

10—11.
10.2019

Academy of Creative
and Performing Arts (ACPA)
Conference 2019

Royal Academy of Art
The Hague (KABK)
Royal Conservatoire
The Hague (KC)

IS THIS THING ON?

Public Dimensions of
Artistic Research.

Thursday 10 October

Royal Academy of Art The Hague (KABK)

Auditorium and Auditorium Lobby

- 9:30** **Coffee, tea and registrations**
- 10:00** **Welcome**
 Marieke Schoenmakers, director, KABK and president, University of the Arts The Hague; Janneke Wesseling, director, PhDArts, ACPA; Alice Twemlow, design lector, KABK; Paul Craenen, music lector, KC
- 10:30** **Keynote lecture**
 Nicolas Bourriaud: The Relational Under Global Warming
- 11:30** **Presentation**
 Maria Pask (with Art Hanna Ijäs and Tina Jeranko): Love, Multiplicity and the Public
- 12:30** **Lunch break and lunchtime programming**
 Including a performance by Mel Chan and videos by MMMM and Conscious Kitchen
- 14:00** **Presentations and panel discussion**
 Performance and Participation in Artistic Research
 Heloisa Amaral, Eleni Kamma, Anja Groten, Jonas Staal
- 15:45** **Coffee break**
- 16:15** **Presentation and performance**
 Tereza Ruller (The Rodina)
- 16:45** **Presentation**
 Taconis Stolk
- 17:30** **Sound walks to KC**
 Marcel Cobussen and Justin Bennett

Dinner and concert

Royal Conservatoire The Hague (KC)

Bovenfoyer and Kees van Baarenzaal

- 18:30** **Dinner**
 Conscious Kitchen
- 19:45** **Performance**
 MusicBox
- 20:15** **Presentation and Performance**
 Richard Barrett and the Sonology
 Electroacoustic Ensemble
- 21:00** **Performance**
 Hue Blanes

Friday 11 October

Royal Conservatoire The Hague (KC)

Arnold Schönbergzaal

9:30 Coffee, tea and registrations

10:00 Welcome

Martin Prchal, vice-principal, KC;

Paul Craenen, music lector, KC;

Alice Twemlow, design lector, KABK

10:30 Keynote lecture

Darla Crispin: The Public Faces of Artistic
Research: A Critical Moment?

11:30 Presentation

Anna Scott: Doesn't Play Well With Others

12:30 Lunch break

13.30 Soapbox Statements

What is the Relevance of Integrating the
Public in Artistic Research?

Guy Livingston, Krista de Wit, Renee Jonker,
Roosje Klap

14.45 Breakout sessions: interactive presentations

Ilona Sie Dhian Ho

Robert de Bree

Lyndsey Housden

15.30 Wrap up and discussion

Paul Craenen and Alice Twemlow

16:15 Closing remarks

Henk Borgdorff, Academic Director, ACPA,
Leiden University

Introduction

Devoting a conference to the ‘public dimensions’ of artistic research may, at first sight, seem superfluous or an inadequate choice of focus. After all, the work of artists, designers and musicians can almost always be considered a contribution to public culture in some way. Artistic research supporting the production of artworks, objects, performances and compositions is inextricably bound to the same horizon of public exposure.

But in times when the public support for autonomous art practices is declining, and policymakers are exerting an increasing pressure on higher arts education to prove and substantiate a societal relevance and impact, artistic research can become a platform for the exchange of questions, knowledge and experience between the professional arts, higher arts education and society at large.

This mediating role should not be seen as an endeavour of merely legitimating or contextualising artistic practice. The public dimension of artistic research is not confined to presentation or dissemination. Attention to topical themes such as identity, ecology, cultural heritage or postcolonialism has permeated the artistic creation processes at the most primary level. The awareness of situatedness, vulnerability and interdependency, rather than artistic autonomy, has become an inspiring force for a new generation of artists and musicians.

This heightened sense of a world shared in a deep and dynamic way is already implicitly revealed in new ways of approaching materials, codes, procedures and techniques in design, artistic creation and performance. It is also indicated in the many ways in which artist-researchers make their work legible and available to others. Publishing, exhibiting, screening, public speaking, performing, participatory activity, intervention, activism, a combination of the above, or some other medium entirely: artistic researchers are increasingly attuned to the potential and challenges of a growing array of formats, modes and approaches for framing and sharing their artistic work.

Artist-researchers open up their artistic investigations to the world and sometimes invite the public to take part in the combined project of creating art, knowledge and societal relevance. In some instances, the collaboration and responses of participants become the very material and purpose of the research. Such participatory approaches often require socially engaged research perspectives in which artist-researchers go out into

Dr. Paul Craenen leads the lectorate ‘Music, Education and Society’ at the Royal Conservatoire The Hague. He studied piano and chamber music at LUCA, School of Arts, Leuven, and received a PhD from Leiden University (2011) for research on the status of the performing body in contemporary composed music. His book *Composing under the Skin: The music-making body at the composer’s desk* was published by Leuven University Press in 2014. He taught piano and experimental music at various music schools and inter-media studies at the Conservatory of Amsterdam. From 2012 to 2018 he was the director of Musica, Impulse Centre for Music. Aside from his activities as a research professor, composer and sound artist, Craenen is a frequently demanded expert at the intersection of artistic practice, education and research.

Dr. Alice Twemlow is research professor at the Royal Academy of Art The Hague, where she leads the lectorate ‘Design and the Deep Future’, and an associate professor at Leiden University ACPA where she supervises PhDArts students whose research addresses, or is conducted through, design practice. Previously, she was head of the Master Department in Design Curating & Writing at Design Academy Eindhoven, and before that she was the founding chair of the MFA in Design Criticism and the MA in Design Research, Writing & Criticism at the School of Visual Arts in New York. Twemlow, whose research addresses expanded timescale in relation to design, has an MA and a PhD in History of Design (V&A/RCA, London), and her book, *Sifting the Trash: A History of Design Criticism*, was published by MIT Press in 2017.

the world. However, turning to the participatory is not the sole answer to address a public dimension. Artistic research may also provide a time and place where the artist can temporarily isolate herself from the pressure of the public gaze or the expectations of artistic disciplines, to explore new ways of experiencing the world and develop critical perspectives on contemporary art practice.

The 2019 ACPA conference aims at exploring a range of practices along this public-private spectrum, and to elicit the productive tensions and correspondences between different forms of engagement such as listening, viewing, interacting and experiencing. It seeks to problematize the notion and condition of publicness and to investigate both actual and potential relations between the artist-researcher and a real or imagined public.

As artistic researchers, who do we consider our publics to be? At what point(s) in the research process do we engage with them and why? To what extent do we want to share the process of our artistic research (as distinct from the outcomes) and what are some strategies for doing so?

We strongly believe that these questions concern us all, and in particular future generations of artists. Therefore we are very pleased with the strong presence of teachers and alumni-students of the University of The Arts The Hague in this conference's programme, next to the contributions of our keynote speakers and ACPA-researchers.

We wish you all a very inspiring conference.

With thanks to

All the speakers and performers

Rosalien van der Poel, institute manager, ACPA

Jessica van der Liende, office and communications manager, ACPA

Roos Leeflang, coordinator, lectorates, KC

Emily Huurdeman, coordinator, lectorates, KABK

Susana Carvalho and Kai Bernau, Atelier Carvalho Bernau,
design of conference identity and all materials



Monster Chetwynd: The Gorgon's Playground, 2019 (Ph. David Levine)

Thursday 10 October, 10:30 – 11:30

KABK Auditorium

Keynote lecture

Nicolas Bourriaud **The Relational Under Global Warming**

In 1998 curator and critic Nicolas Bourriaud coined the term ‘relational aesthetics’ to refer to ‘a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space’. Twenty-one years later, he reflects on the term’s accrued implications in the context of climate crisis, with particular reference to ‘The Seventh Continent’, the 16th Istanbul Biennial which, under his curation, addresses the increasingly intertwined relations between nature and culture, and the title of which refers to the 3.4 million square kilometres of floating plastic forming vast islands in the oceans.

Thursday 10 October, 11:30 – 12:30

KABK Auditorium

Presentation

Maria Pask (with Hanna Ijäs and Tina Jeranko) **Love, Multiplicity and the Public**

Maria Pask will reflect on how the material generated by the group dynamic and the input and re-direction by those that collaborate with her become the driving force of a work. However, when the work is more about an ongoing investigation into the nature of reciprocity between individuals and collectives, how is it then viewed and experienced by the public?

Pask will discuss different public identities with fellow performance artists and alumni of the KABK, Hanna Ijäs and Tina Jeranko. They will also speak about how the politics of the ‘encounter’ have an effect within their work. The three of them look at their relationship with the public in the same way they each view the power differentialities of a love affair. The desire for intimacy and the drama of shared affinities produces what more often than not is another failed relationship.

Nicolas Bourriaud is a curator and writer and is director of Montpellier Contemporain (MoCo). He is also curator of the 16th Istanbul Biennial (September 14 – November 10, 2019). Previously, he was the director of the École Nationale Supérieure des Beaux-Arts de Paris (2011–2015), head of the studies department at the Ministry of Culture in France (2010–2011), Gulbenkian Curator for Contemporary Art at Tate Britain in London (2007–2010), founder-advisor for the Victor Pinchuk Foundation in Kiev, and founder and co-director of Palais de Tokyo, Paris (1999–2006).

Bourriaud’s exhibitions include: ‘Crash Test’, La Panacée (2018); ‘Back to Mulholland Drive’, La Panacée (2017); ‘Wirikuta, MECA Aguascalientes’, Mexico (2016); ‘The Great Acceleration/Art in the Anthropocene’, Taipei Biennial (2014); ‘The Angel of History’, Palais des Beaux-Arts (2013); ‘Monodrome’, Athens Biennial (2011) and ‘Altermodern’, Tate Triennial, London (2009). His influential publications include: *The Exform* (Verso, 2016); *Radicant* (Sternberg Press, 2009); *Postproduction* (Lukas & Sternberg, 2002); and *Relational Aesthetics* (Presses du reel, 1998).

Maria Pask is an Amsterdam-based artist whose project-based work investigates the nature of collective creativity, empowerment and the live moment. She employs a broad array of methods, ranging from sculpture and film to workshops, publications, live performances and events. She has performed and exhibited internationally at, among others, the Museum of Modern Art, Oxford; Athens Biennale, Greece; White Columns, New York City; Münster Sculpture Project, Germany; *If I Can’t Dance I Don’t Want to Be Part of Your Revolution*, Amsterdam; *Frankfurter Kunstverein*, Germany; BAK, Utrecht; and *Moderna Galerija*, Ljubljana. She is represented by *Ellen de Bruijne Projects*, Amsterdam. Pask teaches in the Master Artistic Research programme at the KABK.

Thursday 10 October, 12:30 – 14:00

KABK Auditorium Lobby

Performance

Mel Chan Hand Massage

During the hand massage sessions, conversations about time, space, memories, and (art) objects take place between the artist and the audience. Like a duet dance, art unfolds along with the intimate acts in forms of tactile and verbal exchange. Yet the live broadcast on social media of such dance betrays its intimacy. The camera, rather, suggests a theatrical act co-produced by the artist and the audience. Not only are the ordinary artist-art-audience relations being tested; the usual parameters of theatrical performance are also disrupted.

