

HUGARFLUG

8. – 9. febrúar 2018
lhi.is/hugarflug



LISTAHÁSKÓLI ÍSLANDS
Iceland Academy of the Arts

Band Night

at **R6013**, Ingólfsstræti 20, 101 Reykjavík.

Good accessibility.

Blobs, blues, wonderings, and the rest.

Commissioned by the Hugarflug 2018 committee.

Doors open at 18.00.

19.00 – Gunnar and The Rest

19.30 – Hellidemba

20.00 – Post-Performance Blues Band

20.30 – Wonder Blob

Band Night is curated by Alexander Roberts
and Erik DeLuca in conversation with the bands.

Please observe the Performing Bandness Panel
at 10.45-12.15 on Friday 9th.

Band Night is supported by: R6013

For more information on the conference:

www.lhi.is/hugarflug

8.45–9.00 Rauða torgið
Morgunkaffi / Coffee

9.00–16.45 Rauða torgið
Reading group–drop–in session:
Self Organised Education (in english)

Evening Class (London) in collaboration with Andrými (Reykjavik) will propose and animate some reading groups and collective discussions on their current topics of research: post-work, rights to the city, gender equality and Xeno-feminism, and more.

9.00–10.30 Stofa 24
Seminar–Access in Arts (in english)

Louise Foot

Expanding Realities: A journey through art from inclusion to citizenship

"I believe the ultimate value lies in what art does, what it achieves, rather than what it is... What culture and art does is erase boundaries and create fields of dialogue." Mc-Gonagle (2016)

In 2013, Cork City Council Arts office, Crawford Art Gallery and CIT Crawford College of Art & Design hosted **Outside In: The Art of Inclusion**, bringing together work from 50 artists working in supported studios, outside the conventional art world. The exhibition attracted the highest public footfall in years. Relationships built with the artists resulted in an ongoing artist in residence programme in Crawford Gallery and a weekly studio programme in the art college, CIT CCAD. A strong collaborative relationship grew between the cultural institutions.

Perceptions 2016: The Art of Citizenship was planned for Autumn 2016, aiming to further broaden the range of voices, visions and approaches to creativity that the public encounters in cultural venues. Through the art work, visitors could engage with valuable knowledge and perspectives that have been absent from the world of art.

This presentation outlines the journey from initial ideas of inclusion, through creative engagement across many art forms, to a fresh, and more enriching, imagining of citizenship. <http://www.perceptions2016.com>

Louise Foott BA, PG Dip, PGCE, MA Louise is Head of the Department of Arts in Health and Education at CIT Crawford College of Art & Design in Cork, Ireland. As a lecturer/researcher she has focused on arts in health and community practices for over twenty years.

Specialising in arts-based experiential learning, she

has provided training for health professionals, educators and youth and community workers. She has also worked as a lecturer in in the Department of Applied Psychology and the Department of Applied Social Studies, University College Cork. She has a keen interest in the important role engaging with the creative arts can play within our life experience, learning and community engagement.

Louise was one of the curatorial team who organised the international exhibitions 'Outside In: The art of inclusion' and 'Perceptions 2016: The art of citizenship', a city-wide collaborative project showcasing the work of artists working in supported studios. The exhibition was spread over 10 venues in Cork city. She compiled, edited and contributed to two publications of essays and images accompanying these exhibitions.

Margrét Norðdahl **Inclusive Art World**

–A decision to be made

If we would be designing our educational system from scratch, would we accept that a certain group of people would not have access to formal art education?

Were we to design our art environment from scratch, would we design it so a certain group of people would not be visible and would not get equal opportunities within it?

If the answer is yes, it goes against all social contracts we have agreed upon in the modern era. It goes against ethical standards, human rights and our goals for an inclusive society!

If the answer is no, then we should have made amends already but because we have not, the best time to do so is exactly now. The responsibility is ours!

In this lecture, Margrét reviews the opportunities available to people with disabilities in the field of art and art education. She will address the questions aforementioned and look into what actions are necessary.

Margrét M. Norðdahl is an artist and holds an M.A. degree in art teaching. Her M.A. thesis is based on results of qualitative research and examines the potential for people with intellectual disabilities to exploit the opportunities in the field of Arts.

Margrét has worked in art since 2001. She was the manager of the art festival List án Landamæra / Art Without Borders for eight years, head of the Fine art department for people with disabilities at The Reykjavík School of Visual Arts, for the two years it was active, a lecturer at the Icelandic University of the Arts, and is on the board of the Reykjavík Culture and Tourism Committee.

Margrét is also a board member of the Reykjavík Arts Festival, Safnasafnið – the Icelandic Folk and Outsider Art Museum at Svalbarðsströnd and the Art Without Borders festival. She has given lectures on this subject before on different platforms of art, education, and disability. She has been awarded the Reykjavík Human Rights Awards together with Art Without Borders, and several other awards for her involvement in this field.

Commissioned by the Hugarflug 2018 committee.

9.30–10.30

Stofa 53

Fyrirlestrar

Þorbjörg Daphne Hall

Ásbjörg Jónsdóttir

The Reception of Jazz in Iceland

1930-1945 (in english)

This lecture traces the arrival of jazz in Iceland and the development of the genre through changing economic, political and cultural situations there. The aim is to shed light on the reception of jazz in Iceland during its first decades and show how issues of national identity and post-colonialism played a role in its reception.

