Research Presentations

Research education through artistic co-creation
mapping different nodes for collaboration in a shared research environment

This paper builds on the two authors' experience of organizing artistic PhD education and of individual supervision. It addresses the following research question: In what ways may artistic collaboration function as a means for supervision, for artistic development, and for research in an artistic doctoral program?

By describing a number of cases in which artistic practices have formed an integral part of the projects of a number of PhD candidates, we explore how particular forms of collaboration, and the availability of potential nodes of co-creation, may strengthen not only the individual research projects but also the shared research environment. One of these contexts that we will describe is the TCP/IP quartet, and the other is the Interface Research Lab (IRL). These function as node catalysts that generate potential for collaborations.

At Piteå School of Music, the GEMM (Gesture Embodiment and Machines in Music) cluster has formed a senior research environment for PhD education, since its formation in 2019. As a part of this work, in 2020, the TCP/IP quartet was formed to explore hyper organ performance. The group included two PhD students, a postdoc and the professor heading the cluster. The presentation provides an analysis of instances in which artistic collaboration within the quartet served to address research questions in the individual PhD projects.

The Interface Research Lab (IRL) has been the central platform for PhD students in the shared research environment of the Royal College of Music in Stockholm and the Piteå School of Music. We have previously discussed the notion of the artistic research laboratory (Östersjö 2020; Stefansdottir et al, 2025) and will refer to our long-term experience of organizing such labs, since 2006. However, the main source in our analysis will be based on interviews with two alumni at KMH whose projects have been carried out with a grounding in the IRL. We argue that artistic collaboration constitutes a central factor in supervision, and consequently that our research environments need to be more firmly grounded in co-operative structures.

Henrik Frisk
Royal College of Music in Stockholm, Sweden
henrik.frisk@kmh.se

Henrik Frisk is an active performer (saxophones and electronics) and composer of contemporary music. He is a pro-vice-chancellor professor of music at the Royal College of Music in Stockholm and professor of music, teaching composition at the department for electroacoustic music. His research is concerned with improvisation, interactivity, spatialisation, method development, and experimental electroacoustic music. Currently involved in several projects, including studies in the perception of spatiality and a project employing a multidisciplinary approaches to electronic music heritage, his research focuses mainly on artistic practices. He is the co-author of a book on stimulated recall methods on Cambridge

University Press (2024). His music has been performed at festivals and concerts across Asia, Europe, and North America and recorded on many record labels. As a performer, he has played at festivals such as the Bell Atlantic Jazz Festival, in NYC, and toured in many countries in the world.

Stefan Östersjö
Piteå School of Music at Luleå University of Technology
stefan.ostersjo@ltu.se

Stefan Östersjö is Chaired Professor of Musical Performance at Piteå School of Music, Luleå University of Technology. He is the leader of the GEMM (Gesture, Embodiment and Machines in Music) research cluster and director of LTU ARC, a centre for arts-based research at Luleå University of Technology. He received his doctorate in 2008 for a dissertation on musical inter-pretation and contemporary performance practice. In 2009, he became a research fellow at the Orpheus Institute. He is currently also a guest professor at Ingesund School of Music, Karlstad University of Technology and associate professor at DXARTS, University of Washington.