fine Arts, who has been exhibiting in museums, galleries, and film festivals around Europe, North America, and Asia since 1990. He has curated several exhibitions, at e.g. Helsinki City Art Museum, Ateneum Helsinki, the Culture Capital exhibition in the Ruhr area, and the Nordic Arts Centre. In 2016, Niskanen made the video work *Community Terrors* on the terrorist attacks of November 2015 in Paris. In addition, he has written two research articles on ISIS’s terrorist acts that are based on his own perceptions and on Parisian archival material. During the Bataclan Theatre attack, Niskanen was living opposite the theater, where terrorists killed ninety people in the establishment and on the adjacent street. In 2019, Niskanen directed a film about Iranian metal music, *Iranian Metal Coffee* (30 min). The film was filmed and recorded in Tehran, Iran.

Szikago Pakrel is an international, interdisciplinary arts-based research group interested in collaborative media art practices. It was founded in 2021 as a group of filmmakers, students, artistic researchers, and media practitioners from three different continents within the international network ‘Fabulation for Future’. Since then, it has been consolidating as a deterritorialized art collective, actively participating in events such as SAR22, the Nomadic Image Conference in Kyrgyzstan, and the TENT Biennale in Kolkata.

Thalia Raftopoulou is an artist and researcher working at the intersections of contempo-

rary art and sound studies. She works across mediums and listening practices, with a particular focus on affectivities within orality and matter, vibration and vocalization. She is concerned with issues of public space and the in-between of art and everyday life. Raftopoulou conducted a research on listening in the Athenian apartment building PhD, Department of Theory and Art History, Athens School of Fine Arts (2011–2021), and holds an MFA in Public Art and New Artistic Strategies, Bauhaus-Universität Weimar (2010), and a degree in visual arts from the Athens School of Fine Arts, Greece (2006).

An artist, artistic researcher, and curator, Jessica Renfro uses digital participatory practices to create playful, immersive social simulations, using the concept of ‘the collective’ to build new worlds. In 2021, she received an M.A. in Performance Practices from ArteZ University in The Netherlands. Her research into participatory art has been published and presented in the APRIA journal (2020) and the ‘Politics of the Machines’ conference (2021).

Edgar Omar Rojas Ruiz studied music composition at the Centro de Investigación y Estudios de la Música (MX) under the tutelage of María Antonieta Lozano, Alejandro Velasco “Kavindu”, and Victor Rasgado, where he worked as a teacher between 2002 and 2014. In 2009 and 2012 respectively he obtained his Master and Doctorate Degree in Composition at the Janacek Academy of Music (CZ) and Performing Arts under the tutelage of Arnost Parsch and Ivo Medek, where he is currently a Postdoc and a member of the Research Center of the Music Faculty. He has lectured on History of Mexican and Latin American Music, and applications of the Mayan and Aztec number systems to musical composition in America, Europe, and Asia. He has published multiple publications and his music has received international awards.

Based in Vienna, Austria, Karl Salzmann is a media artist who incorporates sound and noise into his artistic practice, combining them in performances as well as through conceptual artworks and installation pieces. His work is characterized by the visual mapping and representation of sound, the incorporation of site-specific conditions and historical references, as well as the social and cultural implications of sound. Salzmann currently teaches at the University of Applied Arts in Vienna and is in the process of establishing and directing the ÆSR Lab – Applied/Experimental Sound Research Laboratory at the Zentrum Fokus Forschung since 2023. Other teaching and workshop activities include the Academy of Fine Arts in Vienna, the University of Applied Sciences in St. Pölten and the HDPK – University of Popular Arts in Berlin. Since 2021 he has been a doctoral candidate at the ARC – Artistic

Research Centre of the University of Music and Performing Arts Vienna (MDW).

Lena Séraphin is a writer-artist based in Helsinki. Her postdoc research *Sharing Text* at the Faculty of Education and Welfare Studies, Åbo Akademi University in Finland studied collective writing in public space and site-specific publishing as a research practice. She holds an MA from Goldsmiths’ and a doctorate awarded the Aalto University Dissertation Award in 2018 for her dissertation ‘The Don Quixote Complex and Investigations into Fictionality’. She is co-founder of the Society of Artist Research Special Interest Group on Language-based Artistic Research. <https://writinginpublic.space> and <https://lenaseraphin.com>

