

researching agency
artistic research
& onto-
epistemologies
of the field

Tina Mariane Krogh Madsen

Doctoral Candidate, Department of Art and Media
Aalto University School of Arts, Design and Architecture (FI)

Definition of **research** from the Cambridge Dictionary, it is “a detailed study of a subject, especially in order to discover (new) information or reach a (new) understanding”.

(<https://dictionary.cambridge.org/dictionary/english/research>)

Artistic Research (AR) according to The Vienna Declaration on Artistic Research: “is practice-based, practice-led research in the arts (...). AR incorporates many aspects and features that are not, or not solely, text based, such as artefacts, movements and sounds”.

(<https://cultureactioneurope.org/news/vienna-declaration-on-artistic-research/>)

background



Tina Mariane Krogh Madsen, *Body Interfaces: Environments, Intervention, Fljotstunga Artist Residency (IS)*, 2015. Photo: Cecilia Bona.



Threshold of interaction
- The used interacting mechanism and
- The use is not linear, so physical elements
that interact with the user (like a door, a
"touch screen", a mouse click) is not a single point,
but an interaction zone.
- The location of the interaction zone is not fixed,
it can be a dynamic movement.

Area between Point and Threshold/destination
An interesting area, where construction area and public
Space seem blurred. Exploring this is an interesting field
of design, interaction, form, setting and contemporary
architectural construction.

Parameters of experience
- The cell itself
- The media surfaces
- The media structure
- Approaching/avoiding difficult

Process description on the construction
site (some location, but it's not in the white
line approach) and the interaction.
Focus: The body is placed, observed, used.
In that time, it's a physical interaction, not
The users are placed around the point. The
position is not fixed. The paper is from
and slips movement around the surface. Due to
the interaction surface that can cut
the body line.

The Point

Only interaction: Urban investigation/
Address area

Real locations for construction - interrupt narrative
use of the through construction!

A Big Crane at Hørsholm (close to the intersection Søndergade/Søvejlevej)

Parameters of experience
- Visual appearance around the
space
- The used surface
- The used color

Process description: The body
is placed around with some
distance from the wall. The
interaction is not cut out
the by construction of area
space. The interaction is
not in a white.

Threshold of interaction
- The used interaction
is not cutting the distance.
- The way and the color
of the interaction surface
is not.

Threshold of interaction
- The used interacting mechanism and
- The use is not linear, so physical elements
that interact with the user (like a door, a
"touch screen", a mouse click) is not a single point,
but an interaction zone.
- The location of the interaction zone is not fixed,
it can be a dynamic movement.

Area between Point and Threshold/destination
An interesting area, where construction area and public
Space seem blurred. Exploring this is an interesting field
of design, interaction, form, setting and contemporary
architectural construction.

Parameters of experience
- The cell itself
- The media surfaces
- The media structure
- Approaching/avoiding difficult

Process description on the construction
site (some location, but it's not in the white
line approach) and the interaction.
Focus: The body is placed, observed, used.
In that time, it's a physical interaction, not
The users are placed around the point. The
position is not fixed. The paper is from
and slips movement around the surface. Due to
the interaction surface that can cut
the body line.

The Point

Only interaction: Urban investigation/
Address area

Real locations for construction - interrupt narrative
use of the through construction!

A Big Crane at Hørsholm (close to the intersection Søndergade/Søvejlevej)

Parameters of experience
- Visual appearance around the
space
- The used surface
- The used color

Process description: The body
is placed around with some
distance from the wall. The
interaction is not cut out
the by construction of area
space. The interaction is
not in a white.

Threshold of interaction
- The used interaction
is not cutting the distance.
- The way and the color
of the interaction surface
is not.

Tina Mariane Krogh Madsen, Body Interfaces Research, Exhibition Space Spanien 19C, Aarhus (DK), 2016. Performative installation. Photo: Malte Steiner.