Thursday 10 October, 12:30 – 14:00

KABK Auditorium Lobby

Video

MMMM Sfessania

Sfessania is a performance that arose from the need to investigate the relation of performers and audiences with repertoire and materials from the past. Inspired by the Balli di Sfessania, a series of paintings by Jacques Callot, this performance follows the threads of meaning these paintings convey. Using a commedia dell'arte structure and colliding early music with live electronics, dance and improvisation, Sfessania seeks to revive some of the magical powers that were attributed to music and dance in the 17th century.

Thursday 10 October, 12:30 – 14:00

KABK Auditorium Lobby

Video

Conscious Kitchen

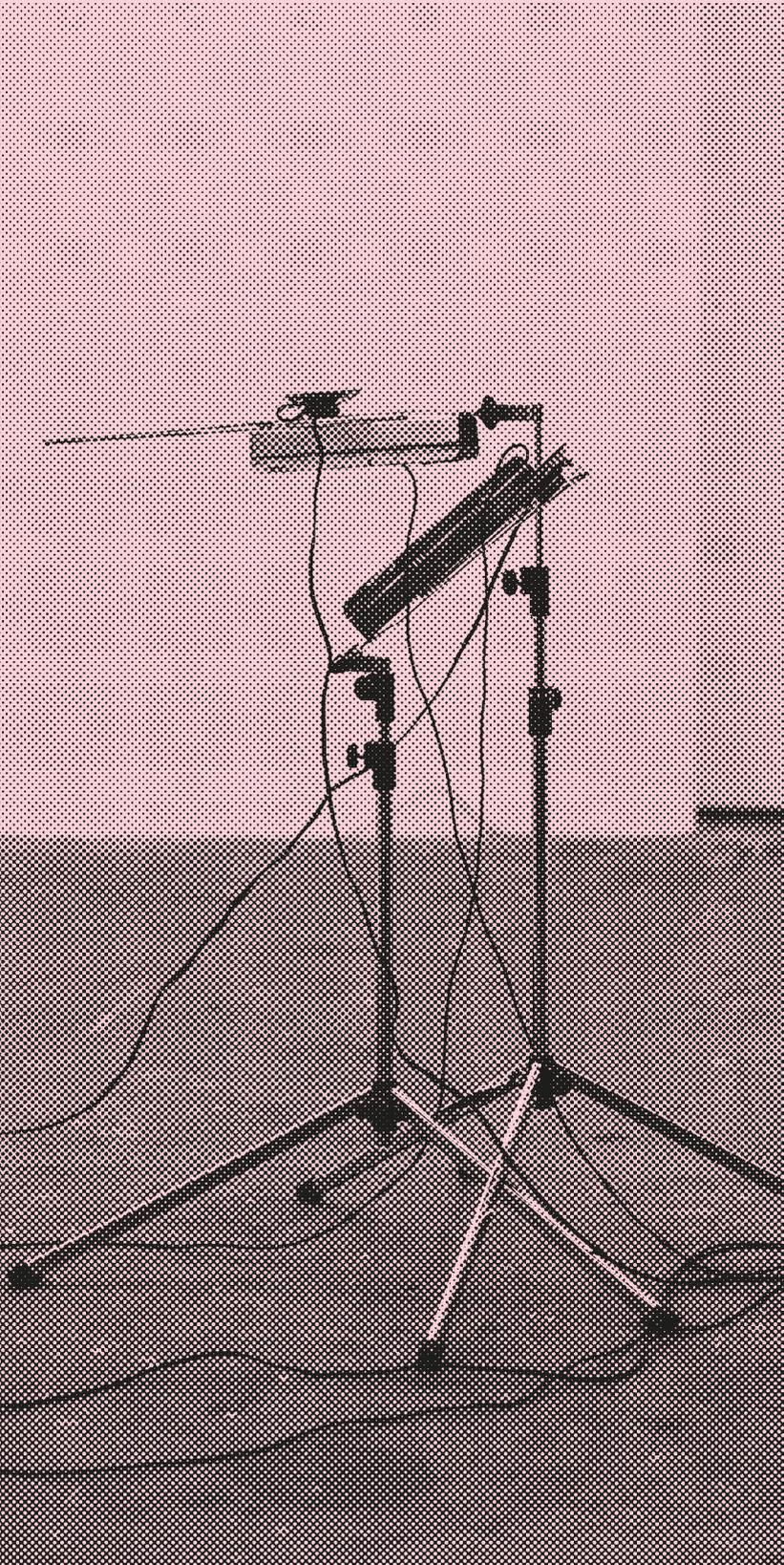
Conscious Kitchen is a community-driven, not-for-profit organization that aims to prevent food waste and to promote conscious living, which entails raising awareness about important issues revolving around food and sustainability. Through weekly Thursday Dinners, they bring people together around a three-course vegan meal created almost entirely from rescued fruits and vegetables and cooked by a team of volunteers who love to cook.

Mel Chan is an alumna of the Master Artistic Research at the KABK. Her research explores human existence in a post-apocalyptic world. Metaphysics, ancient as it sounds, is still relevant as it manifests in different forms – from new age narratives to the commercialisation of spirituality. Chan's projects visit these accounts and reveal their intertwining nature, as well as hidden economies, in the contemporary context. By using techniques garnered from the well-being industry, such as guided meditation and therapy, Chan's performances let audiences immerse themselves in an imaginary world where angst and dystopian guilt might be redeemed by means of consumption.

MMMM is an interdisciplinary performance collective, formed by Mári Mákó (sound art), Matthea de Muynck (violin), Julian Sarmiento (double bass), Anna Lachegey (viola da gamba) and Christina Karagianni (dance). Coming from different backgrounds and expertise, such as sonology and early music, they search for ways to re-invent stories from the past and connect them to contemporary culture. Sfessania is their first project, which premiered at Delft Fringe Festival 2019, and was repeated at the Alba Nova Festival (BE).



