

Feed-back, Feed-forward:

Approaches to artistic feedback in doctoral supervision

25 – 26 November 2020 ► Online event

► Advancing Supervision for Artistic Research Doctorates

The Erasmus+ Strategic Partnership Project [Advancing Supervision for Artistic Research Doctorates](#) aims to improve doctoral education at art universities. It addresses doctoral supervision as the core component in doctoral education, proposing a balanced set of measures to improve supervision on a practical level (addressing institutions and students), a strategic level (addressing membership organisations), and on an advocacy level (addressing stakeholders and policy makers). The members of the project consortium, led by the Academy of Fine Arts Vienna, come from all artistic fields (fine arts, media arts, performative arts, architecture and design, music, art theory) ensuring a transnational and transdisciplinary perspective of supervision in artistic research. www.advancingsupervision.eu

Coordinator:

[Academy of Fine Arts Vienna](#) (Austria)

Partners:

- [Academy of Fine Arts Prague](#) (Czech Republic)
- [University of Bergen](#) (Norway)
- [Zurich University of the Arts](#) (Switzerland)
- [University of Art and Design Linz](#) (Austria)
- [Orpheus Institute](#) (Belgium)
- [School of Architecture Aarhus](#) (Denmark)
- [The Glasgow School of Art](#) (United Kingdom)
- [ELIA - European League of Institutes of the Arts](#) (The Netherlands)



► The Art of Feedback

The Orpheus Institute is lead partner for the work package [The Art of Feedback](#), one of the subprojects in the framework of Advancing Supervision for Artistic Research Doctorates.

The Art of Feedback addresses artistic feedback practices in doctoral supervision. Being able to share knowledge and expertise with colleagues is essential for the development of an independent professional artist. In performing arts, such as theatre and dance, concrete methods and strategies for peer-to-peer feedback are widespread. Within the field of artistic research and artistic research education, however, artistic feedback has not been given much attention. Considering the similarities between the work of artists and artist-researchers, the integration of strategies for feedback from the performing arts into artistic-research programmes, and into doctoral supervision processes in particular is a potential asset for the future of artistic research.

<https://orpheusinstituut.be/en/education/advancing-supervision-for-artistic-research-doctorates>

► Multiplier Seminar: Feed-back, Feed-forward: Approaches to artistic feedback in doctoral supervision

The multiplier seminar [Feed-back, Feed-forward: Approaches to artistic feedback in doctoral supervision](#) shares the intellectual outputs of the work package The Art of Feedback.

Supervisory feedback on the artistic work itself is a crucial element in the supervision of artistic research doctorates. But it is also a delicate, complex and under-discussed topic. Significant questions arise: What are examples of artistic feedback formats? What is the role of art critique in artistic doctoral education? How can supervisors engage with the practice of their doctoral candidates? What tools are available to help implement effective feedback cultures in doctoral programs?

During this two-day online event, doctoral supervisors from all artistic research areas are invited to explore artistic feedback formats and experience through lectures and workshops, led by experts in the field. The process of giving feedback on artistic work will be investigated in the light of the [triangulation between supervisors, doctoral candidates and institutions in different artistic research areas](#). Participants will be encouraged to contribute to the discussions and share their experience.

► SCHEDULE

Wednesday 25 November 2020, 14:00-18:00 (Brussels time)

- 14:00-14:15 Welcome (Michaela Glanz, Jonathan Impett)
- 14:15-15:00 **The Art of Feedback** (Christina Stabourlos)
- 15:00-15:45 Supervision conversation with Simon Waters **One-on-one supervision**
- 15:00-15:45 Supervision conversation with Christel Stalpaert **Supervision as Dramaturgy**
- 15:45-16:00 Break
- 16:00-16:45 Supervision conversation with Simon Waters **One-on-one supervision**
- 16:00-16:45 Supervision conversation with Christel Stalpaert **Supervision as Dramaturgy**
- 16:45-17:00 Break
- 17:00-18:00 Plenary discussion & wrap up

Thursday 26 November 2020, 8:45-13:00 (Brussels time)

