

# English Summaries

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## **Marwa Arsanios: Falling Is Not Collapsing – A performance lecture**

See the introduction by Sidsel Nelund.

## **James Day: Fra scenerne IV og V: Det andet uddrag fra det første udkast til “Mellem hånden og munden” – noget foreløbigt til en teori om kunstnerisk forskning gennem tre cifre – del I, 1972-73**

‘From scenes IV and V’ picks up the search for a preliminary theory of artistic research in and around the years 1972-73, via readings of Peter Weiss’ three-volume novel, *The Aesthetics of Resistance* and the movie *Nightcleaners*, shot by the Berwick Street Collective. Practices of artistic research, determined as practices that encourage new forms of cognition through which the possibility for revolution can be ventilated, are suggested to be a dialectical process that articulates its conditions of possibility via investigations of the direct process of its production.

## **Christine Fentz: Between ants, humans, disciplinarity and worldviews: creating a performative work from an interdisciplinary starting-point**

This article examines the interdisciplinary working processes involved in creating a performing arts piece about ants. It maps the collaboration between performing artists and scientists from other research areas. It is an investigation of how to approach interdisciplinary work while also navigating different worldviews, using each other as new prisms on oneself and on unknown material.

## **Inga Gerner Nielsen: The Interview as Convergent Point between Qualitative Research and Performance Art**

This article explores how a combination of qualitative research and immersive performance has given Inga Gerner Nielsen insight into her audience’s aesthetic perception and imaginary realm in a performance installation. It begins by affirming that to ask an audience open questions about a performance only provides testimony of the *after-rationalizations* of their experience. The author introduces a phenomenological interview method which draws on sense-memory techniques directing the interviewee to produce *thick descriptions*, actualizing the lived experience in the interview. In response to Norman K. Denzin’s call for a *performative dialogical social science*, Nielsen examines why interview material should be conceptualized as performance and explores how working artistically with the interview setup can serve to highlight inherent power dynamics. The article ends with examples showing how the interview was turned into a central immersive element of Inga Gerner Nielsen’s artworks.

## **Falk Heinrich, Dagmar Bille Milthers og Christine Hvidt Grønberg: Generous Attentiveness**

See the introduction by Falk Heinrich.

## **Laura Navndrup Black: Method in practice-driven artistic research**

Presenting a personal account of some of the methodological considerations connected to making the shift from artist to artist researcher, this article asks: how does one create favourable conditions for valid moments of insight to occur in a practice that focuses on participatory choreographic practices involving children and young people? The article unpacks the tangled relationship between 'practice' and 'research,' and the author proposes the term *practice-driven research* to suggest an approach where the artistic practice is both the object, the method and the outcome of the research. Drawing parallels to decolonisation practices, the article highlights the importance of shared (re-)naming of central concepts. It is suggested that choreographic strategies that are less concerned with movement language, relying instead on expressive concepts and operating within the field of expanded choreography, may allow the participants to skip the translation of (culturally dependent) movement language and move more readily into a shared, open-ended artistic investigation. Disruption of current prevalent practice within both the social and the artistic field is identified as necessary in order to achieve success in works that span pedagogy, participation and performance (Bishop, 2012), and a practical example of such a disruption strategy based on the KUV project 'It won't be the same here when it is no longer now' (2017) is provided.

## **Sidse Nelund: Knowledge Production in the Arts: History, Concept and Methodological Considerations**

Since the 1990s, the term *knowledge production* has been used to designate a set of artistic practices mainly within what would be termed critical art and theory, especially in a European and North American context. This article follows the concept of knowledge production from its inception in the twentieth century's neoliberal economy into visual arts and practices of artistic, curatorial, and educational research. Recognizing that the term is applied in a widespread, divergent manner, the article proposes a definition of a methodological approach to studies of knowledge production in arts based on actual case studies. It also develops a thorough theorization of the workings of the concept of knowledge production as an *apparatus*.

## **Ralf Richardt Strøbech: Theaetetus 2<sup>1</sup>**

This article examines what constitutes knowledge in art, law, journalism, and more specifically in *artistic research*. Taking its formal departure in the famous Theaetetus-dialogue by Plato, the article employs three different approaches to examine conceptions of knowledge.

The first part, *Knowledge is perception*, examines narratives and imaginary qualities of key figures involved in huge money laundering scandals and other financial crimes in Denmark in 2018. The second part, *Knowledge is true belief*, elaborates on the concept of knowledge in art, law, and journalism through a series of abstracted dialogues-turned-monologues based on the material presented in the first part. It aims at a better understanding of how *Facts, Truth, Time, Relevance*, and *Knowledge* are conceptualized in the three disciplines. Finally, the third part, *Knowledge is true belief with an account*, elaborates on the core belief underpinning this artistic research project, using a dialogical form with footnotes. This core position is that knowledge in artistic research is

based on the *merging* of knowledge and account, and functions through a specific type of extended discourse which, as conceptualized by Paul Ricoeur, is at once *poetic* and *epistemologically productive imagination*.

### **Mette Tranholm: The Carousel Concept as Assemblage Acting**

Since 2004 performer and acting teacher Marion Reuter has developed the carousel concept referring to an improvisation method for training multiple acting techniques and scenic functions. This article is based on my collaboration with Reuter and unfolds how my disincarnation theory of assembling different acting techniques enhances Reuter's carousel practice and vice versa. The collaboration provided an opportunity to try out my theory in practice. The article and the collaboration are part of an artistic research project about the carousel concept at The Danish National School of Performing Arts (DDSKS) led by Marion Reuter. I acted as documentarist and dramaturge. The empirical backdrop for the article consists of my observations and discussions of Reuter and her students' work on the floor with the carousel concept during the spring of 2018 at DDSKS and a video recording of an earlier carousel ride with students from DDSKS. Our artistic research is characterized by the collaborative exchange between an artistic practice – the carousel concept – and the performance theoretical concept of character which I call disincarnation. The main goals were to document and develop a vocabulary for the carousel concept, thus improving the training, knowledge, and reflection practice of acting students.