Mel Chen: Hand massage



Heloisa Amaral is a pianist, curator and artist-researcher. Her musical partnerships include Duo Hellqvist/Amaral and Ensemble neoN as well as collaborations with composers such as Phil Niblock, Helmut Lachenmann, Natasha Barrett, Jan St. Werner and Marina Rosenfeld. A former curator at Ny Musikk and founder of the Ultima Academy at the Oslo Ultima Contemporary Music Festival, Amaral lectures on curatorial practices in music at the KC and pursues an artistic-research PhD on the same topic at the Orpheus Institute (BE)/University of Leiden (NL). She is currently an advisor to DEFRAGMENTATION – Curating contemporary music, a project of the German Federal Cultural Foundation and the International Music Institute Darmstadt (IMD), the Donaueschingen Festival, MaerzMusik – Festival for Time Issues, as well as a member of a research group on curation and social engagement in music at the KC.

Anja Groten is a designer, educator and community organiser. Investigating collaborative practice, her work revolves around the nexus of digital and physical media, design and art education and her involvement in different interdisciplinary collectives. In 2013 she co-founded the initiative Hackers & Designers, through which she attempts to break down the barriers between the two fields by enforcing a common vocabulary through education, hacks and collaboration. Groten is a PhDArts candidate and a practice-led PhD researcher in the consortium 'Bridging Art, Design and Technology through Critical Making'. In September 2019, Groten became course director of the design department at the Sandberg Instituut Amsterdam.

Eleni Kamma is a visual artist based in Brussels and Maastricht. She holds an MA from the Chelsea College of Art & Design in London and is a PhD candidate at PhDArts, Leiden University, University of the Arts The Hague. Her practice moves along a Moebius strip schema, that keeps circulating from her as individual artist (through drawings and objects), to dialectic collaborations (films, performative events, a journal) and back again, by writing about it and working on it with others. Kamma is part of the

artist-run organization Jubilee – Platform for artistic research and production.

Jonas Staal is a visual artist whose work deals with the relation between art, propaganda and democracy. He is the founder of the artistic and political organization New World Summit and the campaign New Unions. With BAK (Basis voor Actuele Kunst) Utrecht, he co-founded the New World Academy, and with Florian Malzacher he is currently directing Training for the Future at the Ruhrtriennale in Germany. Staal's work has been shown, among others, at the 7th Berlin Biennale, the 31st São Paulo Biennale, the Moderna Museet in Stockholm, and the Stedelijk Museum Amsterdam. His recent exhibition projects include 'The Scottish-European Parliament' (CCA Glasgow, 2018), and 'Museum as Parliament' (with the Democratic Federation of North Syria, Van Abbemuseum, Eindhoven, 2018–19). His most recent book is Propaganda Art in the 21st Century (MIT Press, 2019). Staal completed his PhD research Propaganda Art from the 20th to the 21st Century (2012–18) at the PhDArts program of Leiden University/ Promoveren in de Kunsten (Mondriaan Fund/NWO).

Thursday 10 October, 14:00 – 15:45

KABK Auditorium

Presentations and panel discussion

Heloisa Amaral, Anja Groten,
Eleni Kamma, Jonas Staal
**More than just Audience? Public
and Process in Artistic Research**

In this panel, artist-researchers from the fields of music, visual arts and design discuss the ways they engage people in the process of making artistic research work, and reflect on how artistic research contributes to this same issue. How can these people be understood in a broader sense than just as 'audience'? Are they material, witnesses, input, collaborators, or what? To what extent are people 'curated' in the process of research and making? And what problematics arise around this?

Concept: Heloisa Amaral and Eleni Kamma.

Moderation: Heloisa Amaral

Thursday 10 October, 16:15 – 16:45

KABK Auditorium

Presentation and performance

Tereza Ruller (The Rodina) **On Performative Design**

How to make freedom and playfulness, traditionally granted to artists, accessible to a wider audience? How to design situations or objects that stimulate activity, participation and emancipation, and that could lead to a transformation in a viewer or a social context? During this short talk, Amsterdam-based designer Tereza Ruller (studio The Rodina) tries to answer these questions. Ruller eschews disciplinary boundaries by identifying and activating performative components in graphic design processes and results. With examples from her recent projects, she proposes the term ‘performative design’ for a practice that incorporates playfulness, bodies, action, event (understood here as a unique time and space) and graphic design. She offers performance as an alternative mode for the production of value.

Thursday 10 October, 16:45 – 17:30

KABK Auditorium

Presentation

Taconis Stolk **The ArtScience View on Research**

Within the wide range of interpretations of what ‘artistic research’ means, could mean or should mean, the ArtScience Interfaculty of the University of Arts The Hague takes a specific stance. In most practices of artistic research, the focus lies on the Humanities, reflecting on the role of art and the artist in society. Within the practice of ArtScience these ideas are of importance too, of course, but the main focus is directed towards the hard sciences. ArtScientists share with natural scientists a fascination for phenomena and their potential to create new realities. With this different direction of research come different types of artistic questions and solutions, leading to a different discourse, and potentially different publics. This lecture will address some of the implications of taking this specific position, with the help of examples from the ArtScience field.

Tereza Ruller is an Amsterdam-based independent designer, educator and a co-founder of studio The Rodina (2012). She tests intermedia art strategies in the field of graphic design and investigates theoretical frameworks around body presence, labour, surface, and action. The Rodina (Tereza and Vit Ruller) is a post-critical design studio with an experimental practice drenched in strategies of performance art, play and subversion. Both in commissioned work and in autonomous practice, they activate and re-imagine a dazzling range of layered meanings across, below and beyond the surface of design.

Taconis Stolk is head of the Bachelor’s and Master’s ArtScience interfaculty which spans the KABK and the KC. He also lectures at the Leiden University MediaTechnology MSc programme, and consults for STEIM Amsterdam and the Dutch Arts Council. He is the initiator of WLFR, a studio for conceptualism in Amsterdam. Since the mid-1990s WLFR has been developing metamedia projects and theory concerning the aesthetics of concepts and contextual technology, often at the intersection of art and science. Such projects include Genetic Design (media project on art education in genetic modification, 2003), o—o—o—o (project on intention hacking the game of chess, 2010, with ConceptsAssociated) and WfNn (nanotechnology project on creating magnetic fragrances, 2011).

