



Nasjonal forskerskole i  
kunstnerisk utviklingsarbeid  
Norwegian Artistic Research School

## Course plan 2020–2021

**Supplements** the document 'Norwegian Artistic Research School, description of the training component'.

*The research school constitutes a whole. It consists of a series of seminars and conferences, where the full learning outcome is achieved through participation in the whole programme. Work on most of the learning outcomes extends over several seminars/conferences.*

Updated: July 29, 2020

## Seminar 1

The seminar focus on theory relating to artistic research. At the seminar, we discuss the origins and historical development of artistic research. Different national and international models for artistic research will be presented and discussed, with particular emphasis on what is distinctive about 'The Norwegian Model'. What is the difference between research into, for and through the arts? What is the connection between artistic research and artistic practice? Which research topics and questions are dealt with in artistic research and what characterises knowledge production? Key concepts in artistic research – nationally and internationally – are also elaborated on.

**Recommended time:** First semester

**Duration:** A total workload of 75–90 hours, corresponding to 3 credits.

### Learning outcome:

- masters fundamental theory for artistic research
- can describe the diversity in theories and methods in artistic research, and reflect on and argue for choices of methods and processes in own artistic research

**Work and teaching methods:** Seminar with preparatory assignments, lectures, presentations in varied formats, plenary discussions and discussions in groups. The seminar moderator will send assignments and a supplementary reading list to participants at least two months before the seminar.

**Coursework requirements:** Research fellows must have read the literature on the mandatory reading list and prepared a text and presentation in a relevant format. During the seminar, research fellows must give a presentation and play an active part in the discussion of other research fellows' projects.

## Course plan 2020–2021



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## Seminar 2

The seminar is about sharing and documentation in artistic research. Based on the research fellows' projects, different time-limited and permanent formats for presentation and documentation are discussed, as well as how they influence work methods, artistic results and reflections.

**Recommended time:** Second semester

**Duration:** A total workload of 75–90 hours, corresponding to 3 credits.

### Learning outcome:

- can contribute to the discourse on artistic research
- can share artistic research in relevant national and international contexts

**Work and teaching methods:** Seminar with preparatory assignments, lectures, presentations in varied formats, plenary discussions and discussions in groups. The seminar moderator will send assignments and a supplementary reading list to participants at least two months before the seminar.

**Coursework requirements:** Research fellows must have read the literature on the mandatory reading list and prepared a text and presentation in a relevant format. During the seminar, research fellows must give a presentation and play an active part in the discussion of other research fellows' projects.

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### Seminar 3

The seminar is about ethics in artistic research and artistic practice. It provides an introduction to basic research ethics and ethics in the arts, as well as methods for mapping ethical dimensions of artistic research. Various ethical challenges and potentials are discussed based on the research fellows' projects.

**Recommended time:** Second semester

**Duration:** A total workload of 75–90 hours, corresponding to 3 credits.

**Learning outcome:**

- masters fundamental theory relating to artistic research
- can discuss ethical principles and concerns in artistic research
- can identify ethical issues and can engage in artistic research with integrity

**Work and teaching methods:** Seminar with preparatory assignments, lectures, presentations in varied formats, plenary discussions and discussions in groups. The seminar moderator will send assignments and a supplementary reading list to participants at least two months before the seminar.

**Coursework requirements:** Research fellows must have read the literature on the mandatory reading list and prepared a text and presentation in a relevant format. During the seminar, research fellows must give a presentation and play an active part in the discussion of other research fellows' projects.

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## Seminar 4

The seminar is about relationships in artistic research. Based on the research fellows' research projects, endeavours are made to map relations and how they influence artistic processes and results in the different phases of projects. Experience is shared by leading and carrying out complex artistic projects.