The early decades of the twentieth century were coloured by Iceland's struggle for independence from Denmark. Cultural leaders in Iceland were preoccupied with 'modernizing' culture in the country, partly to convince the world that Icelanders should be regarded as a part of the 'civilized' Western world, a nation among nations. Traditional music-making was renounced, and importance was placed on both modern music-making and European musical practice.

The reaction to the arrival of jazz in Iceland is a fruitful example of how local and global factors influenced its reception. These include both the local cultural and political landscape, as well as the international discourse surrounding jazz.

At the end of the lecture, Ásbjörg and Þorbjörg will introduce the next phase in the research and describe methods and approaches in the upcoming work.

Hróðmar I. Sigurbjörnsson

Tristan og skógarpúkinn: Hugleiðing á Hugarflugi í tilefni af 100 ára dánarafmæli Debussy

Tvö tónverk hafa verið órjúfanlegur hluti af kennslu Hróðmars I. Sigurbjörnssonar við LHÍ frá haustinu 2005; Forleikurinn að óperunni Tristan og Ísold eftir Richard Wagner og Forleikur að Síðdegi skógarpúkans eftir Claude Debussy.

Frá upphafi hefur Hróðmar velt fyrir sér tengslum þessara verka þar sem í stefjaefni, hljómfraði, tóntegunda-notkun og formi má finna áhugaverðar hliðstæður. Verkin eru samin með rúmlega 30 ára millibili en á níunda áratug 19. aldar var Debussy undir miklum áhrifum af tónlist Wagners og í samkvæmum er Debussy sagður hafa spilað heilu kaflana utanbókar úr Tristan og Ísold.

Í bók sinni Debussy and Wagner (1979) rekur Robin Holloway áhrif Wagners á einstök verk Debussy, m.a. má nefna umfjöllun hans um svokallaða **Tristan æð** (e. Tristan vein) í óperunni Pelleas og Melisande frá árinu 1898, þar sem hann tiltekur ýmsa staði og útfærslur Debussy á Tristan hljómnun.

Í þessari hugleiðingu verður áhersla lögð á hljómfraðilegar áherslur Debussy með skírskotun til Tristan- hljómsins og krómatiskrar hljómfraði Wagners. Gerð verður tilraun til að útskýra tóntegunda-notkun Debussys í verkinu en jafnframt skoðuð notkun heiltónskalans og byggingarfræðilegt hlutverk hans í formi verksins.

9.30–10.30 Stofa 54

Fyrirlestrar

Atli Ingólfsson **Úr glósum Khallams**

Atli Ingólfsson lýsir nálgun sinni við tónsmíðar í nýju tónverki sínu fyrir fiðlu og sex hljóðfæri sem frumflutt verður í sumar í Skálholti.

Verkið byggir á lýsingum Azbets Jervis Khallams á þremur kröftum tónlistarinnar **sawt**, **tunayn** og **tadaris** í texta sem fannst í gamalli hillu á gistiheimili í Marrakech.

Fjallað verður um hugmyndaheim verksins, sem er enn í smíðum, og um samband skáldskapar og heimilda.

Einar Torfi Einarsson **Ímynduð tónlist**

Einar Torfi Einarsson kynnir verk í vinnslu sem byggir á hugmyndum Roland Barthe um „fæðingu lesandans“. Hugmyndir Barthes verða settar í samhengi við tónlist og þá sérstaklega hvernig við getum hugsað hlutverk flytjenda og áheyrenda í nýju ljósi. Verk sem byggja á þessari nálgun og miða að virkjun ímyndunarafllsins hjá hlustendum verða svo „flutt“ og rædd í kjölfarið.

9.30–10.30 Stofa 55

Lecture and performance (In English)**Erin Honeycutt****Baroque Beekeeping****Presentation / open workshop**

Erin Honeycutt has been researching ways to publish a new experimental art writing journal called Baroque Beekeeping.

The aim is for the publication to feature interviews with media artists as well as experimental writing formats about media art. Baroque Beekeeping invites the artists themselves to bring the language to a level that is more open to the public at all levels, instead of remaining in an academic context.

Baroque Beekeeping will also explore various artistic approaches, including the contrasts due to different cultural contexts, as well as the commonalities that are present due to an increasingly globalized art world. The platform aims to initiate reflection on the normative understandings of relating to art in modern society through language.

In Erin's travels over the past few months she has been interviewing video artists who have gathered in places and there created micro-communities. When she interviews these artists she first explains the project to them so that Baroque Beekeeping remains open each time, like each person involved in the network is answering the evolving question of what Baroque Beekeeping could be. Erin would like to explore some of the questions that have come up over the past few months in a presentation / open workshop.

Bryndís Hrönn Ragnarsdóttir**Resistance 01.10** (30 mins)

Viðnám/Resistance 01.10 are six variations on the themes of time, water, and assimilation.

It starts with 01.10 of the year 1700, which is a date that does not exist in Icelandic calendars. It was dismissed along with ten other days when the switch to Gregorian calendar was made.

The second chapter is a few minutes recorded on 21.12. 2017, facing the west. The following variations are mostly made up of words from different times.