Thursday 10 October, 17:30 – 18:30

KABK ► KC

Sound Walk

Justin Bennett and Marcel Cobussen Sound Walk

A sound walk is any excursion whose main purpose is listening to the environment. It is exposing our ears to every sound around us no matter where we are. We may be at home, we may be walking across a downtown street, through a park, along the beach; we may be sitting in a doctor's office, in a hotel lobby, in a bank; we may be shopping in a supermarket, a department store, or a Chinese grocery store; we may be standing at the airport, the train station, the bus-stop. Wherever we go we will give our ears priority. They have been neglected by us for a long time and, as a result, we have done little to develop an acoustic environment of good quality. (Hildegard Westerkamp)

To make the transition from the KABK to the KC more meaningful, we will organize a sound walk – walking while listening, listening while walking. This sound walk is a kind of action research, an investigation of the sonic environment while simultaneously co-constructing that same environment. We will pay specific attention to the socio-political aspects of the sonic ambiances we will traverse.

Please note that due to limited capacity, registration for the sound walks is obligatory. If you would like to join a sound walk, please sign up for it during registration on the morning of 10 October. Registration for the sound walks will be on a 'first-come, first-served' basis.

Marcel Cobussen is professor of Auditory Culture and Music Philosophy at ACPA, Leiden University. He is editor of *The Handbook of Sonic Methodologies* (Bloomsbury, forthcoming, co-editor Michael Bull), and *The Routledge Companion to Sounding Art* (Routledge 2016, co-editors Barry Truax and Vincent Meelberg) and editor-in-chief of the open access online *Journal of Sonic Studies*.

Justin Bennett's work is as rooted in the audiovisual and visual arts as it is in music. Bennett produces (reworked) field recordings, drawings, performances, installations, audio walks, videos and essays. Recent work consists of thematic projects focussing on the role of the artist in urban development, the relationship of sound and memory and the history of psychiatry in relation to the occult use of technology. He collaborates widely with other artists, including the performance group BMB con.

Thursday 10 October, 19:45 – 20:15

KC Bovenfoyer

Performance

MusicBox

MusicBox was born from Emma Williams' and Chloe Prendergast's shared passion for engaging audiences outside the limits of traditional concert-going conventions. Through Prendergast's research on the performer-audience relationship in 18th-century England and Williams' research on portamento use in Schubert's violin music, the duo have created a platform to present the music they love in ways that encourage open engagement and interaction with their audiences. They choose unusual concert locations based on the intended atmosphere, collaborate with other genres and art forms, invite an open musician-audience interaction during concerts to discuss and give insight into the process of creating music, and use a donation-based entry system and no dress code to discourage elitism. Through presenting classical music in these ways, Williams and Prendergast are able to experiment with their own performance practices, while simultaneously receiving immediate audience feedback and engagement in order to continue developing new ways to create meaningful performances.

Thursday 10 October, 20:15 – 21:00

KC Kees van Baarenzaal

Presentation and performance

Richard Barrett and Sonology Electroacoustic Ensemble Improvisation as Engagement

Richard Barrett's current project within the KC research group 'Making in Music' is concerned with documenting the work of the Sonology Electroacoustic Ensemble over the course of a year, and creating on this basis a body of knowledge about the technical/aesthetic setup for this kind of composer-performer ensemble. This serves not only to give an extra momentum to the work the ensemble is already doing within the KC, but also to communicate these insights to others who might be wishing to initiate or further develop the realisation of such ideas. This presentation will consist of two parts: an introductory talk which will set out the scope of the research project in more detail and discuss its current state of development; and a performance by the ensemble.

Founded by Emma Williams and Chloe Prendergast in 2018 in The Hague, **MusicBox** is a concert series that breaks down barriers around conventional Classical music concerts. One of their passions is connecting classical music with other genres and art forms, such as folk and world music, visual art, and food. The idea is that you don't need to know how a violin works, when Mozart was born or where Beethoven lived; just come along and let them help you explore this music for yourself!

Richard Barrett is internationally active as a composer and performer, and also teaches at the Institute of Sonology at the KC and at the ACPA at Leiden University. His work encompasses a range from free improvisation to intricately-notated scores, and from acoustic chamber music to innovative uses of digital technology. His book *Music of Possibility* was published by Vision Edition in 2019.

The Sonology Electroacoustic Ensemble (SEE) was formed by Richard Barrett in 2009 to explore ways to combine electronic and acoustic instruments in an improvisational context, and generally performs without any score or pre-arranged plan, although these often play a role in the process of preparing a performance. Areas investigated through the ensemble's work include sound design, amplification and spatialisation, improvisation as a method of composition particularly suited to the electronic/digital domain, the development of electronic instruments towards a degree of fluency comparable to traditional acoustic instruments, and many others. SEE is open to all students and faculty of the KC and often also involves alumni and guests.

Performers 10 October:

Irene Ruiperez: flute; Riccardo Marogna: saxophone/electronics; Myrtó Nizami: piano/keyboard; Lauge Dideriksen & Mehrnaz Khorrami: violins; Sohrab Motabar & Richard Barrett: electronics.



MusicBox performance at Conscious Christmas

Thursday 10 October, 21:00 – 21:30

KC Kees van Baarenzaal

Performance

Hue Blanes **Things That Have Been Said**

Hue Blanes will perform his evocative and deeply personal new work, based on phrases from some of history's most famous (and infamous) speeches, from Martin Luther King's 'I Have a Dream' to Hitler's 'Germany 1939'. These quotes have been reinterpreted as a series of instrumental compositions, each with its own unique mood, colour and texture. Blanes takes the transcribed phrases and uses the rhythmic basis and sometimes the melodic basis of the speeches to write instrumental works that will be played and improvised. Thematic material will then be set out and used as improvising tools in the performance.