Emma Cocker is a writer-artist and Associate Professor in Fine Art, at Nottingham Trent University. She is co-founder of the Society of Artistic Research Special Interest Group on Language-based Artistic Research. Emma was a co-researcher on the project *Choreo-graphic Figures: Deviations from the Line* (2014–2017) and co-editor of a special issue of *Phenomenology & Practice* on ‘Practices of Phenomenological and Artistic Research’. Her writing is published in *On Not Knowing: How Artists Think; The Creative Critic: Writing as/about Practice*, and *The Yes of the No*. <https://not-yet-there.blogspot.com/>

Torben Snekkestad is a saxophonist and Prof. of Contemporary Music Performance, NMH, Oslo. He holds a PhD from NARP. Snekkestad’s music is forged from an intensive amalgamation of technical and interpretive elements. He has worked with a vast number of esteemed musicians. www.torbensnekkestad.com

Søren Kjærgaard is a pianist and Associate Prof., RMC, Cph. Kjærgaard’s work encompasses a variety of settings ranging from solo performance to ensemble formats. His work has led to various international performances and a discography of critically acclaimed albums. www.sorenkjaergaard.com

Dr. Márcio A. S. Steuernagel is a Brazilian composer, conductor, and artistic researcher. Steuernagel received his Doctor Artium degree, with distinction, from the Artistic Doctoral School of the University of Music and Performing Arts Graz in 2022, with the dissertation ‘Playing with Imperfection: Imperfection in Music as a Fundamental Compositional and Performative Dimension.’ Steuernagel is the main conductor of the Federal University of Paraná Philharmonic Orchestra (UFPR); Professor at the School of Music and Fine Arts of the State University of Paraná (UNESPAR), conductor of the Ensemble Móbile, and a founding member of the Ensemble entreCompositores. He lives in Curitiba, Brazil.

Ujjwal Kanishka Utkarsh is a Phd-in-Practice candidate at the Academy of Fine Arts, Vienna. He has been trying to develop a form that emerges out of the observational cinema tradition, and he continues to do so through his PhD project. For Ujjwal, this process resonates with John Cage's ideas of beauty, which he has explored through various forms. He has looked at ideas of nothingness, of being in transit and also labor practices, specifically at uncommon farming practices. His films and video works have been shown at various film and video art festivals and exhibitions globally. He regularly presents his works at conferences, particularly in the domain of artistic research.

Ujjwal primarily makes films while frequently dabbling with other forms like photography, sound, and theater. He set up and headed the film direction department at the State University of Performance and Visual Arts, Rohtak and later went on to become a regular faculty member of the film department at Srishti Institute of Art, Design and Technology. Over the last decade and a half he has continued to teach as a visiting faculty member at various universities such as the National Institute of Design, Ahmedabad, India.

Claire Waffel is a visual artist working across photography, video, and installation. Currently, she is a doctoral student at Bauhaus-Universität Weimar and an ELES Research Fellow. Her artistic research focuses on ways of addressing and engaging communities affected by the rise in sea-level. Through compiling different methodologies into a visual language, the research aims to reveal the relationships between communities, architecture, and climate change that are about to undergo radical transformations in the context of rising seas.

Andy Weir is an artist, writer, and Senior Lecturer in Fine Art at Chelsea College of Arts, University of the Arts London. His work explores politics, agencies, and subjectivities within deep time, focusing in particular on nuclear toxicity through myth and materialist philosophy. Recent exhibitions include 'Splitting the Atom', Vilnius Art Centre; 'Perpetual Uncertainty', Malmö Art Museum and Umeå Art Museum, Sweden; 'The Work of Time', Z33 House for Contemporary Art, Hasselt, Belgium, and 'Neuhaus', Het Nieuwe Instituut, Rotterdam. Recent publications include articles and chapters in *Politics of Design Reframed* (Public Space, 2022), *Journal of Visual Culture* and *Realism Materialism Art*. He completed his PhD at Goldsmiths, University of London, where he continues to work with the Nuclear Cultures Research Group.

Lea Maria Wittich (*1994 in Hanover) is an artist living in Weimar. She holds an M.F.A. in 'Public Art and New Artistic Strategies' from the Bauhaus-Universität Weimar. She is an

Artistic Associate and a PhD candidate at the Faculty of Art and Design. As she studied Fashion Design at UDK Berlin, her practice is rooted in craft and material processes. Her artistic work reflects on questions of social and ecological justice and the coexistence of human and non-human agents. She uses different media, in particular clothing, sculpture, and performance, often in public spaces. In addition to her practical artistic work, she realizes curatorial projects in collaboration with other creative practitioners.