Bryndís Hrönn Ragnarsdóttir (b.1974) studied visual art at the Icelandic Academy of the Arts (1999–2002), and the Akademie der Bildenden Kunst in Vienna, Austria (2002–2005).

She has shown her works widely, in Iceland, Europe, and the US. <http://www.bryndis.this.is/>

In a continuous process of exploring the borders of the tangible world and the impenetrable, she incorporates a broad range of medium, including performance, sculpture, and text.

Her recent works include a choir piece based on text, numbers, choreography, and vocal sounds, performed by a sound poetry choir at The Living Art Museum in 2017. In that composition, which could be described as a geometric implementation of emotional space, she uses numerical response to the environment and natural activity as a reference, taking it as the point of intersection where an act indicates the value of motion, by reaction or registration.

Bryndís is currently a co-curator of the performance series Beyond Human Impulses <http://beyondhumanimpulses.portfoliobox.net/> and is engaged in a long term collaboration with fellow artist Gunnhildur Hauksdóttir on a work named Assembly of the Holy. <http://assembly.portfoliobox.net/>

10.45–12.15 Finland

Concert and panel discussion (In English)

Alexander Graham Roberts

Erik DeLuca

Laura Secord

Performing Bandness

Bands makes music. Or in the words of composer Edgard Varés, bands “organise sound”. Bands are situational. Or in other words, bands institute relations between bodies. For many bands, their situationality is an afterthought that is secondary to the music. But increasingly there are those, some resonating across the sonic fabric of Reykjavík, whose counter-cultural urgency is precisely about bandness as situation: where bodies explore and challenge who leads and who follows, who sounds and who listens, who is seen and who is not.

Performing Bandness is a concert and panel (something like a ‘live’ zine) that seeks to amplify and collectively reflect upon the inner-workings and core-motivations of four Reykjavík-based bands: **The Post-Performance Blues Band**, **Hellidemba** from **Stelpur Rokka**, **Gunnar and the Rest** and **Wonder Blob**. These situation-led and relation-sensitive bands play with queer sensibilities, feminist riffs and self-titled “disabled punk” aesthetics. The

music is vital but not central – and by going “back- stage” we hope to situate these bands historically and contemporaneously, as well as draw out their lines of commonality and difference.

Curated by Alexander Roberts and Erik DeLuca with Laura Secord. Commissioned by the Hugarflug 2018 committee.

10.45–12.15 Stofa 24

Lectures (In English)

Geirprúður Hjörvar

Gold, Colombia & the Roman Empire

This presentation was originally delivered in Lugar a Dudas (Cali, Colombia) in the summer of 2017.

It contains an overview of Geirprúður Hjörvar’s work from 2006 to 2016 that traces on underlying system of associations that had led her from one work to another. As a narrative, it maps out shifts of interest that had come about in researching the materials, visual cues, and concepts of those works that had come before.

Specifically, this talk was put together to trace Geirprúður’s own impulse to research pre-Columbian art and the problems that arise when applying European art-historical presuppositions to archaeological artefacts from other geographical and/or cultural regions.

In the process, her attention had moved away from a socio-political reading of such items and towards a more metaphysical interpretation of the visual information they present. Such a reading includes the vocabulary of a contemporary media landscape.

Jóhannes Dagsson

Thought experiments and images (30 mins)

Thought experiments can be thought of as devices of the imagination, used to investigate the nature of things.

They are put to use in almost all the different fields of science and have had considerable influence on how we think about scientific discoveries and scientific knowledge. There is interestingly, much less emphasis on thought experiments within the arts, and within art theory.

In this lecture, Jóhannes Dagsson will address some questions on the relationship between image and thought experiment. Questions of representation and interpretation, context and author’s intentions apply to both of these phenomena. Jóhannes’ emphasis however is on questions of use and on the aesthetics of representation in relation to knowledge and discovery.

In the lecture, Jóhannes makes use of recent writing on thought experiments (Bokulich, 2001, Gendler 1998, Neressian 1993) and writings on the image in science (Datson, Galison 1992, Karsten 2005, Kemp and Schultz 2000), as well as examples from the visual arts, and conceptual art. His aim is to look at some of the aspects of thought experiments and compare the way we make use of them regarding aspects of how artworks might be thought to contain knowledge. Jóhannes does this with the further aim to question the relationship between image, imagination, and knowledge in art.

Michelle Site Age-Related Memory Impairments and their Implications for Designers

It is important for designers to understand and to consider the extent of age-related memory impairments so they may design innovative solutions that promote healthy aging and quality of life for older adults. Here we first consider the cognitive changes that occur in normal, healthy aging and then discuss a transitional stage of impaired cognitive performance that affects approximately 20% of our aging populace. Michelle Site will demonstrate how, for many older adults, such hidden cognitive changes appear to impact the efficient use of simple instructions. As an example, we present the result of our study showing that mid-life adults, at high risk for Alzheimer's disease (AD), generally completed a multi-step instruction task as successfully as those with low risk for AD, and yet the high-risk group took significantly longer to successfully complete the instructional task and made more mistakes along the way. We then discuss the design implications for these findings and how inclusive design may account for normal and expected neuropsychological changes in aging adults. Finally, we examine an exemplary case study to illustrate how such considerations may influence product design.

