

English Summaries

Jan Løhmann Stephensen | Creativity and the Politics of Knowledge

In recent years, the discourse on the university and its societal role has seen an increase in the use of the concepts of creativity and knowledge in tandem. By arguing that Lyotard's "The Postmodern Condition" seems to have prefigured – and to some extent even influenced – a conception of the creative aspects of knowledge production, concurrent with the rethinking of creativity in numerous other fields, this paper analyses the reason why this conceptual interconnectedness has suddenly occurred.

Thomas Rosendal Nielsen | Artbased Research Practice

This paper presents a systems theoretical approach to (continually) reconfigure the relation between academic and artistic production of knowledge in so-called art based research projects. The foundation of the argument is an insistence on retaining the difference between artistic and academic knowledge (production) instead of trying to negotiate some kind of synthesis. In this way, both academic and artistic processes will hopefully be able to use the 'otherness' of the process to stimulate its self-critical knowledge production in pro-active and yet unforeseeable ways.

Birgitte Stougaard Pedersen | Listening and Reading as Creative Processes

Is it possible to understand the acts of listening and reading as creative processes and if so, which types of knowledge do these acts generate? By collocating the creativity thinkers Christopher Frayling and Niels Lehmann (and through him, Edward de Bono), the paper presents a phenomenologically inspired method that understands listening and reading as creative processes. One of the points of the paper is to investigate if and how creativity thinking is perhaps imbued with implicit dimensions like spatiality and non-linearity.

Nina Gram | iPod Movies as a Creative Research Method

This paper describes and analyses the production of a so-called iPod movie, which shows a bike ride through Copenhagen where the biker listens to music. The paper explores how this methodological work can be understood as creative research and examines the qualities of this specific research perspective.

Ansa Lønstrup | Voice, Listening and Creativity

What happens when we listen to voices? How does satire based on vocal performance work and function when listening, voice and creativity meet? Is it possible to understand our own listening and voice activity through the discourse of creativity? Based on two cases, this article examines how we may understand the activities of voicing and listening from the perspective of creativity and creation: with regards to fictive characters as well as with regards to our own knowing and being in the world.

Ida Krøgholt | Management of Creative Thinking

Through a case study, the paper provides suggestions on what might be the specific aesthetic benefits of a creative process and it discusses how aesthetic otherness can be facilitated to participants from industry and business. Furthermore, the paper investigates how creative practice and conceptual knowledge of creativity is able to challenge each another. In the paper, two perspectives cross-fertilise each other: research *into* art, which approaches practice through theoretical distance, and research *through* art, another term for action based research.

Louise Ejgod Hansen | Development=Creativity?

The paper presents an analysis of a process of artistic development from a creativity-theoretical perspective. The case is the Regional Theatre Network in Central Denmark, which – during a one-and-a-half year period– has radically redefined its approach to the development of performing arts, from focusing on co-producing content to focusing on organising brief bursts of participatory inspiration creation.

Lone Koefoed Hansen | The Tactics of Insouciance

The purpose of the paper is to understand the creative forces in two particular and peculiar workshops at IT conferences, where participants come together to use DIY materials like yarn, fuse beads and defunct toys to experiment with alternative ways of conceptualising technology. Drawing on anarchist Hakim Bey's notion of Temporary Autonomous Zone as well as on an understanding of knitting as a critical practice, the paper analyses the forces at play in those workshops and argues that the unlikely clash of technologies, materials, event and participants opens up for unique creative forces that allows participants to re-think the future of high-tech.

Erik Exe Chritoffersen | Creative Tragedians

The focus of this paper is on a set of creative constraint strategies conceived and used by Mogens Rukov, head of The National Film School of Denmark (Den Danske Filmskole), as well as directors Lars von Trier and Jørgen Leth. As an example of the creative function of arbitrary gaming rules, or creative constraints, the paper presents and analyses a joint movie by Trier and Leth, *The Five Obstructions* (2003). The paper further argues that obstructions are vital to creative processes in both project organisation and management in general.