Acknowledgments and Sponsors

Speaking about the 'Thanksgiving Address of the Haudenosaunee Confederacy', scholar Robin Wall Kimmerer suggests that 'recognizing abundance rather than scarcity undermines an economy that thrives by creating unmet desires...' (Kimmerer 2013: p. 111). Approaching research from a standpoint of abundance questions assumptions of scarcity in academia — of resources, of funding, of time, of opportunity, of attention. Either there will never be enough to go around, or with a sense of thanksgiving, everything we need is right here right now. Abundance goes unmentioned in the *Frascati Manual* or *Vienna Declaration*, an omission that makes the artistic research community stand out among art and design disciplines. Artistic research is a place of ideas and skill-sharing, methodological plurality, and of generosity, curiosity, and inclusivity.

In the spirit of giving thanks, we would like to express our gratitude to all the people without whom the 13th International Society for Artistic Research Conference and these proceedings could not have been manifested. We acknowledge and are grateful for all the care, work, and attention required for all the coordination, brainwork, handwork, and understanding that was given to us in this undertaking.

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Colophon

Mend, Blend, Attend
Advancing Artistic Research

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02.07.2022		
15.50	Break	
16.10	Lynne Heller,	Thinking/Sinking Into the Folds of Craft
	Tricia Crivellaro	and the Digital Turn
	Grenier,	
17.10	Dorie Millerson,	
	Kathleen Morris	
	Session Wrap-Up &	
	Discussion	
	Session 6	Atelier Jana Gunstheimer: Hauptgebäude
		Room 207 Geschwister-Scholl-Straße 8,
		99423 Weimar
14.30	Open Doors &	
	Session Intro	
14.50	Joana Blochtein	Cold Skin, Machines that Vibrate Us
	Burd	
15.20	Break	
15.40	Sally Elizabeth	The Somatic Costume Dressing Room -
	Dean	Mending and Attending Through Touch
16.40	Exploration &	
	Session Wrap-Up	
	Discussion	
	Session 7	SeaM - Studio für elektroakustische Musik:
		Coudraystraße 13a, 99423 Weimar
14.30	Open Doors &	
	Session Intro	
14.50	Christina Lammer	Blautöne: Shades of Blue
15.20	Barbara Macek	Blending Worlds with Mending Words: How to
		Transform the Autoimmune Body Into Poetry
15.50	Break	
16.10	Ruth Anderwald	Dizziness, Anxiety, and Climate Action.
		Reflecting the Possibilities of Artistic
		Research from the Viewpoint of the
		Compossible Space
17.10	Session Wrap-Up	
	Session 8	Hörsaal A: Marienstraße 13c, 99423 Weimar
14.30	Open Doors &	
	Session Intro	
14.50	Kira Kumār	Epistolary Ancestries
15.50	Break	
16.10	Thomas Hawranke	Dreaming in the Witch House
17.10	Session Wrap-Up &	
	Discussion	
	Session 9	Hörsaal B: Marienstraße 13c, 99423 Weimar
14.30	Michael Schwab,	Ten Years with the Journal for Artistic
	Henk Borgdorff	Research: Impact and Challenges
15.50	Break	
16.10	Luc Döbereiner,	Research Catalogue: A User Introduction
	Tero Heikkinen,	to the Versatile and Most Used Online
	Casper Schipper	Platform for Artistic Research
	Workshops	
09.00	Morning Warm-Up,	
	Snacks and	
	Socialising	
10.00	Adelheid Mers	Respectful, Detailed, Ethical Engagements:
		Facilitating Micro-Practices for a New
		Gentleness
10.00	Lena Séraphin,	Tender Dialogues: Suspending Artistic
	Emma Cocker	Research Writing as Meaning-Making
10.00	Nick Laessing,	Hydrogen Kitchen Workshop
	Philipp von Hilgers	
14.30	Annette Arlander	Attending to Remarkable and Unremarkable
		Trees
14.30	Lea Maria Wittich	Searching for Nature
		(Tour through the 'Park an der Ilm')
14.30	Artistic Programme	Sneaky Translators, a Commentary on
		Hybridity and Conferencing within
		a Conference
18.00	Berhanu Ashagrie	Keynote "Loss and the Possibility of
	Deribew	Imagining a Different 'We'"
20.00	Self-Organized	
	Dinner	
20.00	Artistic Programme	