10.45–12.15 Stofa 54

Seminar and performance (In English)

Berglind Tómasdóttir Music Beyond Music

Physicality as subject and visual presentation are becoming increasingly important in new music. More and more composers, performers, ensembles, and institutions are focusing on work where interdisciplinary practices are in the foreground. In a text written for the Borealis Festival recently, composer/performer Jennifer Walshe named her

working methods **the new discipline**, referring to components such as physicality, theatricality, and visual aspects as equally important as the sonic one. She consciously uses the word discipline because of its dual meaning: **discipline** referring to the practice as such, but also because we — the musicians — simply need to become more disciplined about our interdisciplinary approaches. We should take them more seriously. There is nothing new about the **new discipline**.

Throughout the 20th Century there have been many artistic waves and movements that have embraced cross art- collaboration and approaches, such as Dada, Fluxus, and experimental music (Cage and beyond). Yet when it comes to the classical music world, both the world of professional classical musicians and the classical conservatory training, musicians are reluctant to deal with the fact that we are actually **bodies in space**.

How does it affect the audience's experience to attend a concert in a trailer, as opposed to a traditional concert hall? Does a small space make the audience feel more inclusive? How can we transfer our musical skills to other performative practices leaving our instrumental expertise aside, even just for a while? How can we blur the hierarchical boundaries found within classical music and make the audience and the performers feel more inclusive? These are examples of question addressed in the presentation.

One of the boldest developments in contemporary art music practice in recent years has been a full-throated embrace of a broader conception of performance.

This has happened both implicitly and explicitly via interventions like Jennifer Walshe's new discipline manifesto. While admiring much of this work, Anthony Burr would like to pose some questions about how one might not just move forward into new forms of expression but also fully incorporate a thorough-going critique of where we are and how we got here.

Anthony is especially interested in asking these questions from the perspective of an instrumental performer. For example, it is true that classical music and new music de-emphasize bodily and theatrical expression. It is however also true that both already present and enforce bodily disciplines and not just via avoidance. What is already expressed here? What are the ideological roots? What kinds of traditions and norms are reproduced in these concerts? Does the new work in an expanded field actually challenge these? Does it replicate some? Both? In a larger sense, Anthony would like to use this as a springboard for exploring what kinds of critical work one has to do before making new hybrid work.

Berglind Tómasdóttir is a composer and a performer. In her work, she frequently explores identity and music as a social phenomenon. Berglind has worked with renowned composers such as Anna Thorvaldsdóttir, Peter Ablinger, Evan Ziporyn, and Carolyn Chen and received commissions from The Dark Music Days Festival (IS), Cycle Music and Art Festival (IS), and The National Flute Association (US). Berglind Tómasdóttir holds a DMA in contemporary music performance from the University of California, San Diego (2013). In 2016, she was appointed an associate professor in contemporary music performance at the Iceland Academy of the Arts.

Anthony Burr has enjoyed a distinguished career as an exponent of contemporary music. He has performed in this repertoire with many leading groups, including Elision, Either/Or, Klangforum Wien, Ensemble Sospeso, and the Chamber Music Society of Lincoln Center. As a soloist, Anthony has worked with many leading composers in presenting their music, including Alvin Lucier, Helmut Lachenmann, Chaya Czernowin, Liza Lim, and Brian Ferneyhough. He has played extensively outside of classical music, with major figures including Jim O'Rourke, John Zorn, and Laurie Anderson.

His ongoing projects include a duo with Icelandic bassist and composer Skúli Sverrisson, The Clarinets (a trio with Chris Speed and Oscar Noriega), a series of recordings with cellist Charles Curtis, and a series of live film and music performances with experimental filmmaker Jennifer Reeves. Anthony also maintains an active career as a recording engineer and producer. At UC San Diego, he has taught graduate seminars on musical aesthetics, undergraduate classes in music theory and popular music, and regularly performs classical repertoire with the Camera Lucida series.

10.45–12.15 Stofa 55

Málstofa og sýning

Rúna Thors

Tinna Gunnarsdóttir

Þverfagleiki þvers og kruss

Á undanförunum árum hefur mikið verið fjallað um þverfaglegt samstarf og mikilvægi þess. Þverfagleikinn getur tekið á sig ýmsar myndir. Hann getur brúað bil á milli ólíkra faggreina, varpað nýju á hlutina, blandað saman ólíkra aðferðarfræði og skapað nýjar aðferðir. Hann getur verið praktískur, róttækur, umbyltandi en líka þunglamalegur og letjandi.

Í málstofunni verða tekin til skoðunar nokkur samstarfsverkefni sem unnin hafa verið þvert á fagsvið, skóla, stofnanir og framleiðendur þar sem nemendur í vöruhönnun hafa verið þátttakendur. Ólík markmið og ein-kenni verkefnanna verða dregin fram sem og kostir þeirra og gallar. Verkefnunum verður miðlað á fjölbreyttan hátt í gegnum vídeó, áþreifanlega hluti, rými og hljóð.

Flatbökusamsteypan vill stuðla að vitundarvakningu um uppruna fæðunnar sem við neytum.

Grallaragerðin stefnir að því að vera leiðandi í fullvinnslu matvæla sem unnin eru úr íslenskum hráefnum.