Each instrumental piece will be accompanied by a song that relates to the speaker concerned. The songs performed are taken from the yet-to-be-released song cycle, *World Leaders and the Illuminati*.

Friday 11 October, 10:30 – 11:30

KC Arnold Schönbergzaal

Keynote lecture

Darla Crispin **The Public Faces of Artistic Research: A Critical Moment?**

Artistic research is no longer a homogeneous field, whether one looks at it as a scholarly practice or as an activity addressed in academic programmes and qualifications. For example, today's artistic research PhDs range from those still requiring the completion of a standard thesis alongside the artistic material submitted, to those which have discarded the thesis requirement altogether on the grounds that 'it is the art that should be doing the talking'.

Such an argument constitutes nothing short of a remaking of criticality. It has wider consequences for the academy in the light of contemporary society's fashionable depreciation of expertise. Despite proposing a highly demanding role for art, and for the artists who work as researchers in their art, it risks being seen as a further erosion of traditional academic virtues.

This presentation aims to make a diagnosis for artistic research in music as it is practised within its varied institutions, to

Hue Blanes writes jazz and classical music, tragicomic songs about love, dying, and world conspiracies, and plays jazz standards, classical scores and spiritual hymns he finds at second-hand bookstores. In 2016, he received a commission from Melbourne ensemble PLEXUS to compose a piece for piano, violin and clarinet. He received multiple 2016 Green Room nominations for his comedy show 'Hue Blanes and the Moon' directed by Travis Cotton. Blanes has played at the Melbourne International Jazz Festival (MIJF) for four consecutive years and in 2017 was awarded the Young Elder of Jazz Award. Currently based in the Netherlands, Blanes, who recently graduated from the KC, is expanding on his previous work around the musicality of language and the concept of conversational improvisation.

Professor Darla Crispin is vice rector for Research and Artistic Development and director of the Arne Nordheim Centre for Artistic Research (NordART) at the Norwegian Academy of Music (NMH), Oslo. After a period working professionally with a variety of contemporary music ensembles in The Netherlands, she turned her emphasis to teaching and scholarship. She was responsible for developing postgraduate programmes at the Guildhall School and, later, at the Royal College of Music, where she established, and was the first Head of, the RCM Graduate School, being granted the title of HonRCM in 2009. Crispin specialises in musical modernity, especially the works of the Second Viennese School. She is an acknowledged expert in the developing field of artistic research, having co-authored one of the seminal books on this subject, *The Artistic Turn: A Manifesto* (Leuven University Press/Orpheus Institute 2009).

look more deeply at the problems of power relations that are an adjunct of the discipline-formation which it is still undergoing, and to suggest possible paths for the coming decades as, for better or worse, such research becomes a more established part of the academy and a more conspicuous object for public scrutiny as to its 'value' to society.

Friday 11 October, 11:30 – 12:30

KC Arnold Schönbergzaal

Presentation

Anna Scott

Doesn't Play Well With Others: The Politics of 19th-Century Performance Style

May 1896. Brahms gloomily listens to a group of friends rehearsing his Violin Sonata Op. 100 and Piano Quintet Op. 34. A far-right coalition is rapidly gaining power, seducing lower-class voters with brash emotional rhetoric, and accusing a liberal elite of bias and censure while conservative presses spread and legitimize their anti-intellectual and anti-Semitic views. Brahms' rational, progressive and upper-middle class values are labelled artificial, degenerate and anti-German; his chamber music – designed for the private salon – undemocratic.

May 2019. A group of friends perform Op. 100 and Op. 34 in an Amsterdam synagogue. Using late-19th-century performance techniques, they advocate for independence over consensus, confrontation over conversation, and emotional immediacy over the dreary rationalism of scholarly art-historical reflection – music for the people, not for an expert elite. As they await the legitimization of these musical values, their troubling socio-political parallels in the neo-Romantic movement sweeping the globe present an ethical dilemma.

Dr. Anna Scott is a Canadian pianist-researcher who specializes in 19th-century performance practices, with a broader interest in the cultural-political significance of, and radical alternatives to, how we perform and understand canonic classical music and composers. Known for her startling performances of 19th-century solo, chamber, lied and orchestral repertoires from Schubert to Debussy, Scott is also assistant professor at Leiden University's ACPA and a member of faculty at the KC. She is currently leading a two-year postdoctoral project called Reimagining the Romantics with the generous support of these institutions and SIA Regieorgaan.

Friday 11 October, 13:30 – 14:45

KC Arnold Schönbergzaal

Statements

Guy Livingston

Silence and the Building: Reflections on the Closing of the Royal Conservatoire Building

Resembling a prison more than an arts center, the KC turns a grey face to the city. A hulking, sulking building, ironically, it was designed by a former cellist, the architect Leon Waterman. However, the building offers only stingy homage to music, and has seldom been beloved or admired by the thousands of young artists who have passed through it. As the complex closes and the dance and music students move to the centre of The Hague, it's a good moment to reflect on the wins and losses, the pluses and minuses of this structure. The jewel in the brick crown is unquestionably the marvelous Schönbergzaal, with its warm acoustics and marvelous wooden stage. The low point is probably the façade, with its toneless 'musical notes' depicted as rectangular balconies projecting from the structure in a trite and tuneless literalism. The building always felt temporary to Livingston, even when he was a student here 25 years ago. Now it feels even more so. In this lecture/performance, Livingston will explore some of his personal reactions to the silencing of this historically important but loveless monument.

