

MENINIAI TYRIMAI KAIP MĄSTYMO MENU PARADIGMA

prof. dr. LINA NAVICKAITĖ-MARTINELLI

LMTA Vasaros mokykla meno ir menotyros krypties doktorantams

Klaipėda, 2021 m. rugpjūčio 19 d.

Meno doktoraŭros projekto gynimo tarpties poskis
(Lietuvos muzikos ir teatro akademija) (nuo 2010 m. 10)

GABJIA RIMKUTĖ

FORTEPIJONAS

„Sakralumas kuryboje fortepijoniui:
ženklai ir interpretacija“

DIDŽIOJI SALĖ

2014 m. gruodžio 1 d. 19.30 val.

Meno doktoraŭros projekto kurybines dalies gynimas

KONCERTO PROGRAMA

Chopin Neapolitano, op. 9 – II d. 10. „Liedchen“ (Luzern) (Liedchen) (1847)
L. Beethoven „Auferstehung“ – 7. August der Herrschaft
E. Grieg Der Vagabund – E. Fauriel composition de la Vierge – Et. Kalf
R. Schumann Die Erlanger Klavier – 18. August der propheten, der bezeugen et des Mages
N. Liszt Les deux meurs, mais non color, waltz – 20. August der Vagabund

JUOZO KAROSO SALĖ

2014 m. gruodžio 3 d. 13.30 val.

Meno doktoraŭros projekto tirmosios dalies gynimas

MENO DOKTORAŬROS PROJEKTO GIMIMO TARPTIES PRIMINIMAS

prof. J. Kriščiūnas (Lietuvos muzikos ir teatro akademija)

TARPTIES NAMAI
prof. dr. Marija Peteris (Lietuvos muzikos ir teatro akademija) (Lietuvos muzikos ir teatro akademija)
prof. Petras Gerulaitis (Lietuvos muzikos ir teatro akademija)
prof. dr. Margus Perle (Lietuvos muzikos ir teatro akademija) (Lietuvos muzikos ir teatro akademija)
prof. Sigitas Šturmaitis (Lietuvos muzikos ir teatro akademija)

REGISTRUOTA

doc. dr. Rimas Šturmaitis (Lietuvos muzikos ir teatro akademija) (Lietuvos muzikos ir teatro akademija)

Šis menas doktoraŭros projekto tirmosios dalies gynimo susitikimas DMA, skaitlyje (nuo 2010 m. 10)

LMTA DOKTORANTŪRŲ MENO PROJEKTAI

Meno doktoraŭros projekto gynimo tarpties poskis
(Lietuvos muzikos ir teatro akademija) (nuo 2010 m. 10)

SAULĖ ŠERYTĖ

DAINAVIMAS

„Italų ir prancūzų baroko vokalinės muzikos
ornamentika: istorinių šaltinių lyginamoji analizė“

JUOZO KAROSO SALĖ

2014 m. gruodžio 1 d. 18 val.

Meno doktoraŭros projekto kurybines dalies gynimas

KONCERTO PROGRAMA

Liedovos Vėlavas (1658–1712) – Duo (Sonata)
Gabrielis Strakoska (1731–1791) – Cielis (Sonata) – Amos (Sonata)
Giovanni Carlo Kapellmeister (1730–1791) – Cielis (Sonata)
Ludovikas Vokalinė (1730–1791) – Cielis (Sonata)
Henry Purcell (1659–1695) – Duetis (Sonata)
Alessandro Scarlatti (1685–1757) – Duetis (Sonata)
Antonio Vivaldi (1678–1741) – Duetis (Sonata)
Antonio Vivaldi (1678–1741) – Duetis (Sonata)
Antonio Vivaldi (1678–1741) – Duetis (Sonata)
Antonio Vivaldi (1678–1741) – Duetis (Sonata)

dirigavo

Prof. Rimantas Šturmaitis (Lietuvos muzikos ir teatro akademija) (Lietuvos muzikos ir teatro akademija)
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JUOZO KAROSO SALĖ

2014 m. gruodžio 3 d. 10 val.

