

When is research artistic research?

The juxtaposition of two immiscible but complementary modes of knowing, alongside their particular interdependence, seems to be a distinctive trait of Artistic Research (AR). This juxtaposition cannot, however, be mistaken for a fusion, as the epistemological divergence between these two modes of knowing results in an inevitable divide. One mode is declarative - frequently supported by verbal, propositional language from analytical and reflective description to logical-conceptual elaboration - whilst the other is 'embodied'. Whether the focus of a specific AR project is more in the declarative or the embodied mode, the main objective of AR remains the same for all academic research - to produce knowledge. In fact, without research, both art and science would threaten jeopardizing their balance between tradition and innovation. Due to the importance given to artistic practice, AR has been seen as a possible solution for the new demands arising from the Bologna process. However, a key issue behind this process is how institutions that have been shaped according to a set of values that were established with the Paris Conservatoire as role model - which empowered a discourse that positioned the performer as a transmitter of the ideas notated in a score - could, in turn, meet the demands of AR. This apparent difficulty has stimulated authors to develop methodological perspectives in order to assist students and to inform institutions. Consequently, a considerable amount of AR projects have been shaped by the pressure of 'methodolatry' or dominated by self-centered perspectives. In this paper, we are going to discuss and deconstruct some of these misconceptions, which have been conditioning pedagogical practices in European Higher Education, including those underlying the questions proposed by this conference: (i) "playing" is taken as performance, composition and improvisation; (ii) "teaching" is distinct from "learning"; (iii) artistic research is understood as a method; (iv) artistic research is linked exclusively to playing; (v) artistic research is a common ground between teaching and practice. The five authors of this abstract are proposing a panel (1h duration) with at least three papers to discuss all the above topics, although this format was not foreseen in the call.

Departing from the issues described in the abstract and arising from the questions proposed by the conference call, the authors will show how each group of questions corresponds to misconceptions, and will discuss them: (i) Performing and creating music is not a method, but a crucial goal in itself for all musicians; (ii) The purpose of higher education music institutions is to promote learning. In music, there are different approaches to teaching beyond the traditional master-apprentice model, whereby learning encourages the development of students' autonomy, supported by other musicians; (iii) AR, just like Historical Research, is not in itself a method: both are fields of research and knowledge. They may involve many different methods, depending on the specificities of each research project; (iv) AR and artistic education are different layers of knowledge. They are not mutually exclusive and will certainly benefit from their coexistence but each has its own methods.



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Graduated both in Philosophy and Music, Jorge obtained the soloist diploma in Holland, specializing in Contemporary Music (Flute). In parallel, he studied Aesthetics and Philosophy of Music at the University of Amsterdam, concluded a doctorate at the University of Sheffield, UK. He is currently Associate Professor at the University of Aveiro, coordinator of the group 'Creation, Performance and Artistic Research' of the research unit INET-md and his research has been published in Oxford University Press, Journal of Aesthetic Education, Research Studies in Music Education, Psychology of Music, among others. As flutist, he has participated in International Music Festivals where he did the première of many works that were dedicated to him. He is a founding member of PERFORMA ENSEMBLE having recorded several CDs at Numérica and other labels. He is editor and founder of the ÍMPAR-Online Journal for Artistic Research and president of the Portuguese Flute Association - APF.



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Ongoing research projects:

- Artistic research: epistemological and methodologies issues and practices in different creative projects on composition, media creation, performance and improvisation.
- "Euterpe unveiled": Women in Portuguese musical creation and interpretation during the 20th and 21st centuries.

Interests:

- 20th century music.
- Contemporary music: creation and performance; new contexts of performance.
- *Mesomusic* and music of different origins, contexts and aesthetics: comparative view.

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Gilvano Dalagna is performer, researcher and mentor. He has a European PhD in Music (Performance Studies) at the University of Aveiro. He has been invited to give lectures on several topics regarding music and research. His artistic and research outputs have been disseminated in countries like Portugal, Brazil, United Kingdom, Spain, Austria and Japan. Gilvano has also pursued an active career as performer and songwriter through his group *Atma Kirtana*. In this artistic research project he has explored the fusion between music practices from north India, western art music and folk music. Currently, Gilvano is Postdoctoral researcher at the University of Aveiro/INET-MD and Invited lecture at the School of Music and Performing Arts/Polytechnic Institute of Oporto. Since 2017 Gilvano is member of the editorial board of IMPAR: Online Journal of Artistic Research and member of the founder committee of IMPAR platform - Initiatives, Meetings and Publications for Artistic Research.



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Alfonso Benetti is a professional pianist and Post-Doctoral researcher at University of Aveiro and INET-md. As a pianist, Dr. Benetti has appeared in concerts as a soloist in Brazil, Portugal, Germany, England, Austria and Poland; and as a researcher, has developed an extended study on expressivity in music performance, improvised music, experimentation and artistic research. In this sense, Dr. Benetti has published articles in international music journals (Canada, Germany, Brazil, Portugal and England); and participated in conferences in Germany, England, Spain, Brazil, Belgium and Portugal. Alfonso Benetti concluded his PhD in Music in 2013 at University of Aveiro (Portugal) and is also the co-author and editor of the book *Fashion, Music and Feelings* (2016). Since 2017 Dr. Benetti is member of the founder committee of the IMPAR platform - Initiatives, Meetings and Publications on Artistic Research and associate editor and founder of the IMPAR-Online Journal for Artistic Research.



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Clarissa Foletto is violin teacher, researcher and performer. She holds a European PhD in Music (Instrumental teaching) from University of Aveiro. Her research focus is on innovative approaches to instrumental teaching and learning, strings pedagogy, and artistic research. During the last 6 years, her research and artistic activity have been disseminated in conferences, articles, book chapters and concerts in countries like United Kingdom, Austria, Portugal, Iceland, Brazil, Slovenia, Australia, Spain, and Japan. She was invited lecturer of Music psychology at ESMAE, Porto Polytechnic Institute. In addition, she was member of the founder committee of ESTA Portugal (European String Teachers Association) and member of the founder committee of the IMPAR platform - Initiatives, Meetings and Publications on Artistic Research. Currently, she is a post-doctoral researcher at University of Aveiro and INET-md, editor of the online journal CORDAS and associate editor and founder of the ÍMPAR-Online Journal for Artistic Research. <https://clarissafoletto.wordpress.com>