

Summer Academy for Artistic Research /SAAR/ Stockholm 10.8-16.8.2015

The Fourth International Summer Academy for Artist Researcher will take place **in Stockholm 10.8-16.8.2015. The aim of SAAR is to discuss in depth the participants' doctoral projects within the developing discourses of art practice and research. This happens through different forms of supervision and intensive conversation.**

The Summer Academy provides a supportive setting where artist-researchers from all fields collaborate, present their on-going artistic work and research and receive feedback from experienced tutors and peers from leading academic institutions. The academy aims to reflect the international diversity and scope of artistic research and to provide a stimulating intellectual environment. It seeks to clarify, discuss and develop further emerging themes and issues arising out of the individual doctoral projects of the participants within the framework of artistic research.

PRELIMINARY list of teachers at SAAR (see bios at the end of this document):

- Professor **Esa Kirkkopelto**, Theatre Academy, University of the Arts, Finland
- Professor **Dorita Hannah**, Aalto University, School of Arts, Design and Architecture, Finland
- Professor **Anu Vehviläinen**, Sibelius Academy, University of the Arts, Finland
- **Ellen Røed**, Oslo And Akershus University College of Applied Sciences, The Norwegian Artistic Research Program
- **Anne Grete Eriksen**, The Academy of Dance, Oslo National Academy of the Arts
- Professor **Kristina Hagström-Ståhl**, Stockholm Academy of Drama, Stockholm University of the arts.
- Dr. **John-Paul Zaccarini**, School of Dance and Circus, Stockholm University of the Arts.
- Coordinator; Dr. **Camilla Damkjaer**, Head of Research Education, Stockholm University of the Arts.

THE VENUE 2015 is: Stockholm University of the Arts (www.uniarts.se)

NO FEE for the candidate: The University of each Doctoral Candidate covers the travel and accommodation costs. Most meals will be offered by Stockholm University of the Arts.

How to sign up for SAAR:

Each collaborating university decides how to select the doctoral candidates. If there are more candidates that want to participate than what we can provide space for, we will keep a waiting list.

***Deadline for submitting the names of the participating doctoral candidates is the 24th of April.
Please send the names of the chosen candidates to: elisabet.moller@uniarts.se and
camilla.damkjaer@uniarts.se***

Allocation of Doctoral Students per participant.

The number of Doctoral Candidates is limited to 16, maximum 18:

Theatre Academy, Finland: 2

Finnish Academy of Fine Arts: 2

The Sibelius Academy: 2

Aalto University, School of Arts, Design and Architecture: 2

Stockholm: 2

Gothenburg and/or Lund University: 2 ?? (To be confirmed)

Norway: 4

We will keep a waiting list if there are more people who would like to attend.

Teachers' bios:

Esa Kirkkopelto is philosopher, artist-researcher, performer, former theatre director and playwright, convener of *Other Spaces* live art collective. Since 2007, he has been working at the Theatre Academy (University of Arts Helsinki) as Professor of artistic research. His research focuses on the deconstruction of the performing body both in theory and in practice. Since 2008, he has conducted a collective research project "Actor's Art in Modern Times" on the psychophysical actor training. He is the responsible leader of the "Doctoral Programme of Artistic Research" (Theatre Academy, Academy of Fine Arts, Sibelius Academy & Aalto University), as well as "Asian Art and Performance Consortium" (Theatre Academy Helsinki & Academy of Fine Arts).

Kirkkopelto has made his PhD on philosophy in 2002 at the University of Strasbourg. Author of *Le théâtre de l'expérience. Contributions à la théorie de la scène* (Presses de l'Université Paris-Sorbonne 2008). He is a core-convener of *Performance Philosophy Association*, a member of the editorial board of *Theatre, Dance and Performance Training* and the convener of the "International Platform for Performer Training" which gathered for the first time in Helsinki in January 2014. During the spring 2014, he worked as a Fulbright senior scholar at the Humanities Center, Johns Hopkins University.

Dorita Hannah's creative work, teaching and research focus on the intersection between performance and space. She publishes on practices that negotiate art, architecture and theatre, with her designs

incorporating scenographic, interior, exhibition and installation design, as well as a specialised consultancy in visual & performing arts architecture, and the creation of international dance-architecture projects through MAP: Movement_Architecture_Performance. Focusing on 'event-space' her work investigates how the built environment housing an event is itself an event and an integral driver of experience. As a scholar and artistic practitioner Hannah's theoretical expertise includes gender, spatial and cultural theory with a focus on the iterative moves between intuitive making and critical thinking.

Dr Hannah is on several directorial and editorial boards, including Psi (Performance Studies international) and OISTAT (International Organization for Scenographers, Theatre Architects & Technicians). Her publications include a forthcoming book on *Event-Space* and *Performance Design*, an anthology on trans-disciplinary design performativity, as well as the guest editorship of journals with themed issues on Performance/Architecture and Sceno-Architecture.