Meno doktoraŭros projekto tirmosios dalies gynimas

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(Lietuvos muzikos ir teatro akademija) (nuo 2010 m. 10)

JŪRATĖ LANDSBERGYTĖ-BECKER

VARGŪNAI

„Archetipo Savasties raiška naujojoje
lietuvių vargonu muzikoje“

LITUOVOS NACIONALINĖ FILHARMONIA

2014 m. lapkričio 4 d. 19 val.

Meno doktoraŭros projekto kurybines dalies gynimas

KONCERTO PROGRAMA

Johannes Sebastian Bach (1685–1750) – Preludė ir fuga c-moll, BWV 546
Ludovikas Vokalinė (1730–1791) – Cielis (Sonata) – Amos (Sonata)
Sigitas Šturmaitis (1958–1998) – Duetis (Sonata)
Alessandro Scarlatti (1685–1757) – Duetis (Sonata)
Antonio Vivaldi (1678–1741) – Duetis (Sonata)
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dirigavo

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(Lietuvos muzikos ir teatro akademija) (nuo 2010 m. 10)

EGLĖ KIŽYTĖ-RAMONINĖ

KONCERTMEISTERIS

„Komiškumo raiška XX a. antros pusės
vokalinuose cikluose“

DIDŽIOJI SALĖ

2014 m. gruodžio 2 d. 18 val.

Meno doktoraŭros projekto kurybines dalies gynimas

KONCERTO PROGRAMA

Alfred Schnittke (1934–1998) – „Duetis koncertmeisteriui“ (Sonata) (1971)
Gustav Mahler (1860–1911) – „Vokalinė ciklas“ (Sonata) (1901)
Felix Mendelssohn (1809–1847) – „Pavilnų muzika“ (Sonata) (1845)
Dmitri Šostakovičius (1906–1975) – „Vokalinė ciklas“ (Sonata) (1961)
Dmitri Šostakovičius (1906–1975) – „Vokalinė ciklas“ (Sonata) (1961)

dirigavo

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VARGŪNŲ SALĖ

2014 m. gruodžio 4 d. 10 val.

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GABRIELĖ KONDROTAITĖ

FORTEPIJONAS

„F. Chopinas ir M. K. Čiurlionio
ankstyvoji kuryba fortepijoniui:
kurybines paraleles, sąrašukas ir įtaka“

DIDŽIOJI SALĖ

2014 m. gruodžio 2 d. 19.30 val.

Meno doktoraŭros projekto kurybines dalies gynimas

KONCERTO PROGRAMA

Friedrich Chopin (1810–1849) – 24 Preludės, op. 28
Claude Debussy (1862–1918) – „Eilėraščių
Balažė (1862–1918) – Sonata fortepijoniui

TARPTIES NAMAI

prof. dr. Marija Peteris (Lietuvos muzikos ir teatro akademija) (Lietuvos muzikos ir teatro akademija)
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HARPS.LMTA.LT

Performer's Polyfunctionality in Musical, Cultural and Social Processes





Doctors in Performance

Doctors in Performance is a festival conference of music performance and artistic research, where music performers conducting artistic research at doctoral and post-doctoral levels present their artistic research in the form of recitals, concert lectures or paper presentations. The first Doctors in Performance festival conference was held at the Sibelius Academy of the University of the Arts Helsinki on September 4–5, 2014. The second edition took place at the Royal Irish Academy of Music (RIAM), Dublin, on September 8–9, 2016.

The third "Doctors in Performance" festival conference welcomes artist-researchers to the Lithuanian Academy of Music and Theatre (LMTA), Vilnius, where it will be held on September 4–6, 2018.

SEARCH

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BEYOND INTERPRETATION

SELECTED ONLINE PROCEEDINGS FROM THE THIRD FESTIVAL CONFERENCE
OF MUSIC PERFORMANCE AND ARTISTIC RESEARCH „DOCTORS IN
PERFORMANCE“

ED. BY LINA NAVICKAITĖ-MARTINELLI

VILNIUS: LITHUANIAN ACADEMY OF MUSIC AND THEATRE, 2021



📅 06 - 08 maart 2014 📍 Stockholm

European Platform for Artistic Research in Music 2014 - Forum

[EPARM meeting >](#)

The EPARM 2014 Forum will take place at the Royal College of Music in Stockholm, Sweden, on 6-8 March. More information will be uploaded in January 2014.