- 8:45-9:00 Welcome
- 9:00-9:45 Supervision conversation with Janneke Wesseling **Entering the Artistic Practice**
- 9:45-10:00 Plenary discussion **Supervising artistic research doctorates**
- 10:00-10:15 break
- 10:15-11:15 Workshop with Heloisa Amaral **Challenging Perspectives. Multiple viewpoints as a supervision strategy**
- 10:15-11:15 Workshop with Morten Riis **Doing Art Critique**
- 10:15-11:15 Workshop with Vida Midgelow **Creative practice in/as Feedback**
- 11:15-11:30 break
- 11:30-12:30 Workshop with Heloisa Amaral **Challenging Perspectives. Multiple viewpoints as a supervision strategy**
- 11:30-12:30 Workshop with Morten Riis **Doing Art Critique**
- 11:30-12:30 Workshop with Vida Midgelow **Creative practice in/as Feedback**
- 12:30-13:00 Plenary discussion **Feed-back, feed-forward**

► Supervision Conversations

One-on-one supervision (Simon Waters)

Simon Waters will contribute observations on the supervisor-supervisee relationship - particularly where this bears on the supervision of speculative projects - 'the supervising of the unknown'. He will examine the many motivations for involvement in practice-based research, and reflect on the role and responsibilities of institutions in protecting 'unworldly' activity.

Simon Waters is nearing the end of his academic career at Queen's University Belfast, having previously worked at the University of East Anglia (UK). He has supervised or examined more PhDs than he has spent years on earth, most of them in the area of practice-based research, often in areas well outside his comfort zone. He is best known as a composer and improvising musician, but has also worked extensively in physical theatre and contemporary dance, and is no less proud of less fruitful careers as a chef and (failed) self-sufficient farmer.

Supervision as Dramaturgy (Christel Stalpaert)

Comparing her role of supervisor to that of a dramaturg in a creative process, Christel Stalpaert points at the importance of listening and of cultivating an openness towards different modes of knowledge production.

Christel Stalpaert is Professor Theatre, Performance, Dance and Media Art Studies of the Art Studies Dept. at Ghent University (BE). She is director of the research centre S:PAM (Studies in Performing Arts and Media) and co-founder of the dance research network CoDa (Cultures of Dance).

Entering the Artistic Practice (Janneke Wesseling)

How to assist the doctorate student in explicating the intuitive? Janneke Wesseling's presentation will focus on the challenge of interconnecting sensory, non-linguistic practice and discursive writing in artistic research. Both the writing process and the ongoing process of (re-)formulating the research question play a central role.

*Janneke Wesseling is Professor in Practice and Theory of Research in the Visual Arts and director of PhDArts at the Academy of Creative and Performing Arts (ACPA) of Leiden University (NL). She is also reader in Art and Theory at the University of the Arts, The Hague. Wesseling obtained a doctoral degree at Leiden University with a dissertation on contemporary art and reception aesthetics, entitled *The Perfect Spectator: The Experience of the Artwork and the Topicality of Reception Aesthetics*. Wesseling writes as an art critic for the Dutch daily newspaper NRC Handelsblad.*

► Workshops

Challenging Perspectives. Multiple viewpoints as a supervision strategy. (Heloisa Amaral)

In a situation of artistic research supervision, there are many interests at play: the artistic and academic interests of the students, those of the supervisor, and the requirements of the institution and the degree. How can the supervisor address these different aspects without losing sight of what the student wants and has to say/show, and how to preserve the artistic nature of the student's research while giving academic feedback? Based on open questions and role-playing exercises, the DasArts Feedback Method, developed by philosopher Karim Bennamar together with staff and students from the performing arts school DasArts (Amsterdam), encourages feedback givers to address an issue without judgement and from different positions, as well as to more clearly and creatively justify this positioning in relation to the needs of the artist receiving feedback. Furthermore, the Method places great focus on the responsibility of feedback-receivers in formulating what they need, what they are looking for, and what they are struggling with. In a nutshell, it is about learning to ask the 'right' questions in order to get the 'right' questions back.

Heloisa Amaral is a pianist, curator and artist-researcher currently doing her PhD at the Academy for Creative and Performing Arts at the Leiden University (NL), and supervising artistic research in the Royal Conservatory of The Hague (NL). She has become acquainted with the DasArts Methods in 2014 and has since shared her own take on the method through numerous workshops for musicians and organizations, including the Summer Course for New Music Darmstadt, the International Ensemble Modern Academy and the Ulysses Network.

