

English Summaries

Robin Nelson | What is at stake in "Practice as Research initiative"?

This article begins with a brief history of the emergence of Practice as Research (PaR) noting different terminology in different contexts and marking misapprehensions and misunderstanding arising from a range of standpoints amongst the individuals and institutions involved. It proceeds to lay out adjustments required in making the shift from "practitioner" to "practitioner-researcher" in the context of contemporary HEIs. Sketching some key changes over the past century which have led to a strong advocacy of embodied cognition in recent years, the article sets out a multi-mode approach in an epistemological model for PaR. The model embraces varying modes of knowing: know what; know how; know that. It is the convergence of evidence adduced by different modes of research which contributes to the rigour of the overall approach.

Erik Rynell | Skådespelarens väg til kunskap: situation och kropp.

The actors way to knowledge: situation and body. In the article I discuss finds within cognitive science in relation to artistic knowledge in scenic acting. I point to commonalities between the concepts of "situated" and "embodied" cognition and vital elements in the actor's work.

Carsten Friberg og Christine Fentz | Veje og vildveje: Om idealer i forskning. Tours and detours: On ideals in research.

In this article we present our view on artistic research both in principle and through an art work which comprises both artistic practice and research. Our intention is to emphasize the notion of artistic research in contrast to research [udviklingsvirksomhed] which we find to be, for strategic reasons, a problematic notion in regard to positioning the field in international as well as in national contexts.

Falk Heinrich | Om integrationen af videnskabelige og kunstneriske metoder. On the integration of academic and artistic methodologies.

The paper reflects upon the integration of academic-scientific methods and artistic strategies for art and technology projects that address user participation in a socially defined domain. The paper proposes Luhmann's relative difference between medium (loosely coupled elements) and form (tightly coupled constituents) as a theoretical and heuristic tool for productive interferences between artistic and scientific methods. The paper elaborates upon and exemplifies the proposed heuristic through various art and technology projects. (A first (English) version of this paper has been presented at the Art of Research conference in Helsinki 2012 and can be downloaded from the conference website).

Ida Dannerskjold-Samsøe | Læring i kreative organisationer. Learning in artistic organizations

The article deals with learning in artistic organizations. The focus is centered on how organizations learn through interpretation and talks about action, in order to provide a basis for development. In artistic organizations the creative process as well as the final art product is carrying meaning and has its own unique character and importance. To transfer learning from one project to another can be complex, because it is an open question what experience, it makes sense to use from project to project. The empirical material for the PhD project is collected at Aarhus Theatre, where I am doing a case study. The organization is chosen because the theatre continuously strives to improve its organizing around the plays through permanent evaluation meetings. At these meetings the work processes connected to the staging of the plays are evaluated by employees. The activities of Aarhus Theatre is cyclical, but with the specific structure that new artists, new managers in the figure of directors and set designers enter as project staff from the outside (almost) every time a new process is begun. In this article, I put the focus on the challenges of evaluation in the light of this construction.