The (Re)sounding Experiment: Traces, Faces and Spaces of Artistic Research

Orpheus Research Centre in Music [ORCiM]

INTERNATIONAL SEMINAR 20-21 February 2013, Orpheus Institute, Ghent Belgium

Wednesday 20 February 2013

13.00-13.30 Registration
13.30-14.00 Welcome by Peter Dejans Introduction by Kathleen Coessens
14.00-15.00 Keynote speech by EFVA LILJA “Dance doesn’t exist “ (Stockholm, Sweden)
   Dance is created in the instance when the onlooker affords the movement such meaning that it is legitimized as dance. All my life I have observed and studied how and why people move. As a choreographer I use my observations and try out different expressions. I fashion and reshape reality in favour of my interpretation, my images and everything I desire and crave. This I do with the hope of being able to make visible some of the possibilities and new interpretative directions we would otherwise neither be aware of, nor recognize. Do I experiment? I might be a disloyal provocateur, but the methodology of the examination of an ongoing artistic research process does not necessarily relate to the notion of experimentation. I am most often more interested in other things then “cause and effect” since I do not want to express myself in order to be understood. I want to express what I do not understand myself. I point out conventions and make us aware of the shortcomings we cannot avoid. It may be that what I do also provides alternatives, but the choice is yours – not mine. I am testing and searching my way forward to find that incomprehensibility, the art of dance as a resistance movement. Through dance, text and imagery I invite all of you into a loveful moment of action. In this lecture I will chew at the edge of my worries and think up new shortcuts over the wilderness, amidst smells of fear and struggle, discussing the ideas of experimentation – a word I really don’t like. And I will dance.

15.00-15.30 Coffee break
15.30-16.30 Presentations I (including 15 minutes discussion time)
   Reto Stadelmann (York, UK) The Kunstorchester Kwaggawerk Project: An original culture education programme
   Jan Schacher (Zurich, Switzerland) trans-form, a trans-disciplinary exploratory stage project

16.30-17.00 Coffee break
17.00-18.00 Presentations II (including 15 minutes discussion time)
   Mark Summers (Sheffield, UK) Improvised photographs: music shaped by images/images made with music
   Lewis Sykes (Manchester, UK) The Augmented Tonoscope - working towards a deeper understanding of the interplay between sound and image in Visual Music.

18.00-20.00 Dinner (in house – 1st floor)/concert set-up organisers
20.00 CONCERT
   ‘Multiple paths (Ommagio a Nono)” composition by Juan Parra, performance by Juan Parra, Brice Soniano and Chris Chaffe
   ‘Performance related to keynote lecture ‘Knowing When” by Joel Ryan
   ‘Free Improvisations on an unknown theme” by Gonçalo Moreira
Thursday 21 February 2013

09.15-09.30  Introduction by Anna Scott

09.30-10.30  Keynote speech by JOEL RYAN “Knowing When” (Amsterdam, Netherlands)


10.30-11.00  Coffee break

11.00-12.00  Presentations III
(including 15 minutes discussion time)

Sebastian Berweck (Berlin) Artistic Experimentation in Music: Cooperation and Collaboration between Performer and Composer in Electroacoustic Music


12.00-13.00  Presentations IV
(including 15 minutes discussion time)

Bob Gilmore (London, UK) Navigating rational spaces: the string quartets of Ben Johnston as experimental process

Peter Peters (Maastricht, Netherlands) Research organs as experimental systems: exploring constructivist notions of experimentation in artistic research

13.00-14.00  Lunch

14.00-15.00  Presentations V
(including 15 minutes discussion time)

Gonçalo Moreira (Aveiro, Portugal) Jazz Contrapuntal Improvisation: A Scholarly Personal Narrative

David Gorton and Christopher Redgate (London UK) Austerity Measures and Rich Rewards

15.00-16.00  Round Table discussion with keynote speakers and audience

Closing Remarks

16.00  End