

PROPOSAL

What were we thinking? Reflections on three artistic research projects from Australia

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Description of the content:

Given that Australia is subject to the tyranny of distance and travel costs in relation to our desire to interact with artistic research colleagues in Europe, the first-named author will represent in person on the institution's behalf. Should there be available time and opportunity, we would seek to explore each piece as an independent conference item. Alternatively, if this may not be possible, the three items will be integrated as follows.

This paper examines the work of four Australian artistic researchers, two of who collaborate on a single project. All authors have worked closely together for over a decade and therefore this piece broadly responds to the EPARM conference themes as completed and/or well-advanced projects that impact on one's own musical practice, the work of other researchers, and lay-audiences. At the micro level however, each author focuses on a standalone project via a short video piece in order to provide depth of artistic insight and as a mechanism to triangulate informed thinking about our institution's artistic research activity to date.

To do so, each of the vignettes variously responds to the four conference questions regarding i) the integration of the work within on-going practice and research training; ii) the transformation of the work as part of a continuum of developing research thinking; iii) in terms of artistic outputs which in themselves offer explicit research arguments and/or artistic answers; and iv) in terms of peer networks, review, audiences and funding arrangements. Whilst each media example is necessarily quite short, it is the HD audio-video excerpts themselves that the authors propose make their points succinctly. This is extended and accompanying by written insights from the authors, to be concluded with a collective response to the questions raised.

Link with the questions:

While each project is framed around a particular provocation, we also believe that all broadly respond to the issue of so-called *replicability* of the 'results' of artistic research.

- 1) Percussionist Vanessa Tomlinson describes artistic research into the differences between instrumentalism and music-making, to then position performance practice as transformed by that process. It is argued that the on-going effects are unique to these insights.
- 2) Guitarist /composer Paul Draper positions form-improvisation as method with music as findings to present this within an experimental music video piece. The project informs both on-going research practice and the supervision of higher degree research students.
- 3) Pianist Stephen Emmerson explores the Yamaha *Disklavier* in a duet with interactive software and how this impacts upon his music-making. The project provides a clear example of how the research is largely self-evident within the artistic outcome itself. Computational arts specialist Andrew Brown takes this further with insights into algorithmic software design, its peer networks, international collaborations and competitive grant frameworks.