Friday 11 October, 13:30 – 14:45

KC Arnold Schönbergzaal

Statements

Krista de Wit

Meaningful Music in Healthcare: Intimate Musical Encounters within Clinical Hospital Settings

Meaningful Music in Health Care (MiMiC) is a bottom-up exploratory research project with the goal of developing a contextually well-informed artistic participatory music practice for professional musicians seeking to work in hospitals. The joint research brings together qualitative researchers, musicians and surgical professionals working with vulnerable elderly patients. The qualitative aim is to find out what live music can bring about in the hospital, and the medical focus is on how interactive music sessions can enhance the well-being of older patients. Through the privacy that can be nurtured at patients' bedsides

Guy Livingston is a pianist who has performed all over the world, notably as a soloist with the Chicago Symphony and the Orchestre Nationale de France, and as a recitalist at the Centre Pompidou, Théâtre du Chatelet, the Library of Congress, The Knitting Factory, and Lincoln Center. His performance projects have been featured in Sports Illustrated, The New York Times, Le Monde, Gramophone, The Wall Street Journal, and BBC Magazine. He has lectured at Princeton University, Harvard University, and the European Space Agency. Livingston has produced radio features for Australian Broadcasting and Irish RTÉ Radio, and hosts a weekly podcast, 'The Bug', which is broadcast from a former embassy in The Hague. Livingston holds degrees with honours from Yale University, the New England Conservatory of Music, and the KC.

Krista de Wit (née Pyykönen) is a violinist, music educator and workshop leader working as a teacher-researcher at the Prince Claus Conservatoire and in the research group Lifelong Learning in Music of Hanze University of Applied Sciences Groningen. De Wit carries out her PhD-research at the University of Music and Performing Arts Vienna. Her research investigates what participatory live music practices mean for the learning and occupational well-being of healthcare professionals in nursing homes and hospital settings, and how these practices contribute to developing their working culture. De Wit earned her degrees Master of Music and Master of Music Education at the Royal College of Music in Stockholm.

and the institutional machinery of the hospital work floor, the musicians learn about their interactions with their audiences. Their authentic artistic signatures are fostered by the reciprocal encounters. The person-centred music-making approaches of the MiMiC-practice evoke small social changes, such as the patients' sense of autonomy, the release of emotion, and increase of social interaction, which support the nurses' patient-centred care delivery.

Friday 11 October, 13:30 – 14:45

KC Arnold Schönbergzaal

Statements

Renee Jonker **Playing Outside**

Playing outside, or 'buiten spelen', in the Dutch language, counts as the highest form of learning for children. Out of one's home, beyond school, without parental guidance or supervising teachers, children can explore their own playgrounds. This is precious time, in which you learn who you are and how to relate to your environment. In this context you can meet new people, explore muddy ditches and discover the sound of a distant horn over the pond.

Playing outside does not figure in the curricula offered in institutions for higher music education. If it were, should we bring our students outside the safe walls of our institutions right from the beginning, or only when they are ready? How do we prepare ourselves for this as teaching staff? How can we create the conditions for a student to play the horn outside, and what implications will such moves have for music education, music and its publics?

Friday 11 October, 13:30 – 14:45

KC Arnold Schönbergzaal

Statements

Roosje Klap **Post-signature**

In 2014 Roosje Klap co-initiated the Design Displacement Group, a collective mechanism for reflecting, refracting and speculating upon alternative frameworks for 'productive' engagement and exchange. In 2017, the collective co-wrote a generative system running off HTML, JavaScript and code-libraries,

Renee Jonker is director of the Société Gavignières, a private fund in the field of music, and head of the Master New Audiences & Innovative Practice at the KC. In 2019 he curated AusLICHT, a co-production of the Dutch National Opera, the Holland Festival and the KC in which excerpts from Stockhausen's opera cycle LICHT were presented. Jonker studied percussion at the KC, was a member of Slagwerk Den Haag and Asko|Schönberg, produced CDs with the works of Kagel and Kurtág, and presented television programs and pre-concert talks.

Roosje Klap runs the design studio Roosje Klap, well known for its research-based self-initiated assignments and is a member of Design Displacement Group, a collective which focuses on the current discourse of graphic design in the rapid changing (media) landscape and its trans-disciplinary development towards other disciplines. Together with Niels Schrader, Klap is head of both the BA Graphic Design and the Master Non Linear Narrative departments at the KABK where they implement innovative and research-based design classes with a focus on crafts in typography, new media, storytelling and coding. Between 2011 and 2019, Klap was one of the core advising researchers at the Jan Van Eyck Academy, the post-academic multimodal institute for fine art, design and reflection in Maastricht, the Netherlands. Klap is chairman of the Valiz Foundation, the Dutch Design Awards, and member of the board of the Wim Crouwel Institute. She is also a PhDArts candidate at ACPA, Leiden University.



Atelier Roosje Klap (ARK): Universal Kimono, 2018
(Ph. Barrie Hullegie)



Iлона Сие Дхиан Хо

which generated arias, librettos and dialogues from a database of sound and voice recordings into an opera titled 'No Exit'.

Klap's artistic research explores the notion of the 'post-signature' methodology, a term that she coined with the DDG collective, and which she now is further investigating together with an AI, currently being developed in the field of language and text writing. This framework will juxtapose the various positions of design ownership, exploring functional, aesthetic and organisational aspects of co-creation with non-humans creating an unknown result.

Friday 11 October, 14.45 – 15:30

KC Arnold Schönbergzaal

Breakout sessions: interactive presentations

Ilona Sie Dhian Ho
**Can Tailored Performance
 Techniques Boost
 the Impact of Music?**

Orkest Morgenstond, an ongoing practice-based research project, was designed to explore ways to involve a local community in musical activities. To enhance the meaningful perception of music, several strategies and techniques have been developed in the course of the project: active audience participation, the use of (non-)verbal associations, various listening modes and building a long-term relationship between audience members and musicians. Results suggest a considerable effect on emotional engagement. However, to optimise the efforts undertaken, a better understanding of the interaction process is needed.