Doing Art Critique (Morten Riis)

What does it mean to do art critique? How to develop your own art critique method based on a strengthening of the language we use when we give critique? This workshop addresses broader perspectives on this topic by referencing relevant aesthetic and philosophical literature. It also explores the relationship between written statements and 'sounding statements'.

Morten Riis has been working with supervision of composers, sound artists and sound designers at BA, MA and PhD level (The Royal Academy of Music, Aarhus and Aarhus University, DK) since 2012. The main focus of his supervision practice has always been to develop a language in which art critique is unfolded in a dialogue between teacher and student.

Creative practice in/as Feedback (Vida Midgelow)

The session will share findings and proposals arising from research undertaken by 'Artistic Doctorate in Europe'. This will be interwoven with light, collaborative and playful activities that aim to develop self-reflection, challenging us to move beyond traditional models of direct critical feedback, toward more expansive and creative modalities. This workshop enhances the understanding of artistic and embodied practice as both a mode of doctoral research and as the basis for critically creative feedback. It will increase awareness of your own feedback and supervisory approaches. And provides ideas for initiating expansive, co-generative and embodied engagements within doctoral artistic research exchanges.

Vida L. Midgelow is a Professor of Dance at Middlesex University, UK, specialising in choreographic methodologies, improvisation, gender and sexuality in performance and adaptation. She has authored numerous papers and her book, 'Reworking the ballet: Counter Narratives and Alternative Bodies', was published by Routledge in 2007. Vida has been teaching interdisciplinary choreography for many years, placing an emphasis on the interface of theory/practice. She is also a dance maker/performer. She has presented her own works internationally and is co-director of the Choreographic Lab (founded 1996 and funded by Arts Council England). Most recently she toured 'TRACE: Playing with/out memory' and simultaneously published the companion work 'TRACE: Improvisation in a box'. She founded and co-edits 'Choreographic Practices' (a peer reviewed journal) and is on the boards of SCODHE (UK), PALATINE (UK) and SDHS (USA) for whom she also edits 'Conversations across the field of Dance Studies.'

▶ Online event – general zoom instructions

The sessions will be organised as an interactive seminar, in which you will be invited to give input in the conversations. You will join small group discussions where active participation is vital.

In order for this zoom event to run smoothly, we ask you to follow these guidelines:

- Leave the camera on at any time.
- Turn your microphone off unless the host invites you to take the floor.
- The use of headphones is highly recommended.
- Use the 'raise hand' option if you want to intervene or ask a question. The chair will let you know when it is your turn to speak.
- After each presentation / wrap-up session, there is limited time foreseen for participants' interventions. Questions or thoughts will only be expressed ORALLY.
- Technical questions can be asked at any time, but ONLY via CHAT.
- Don't leave the meeting during the BREAKS. If you, for any reason, left the room, use the same Zoom link to re-enter the meeting.
- It is not possible to enter the breakout groups after the breakout session started. Please make sure that you log-in 5 minutes before the start of the conversation sessions or workshop sessions.

► Orpheus Institute, Host

The Orpheus Institute, founded in 1996 in Ghent, is an international centre of excellence with its primary focus on artistic research in music: “research embedded in musical practice and primarily guided by artistic objectives.”

The Orpheus Institute in short:

- an international team of senior, doctoral and visiting musician-researchers
- producing and promoting high-quality research into music
- in a dedicated educational and research environment
- generating new knowledge in-and-through musical practice
- keeping the artist’s perspective as the starting point for research.

The Orpheus Institute hosts the international inter-university docARTES programme for practice-based doctoral study in music, and the Orpheus Research Centre, home to around 30 artist-researchers involved in advanced artistic research. The close link between education and research within our facilities creates an inspiring environment where artists can experiment, exchange ideas and develop new knowledge.

Throughout our activities there is a clear focus on the development of a new research discipline in the arts, addressing trending questions and topics at the heart of musical practice. To promote and disseminate this knowledge, the Orpheus Institute organises seminars, study days, workshops, concerts and masterclasses. Next to that, the Orpheus Institute also has its own publication series.

All these aspects have made the Orpheus Institute what it is today: a leading European centre for artistic research in music and an influential driving force for new developments in artistic practice, with an impact that is felt worldwide.

www.orpheusinstituut.be

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