Studio Trippin stendur fyrir nýstárlegri nálgun á meðhöndlun og möguleikum hrosshúða með áherslu á náttúrulega eiginleika þeirra.

Travelling Embassy of Rockall veltir því fyrir sér hvernig samfélag fólk myndi byggja ef það mætti byggja samfélagið upp alveg frá grunni.

12.15–13.00 Rauða torgið

Hádegishlé / Lunch

Rektor og formaður Hugarflugsnefndar bjóða ráðstefnugesti velkomna / A welcome from the Rector of IAA and chairman of Hugarflug 2018 committee.

13.00–15.00 Stofa 24

Arts in Detention (In English)

Áine Mangaoang

Prisons of Note in Norway and the Philippines

Práinn Þórhallsson

Music in prisons in Iceland

Sonja Kovacevic:

Pillow Talk: project with asylum seekers in Iceland

Sigrún Kristbjörg Jónsdóttir

Sigurður Halldórsson

Musical Journeys: The Iceland Academy of the Arts, the Red Cross in Iceland, and Airwaves festival

Laufey Sigrún Haraldsdóttir:

Music Connects: Musicians without Borders

What is the role of music in prisons, immigration centres, and other places of detention today?

This panel tackles this question by discussing local and

international case studies and research, through a mix of presentations illustrated with audio-visual examples and practical exercises.

First, Áine Mangaoang shares her research on prison music drawing from the Philippines and Norway. Connecting with recent scholarship on music in detention, Mangaoang critiques both the real benefits and potential dangers of the state (enforcing) prison music programmes.

Práinn Þórhallsson presents his work on prison music conditions in Reykjavík. Based on fieldwork conducted at Sogn Prison, Þórhallsson presents new insights into how music is used in contemporary Icelandic prisons.

Third, artist Sonja Kovacevic presents **Pillow Talk**, a project set to engage the public with the lives of asylum seekers and refugees in Iceland. Kovacevic's work aims to create an inclusive environment through the way the voices of the refugees are amplified.

Sigrún Kristbjörg Jónsdóttir & Sigurður Halldórsson discuss **Musical Journeys**, a workshop-based project that involves people seeking asylum in Iceland with students of the music department of IAA. Participants develop a musical repertoire during sessions and the workshop concludes with a live performance, including Airwaves off-venue programme 2017.

Lastly, Laufey Sigrún Haraldsdóttir presents **Music Connects: Musicians without Borders**, a project that uses the power of music to connect communities, bridge divides, and heal the wounds of war and conflict. Laufey talks about the work they do, in particular her experience of their workshops with refugees in Rwanda.

Commissioned by the Hugarflug 2018 committee.

13.00–14.30 Stofa 53

Fyrirlestur og vinnusmiðja

Mariella Thayer

Að þjálfna nemendur í að rækta eigin sköpun

Hvað þurfa nemendur til þess að verða skapandi einstaklingar?

Myndlistakennarar þurfa að vera sveigjanlegir en einnig leitandi. Það er mjög mikilvægt að nemendur fái svigrúm til að gera tilraunir og að leysa þrautir sem reyna á þá og ögrar þeim. Í leiðinni er mjög mikilvægt að nota sögu, bæði lista- og mannkynssögu, til þess að bjóða upp á lausnir sem mögulegar eru eða eitthvað annað sem fangar áhuga nemandans nógu mikið til þess að hann reyni á sig.

Eins og við öll, kjósa nemendur að vinna innan ramma sem þeir þekkja. Til þess að víkka sjóndeildarhring nemen-

þa þarf að kynna þá fyrir ótal listamönnum, aðstæðum, álitamálum og helst sýna þeim eitthvað sem nær þeim út úr eigin þægingaramma. Þetta er einmitt hlutverk listgreinakennara.

Lykillinn er að mati Mariellu Thayer innlögn og stöðugt áreiti. Spurningar eins og „af hverju gerir þú þetta svona?“ og „hvað myndi gerast ef þú skoðaðir hvernig þessir tveir listamenn hafa tekist á við samskonar vandamál?“ eru hluti af þessu ferli. Mariella ræðir um eigin kennslu, hvernig hún bý til aðstæður fyrir nemendur til að reyna á sig og sýni verk nemenda.

Ása Helga Ragnarsdóttir

Hafdís Guðjónsdóttir

„Við höfum ekki tíma til að hjálpa þér leikskólastjóri, við verðum að æfa lag fyrir Lása löggu annars fáum við ekki að vera lengur spæjarar!“

Rannsókn á notkun kennsluaðferðar leiklistar, sérfræðingskápan, þar sem nám nemenda fer fram í hlutverki.

„Ýmislegt bendir til að kennsluaðferðir leiklistar geti hjálpað til við að efla tilfinningalega og félagslega færni barna og geti eftt orðaforða þeirra.“ (Aitken, 2013; Andersen, 2004).

Erindi þetta byggir á niðurstöðum rannsóknar sem var framkvæmd í tveimur leikskólum landsins og var tilgangur og meginmarkmið að skilja og öðlast þekkingu á hvort og hvernig leiklistaraðferðin **sérfræðingskápan** geti nýst við kennslu í tengslum við eflingu orðaforða hjá leikskólabörnum.