[View event >](#)

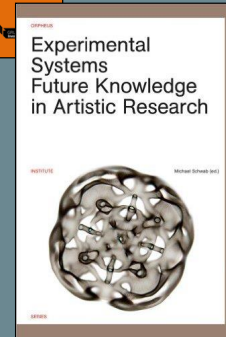
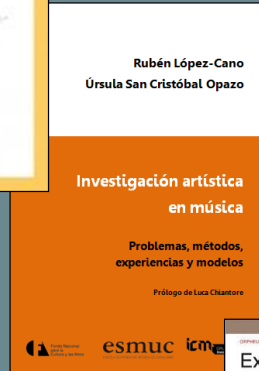
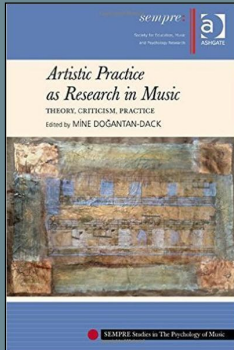
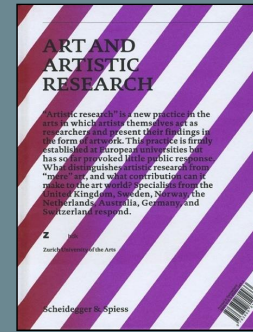
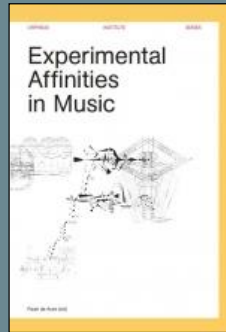
EPARM

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TYRIMAI ↔ MENAS

The Arne Nordheim Centre for Artistic Research



UNIVERSITÄT GÖTEBORGS

PARSE

Journal Conference Dialogues About

PARSE – Platform for Artistic Research Sweden

PARSE is an international art and research publishing and conferencing initiative based at the University of Gothenburg, Sweden.

Combining a biennial research conference and a twice annually published peer-review research journal, PARSE

The name PARSE has been adopted as indicative of a movement back and forth between analysis and creation,

IMPACT ONLINE JOURNAL FOR ARTISTIC RESEARCH

universidade de aveiro

Current Issue Past Issues Announcements About

Call for articles 2019/2020
2019-07-02

IMPACT welcomes submissions from authors wishing to publish their original research, which should contribute towards enhancing knowledge in the field of artistic research.

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Current Issue
Vol 3 No 1 (2019)

Published: 2019-08-02

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JAR

The Journal for Artistic Research (JAR) is an international, online, Open Access and peer-reviewed journal for the identification, publication and dissemination of artistic research and its methodologies, from all arts disciplines, with the aim of displaying practice in a manner that respects artists' modes of presentation. JAR adapts the traditional journal article format and offers its contributors a dynamic online canvas where text can be woven together with images, audio and video. These research documents collect and read together through a unique reading experience while fulfilling the expectations of scholars' dissemination. The Journal is underpinned by the Research Catalogue (RC) a searchable, documentary database of artistic research. Anyone can compose an episode and add to the RC. JAR is published in the Society for Artistic Research (SAR). Become a member.

submitted to the editorial board for peer-review and publication in JAR. Read more about submission or start composing episodes straight away by registering for an account, which is free of charge.

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JOURNAL FOR ARTISTIC RESEARCH

Current Issue: 2019-07-02

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Issue: [input]
Abstract: [input]

Search

During the past three years of working on the Journal for Artistic Research, we consistently asked ourselves how we can best represent the artistic and scientific points of the discipline in artistic research and distill it by accounting the different ways in which a final product in the field of practice we are interested in is disseminated, we decided to help digging those boundaries.