Tina Mariane Krogh Madsen, *Body Interfaces: Environments II, Intervention Vičey (IS)*, 2017. Photo: Malte Steiner.



Tina Mariane Krogh Madsen, Body Interfaces: 870 meter of movement between the bridges, Brolandingerne, Aalborg (DK), August 2021. Photo: Stunt Media.

onto-epistemology and affect as framework

“Affects are becomings. Spinoza asks: What can a body do? We call the latitude of a body the affects of which it is capable at a given degree of power, or rather within the limits of that degree. Latitude is made up of intensive parts falling under a capacity, and longitude of extensive parts falling under a relation. In the same way that we avoided defining a body by its organs and functions, we will avoid defining it by Species or Genus characteristics; instead we will seek to count its affects”.

(Gilles Deleuze & Félix Guattari, *A Thousand Plateaus - Capitalism and Schizophrenia*, 1980/ transl. 1987, pp. 256-257).

“Onto-epistem-ology—the study of practices of knowing in being—is probably a better way to think about the kind of understandings that are needed to come to terms with how specific intra-actions matter”.

(Karen Barad, “Posthumanist Performativity”, IN Vol. 28, No. 3, Gender and Science: New Issues, 2003, p. 829).

“To fully grasp the scope of an onto-epistemology **it is necessary to elaborate on the mutual determination of processes which realize organization on the one hand, and on experience of those very processes on the other hand.** These processes, and the organization they realize, only have their given causal powers because they are experienced. Experience and processes are two dimensions of the same thing in an ongoing process of unfolding which is defined by the interplay of what is possible and what is actualized”.

(Philosophy Kitchen #11 — Anno 7 — Settembre 2019 — Parti, insieme e sistemi. Il concetto di emergenza in filosofia: “The event: a process ontological concept to understand emergent phenomena”, Tilman Hertz & Maria Mancilla Garcia, p. 220).

transversality

Transversality is a **movement across ecologies and frameworks** towards a multiplicity of relations:

- Collective agency
- In a movement away from hierarchies towards assemblage relations.

“Ecological praxes strive to scout out the potential vectors of and singularization at each partial existential locus. They generally seek something that runs counter to the 'normal' order of things, a counter-repetition, an intensive subjectification given which invokes other intensities to form new existential configurations. These dissident vectors have become relatively detached from their denotative and significative functions and operate as decorporealized existential materials”.

(Félix Guattari, *The Three Ecologies*, 1989, transl. 1995, p. 45)

fieldwork and relation as method

“The move toward performative alternatives to representationalism shifts the focus from questions of correspondence between descriptions and reality (e.g., do they mirror nature or culture?) to matters of practices/doings/actions”.

(Karen Barad, “Posthumanist Performativity”, IN Vol. 28, No. 3, Gender and Science: New Issues, 2003, p. 802).



Tina Mariane Krogh Madsen, *A Body as Event*, performance, part of *Between Sky & Sea: Temporal Horizons*, Skuløya (NO), August 20. 2022. Photos by Margarida Paiva.



Tina Mariane Krogh Madsen, Boulder(s), performance intervention, Skuløya (NO), August 18. 2022.
Videostill: Mateo Christensen.



Tina Mariane Krogh Madsen, field-recording documentation, plateau of Mt. Saana, Kilpisjärvi (FI), ArsBioarctica Residency, July 2022. Photo: Tina Mariane Krogh Madsen.



Tina Mariane Krogh Madsen, field-recording documentation, Hyrynsalmi (FI), Mustarinda Residency, June 2022. Photo: Tina Mariane Krogh Madsen.