Í rannsókninni voru leikskólabörn sett í hlutverk sem spæjarar, þau fengu það verkefni að njósna um Sigga „súra“, sem var ekki heiðarlegur. Til að ná glæpamanninum Sigga „súra“ þurftu börnin að leysa ýmis verkefni. Þegar þau höfðu leyst verkefni fengu þau vísbendingu um hvar hægt væri að leita að Sigga. Öll verkefni voru samin með það í huga að efla orðaforða barnanna.

Þátttakendur voru 15 börn í öðrum leikskólanum og 14 í hinum. Þrjú starfsmenn í hvorum leikskóla tóku þátt. Gagna var aflað með myndbandsupptökum, viðtölum við starfsfólk leikskólanna, rannsóknardagbók og samræðum við samstarfsfólk.

Niðurstöður rannsóknarinnar benda til að **sérfræðingskápan** auki trú leikskólabarnanna á eigin getu, skapi námsaðstæður sem ýta undir að þau bæti við sig auknum orðaforða, stuðli að samvinnu þeirra á milli og auki gleði þeirra í leikskólanum. Þetta verður að veruleika með notkun leiks; **náttúrulegrar leiðar barna til náms.**

Vonandi verður rannsókn þessi til að skapa aukna þekkingu á aðferðinni hérlendis.

Gestum verður boðið að taka þátt í vinnusmiðju um **sérfræðingskápuna** undir leiðsögn Ásu Helgu Ragnarsdóttur.

13.00–15.00 Stofa 54

Fyrirlestrar og listflutningur

Peter Máté

Póra Einarsdóttir

Á vængjum framandi söngva:

Hugleiðing og tónlistarflutningur.

Póra Einarsdóttir sópransöngkona og Peter Máté píanóleikari spjalla um hvers vegna listaverk verða þekkt eða óþekkt. Sem dæmi ætla þau flytja nokkur sönglög.

Póra og Peter eru fagstjórar fyrir söng og hljóðfæraleik í tónlistardeild LHÍ. Þau hafa verið samstarfsmenn í langan tíma en hafa sjaldan komið fram saman á tónleikum.

11. febrúar 2018 ætla þau halda tónleika í Salnum í Kópavogi með sjaldheyrðum sönglögum eftir Britten, Bartók, Schönberg, Debussy og Rakhmaninov.

Hugleiðing Þóru og Peters er tengd verkavali tónleikanna en hún fjallar um ólíkar lífsleiðir ýmissa listaverka óútreiknanleika frægðar og gleymsku.

Erik DeLuca

The Call of the Wild (In English)

In the “The Undercommons: Fugitive Planning & Black Study” (Harney and Moten 2013) Jack Halberstam writes, “Listening to cacophony and noise tells us that there is a wild beyond to the structures we inhabit and that inhabit us.”

Where are the wild sites beyond the beyond? And how do we call for them? By playing 7-inch vinyl recordings like **Death Cry of a Crow**, **Kid Goats**, and **Mountain Lion Mating Cries**, hunters, photographers, and birders used a portable, dark green record player to make contact with the wild beyond.

In the late fifties, the hunter Johnny Stewart invented and marketed this device– the first electronic animal caller: “The Call of the Wild.” To both commemorate Stewart and to reflect, Erik DeLuca recently designed a solar powered, modular art kit called the “Johnny Box.” In fiction, **McGuffin** or **Big Dumb Objects (BDO)** are mysterious, sometimes extra-terrestrial devices that a protagonist pursues with little narrative explanation. “Johnny Box” is set up as this kind of device and is inspired by the portable

kits Fluxus produced.

For Erik's **Hugarflug** presentation he will present this practice-led study to speculate: What does post-colonialism and re-wilding have to do with alienation and brokenness? What does the Cartesian dualism intrinsic to hunting– the bad or good, for or against logic– say about anthropocentric thinking? What are the relationships between sites of wild and non-wild? And how can we break or modify the circuits of technology to disrupt the assumptions of history?

Birgit Djupedal

Örn Magnússon

Marta Guðrún Halldórsdóttir

Langspil and Langeleik – A musical talk (In English)

The Icelandic folk instrument **langspil** and the Norwegian folk instrument **langeleik** have many similarities. They look similar, they are created out of similar principles and have a similar history.

During the summer of 2017, Birgit Djupedal received a grant from **The Icelandic Student Innovation Fund** to research these two instruments. The result was the first notational system for the langspil and the contemporary piece **Spil og leik**, composed for folk instruments that have traditionally been used in Iceland and Norway. During her research, she worked closely with the musicians Marta Guðrún Halldórsdóttir and Örn Magnússon. Since then, they have played together and explored the musical territory between the two countries and the instruments. This will be a musical talk where Birgit will present her aforementioned research, called **Langspil and Langeleik: developing notation methods and composing contemporary music for traditional Icelandic and Norwegian folk instruments**, and she, Marta, and Örn will perform some works from the piece **Spil og leik**.

13.00–15.00 Stofa 55

Performance (In English)

Performing art MFA students:

Performing Research

Now in its second year, the MFA in Performing Arts at the Iceland Academy of the Arts provides a vital platform for artistic research within the field of the performing arts here in Iceland. Through a range of formats, from rigorous mentoring, to workshops, intensive peer-to-peer exchange, residencies, seminars and labs, the MFA support six

studying artists to expand and deepen their own artistic questions and practice in ways that are specific to their own needs and urgencies.

