



CeReNeM



Collaborations

are More Refreshing than NEW Socks

COLLABORATIONS ARE MORE REFRESHING THAN NEW SOCKS

3 – 5 December 2019

Royal Conservatoire Antwerp (Belgium)

Desguinlei 25, B-2018 Antwerpen (BE)

CREATIE (Royal Conservatoire Antwerp, BEL) and Mixed Currents (CeReNeM, University of Huddersfield, UK) join forces in organizing this 3-day conference-festival about collaborations in contemporary performance. We will explore challenges and consequences of close collaborations in new music, innovative collaborations and new performance formats and inclusive collaboration models within the performative scene of today. During this conference-festival, CREATIE and Mixed Currents will offer a wide variety of concerts, lecture-performances, panel discussions, papers and lunch concerts with students of the Royal Conservatoire Antwerp.

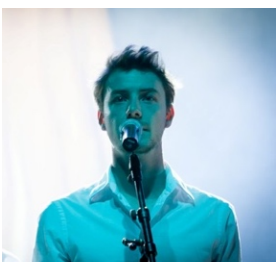
KEYNOTE SPEAKERS:



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JULIET FRASER: “*The voice that calls the hand to write – exploring the adventure of agency and authorship within collaborative partnerships*”

Soprano Juliet Fraser has a repertoire dominated by the very old and the very new. She co-founded EXAUDI vocal ensemble with James Weeks in 2002 and remains a core member of the group. In contemporary repertoire, Juliet appears regularly at new music festivals across Europe and has performed as a guest soloist with numerous ensembles. Juliet is the founder and artistic director of the eavesdropping series in London.



© Saira Awan

MAX GREYSON: “*From excellence to relevance – a contemporary approach to redefining artistic practices as a motor for a more inclusive society*”

Max Greyson is a poet, theatre-writer and spoken word performer from Antwerp, Belgium. He has been touring in Europe since 2011, writing and performing in the music theatre productions of Roots & Routes and the mixed-abled interdisciplinary collective Un-Label. Max is a researcher at the Royal Conservatoire Antwerp, where he develops artistically integrated audio-description within music theatre.

INTERNATIONAL PANEL GUESTS:

Patricia Alessandrini (Stanford University), Tanja Erhart (Candoco), Sam Hayden (Trinity Laban Conservatoire of Music), Jessie Marino (composer/Ensemble Pampelmousse), Charlie Sdraulig (Stanford University).

DAY 1, DECEMBER 3rd 2019

Collaboration – what is it and why do we do it?

'Collaboration' is something of a buzzword in contemporary music, but how clear are we, as a community and as individuals, about what it means? An interrogation of the term leads to an investigation of the composer-performer and performer-performer relationships, of the multifarious models for fruitful collaborative (and non-collaborative) partnerships, of authorship issues and of what might motivate us to embark upon collaboration at all.

Are collaborative projects necessarily better/enriching/more innovative?

What might we be sacrificing when we idealise collaborative partnerships?

Does collaboration lead to an equitable sharing of the cultural capital?

How can a redefining of our creative roles within a collaborative relationship lead to a greater flexibility and equitability in the realms of remuneration and authorship?

DAY 2, DECEMBER 4th 2019

Innovative collaborations and new performance formats

New and experimental performance formats demand innovative collaborations providing a platform to generate original roles and relationships. From the gathering of the individual's contributive input, to the assembling and amalgamation of collaborative interactions, the alliance forms a new artistic object, a tool, to be further used by future creators.

What environments promote innovative collaborations and/or how do inventive collaborations change the artistic landscape?

To what extent do these original collaborative relationships challenge existing roles and foster new skill sets?

In such specific innovative collaborative projects, how may the process encourage new methods of communication for the transfer of knowledge?

DAY 3, DECEMBER 5th 2019

Inclusive collaborations in contemporary performance

The concept of collaborating should be a textbook example of uniting performers, creators, thinkers, curators and audience. In reality women, non-cis identifying people (M/F/X), people of colour and people with disabilities are still being underrepresented on stage and neglected in the audience, unless specifically targeted (and therefore labeling) events are being organized. Why do inclusive performances still demand such an effort in the contemporary performative scene?

What are possible methodologies and challenges to change the aesthetic of contemporary performances into an aesthetic of access?

How can concert houses, theatre and dance halls contribute to a more diverse, inclusive and therefore representative, programming?

