

Nida Art Colony of
Vilnius Academy of Arts
E. A. Jonušo g. 3, Nida, Neringa
www.nidacolony.lt

Naked on

26 August

–

2 September

2018

the Beach

On the Exposition of Artistic Research

Nida Doctoral School

SUNDAY, AUGUST 26

- 2-8 pm arrival snacks
6 pm tour of the Nida Art Colony
7 pm intro to the course programme and participants
8 pm welcome dinner

MONDAY, AUGUST 27

- 9 am breakfast
10 am Vytautas Michelkevičius *Intro to the course*
10.30 am self introductions by tutors (Mika Elo, Lolita Jablonskienė, Teemu Leinonen, Joanne Morra)
11 am Henk Slager *Curatorial Thinking*

This presentation departs from the assumption that the current ontological impasse – the continued repetition of the academic question “what is artistic research?” – could be overcome by portraying artistic research as a non-disciplined space where an assemblage of creative practices, artistic thinking processes, and curatorial strategies continually produce new sets of relationships contributing, in an idiosyncratic way, to the articulation of crucial issues. Put differently, artistic research should be characterized by the uninterrupted interaction and articulation of three inseparable and intrinsically interconnected lines: the line of creative practice, the line of artistic thinking, and the line of curatorial strategies.

In that frame the perspective of spaces for the public and contextualizing

the curatorial line that stands for generating experimental performative modes of reflection and presentation, connections between objects, images, discourses, locations, histories and especially futures. In particular this last aspect, re-thinking of and speculating about the future, has triggered many research-based artists today to revise the curatorial strategy of the archival display. However, the ‘exposition of research’ should not be reduced to static models or preformed categories, as this is completely contrary to the intrinsic and inseparable intertwinement of these three dynamic lines. In this perspective curatorial strategy must stand for a dynamic, continuously traversing spaces of creativity in which the presentation of rhizomatic processes and transformative forms of thinking directed to urgent issues are instigated time and again.

- 12 am post presentation discussion
1 pm lunch
2-5 pm presentations by doctoral candidates*
7 pm guided tour of Nida Art Colony exhibition (*Per*)forming *Scapes* by the curator Vytautas Michelkevičius
8 pm dinner
10 pm sauna

TUESDAY, AUGUST 28

- 9 am breakfast
10 am Dorita Hannah *Performance Design: Mediating a Critical Spatial Practice*

Elin Diamond memorably referred to performance as “a risky and dangerous negotiation between a doing [...] and a thing done:”²⁸ a reference to both action and artefact that is also inherent to ‘design’, which is both verb and noun. Design performativity is therefore central to this presentation that articulates and develops notions of a Critical Spatial interdisciplinary artistic research, operating across and and the visual arts. This involves an understanding of J. Things with Words in order to reveal that spaces and utterances; enacting rather than describing. The discuss as ‘performance design’ focuses on a highly condition and is formulated to challenge and reveal how vulnerable bodies and sites interact and inform allows events and their intervening dramaturgies to the status quo through a critical performance of discussed with specific reference to an iterative project, 2016-2017, which addresses issues of detained bodies. It enactment of a landscape scenography (Maria Island Workshop) is translated into a gallery installation (Tasmanian Arts incorporated within a performative exhibition (Chile Architecture

Practice as applied to my own between architecture, performance L Austin’s theory on How to Do things have their own performative creative work I will present and mediated contemporary our prescribed conceptions of each other. Understanding this reveal the hegemonic within research. This will be occurring between follows how the Performance+Design Festival) and then Biennial).

* Elin Diamond, *Performance and Cultural Politics* (London: New York: Routledge Press, 1996), 5.

- 11 am post-presentation discussion
12 am presentation by a doctoral candidate
1 pm lunch
2-6 pm individual consultations
6-8 pm presentations by doctoral candidates
8 pm dinner

WEDNESDAY, AUGUST 29

- 9 am breakfast
10-12 am presentations by doctoral candidates
12 am-1 pm individual consultations

- 1 pm lunch
2-5 pm presentations by doctoral candidates
5-6 pm individual consultations
6-8 pm open studios of Nida Art Colony residents: Heidi Axelsen & Hugo Moline (AU), Gabi Schillig (DE)
8 pm dinner cooked by participants

THURSDAY, AUGUST 30

- 9 am breakfast
10 am Michael Schwab *The Exposition of Practice as Research*

Arguably everybody concerned with artistic research will have encountered the question of what it is, which often comes paired with a challenge to its status as art or its validity as research. Rather than accepting such an impossible position between a rock and a hard place, over the last few years, practitioners have started to question whether ‘art’ as pitched against ‘knowledge’ is still a relevant concept and whether knowledge void of aesthetic experiences is worth having. As a consequence, the value of artistic research may be seen to lie in specific engagements between art and knowledge, in which neither is taken for granted to provide the guide against which a project is judged. Rather, definitions of art or knowledge are seen to emerge from a research project in specific ways. However, projects are never accessible as such; we only have their articulations to go by. Hence, a new concern has arisen regarding the mode and quality of such articulations, for which we, at the Journal for Artistic Research (JAR), coined the term ‘expositions.’ The lecture will explain the use of ‘expositions’ in the journal, engage with wider definitions of term and speculate how things may continue to develop.

- 11 am post-presentation discussion
12 am presentation by a doctoral candidate
1 pm lunch
2 pm workshop and long table *Modes of Exposing Doctoral Research in Art and Design* by Joanna Morra

Looking at contemporary instances in which artists, designers and PhD have exposed their research through exhibitions, publications, diagrams, workshops, or in formal and informal institutional assessments, this open up a space in which Nida Doctoral students have the making plans towards a forthcoming exposition of your PhD back on an instance from the past that you would like to

students mind-maps, session aims to opportunity of research, or looking reappraise.

- 4-6 pm individual consultations
6-8 pm presentations by doctoral candidates
8 pm dinner
10 pm sauna

FRIDAY, AUGUST 31

- 9 am breakfast
10 am Mika Elo *Ex-*

The presentation is dedicated to different aspects of the very gesture of exposing. How does exposing relate to other processes that involve an outward gesture, such as explaining, explicating and exhibiting? What kind of inner space do these outward gestures imply? How does an exposition negotiate its framing conditions? The presenter will touch upon this seemingly abstract and philosophically complex issue through a series of concrete examples.

- 11 am post-presentation discussion
12 am-1 pm individual consultations
1 pm lunch
2-5 pm presentations by doctoral candidates
5-8 pm individual consultations
8 pm dinner

SATURDAY, SEPTEMBER 1

- 9 am breakfast
10 am wrap up (results, findings, unanswered questions)
1 pm lunch
2-8 pm individual consultations
8 pm farewell dinner

SUNDAY, SEPTEMBER 2

- 9 am breakfast & departure

Sunrise 6.14 am (Mon, Aug 27) / Sunset 8.14 pm (Sat, Sep 1)
* 20 min presentation + 20 min Q&A

Programme

Naked on the Beach
26 August – 2 September 2018