This session invites audiences to see some of the work currently taking place on the MFA, and to reflect with the studying artists on their current work and working methods. The session will be guided by Rebecca Lord and Tobias Draeger, with the support of Alexander Roberts. For more information on the programme please check out: www.masterinperformingarts.com

Maja Bekan

Self Organised Education: P for Performance

Maja Bekan will create settings for a performative event around one of the seminars at **Hugarflug**. The settings are created with the aim to be an open platform for investigation, where one might take various roles – as a performer, participant, or spectator.

Commissioned by the Hugarflug 2018 committee.

MA Design students

Blæber

Dance for Plants

Care Today: Audio-Visual installation.

The students of MA Design and guests Blæber (Dance for Plants) and Stephane Degoutin present work in progress resulting from a workshop investigating practices and technologies of care.

15.15–16.45 Stofa 24

Myndlist, tónlist og heilabilun:

hugur fylgir til-FINN-ingum

Halldóra Arnardóttir

Listir og menning, sem meðferð við Alzheimer eða dægurvöl. Hver er munurinn?

Magnea Tómasdóttir

Tónlist sem farvegur samskipta.

Í málstofunni verður rætt um hvernig unnið er með einstaklingum með minnissjúkdóminn Alzheimer í gegnum listir og tilfinningaminnið. Þegar er vitað að listir geta hægt á þróun sjúkdómsins sem og bætt sjálfsmynd og félagsleg samskipti þeirra sem hann hrjáir. Með auknu sjálfstrausti dregur úr einkennum sjúkdómsins, þar á meðal kvíða, hræðslu, streitu og áhugaleysi um leið og lífsgæði aukast.

Tvö verkefni verða kynnt: **Listir og menning sem meðferð**, sem byrjaði á Spáni árið 2008, og **Tónlist og**

heilabilun. Síðan taka þátttakendur þátt í örsmíðjum til að nálgast tilfinningaminnið og eiga samtál í gegnum myndlist og tónlist.

Með aðstoð lista er hægt að nálgast minningar sem enn eru til staðar þó sjúkdómurinn hefti aðgang að þeim. Listir opna leiðir í gegnum streymi tilfinninga og notkun skynfæranna til að túlka og vinna með veruleikann. Einstaklingur með Alzheimer þarf ekki að vera listamaður til þess að skilja tjáningaform listarinnar. Fyrir hann er listin leið til að tengjast lífinu; að finna sjálfan sig í tengslum við aðra, umhverfið og atburðina sem eiga sér stað í kring. Í þessum skilningi verður myndverk vettvangur „frásagnarinnar“ og tónlist miðill til samskipta.

Þessi málstofa er skipulögð að frumkvæði ráðstefnu-nefndar Hugarflugs 2018.

15.15–16.45 Finnland

Performance and Dialogue (In English)

Kimi Tayler

Sihan Yang,

Kerstin Möller

Herring Songs

Emergent collaborative research on performance and sensory experience in post-industrial spaces.

How do you find emergent ways to develop site-specific research? And once out of its original context, how do you reconstruct the sensory experience that calls not only to the history/memory of a space but to the moment of performance?

Negotiating a new collaborative relationship, the three artists explore their own differing layers of influence, methodologies, and techniques; spanning socio-historical research, sonic ethnography, and music, as well as performance, movement research, and visual responses.

Initiated in Verksmiðjan, a former herring oil factory in Hjalteyri in the north of Iceland in October 2017, with the piece **Herring Song 1**, the work is an intuitive sonic and performative dialogue between a space, its history, and the body- both past and present. The project and investigation begin to explore a discourse with the socio-economic history of places and buildings formerly defined by industry.

Through live performance, presentation, video, and audio display, in combination with group discussion, artists and participants will add a new topographic layer to the work. This session will consider how to develop collaborative projects whilst creating new Herring Songs in the process.

15.15–16.45 Stofa 54

Málstofa og tónlistarkennsla**Auður Guðjohnsen****Ásbjörg Jónsdóttir****Kristín Valsdóttir****Kennsluefni tónlistar með áherslu á söng**

Auður, Ásbjörg og Kristín hafa allar nýlega unnið eða komið að verkefnum sem tengjast nýju kennsluefni í tónlist með sérstaka áherslu á söng eða sönglög. Hver þeirra kynnir sitt verkefni en í lok málstofunnar munu þær sameiginlega kenna áheyrendum nokkur sönglög, 1–2 úr hverju verkefni. Tvö verkefnanna innihalda nýjar tónsmíðar en eitt þeirra vinnur með þjóðlög og nýja nálgun í flutningi og kennslu. Öll verkefnin snúa að því að efla söng- og tónlistargleði barna með því að auka nýbreytni og þróun í kennsluefni fyrir þau.