Anna Aronhammar
Tageborn-Revege: On webcam mediated communication and collaboration

View 1: Response and Film
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Voice is missing: an emerging lesson

View 2: Response and Film
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VIS

NORDIC JOURNAL FOR ARTISTIC RESEARCH

ABOUT ARCHIVE CALL MORE SE/NO/DK

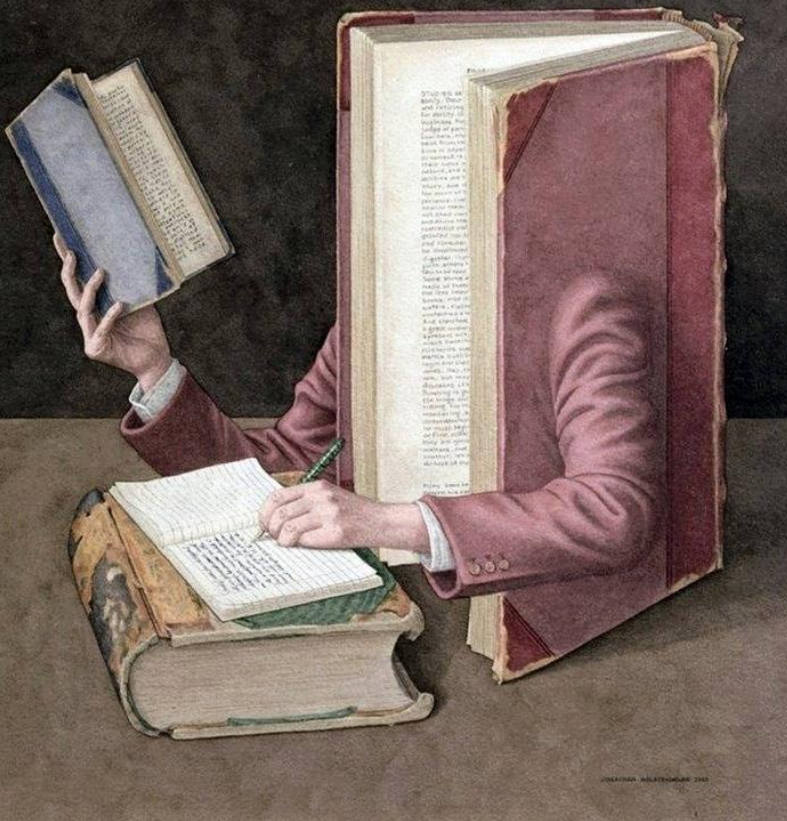
VIS # 1 – RISK IN ARTISTIC RESEARCH – JEOPARDY OR VALIDATION?

Risk – and associated topics such as vulnerability and failure – are frequently raised as concerns within artistic research arenas. VIS # 1 moves through more artistically-stylised accounts of 'danger' towards the more hopeful linkage of risk with discovery and the reconfiguring of the imagination.

READ MORE

GEIR HARALD SAMUELSEN

TRACING GRAVITY



SKIRTINGI TERMINAI

- **Practice-based research**
- **Practice-led research**
- **Practice as research**
- **Artistic research**

Artistic Research may be defined as *a form of research that possesses a solid basis embedded in artistic practice and which creates new knowledge and/or insight and perspectives within the arts, contributing both to artistry and to innovation.*

Artistic Research commonly displays all, or most, of the following features:

- It is **usually conducted by the artist-researcher or through the collaboration of artists within a research team**
- It promotes critical dialogue within the artistic field, with other relevant fields of knowledge and between the scholarly and professional domains
- It is supported by critical reflection on the content and/or context of the research topic
- It articulates and reflects on methods and work processes
- It shares relevant professional knowledge with the wider artistic community and disseminates it in the public sphere to the enrichment of cultural understanding

THE „WHITE
PAPER“

HENK BORGDORFF

THE CONFLICT OF *THE* FACULTIES

Kaip galime atskirti meninių tyrimų praktikas nuo meninių praktikų?

Kokie yra ontologiniai, epistemologiniai ir metodologiniai meninių tyrimų atributai?

Kaip galima apibūdinti meninių tyrimų ir akademinio pasaulio sąryšius?

