



16th SAR International Conference on Artistic Research

7, 8 and 9 May 2025

University of Porto, Portugal



SIG 5: Artist Pedagogy Research Group

Wednesday, May 7, 2025 - 11:30 - 13:00

Room: B113

This session is organized by SIG 5 Artist Pedagogy Research Group.

Participating SIG sub-groups are:

- Essay and Pedagogy
- Ecological pedagogy
- Art and Artificial Intelligence (Art & AI)
- Spaces of Artist Education

Essay and Pedagogy

(re)presenter(s): Emily Huurdeman (on site), Peter Thomas (online), Jo O'Brian (online)

Abstract: The research group Essay and Pedagogy aims to develop and investigate the potentiality of creative critical essaying, and how these hybrid and experimental forms of essaying may exist as practice-led artistic research and praxis. The hybrid and mixed-media lecture performance is on using essaying as a method of de/reskilling in the age of AI.

Ecological pedagogy

(re)presenter(s): Gunndís Ýr Finnbogadóttir (she/her), Carolien Hermans

Abstract: Have you ever wondered how you might walk like a clam, or trace the size of a melting glacier? The Research Group Ecological Pedagogy within the Arts is aimed at fostering embodied ecological awareness, focussed on connecting human and non-human systems through an interdisciplinary lens. In this contribution we want to share the groups experiences from a hybrid self-made residency.

<https://www.researchcatalogue.net/view/3014279/3014280>

Art and Artificial Intelligence (Art & AI)

A\418: A Prelude of Artificial Intelligence in Music

(re)presenter(s): Vasco Alves (Bragança Polytechnic University (Portugal); Transdisciplinary Research Centre on Education and Development (CITeD))

Abstract: Artificial intelligence (AI) has become an undeniable reality, offering both unprecedented opportunities and significant challenges in the domains of music creation, performance, teaching, and learning. This presentation explores the method of systematizing interpretative musical conception, A.:418, as a theoretical precursor to the development of AI-driven tools designed to serve music.

This theoretical framework seeks to objectively elucidate the mechanisms through which musicians interpret musical repertoire, bridging the gap between the subjective dimension of expressive intent and the objective technical execution of a performance—from conceptualization to the realization of sonic results. These principles could inform the development of AI applications capable of assisting musicians in refining their interpretative approaches by providing tailored feedback and support throughout the technical-expressive improvement process.

The design of an AI algorithm based on this method would enable the systematic mapping of extensive datasets related to musical performance. By means of an interface capable of parameterizing the physical dynamics and biochemical processes inherent in the interaction between performer and instrument, such a system could facilitate real-time analysis and adaptation. The implementation of this technology on computational platforms or mobile devices would ensure accessibility for a wide range of users.

This study argues that the theoretical premises underpinning the A.:418 method provide a foundation for the development of technological tools that may enhance our understanding of performance-related phenomena while offering precise methodologies for advancing interpretative practices in music. Finally, the ethical implications of such technological advancements in a fundamentally creative field will be critically examined.

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Spaces of Artist Education

(re)presenter(s): Assunta Ruocco (she/her)

Abstract: The research group Spaces of Artist Education investigates how different environments shape, enable, and regulate interaction, communication, and pedagogical practices—both within universities and in non-institutional settings. This contribution will focus on embodied practices,