Auður Guðjohnsen**Sönglög fyrir börn – söngur í skólafarfi:**

Megináhersla verkefnisins **Sönglög fyrir börn – söngur í skólafarfi** er söngur barna og þáttur hans í samfélagi þeirra, hvort sem er innan eða utan skólakerfisins. Þá er þungamiðja verkefnisins fimm frumsamin sönglög fyrir börn. Lögin hafa verið nýtt í tónmenntakennslu, kórstjórn og forskólakennslu sem og við önnur tækifæri. Væntingar standa til þess að þau geti nýst sem víðast í samfélagi barna. Söngheftið **Milli himins og jarðar** mun innihalda lög sem öll höfða til veruleika barna á ólíkan hátt og fjalla um vináttuna, leikinn, samveru við foreldra, bænina og að tónlistin sé sameign okkar allra. Verkefnið hlaut styrk frá STEF vegna útgáfu sönglaganna.

Ásbjörg Jónsdóttir**Ný íslensk tónlist fyrir barnakóra**

Endalaus gleði – syngjum saman er safn 12 nýrra sönglaga fyrir börn. Verkefnið spratt út frá því að mörgum barnakórstjórum þótti skorta nýtt efni fyrir barnakór, þá helst fyrir yngsta stig; 6-10 ára. Tekin voru viðtöl við helstu barnakórstjóra landsins til að finna út bæði hvers konar efni vantaði og hvers konar efni virkar vel fyrir þennan aldur. Niðurstöður voru hafðar til hliðsjónar þegar unnið var að nýju lögnum.

Leitast var eftir því að fá viðbrögð barnanna snemma í ferlinu þannig að hægt væri að breyta ef eitthvað virtist ekki virka vel. Mikilvægur þáttur var að útkoman yrðu lög sem börnin hefðu gaman af því að syngja, að lögin hefðu fallegan boðskap, væru á góðri íslensku og að þau myndu lifa áfram og nýttast.

Meginmarkmið verkefnisins í heild var að auka nýbreytni og þróun í barnakórastarfi landsins og þannig efla það enn frekar. Lögin eru öll eftir Ásbjörgu Jónsdóttur, tónskáld en textarnir eru eftir Agnesi Wild, Írisi Hólm, Heiðu Árnadóttur, Hildi Eir Bolladóttur, Jón Pálsson og Ásbjörgu Jónsdóttur. Verkefnið hlaut styrk frá Menningar-sjóði VÍB, Tónlistarsjóði og Hljóðritasjóði.

Kristín Valsdóttir

Nordic Sounds

Nordic Sounds er nýtt, rafrænt námsefni í tónlist og hreyfingu sem kemur út á þessu ári. Námsefnið á rætur í tónlistarhefð Norðurlanda en þar eru sönglög, leikir og dansar frá sjö löndum: Danmörku, Færeyjum, Grænlandi, Noregi, Íslandi, Svíþjóð og Finnlandi. Auk þess er þar frumsamið lag frá samískri tónlistarkonu í Livde–stíll.

Í heildina er um að ræða sautján þjóðleg sönglög og dansa sem unnið er með út frá hugmyndafræði Carl Orff, sem leggur áherslu á heildræna nálgun í tónlistarvinnu þar sem hreyfing, tungumál, söngur, hjóðfæri og spuni myndar eina heild. Ritstjórar eru: Kristín Valsdóttir, Elfa Lilja Gísladóttir, Nanna Hlíf Ingvadóttir, Soili Perkiö og Elisa Seppänen.

15.15–16.45 Stofa 55

Gjörningur og pallborðsumræða

Jóni Jónsdóttir

Steinunn Ketilsdóttir

Sveinbjörg Þórhallsdóttir

ATÓMSTJARNA

ATÓMSTJARNA er dans- og myndlistarverk þar sem líkaminn og hreyfing eru allsráðandi í dansinnsetningum, gjörningum, skúlptúrum, myndbandsverkum og hljóði. Við rannsökum mannveruna og teygjum okkur út fyrir öll landamæri hennar, til náttúrunnar sem og í aðra heima og geima. Í gegnum röð viðburða og sýninga verður ljósi varpað á hinar ótal víddir og marglaga hliðar mannverunnar út frá feminísku sjónarhorni.

Verkið verður frumsýnt á Listahátíð í vor í nýuppgerðum Ásmundarsal. Nú þegar hafa aðstandendur Atómstjörnu hafið forvinnu með öllum flytjendum og listræna teyminu og voru haldnar vinnubúðir síðastliðið haust. Áhugi er á að opna inn í ferlið á Hugarflugi og gefa þátttakendum (áhorfendum) innsýn inn í þann heim sem verið er að skapa í Atómstjörnu. Við munum vera

með gjörning, sýna brot af vídeóum, myndum og kynna hugmyndina og hugmyndafræðina á bak við ferlið.

Una Þorleifsdóttir og fleiri

Innsæi í leikstjórn

Hvað er innsæi? Hvernig notum við það? Hvernig virkjum við það? Hver er hlutur hins tilfinningalega versus hins rökræna í skapandi ferli?

Nokkrir leikstjórar og sviðslistamenn úr ólíkum áttum koma saman og reyna að skilgreina innsæið og verkan þess við sköpun sviðsverka.

Þátttakendur:

Una Þorleifsdóttir

Bergur Þór Ingólfsson

Charlotte Bøving

Gréta Kristín Ómarsdóttir

Vignir Rafn Valþórsson

17.00–18.00 Rauða torgið

Ráðstefnulok/ End of Conference