**Recommended time:** Third semester: Seminars 1–3 must be completed to qualify for participation in seminar 4.

**Scope:** A total workload of 75–90 hours, corresponding to 3 credits.

### Learning outcome:

- can formulate research questions and plan the artistic research, with the focus on artistic processes and results
- can work on complex questions, and challenge established discourses and practices in the field

**Work and teaching methods:** Seminar with preparatory assignments, lectures, presentations in varied formats, plenary discussions and discussions in groups. Group work sessions led by the research fellows themselves. The seminar moderator will send assignments and a supplementary reading list to participants at least two months before the seminar.

**Coursework requirements:** Research fellows must have read the literature on the mandatory reading list and prepared a text and presentation in a relevant format. During the seminar, research fellows must give a presentation and play an active part in the discussion of other research fellows' projects.

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## Seminar 5

The seminar is about the final phase of artistic research project, and the identification and sharing of the contributions to the field. Based on the research fellows' projects, various forms of contributions are discussed, as well as different formats for final presentations, documentation and the archiving of artistic results and reflection.

**Recommended time:** Fourth semester: Seminars 1–3 must be completed to qualify for participation in seminar 5.

**Scope:** A total workload of 75–90 hours, corresponding to 3 credits.

### Learning outcome:

- can contribute to the discourse on artistic research
- can work on complex questions, and challenge established discourses and practices in the field
- can share artistic research in relevant national and international contexts

**Work and teaching methods:** Seminar with preparatory assignments, lectures, presentations in varied formats, plenary discussions and discussions in groups. The seminar moderator will send assignments and a supplementary reading list to participants at least two months before the seminar.

**Coursework requirements:** Research fellows must have read the literature on the mandatory reading list and prepared a text and presentation in a relevant format. During the seminar, research fellows must give a presentation and play an active part in the discussion of other research fellows' projects.

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## Conferences 1–5

The conferences are an important arena for a constructive critical dialogue with the interdisciplinary national and international professional community. They provide opportunities to share the project 1) at an early stage, so that the professional environment can be invited to participate as a resource in reflection on planned choices for contextualisation and research, 2) at an intermediate stage, so that the professional environment can be invited to participate as a resource in reflection on important turning points, ethical challenges and delimitations, and 3) towards the final stage, so that the professional environment can be invited to participate as a resource in reflection on artistic choices, and forms of presentation and documentation.

**Recommended time:** First – fifth semester.

**Scope:** Five two-day conferences. Preparatory and follow-up work come in addition. A total workload of 125-150 hours, corresponding to 5 credits.

### Learning outcome:

- can describe the diversity in theories and methods in artistic research, and reflect on and argue for choices of methods and processes in own artistic research
- can contribute to the discourse on artistic research
- can work on complex questions, and challenge established discourses and practices in the field
- can deal with interdisciplinary questions in artistic research
- can share artistic research in relevant national and international contexts
- can participate in debates in the field in international forums

**Work and teaching methods:** Conferences with preparatory assignments, sharing of artistic research in varied formats, presentations and discussions. The research fellows shed light on their projects from different perspectives, and a progression is expected over time in terms of the depth of the discussion.

**Coursework requirements:** Research fellows must have read the literature on the mandatory reading list, and, for three of the conferences, prepared an abstract and presentation in a relevant format. During the conferences, research fellows must play an active part in the discussion of other research fellows' projects.

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## Reading list

### Seminar 1

- Borgdorff, H. (2011): The production of knowledge in artistic research. In M. Biggs & H. Karlsson (eds.), *The Routledge Companion to Research in the Arts*. London: Routledge. P. 44-63). Retrieved from: <https://www.researchcatalogue.net/profile/show-work?work=129647>
- Kjørup, S. (2006): Another Way of Knowing: Baumgarten, Aesthetics, and the Concept of Sensuous Cognition. In: *Sensuous knowledge 1*, Bergen Academy of Art and Design. Retrieved from: [https://www.academia.edu/17824500/Another\\_Way\\_of\\_Knowing](https://www.academia.edu/17824500/Another_Way_of_Knowing)
- Malterud, N. (2012): Artistic research - necessary and challenging. In *Nordic Journal of Art and Research*, 1 (1). (pp. 57-68). Oslo and Akershus University College. Retrieved from: [https://www.ninamalterud.no/pdf/tekster\\_kunstutd/Malterud\\_Artistic\\_Research\\_2012.pdf](https://www.ninamalterud.no/pdf/tekster_kunstutd/Malterud_Artistic_Research_2012.pdf) (engelsk) <https://doi.org/10.7577/information.v1i1.217> (norsk).

