

More Debates on Research in the Arts

1. International Artistic Jazz Research Symposium at JAM Music Lab Private University Vienna, 2019, October 6 -7, curated by Michael Kahr M.Mus. Ph.D. (Dean and Head of Master Studies – Jam Music Lab Private University for Jazz and Popular Music Vienna)

Artistic Research (AR) is an approach within the theory of science in which artistic practice is seen as a discursive process that leads to knowledge, in contrast to or in addition to established theories of science. Artistic Research thus supplements and sometimes contradicts traditional scientific approaches in essential points, but re-links the fields of art and science, which have been drifted far apart in the course of the history of science.

„Art practice qualifies as research if its purpose is to expand our knowledge and understanding by conducting an original investigation in and through art objects and creative processes. Art research begins by addressing questions that are pertinent in the research context and in the art world. Researchers employ experimental and hermeneutic methods that reveal and articulate the tacit knowledge that is situated and embodied in specific artworks and artistic processes. Research processes and outcomes are documented and disseminated in an appropriate manner to the research community and the wider public.“
(Henk Borgdorff: The Debate on Research in the Arts. 2006, p. 18)

Artistic Research thus opens up the possibility of new scientific questions and gives methods in dealing arts and science. The process of creation, elaboration, and reception as well as aspects of materiality and the entire artistic context is part of a research process, that sees art not from outside, that is not applied research or development for artistic processes, but is research IN THE ART.

„Instead, the artistic practice itself is an essential component of both the research process and the research results. This approach is based on the understanding that no fundamental separation exists between theory and practice in the arts.“ (Henk Borgdorff: The Debate on Research in the Arts. 2006, p. 7)

The 1st International Artistic Jazz Research Symposium from 6 to 7 October 2019 at JAM Music Lab Private University for Jazz and Popular Music Vienna, together with the Institute for Jazz Research of the University of Music and Performing Arts Graz, provided an overview of various methodological approaches, presented numerous successful examples of Artistic Research projects, and started to establish a network that offers researchers, scholars, and students opportunities for discussions and ideas for further projects.

PANEL 1 - AR methods and the relationship of AR to the ‘scientific’ research communities – included seven 10-minute-lectures, dealing with fundamental questions in Artistic Research.

In "The AR culture clash", **Petter Frost Fadnes** (University of Stavanger) outlined the field of tension in which Artistic Research finds itself: between artistic practice, pedagogy, research, and

academization, and criticized potential uniformation through academization, especially since barriers in access to musical practice arise there.

Mike Fletcher (Birmingham City University) used a painting of Picasso in "All that swings is not research" as a metaphore to compare and separate *scientific* research from *artistic* research. He called for adequate methods to be able to realize a new approach to research: it is not practice, that leads to research questions, but research can be communicated through artistic interventions.

In "Methodological considerations when investigating improvisational practice", **Patrick Avery** (Royal College of Music) drew attention to social sciences, which could make valuable contributions to Artistic Research concerning methodological discussions, while **Per Zanussi** (University of Stavanger) dealt in "The web of artistic practice, jazz and artistic research" with the extent to which improvisation can provide information about compositional processes and vice versa.

Andrew Bain (Royal Birmingham Conservatoire) argued in a similar direction in "Empathic creativity: a self-reflexive approach to contemporary jazz improvisation", pointing out that jazz musicians have always been "researchers" in their search for new possibilities of musical expression and methods. The separation of "jazz", "classical music" and "new music" - often ideologically influenced, discursively upheld but practically hardly existent – should be given up. He presented a project dealing with "empathic creativity", the creation of a context in which - accompanied by scientific research - the collective creation of music can be realized.

In "Jazz research and the artists' rights movement", **Ben Bierman** (City University of New York) passionately addressed copyright implications and called for better cooperation between European and American copyright activists and artists, which is remarkable given the quite different copyright legislations on both sides of the Atlantic.

Kevin D Jones (Florida State University) looked in his research on jazz repertoire that is taught at universities. His remarks on "Finding the balance between modern and traditional jazz ensemble repertoire" were quite critical, as he found a very traditional repertoire.

After the discussion of the lectures, in PANEL 2 different Artistic Research projects, which have been realized at universities, was presented.

Visa-Pekka Oskari Mertanen (University of the Arts Helsinki Sibelius Academy) presented in "Five approaches to jazz synthesizer improvisation" the results of his dissertation, based on concepts of Clark Terry and Steven Hodges. **Terry Vosbein** (Washington and Lee University) presented in "Stan Kenton: curating a jazz legend" a completely different approach to research. His lifetime project was to detect and collect material on Stan Kenton. Even if he called himself less a "researcher" than a "Stan Kenton enthusiastic", he developed an extensive archive of material to be used by the public. That was the keyword for **Wolf-Georg Zaddach** (Hochschule für Musik Franz Liszt Weimar), who argued in his lecture that there were still too few artists and too many scientists in Artistic Research. At this point, a scheduled lecture by **Ove Volquartz** (Jazzfestival Göttingen) has to be cancelled.

Stephanie Vos (Stellenbosch University) presented a project from South Africa with strong political and social implications, which she considers very important. She defined curating of music - the

creation of framework conditions for a performance - as a form of scientific activity, which offers the possibility of questioning hierarchical forms in music. These topics were discussed by **Jasna Jovicevic** (Singidunum University), too. She emphasized in her presentation the gender aspect in jazz music, which is closely related to body performance and aspects of corporeality, both topics in her presentation "Collaborative event of improvisation".

Emiliano Sampaio (University of Music and Performing Arts Graz) presented his PhD project "Jazz symphonic orchestra and its intercultural dimensions", in which he implemented an improvisation concept from his jazz band and selected (classical) musicians in order to observe possible different approaches of jazz musicians and classical musicians.

After having given an interesting overview on different approaches and projects in Artistic Research in „10-minute-speed-lectures“ in two panels, three researchers presented special projects in Artistic Research.

Bruno Heinen (Trinity Laban Conservatoire) focused on the contrapuntal work of jazz pianist Fred Hersch, whose music was strongly inspired by Johann Sebastian Bach. In "Counterpoint as a route to the surprising", Heinen, himself a jazz pianist, attempted to play two-voiced Inventions by Bach exclusively with the two index fingers of his right and left hand, based on the fingerings of Fred Hersch, which he demonstrated on the keyboard.

Tom Williams (Academy of Contemporary Music in Guildford, Surrey) presented in "Jazz in the retrotopian age: idealisation, identity and dogma" Gunter Schuller's analysis of Sonny Rolling's songs in a kind of meta-study.

Chris Stover's (University of Oslo) "Improvised community in the in-between: jazz, affect, and intra-action" focused on the role of the body in performances, which Stover largely based theoretically on Spinoza's ethics - a surprising but thoroughly plausible approach in this context.

PANEL 3 at the end of the day focused on researchers and scientists to establish and develop an international network of artistic jazz researchers, which would have a strong influence on further projects.

Regarding to interesting research results that have been achieved in the last few years and the relative rarity of this methodology in the Austrian scientific discourse, it is gratifying that JAM Music Lab Privat University has devoted itself very fundamentally to the questions of Artistic Research. The fact that this symposium was the first Artistic Jazz Research Symposium shows how little Artistic Research is still anchored in jazz research, even though it has a very long tradition at this symposiums partner, at the University of Music and Performing Arts Graz.

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