

Eira's Kiosk: Mobility, Simplicity and Alternative Artistic Ecologies

Exploring performer autonomy, micro-formats and new forms of audience engagement

What kinds of artistic communities are performers part of, and what new forms of community can they create? How can performers operate outside established institutions and power structures in the arts? These questions underpin my artistic research project *Performer-Curator* at NTNU, where I investigate artistic autonomy, collaborative processes, community-building, and alternative modes of disseminating music and sound-based work.

A central method in this research is *Eira's Kiosk* – a series of small, mobile artistic formats that appear briefly in unexpected locations. Inspired by my young son's homemade kiosk, built from scrap wood to “sell anything, anywhere,” the project adopts principles of simplicity, flexibility, and mobility. While primarily a solo initiative, the kiosk often involves collaboration with other performers, composers, and audiences, creating situated, co-creative experiences. Improvisation is a key methodological strategy, allowing each iteration to adapt to context, audience, and site-specific possibilities.

So far, six kiosk iterations have been developed, including a sound installation in an elevator, a board-game edition, a bar version, a goodie-bag edition, and two treasure-hunt formats. Each iteration foregrounds iterative exploration: ideas are tested, adapted, and sometimes abandoned. Documentation through video, photography, audio recording, and audience responses serves as a tool for critical reflection. Ethically, the kiosk format opens for low-threshold audience participation without exploiting the participants, fostering inclusive and playful encounters.

In the presentation, I will outline the research questions driving the project, show selected examples from the kiosk iterations, and reflect on how the practice itself generates knowledge. I will highlight how mobility, simplicity, improvisation, and playful constraints support flexible artistic practices, foster co-creative interactions, and expand understandings of music dissemination. The presentation will also consider how these insights may inform

AEC European Platform for Artistic Research in Music (EPARM) 2026
Norwegian Academy of Music (Oslo, Norway)

Research Presentations

artistic research methodology, transdisciplinary practice, and approaches to teaching and learning in music education.



Eira Bjørnstad Foss
Norwegian University of Science and Technology
(Trondheim, Norway)
eira.b.foss@ntnu.no

Eira Bjørnstad Foss is a Norwegian violinist working within contemporary, classical, and experimental music. Her artistic practice spans chamber music, improvisation, cross-disciplinary collaboration, and alternative concert

formats. She has premiered over 30 works with the ensemble *Tøyen Fil og Klaffer* and has appeared as a soloist with Trondheim Sinfonietta. Foss is currently a Research Fellow at NTNU – Department of Music, where her PhD project *Performer-Curator* explores performer-driven initiatives, micro-formats, and expanded listening contexts as artistic research methods. Central to her current work is *Eira's Kiosk*—a series of mobile, small-scale sonic encounters that challenge institutional framings of where and how music can be experienced. She frequently collaborates with composers and fellow artists to create spaces for encounter, curiosity, and shared artistic exploration beyond conventional stages.