### Recommended reading:

- Borgdorff, H. (2013): The conflict of the faculties. On theory, practice and research in professional arts academies. Chapter 1 in *The Conflict of the Faculties. Perspectives on Artistic Research and Academia*. Leiden University Press. P- 16-26. Retrieved from: <https://www.researchcatalogue.net/profile/show-work?work=129308>

### Seminar 2

- Arlander. A. (2018): The Shore Revisited. *Journal of Embodied Research* 1(1): 4 (30:34). Retrieved from: <https://jer.openlibhums.org/articles/10.16995/jer.8/>



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- Auslander, P. (2006): The Performativity of Performance Documentation. PAJ 84, vol. 28, Issue 3, p.1-10. Retrieved from:  
<https://www.mitpressjournals.org/doi/pdf/10.1162/pajj.2006.28.3.1>
- Bårtås, M. (2010): About Methodology. Chapter 3 of *You told me*. Thesis for the degree of Doctor of Philosophy in Fine Art. Valand School of Fine Arts, Faculty of Fine, Applied and Performing Arts, University of Gothenburg, p. 43-64. Retrieved from:  
[https://gupea.ub.gu.se/bitstream/2077/22325/1/gupea\\_2077\\_22325\\_1.pdf](https://gupea.ub.gu.se/bitstream/2077/22325/1/gupea_2077_22325_1.pdf)
- Groys, B. (2013): Entering the Flow: Museum between Archive and Gesamtkunstwerk. E-flux journal 50. Available at <https://www.e-flux.com/journal/50/59974/entering-the-flow-museum-between-archive-and-gesamtkunstwerk/>

#### Recommended reading:

- Arlander. A. (2018): Process as Performance or Variations of Swinging. In Blades and Meehan (eds). *Performing Process: Sharing Dance and Choreographic Practice*. Intellect Books, pp. 99-118.
- Arlander. A. (2019): Resting with pines in Nida. Attempts at performing with plants. *Performance Philosophy* 4: 2 (452-475). Retrieved from:  
<https://doi.org/10.21476/PP.2019.42232>
- Groys, B. (2008): Art in the Age of Biopolitics: From Artwork to Art Documentation. In *Art Power*. MIT press, p. 53-66.
- Piccini, A. and Rye, C. (2009): Of Fevered Archives and the Quest for Total Documentation. In: *Practice-as-Research in Performance and Screen*. Basingstoke: Palgrave Macmillan, 34-49.

### Seminar 3

- Crispin, D. (2016). 'Whereof We Cannot Be Silent, Thereof Must We Speak'; Susan Sontag's 'Silences', in IIIIXIII fourbythreemagazine, Issue 6, *Silence*. Retrieved from:  
<http://www.fourbythreemagazine.com/issue/susan-sontags-silences>



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- Crispin, D. (2017). Is Artistic Research in Music a Feminist Failure? In: *The Futures of Artistic Research, Writings from the Academy of Fine Arts*, p. 131-141. Jan Kalla, Anita Seppä and Henk Slager (eds.). Uniarts, Helsinki, 2017. Retrieved from: [https://helda.helsinki.fi/bitstream/handle/10138/246117/Futures\\_of\\_artistic\\_research\\_kirja.pdf?sequence=1&isAllowed=y%20](https://helda.helsinki.fi/bitstream/handle/10138/246117/Futures_of_artistic_research_kirja.pdf?sequence=1&isAllowed=y%20)
- Fossheim, Hallvard J. (2015). Consent, The Norwegian National Research Ethics Committees. Retrieved from: <https://www.etikkom.no/en/library/topics/data-protection-and-responsibility-concerning-the-individual/consent/>
- Fossheim, Hallvard J. (2015). Confidentiality, The Norwegian National Research Ethics Committees. Retrieved from: <https://www.etikkom.no/en/library/topics/data-protection-and-responsibility-concerning-the-individual/confidentiality/>
- Gundersen, Jostein et al (2020). Map Ethics! A method for identifying and addressing ethical dimensions of artistic research projects (link will be added).