New research is currently being designed to create conditions in which performance techniques can be tested, measured and compared. The 'Classic Express', a mobile concert hall, will be used to observe children's reactions to music performances. In this interactive presentation, the background of the project, as well as a live demonstration of performance techniques will be shared and evaluated with the audience.

Violinist & researcher **Ilona Sie Dhian Ho** is professor of Violin at the KC and a member of the artistic board of Dutch Violin Competitions. She was the initiator and leader of the outreach research project 'Orkest Morgenstond', which she combined with an elective course in order to educate KC students about this work. She described the working methods of this project in her KC master thesis, which was qualified as excellent. She now continues her research as a member of the KC research group 'Music, Education and Society'.

Friday 11 October, 14.45 – 15:30

KC Studio 3

Breakout sessions: interactive presentations

Robert de Bree **Dream Catcher**

We sleep 30 percent of our lives, roaming the landscapes of our subconscious. We often sing to our children to help them find the doors to those sleepy realms, and perhaps remember the songs our parents sang. Whenever Robert de Bree talks to people about these songs and moments, a connection emerges, between the past and the now, between him and the other, merging for a moment in that dreamy space.

In this performance De Bree looks for that connection, and asks you: what lullaby echoes in your memories, what is sleep to you? Meanwhile he also brings with him his own stories, music and research. Each performance is part of de Bree's research, and provides him with new material for the next performance. Maybe nobody remembers a lullaby, or perhaps everyone wants to share theirs? How can he adjust, what can he learn from the audience? Can he catch them in his dream?

Friday 11 October, 14.45 – 15:30

KC Studio 1

Breakout sessions: interactive presentations

Lyndsey Housden **Translating Embodied Knowledge**

During this participatory workshop, Lyndsey Housden will guide you into her research process, which aims to translate embodied knowledge from contemporary dance practices towards a proposal for a new artwork. The research project 360° is part of the Design Research Group at the KABK, and explores the relationships between medical imaging and the experience of the human body in relation to healthcare. Housden's research is made in collaboration with a dancer and employs choreographic tools (techniques used to bring the dancer and choreographer into the dance creation process). She is also undertaking material research at the Soft Robotics research Group at AMOLF.

Robert de Bree has always been fascinated by the power of stories and their relationship to music, playing in the storytelling performances of the likes of Sir John Elliott Gardiner, the Budapest Festival Orchestra or his own The Scroll Ensemble, and improvising entire concerts, often using stories provided by the audience. His solo programmes catch an audience's dream or lullaby, tell the story of an 18th-century music lover or juxtapose Bach with ethnic polyphonic wind instruments. He loves helping others find their story by teaching improvisation at the KC, Stichting Huismuziek and his own jam sessions for classical music.

Lyndsey Housden is a British artist, researcher and teacher based in Amsterdam (NL). She develops interactive and physical installations, spatial design and interdisciplinary projects for theatre, exhibitions and festivals. Her work explores the invisible and underlying currents that direct and engage people with each other, their environment and with technology. Housden has degrees in Spatial Performance and Design from the Architectural Association, School of Architecture (London, UK); Master Research in Art Science from the KC; and Fine Art Intermedia from Kingston University (London, UK). She is a tutor at the BA Interaction/Media/Design department of KABK, and member of the KABK Design Lectorate Research Group 2019.

The Royal Academy of Art The Hague (KABK) has been a leader in educating artists and designers since 1682. Highly skilled professional staff with international professional practices, guide and accompany students through their studies.

With a belief in lifelong learning, KABK offers a School for Young Talent, preparatory courses, bachelor and master degree programmes, and a PhD programme in collaboration with Leiden University.
www.kabk.nl

The Royal Conservatoire The Hague (KC) was founded in 1826. Since the day it was established the link between innovation and tradition has been at the heart of the institute's activities. Innovation does not come naturally. It is built on tradition. It is the result of establishing educated relationships between traditional views and new ideas. Tried and trusted conventions are naturally cherished, but often also form the point of departure for the urge to innovate.
www.koncon.nl

The University of the Arts The Hague is the overarching organisation of the KABK and the KC. Each faculty has its own director. They jointly form the Executive Board. The University also oversees two interfaculty programmes, ArtScience and the School for Young Talent. The University of the Arts works with Leiden University to reciprocally develop education and (doctoral) activities in the arts through the ACPA. The management of ACPA is appointed by the Board of the Humanities faculty at Leiden University at the proposal of the Executive Board of the University of the Arts.
www.hogeschoolderkunsten.nl

The Academy of Creative and Performing Arts (ACPA) is a research institute of the Faculty of Humanities at Leiden University and embodies the collaboration between Leiden University and the University of the Arts The Hague (the Royal Conservatoire and the Royal Academy of Art). In addition to research in and through the arts, ACPA offers academic education for art students in The Hague and art education for students at Leiden University. Furthermore, the institute organizes cultural events where art and academia meet.

www.universiteitleiden.nl/geesteswetenschappen/academie-der-kunsten

PhDArts offers an international, high-level doctorate in art and design. The PhDArts research trajectory consists of two elements: individual research and participation in the doctoral study programme. An appropriate team of supervisors is sought for each doctoral student. The doctoral study programme, which consists of lectures, seminars, trainings, and workshops, is an essential part of the research environment in which the student undertakes his or her research.

www.phdarts.eu

docARTES is an international inter-university doctoral programme for practice-based research in musical arts, designed for musician-researchers. More than just stimulating and facilitating artist-researchers, docARTES provides a 4-year doctoral curriculum, consisting of research and training. It allows doctoral students to develop their artistic qualities, broaden their academic knowledge and expand their methodological skills. This curriculum is supplemented by individual research supervision. docARTES is also integrated in a professional artistic research biotope, preparing doctoral students for professional careers as artistic researchers.

www.docartes.be