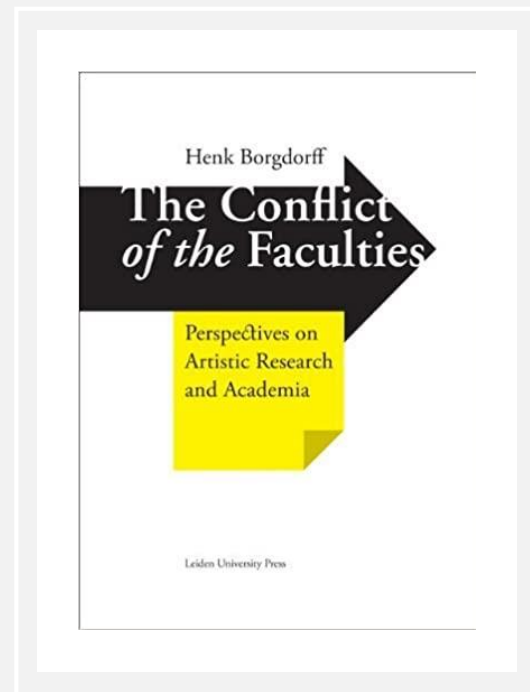
Kokia meninių tyrimų programos pozicija mokslo ir technologijų plėtroje ir klasifikacijoje?

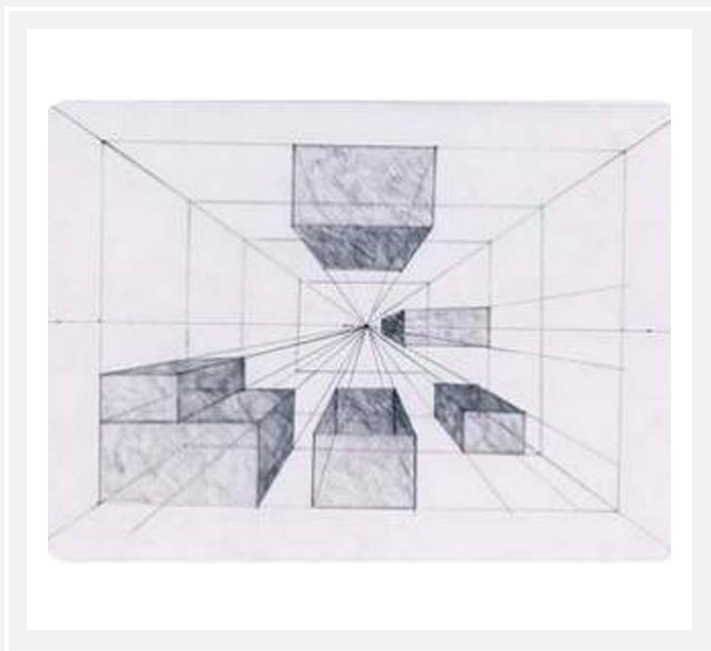
Kas lemia meninių tyrimų buvimą tyrimais?

Kokie meninių tyrimų ir kitų akademinų tyrimų sričių panašumai ir skirtumai ir kaip meniniai tyrimai susiję su kitomis gyvenimo sritimis?

Kokie meninių tyrimų vertinimo kriterijai?

Kaip toks vertinimo apibrėžimas perkeltinas į konkrečią recenzuojamo mokslo žurnalo praktiką? (7-8 p.)





- **a) instrumentinė perspektyva;**
- **b) interpretacinė perspektyva;**
- **c) performatyvioji perspektyva;**
- **d) imanentinė perspektyva.**

MENO TYRIMŲ TIPAI

Christopher Frayling (1993)

- Research into art
- Research for the art
- Research through art

Henk Borgdorff (2012)

- Research on the arts
- Research for the arts
- Research in the arts

TYRIMŲ DOKUMENTAVIMAS IR REZULTATAI

- **Meniniai procesai arba produktai yra esminiai meninių tyrimų komponentai;**
- **Tyrimų rezultatus iš dalies sudaro vienas ar keli meno produktai ar prezentacijos;**
- **Kritinė tyrimų proceso refleksija ir jo dokumentavimas diskursyvia forma taip pat yra tyrimo rezultatai.**

Borgdorff, pp. 24-25.

MENINIAI TYRIMAI KAIP MĄSTYMO MENU PARADIGMA

prof. dr. LINA NAVICKAITĖ-MARTINELLI

LMTA Vasaros mokykla meno ir menotyros krypties doktorantams

Klaipėda, 2021 m. rugpjūčio 19 d.