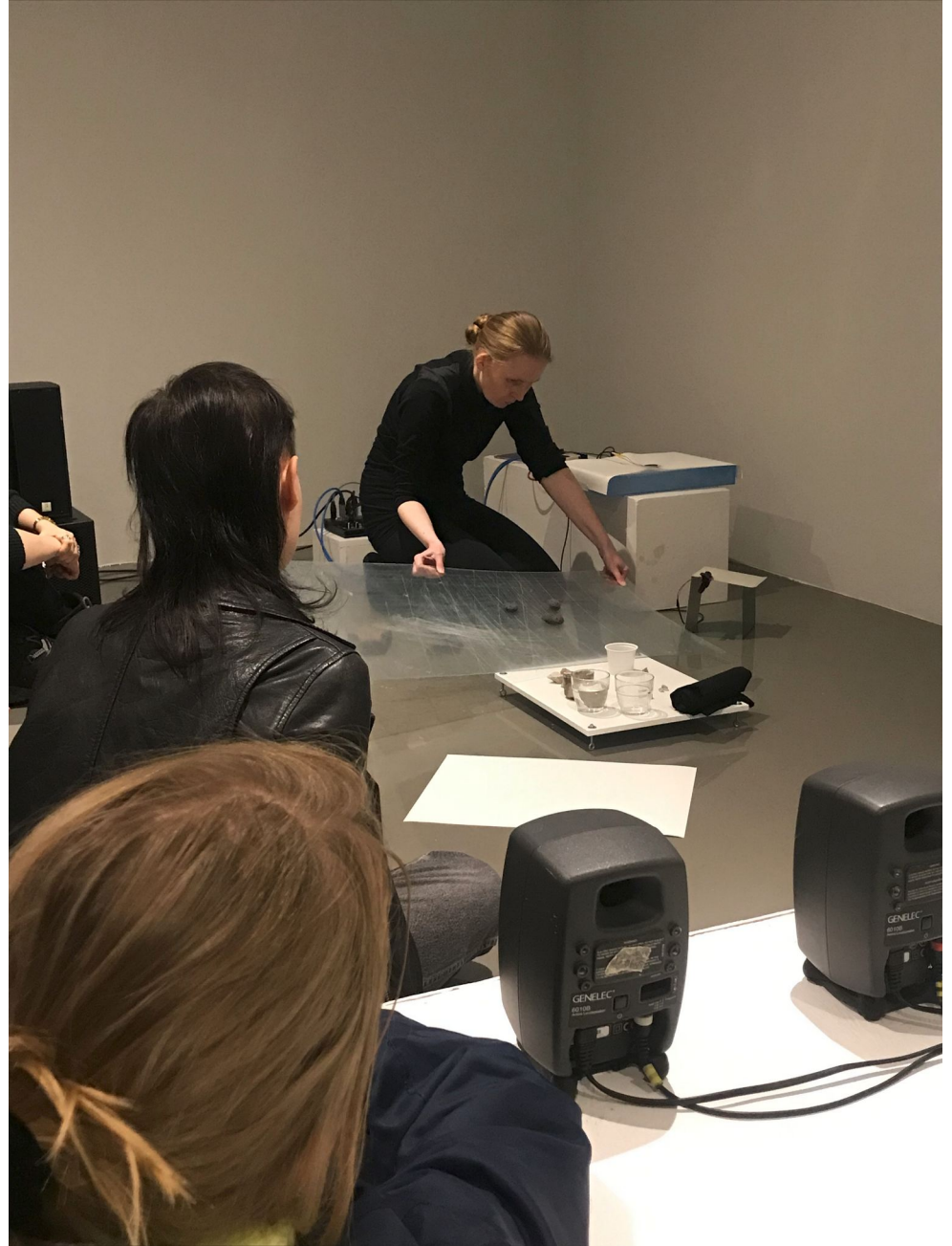
Tina Mariane Krogh Madsen, field-recording documentation, Hyrynsalmi (FI), Mustarinda Residency, June 2022. Photo: Gosia Lehmann.

**matter-as-collaborator (as idea - Madsen 2020) Matter-as-Collaborator Lab (as
processual event - Madsen 2022)**



Tina Mariane Krogh Madsen,
The Voices of Stones, Sounds Like
Performance_Now, Kiasma Museum of
Contemporary Art, Helsinki (FI), October 15.
2020. Photo: Elina Vainio.