Dorita Hannah is Research Professor of Interdisciplinary Architecture, Art & Design at the University of Tasmania (Australia) and Adjunct Professor of Stage & Space at Aalto University's, School of Arts, Design and Architecture (Finland).

Anu Vehviläinen (D.Mus) is a Finnish pianist who works in the DocMus Doctoral School as professor of artistic doctoral studies (2014-15). She received her doctoral degree in 2008 and is specialized in Karol Szymanowski's piano music. Vehviläinen is in a process of recording all the solo piano (5 albums) works by Szymanowski for Alba Records (volumes I, II & III published in 2010-14). She has been a guest at many of the Finnish festivals and abroad at, among others, the Karol Szymanowski Festival in Poland.

In her research Vehviläinen focuses on the phenomena, which mostly are *read between the lines instead of explicitly dealt and conceptualized* in Western art music genre. Such phenomena are for instance an artist's relationship with the audience and emotions. Vehviläinen is dedicated to promoting artist-audience interaction in her *Open Artist & Dear Audience* -program. Projects, many of them carried out under the auspices of the Sibelius Academy from 2008 onwards, have included a book about artishood and musicianship, various articles and several interactive projects and courses on artists-audience relationship.

Ellen Røed (b. 1970) is a visual artist educated at KiT/NTNU in Trondheim (2001). Before that she was part of the norwegian art collectives Motherboard and Verdensteatret who make projects that mix elements from both theatre and visual arts with music and electronic art. She developed a devotion towards interdisciplinary forms, temporality and performativity and has made video, digital art and audiovisual installations within a variety of cross disciplinary contexts. Her practice has evolved through a particular experimentation with moving images, and their relationship to sound. Using various electronic media she explores how video works as performative gestures and in spatial relationships. She has collaborated extensively with artists from the field of music (Christian Blom, SPUNK, Lemur, BiT20, Victoria Johnson, Eduardo Miranda, Knut Vaage, Trond

Lossius, Forsvarets Stabsmusikk). Røed worked at Bergen Center for Electronic Art (2002 - 2004), and from 2004 -2013 at the National Academy of the Arts in Bergen, first as Assistant Professor and later as a Research fellow in Fine art. She recently completed the Norwegian Fellowship Programme in Artistic Research and is currently Associate professor in Video Art at Oslo and Akershus University College.

Anne Grete Eriksen's creative work includes choreographies over a wide range of formats and medias for the dance scene, film, music theatre, and choreography in the open. Her teaching and research praxis involve compositional strategies in movement works and the relationship of movement and space-time. Her research focus is in the forming of language, sign and expression in the choreographers and dancers work and the forms of reflection and communication relevant to trans- disciplinary artists' work.

Professor Anne Grete Eriksen has experience from a number of boards and committees, i.e. The Norwegian Arts Council, The board of the Norwegian Artistic Research Programme, KULT (Church/Culture/Art), The board of Artistic Research at Oslo National Academy of the Arts, among others.

She has been awarded the Hedda Prize (2003) and the Norwegian Dance Information Price (2011)

Her publications include 'Action towards Articulation', 'Choreography in the Open' and www.Moving-Memory.com all supported by the Oslo National Academy of the Arts.

Professor Anne Grete Eriksen currently teaches and is also programme leader of the Master in Choreography Programme at Oslo National Academy of the Arts, Dance Department, and she is an experienced supervisor for fellows of the Norwegian Artistic Research Programme in choreography, dance, opera, and contemporary music theatre.

John-Paul Zaccarini is a circus artist, director and researcher, and his PhD thesis, "Circoanalysis - Circus, Therapy and Psychoanalysis" (2013) was the first PhD in circus in Sweden. John-Paul Zaccarini works as a Senior Lecturer in circus, and is involved in the PhD education as a supervisor. He is also a member of the Board of Research at Stockholm University of the arts.

Kristina Hagström-Ståhl received her Ph.D. in Performance Studies from UC Berkeley in 2006 and has been a visiting professor in artistic research at the Stockholm Academy of Dramatic Arts since 2010. She previously held a postdoctoral research position at the Centre for languages and literature at Lund university (2008-2010), and was dramaturge and co-coordinator for the national project Staging Gender (2007-2009). Prior to joining the faculty at SADA, she taught at UC Berkeley, California College of the Arts, Stockholm university and Malmö högskola. She is a member of the Swedish research council's Committee for artistic research, and has been on the board of the Association of Nordic theatre scholars since 2010. Kristina also works as a director, most recently with an adapted production of Henry Purcell's *Dido & Aeneas* at the Royal Opera in Stockholm (2014).

Camilla Damkjaer, PhD, senior lecturer in dance theory, Head of Research Education, Stockholm University of the Arts. Camilla Damkjaer's research concerns the methodologies of artistic research, the articulation of embodied knowledge within the arts, and the modes of consciousness in circus and dance practices. Her lecture-performances and publications have concerned the potential of Gilles Deleuze's philosophy in the study of movement, the relation between academic and artistic methodologies, and close analysis of the embodied knowledge in circus practices.