

Abstract ELIA 2023:

Creating a connective performance practice in the here and now: introduction of a creative-performative model as a methodological tool

Lies Colman

The position and profile of 'the' classical music performer is increasingly questioned – culturally, dramaturgically, pedagogically, socially... The century-old paradigm of the virtuoso execution of the untouchable written score is being replaced or complemented by a socio-cultural concept of music, where the performance is considered to be a functional praxis within a specific social-cultural situation, an embodied and social act instead of fact, a highly diverse social praxis within an integrated network of socially situated music-makers and listeners. On the one hand, this concept frees performers from the strict self-laid boundaries of a composition, placing them, alongside with the audience, back in the centre of the situated experience. On the other hand, almost ontological questions arise: what consequences does this have in terms of 'traditional excellence'? What impact does it have on métier, on respect for the written score?

In interdisciplinary contexts, perhaps more visible than in purely musical settings, artists are invited or even obliged to step out of their discipline-bound comfort zone, and establish a mutually beneficial interaction with their co-creators. By investigating the interactive and various communicative actions and their effects on the social as well as artistic dimension, another light is shed on the role of the (musical) performer as a creative and flexible identity who interprets and cultivates the existing material in function of a specific context, while respecting and practicing conventional values and quality. The followed trajectory entails a succession of non-linearly defined phases, culminating in the phase of the performance in the here and now.

This presentation invites the audience to join the investigation into the individual as well as social and communicative dimension of collaborative artistic praxis, and offers a proposal for a 'creative-performative model' as a methodological tool.

Links:

www.liescolman.com

Connecting the dots | CORPoREAL

Short biography: Lies Colman

Lies Colman is an internationally performing pianist, soloist, chamber musician, artistic creator and pedagogue. She is artistic director at the Royal Conservatoire of Antwerp, where she coordinates the Master in Music and Education, chairs the theoretical and contextual departments in the Classical Music programme and teaches the courses Artist in Society and the interdisciplinary creative course 'Parnassus'. Her artistic specialty is the romantic to the contemporary era, with a special interest in opera and music theatre, aside from performing and recording more traditional chamber music. With a Master's degree in Music, in Cultural Sciences and in Strategic Management and Leadership, she has a broad view on the arts, society and education, and aims to connect those both on the stage, in projects and in the classroom. Her main research area is that of collaborative artistic practices: working from individual expertise in an (interdisciplinary) creative environment.

Technical requirements:

A/V presentation set – I will be using a PPT-presentation.

Regarding format: I can deliver a presentation or, if possible, a round table discussion.