*Recommended reading:*

- Cobussen, Mark and Nielsen, Nanette (2012). Music and ethics. 1st ed. Farnham, Surrey, England: Ashgate. 'Introduction', Chapter 2 'Discourse', and Chapter 6 'Engagement'
- Nielsen, Nanette (2017). 'Musical Philosophy for an Unravelling World' First published by The Philosophers' Magazine, Issue 76, 1st Quarter 2017. ISSN: 2048-4674. Retrieved from: [https://www.pdcnet.org/tpm/content/tpm\\_2017\\_0076\\_0053\\_0057](https://www.pdcnet.org/tpm/content/tpm_2017_0076_0053_0057)
- Nielsen, Nanette and Phillips-Hutton, Ariana. Forthcoming. 'Musical Ethics'. In the Oxford Handbook of Western Music and Philosophy edited by Jerrold Levinson, Tomas McAuley, and Nanette Nielsen. Oxford: Oxford University Press.
- Arnstein. S. R. (1969). A Ladder of Citizen Participation, Journal of the American Planning Association, Vol. 35, No. 4, July 1969, pp. 216-224. Retrieved from: <https://www.participatorymethods.org/sites/participatorymethods.org/files/Arnstein%20ladder%201969.pdf>

## Seminar 4



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- Hughes, R. (2014): Exposition. In: *The Exposition of Artistic Research: Publishing Art in Academia*. Leiden University Press, p. 52-64. Retrieved from: [file:///C:/Users/lili/Downloads/Exposition-Artistic-Research\\_Introduction.pdf](file:///C:/Users/lili/Downloads/Exposition-Artistic-Research_Introduction.pdf)

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## Seminar 5

- Borgdorff, H. (2012). The Production of Knowledge in Artistic Research. In *The conflict of the faculties: Perspectives on artistic research and academia* (pp. 140–173). Retrieved from: <https://openaccess.leidenuniv.nl/bitstream/handle/1887/18704/07.pdf?sequence=11>
- Crispin, D. (2019). Artistic Research as a Process of Unfolding. Unfolding the Process, An International, Peer Reviewed Issue, Published by Norwegian Academy of Music. Retrieved from: <https://www.researchcatalogue.net/view/503395/503396>
- Schwab, M. (2012). The Research Catalogue: A Model for Dissertations and Theses. In R. Andrews, E. Borg, S. B. Davis, M. Domingo, & J. England (Eds.), *The SAGE Handbook of Digital Dissertations and Theses* (pp. 339–354). Retrieved from: <https://www.researchcatalogue.net/profile/show-work?work=144032>
- Raes, G. W. (2014). Experimental Art as Research. In D. Crispin & B. Gilmore (Eds.), *Artistic Experimentation in Music, An Anthology* (pp. 55–60). Leuven: Leuven University Press, Retrieved from: [https://www.logosfoundation.org/g\\_texts/ORCiM\\_2012/Artistic%20Experimentation%20in%20Music%20-%20Raes%20-%20DEF.pdf](https://www.logosfoundation.org/g_texts/ORCiM_2012/Artistic%20Experimentation%20in%20Music%20-%20Raes%20-%20DEF.pdf)
- Vassenden, E. (2014). What is critical reflection? A question concerning artistic research, genre and the exercise of making narratives about one's own work. Retrieved from: <https://diku.no/en/reports/what-is-critical-reflection> (engelsk) <https://diku.no/rapporter/hva-er-kritisk-refleksjon> (norsk)

## Conferences 1–5

- Abstracts published in advance of the conferences.



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