What is the responsibility of the artists themselves to promote and further the accessibility of their art to underrepresented target groups?

CALL FOR CONTRIBUTIONS:

We invite to send proposals that critically deal with collaborations in contemporary performance.

We especially encourage proposals by women, non-cis identifying people (M/F/X), people of color and people with disabilities, who are active in the present-day performance scene.

FORMAT

For the presentations in the form of a **paper**, please submit an abstract (200 words) containing:

- Purpose of the research and its importance to the field
- Description of the proposed approach

Duration of the presentation should be within 20 minutes

For the presentations in the form of **performance-lecture**, please submit an abstract (200 words) including:

- Description of the performance-lecture and connection to the research
- List of technical requirements
- A link to video (ideally) or (at least) audio documentation

Duration of the performance-lecture should be within 30 minutes

DEADLINE FOR PROPOSALS:

15th of June 2019, to be submitted at ine.vanoeveren@ap.be

Abstracts should be submitted as PDF attachments. Include the name of the presenter(s), institutional affiliations, a biography and contact information.

Notification of acceptance will arrive by July 15, 2019.

Registration opens on July 15th, 2019.

ORGANISING INSTITUTIONS:



Starting from a creating perspective, which can include music, drama, spoken word or dance, **CREATIE** encourages researchers to think outside the familiar boundaries of their own discipline: other cultures, a variety of performative disciplines, new media forms, exciting locations, inclusive tools or cutting-edge technology.

We support researchers in their quest for brand new performances, exhibitions, video-installations, compositions, websites, etc...

CREATIE focuses on contemporary creations within and over the different artistic disciplines and has the goal to be a pioneer in contemporary arts education.

CeReNeM

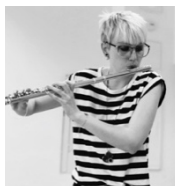


Mixed Currents is a collaborative research project aiming to further understand the contemporary performers', composers' and musical instrument's roles, and create new situations in which they can switch their identities. Initiated by five CeReNeM doctoral students – Linda Jankowska, Dejana Sekulic, Irine Røsnes, Pablo Galaz and Colin Frank – the group's focus is on cultivating a collaboratively

exploratory spirit and nourishing individual expert contributions.

Mixed Currents creatively fuses old/new, acoustic/electronic, and analog/digital instruments. We explore a non-hierarchical ensemble direction that grows into our creative practice as a group.

ORGANISING TEAM:



© Tiange Zhou

Belgian flutist and Doctor of Musical Arts, **Ine Vanoeveren**, is specialized in contemporary music performance. She obtained a DMA in Contemporary Music Performance in the class of Prof. John Fonville, at the University of California, San Diego. Ine is a professor in contemporary flute at the Royal Conservatory of Liège and chair of the research group CREATIE at the Royal Conservatoire of Antwerp.



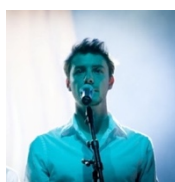
© Fabio Lugaro

Linda Jankowska is a Polish violinist whose artistic interests orbit around long-term collaborations and a multifaceted performance practice that stretches her limitations. She is pursuing a doctorate in contemporary music performance at the University of Huddersfield. Linda is a founding member and artistic co-director of Distractfold Ensemble and founding member of CeReNeM's research group Mixed Currents.



© Marco Sartirana

Marco Fusi is a violinist/violist, and a passionate advocate for the music of our time. As a viola d'amore player, he commissions new pieces and collaborates with composers all over the world to expand the existing repertoire for the instrument. Marco teaches Contemporary Chamber Music at the Milano conservatory "G. Verdi" and is a doctoral researcher at the Royal Conservatoire Antwerp.



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© Mathilde Blum

Winnie Huang is a Chinese-Australian violinist currently based between Belgium and France. She is a founding member and solo violinist of Paris based new music ensemble *soundinitiative*. Winnie conducts research at the Royal Conservatoire Antwerp in the field of musical gestures and physical performance awareness through her doctoral activities in Antwerp and at the Orpheus Institute Ghent.

CREATIE:

Website: <https://www.ap-arts.be/en/researchgroup/creation>

Facebook: @CreatieArtisticResearchGroup

Mixed Currents:

Website: <https://research.hud.ac.uk/institutes-centres/cerenem/>

Facebook: @HuddCeReNeM