Link to video:
<https://youtu.be/Gm1FjedFb3w>



Tina Mariane Krogh Madsen, Matter-As-Collaborator Lab, performance, Titanik Gallery, Turku (FI), October 27. 2022
Photos: Mirjami Schuppert.



Tina Mariane Krogh Madsen, Matter-As-Collaborator Lab, performance, Titanik Gallery, Turku (FI), October 27. 2022
Photos: Mirjami Schuppert. Link to video: <https://youtu.be/xkBz0y-7EP8>



Tina Mariane Krogh Madsen, Matter-As-Collaborator Lab, performance, Titanik Gallery, Turku (FI), October 27. 2022. Photo (pre-performance): Tina Mariane Krogh Madsen.



Tina Mariane Krogh Madsen, Matter-As-Collaborator Lab, performance, Titanik Gallery, Turku (FI), October 27. 2022. Photo (post-performance): Tina Mariane Krogh Madsen.

listening as method and ethical attunement

Composer Pauline Oliveros describes **the practice of Deep Listening** as “a way of listening in every possible way to everything possible, to hear no matter what you are doing”

- a way of being, creating!
- listening in a new way.
- respect the sounds that are there.

Deep Listening, as developed by Oliveros, here explores the difference between the involuntary nature of hearing and the voluntary, selective nature of listening.

- To actively *listening* to sound and not just *hearing* (*also listening with the body*).

Oliveros distinction between these two, where: Hearing is the physical, the ear – the means with what to listen. Listening is a process, agreements – with attention to what is perceived acoustically and psychologically; the perception of both remembered experience and the interpretation of sound-waves.



Tina Mariane Krogh Madsen, affective-geological-listening (performance lecture), part of The Listening Academy, Titanik Gallery, Turku (FI), November 11. 2022. Photo: Brandon LaBelle.

productive failure

.... leading towards what queer theorist Jack Halberstam (2011) with a reference to Stuart Hall, calls for "**low theory**"; connecting to the in-between spaces which avoids the binary positioning and to knowing outside of a conventional understanding of success, like **failure, undoing, and not knowing as creative potentialities**. Halberstam characterizes failure as a queer mode of being.

(Jack

Halberstam, *The Queer Art of Failure*, 2011)

Molecular-composition (score for listening to spatial resonances)

- ***a listening score by Tina Mariane Krogh Madsen, for Sensory Matherings, Oulu Gender Studies Conference 2022***

Take a deep breath I would like to invite you to enter a relation to a surface of your choice, in this space

Place your hand or other part of the body where the skin is present

Let your fingers slowly touch this surface (very slowly), and when you think you cannot go slower then go even slower

Sense how your touch becomes molecular in its relation with the table, wall....

How you are extending your body, becoming excessive, multiplying

Stay with this sensation

Consider your positionality in this place, then with this relation

Repeat this with other surfaces later on today if your body urges to listen further

To sum up - my approach to research as practice is:

- A method always in movement, always relational, always critical!
- Diverse modes of affective engagement with a focus on intensity and experience (not qualitative analysis and interviews but instead trusting the relation).
- Trial and error, failure an undoing as methods to be with an environment.
- Listening beyond the aural as a way of ethical attunement.
- Attentive to the processes around, a transversal relation to ecologies.

questions

Tina Mariane Krogh Madsen

<https://tmkm.dk/>

<https://research.aalto.fi/en/persons/tina-mariane-krogh-madsen>

<https://www.performance-protocols.net/>

E-mail: tina.madsen@aalto.fi

Please be mindful that this is research in progress and do not distribute this document beyond this course. If any of my findings from the lecture are quoted then please reference to this presentation:

Madsen, Tina Mariane Krogh. "researching agency: artistic research & onto-epistemologies of the field", lecture 20.03.2023 and details of course (in line with research ethics).