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Emne: Søknad om kunstnarstipend
Vedlegg:

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Eige_verksemd: Founded on the belief that our capacity to be affected is constitutive of our capacity to act, my work addresses audienceship and peripheral elements through which it is instituted. I attempt to develop conceptions of sympathetic resonance and empathetic feedback loops as sonic-metaphors through which audienceship may be reconsidered, currently doing so by focusing on public address systems (PA systems) and how instituted atmospheres and staging elements may be re-appropriated for emancipatory ends.

Planar_for_stipendet: I would use an kunstnerstipend to work further with my investigations of the peripheral materials used in the institution of audienceship and how its re-engagement can be thought as a parallel and constitutive force of progressive political thought. Below are the main areas with which I would like to use the kunstnerstipend:

The obtaining of and experimenting with equipment used in installations of public address:

Working with the smaller, peripheral elements of situations of public address (lighting, staging elements and smoke machines, for example), I would like to further experiment with dislocating such elements, creating situations in which disorientation or decentralizing of an audience and event may invite a testing of the 'rules' of an installation. Adjacently, this investigation of staging elements and material infrastructure will be supplemented with analysis of the sonic architecture of auditoriums, situations of public address and installations. I hope to do this through work with acoustic consultants to analyse how the acoustic properties of a space change with the differing placements of materials within it.

Documentation of front-of-house sound technicians and use of public address systems in events:

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I have begun documenting and interviewing the liminal figures of sound technicians working at cultural events, they being at once inside and outside an event, communicating with the focal point to institute the sounding environment whilst also being situated within the audience, facing the focal point. Having worked with the unannounced installation of a parallel platform by a sound technician (Autonomous Work, 2013 – Bergen Kunsthall, Norway) during an event, I hope to work further with how such staging can be altered to decentralise other scenarios of public address.

Further experimentation with how video and book formats constitute audiences:

My recent work with video and sound overdubbing and sound-recordings connected to image has opened up a space in which I am beginning to address how the seduction of moving image could be a powerful opportunity for thinking an active audienceship. Similarly with writing and reading, I have been working with written formats in which texts are placed in staged situations arising in the text itself (Contingency Work, 2013.)

I have also been working to transpose these concerns of audienceship into a conception of writing by artists as being a necessary activity no different to 'theoretical' work done in exploration of ideas and materials in so-called 'practical' work. Thus conceiving academic theoretical work as vital, but not prohibitive of artists being able to develop ideas and concepts in writing. These thoughts have also contributed to the founding of Grafters' Quarterly (2014 – first issue forthcoming) with Tora Endestad Bjørkheim, a regular, free newspaper aiming to create a forum to commission predominantly young writers (many being artists) to experiment with writing as part of their artistic activities.

Biletmateriale_dok_henvisningar: Sendt pr. email.

Andre_opplysningar: