INTRODUCTION

In the 22nd volume of the journal *Culture Crossroads* are presented the outcomes of the International Conference in Artistic Research: *Various Fields, Approaches, Experiences* organised by the Jāzeps Vītols Latvian Academy of Music in collaboration with the Latvian Academy of Culture, the Art Academy of Latvia, the Institute of Literature, Folklore and Arts of the University of Latvia and the National Library of Latvia on 5–7 May 2022.[1]

A total of 70 presentations took place at the conference, which was attended by 96 artists from various fields in person and online, including representatives from 25 countries, both EU Member States and the United Kingdom, the United States, Canada, Mexico, India and China, including faculty members and doctoral students of the Joint Professional Doctoral Study Programme in Arts, established in 2020 by the Jāzeps Vītols Latvian Academy of Music, the Latvian Academy of Culture and the Art Academy of Latvia, who wish to develop their creativity by exploring and raising awareness of a wide interdisciplinary context and potential.

At the centre of artistic research is practice, experience, imagination, and knowledge that create new understanding, discourse, and vision. Therefore, both objective analysis and subjective observation are relevant. Moreover, the dialogue between seeming contradictions and oppositions – intellectual and intuitive, conservative, and spontaneous, fixed and flowing, persistent and transient – becomes actual. Artistic research deliberately transcends boundaries that were previously considered strong and is determined to create new collaborations and synergies.

The thirteen papers in this volume present a diverse and heterogeneous body of work falling into three thematic strands:
– creating interdisciplinary synergies,
– music and research,
– visual and performance art research.

The first paper in the volume, by **Vittoria Ecclesia** – "Art and Rigour: creating methodologies for Artistic Research in music" focuses on the construction of a methodology for artistic researchers, in particular practising musicians. In meta-research terms there

are presented the personal adaptation of three qualitative methods: autobiographical design, borrowed from human computer interaction; thematic analysis, borrowed from psychology; and autoethnography, borrowed from social sciences.

Dominique Lämmli discusses transformative research conducted from 2016 to 2021 that aimed to establish an alternative art practitioner paradigm in his article "Art in Action Research (AiAR) and the Glocal Rootings of Art: Methodological Considerations".

The research of **Mimesis Heidi Dahlsveen, Anne Bryhn, Randi Veiteberg Kvellestad** formed on three performance papers, which started as a cocreated performance project based on a Greek myth in the autumn of 2021 and continued in 2022. A transdisciplinary artistic collective consisting of an oral storyteller, a choreographer/director, and a textile artist take a closer look at their experiences named as "Coming together – the extended artistic dialogue".

The fourth paper of methodological section of the volume – "Towards a Methodology for Interpreting Visual Images as Cybernetic System: Lacan and Deleuze" by **Cecilia Inkol** endeavors to outline a theoretical framework for a methodology to interpret visual images that draws on cybernetics, semiotics, psychoanalysis and philosophical ideas.

The section of artistic research in music starts with the paper of **Diāna Zandberga** "The Pianist's Perception of Figurative Texture in Piano Works by Latvian Composers", which examines the development of texture in Latvian piano music from the performer's point of view, including historical and stylistic aspects.

The sphere of piano music continued in the article of **Julian Hellaby** "Interpreting John Ireland's Ballade", where are presented a richly-endowed vehicle for both conventional and hermeneutic analysis, raising a number of research questions: how do structural and hermeneutic analyses interrelate? What role do topics and the composer's biography play in the musical narrative? How do the foregoing questions relate to a performance of the work?

Manuel Domínguez Salas in his paper "Abductive Reasoning as a Model for Musical Creation in Julio Estrada's Musical Works" deals with the abductive reasoning by Charles Sanders Pierce, focusing on the problem related with abduction and scientific imagination, graphicacy or the ability to represent ideas through images, and synthetic topology responsible for studying the qualitative relations of any 3-D geometrical structure. In this context, the author presents the philosophical postulates of the *Theory of Composition: discontinuum-continuum* by Julio Estrada, where reality and imagination play an important role in the process of musical creation.

The method of paper "An attempt at a new analysis and reconstruction of Richard Wagner's *Flying Dutchman* (1843)" by **Dominique Porebska-Quasnik** lies in total freedom of interpretation and complete reconstruction of this Wagner's masterpiece.

In the article "Exploring the Concept of Freedom in a Strictly Notated Score Through the Autoethnographic Research Method: Case Study–Karlheinz Stockhausen's *Klavierstück I*" by **Helga Karen** the autoethnographic research method is used, applied to the rather technical research question of how to understand and practice a strictly notated score, connected with the meaning of freedom in musical interpretation.

Juan Vassallo in his paper "Symbolic Musical Resynthesis as an Ekphrastic Compositional Practice Using Computational Methods" explores the affordances of computational methods from the discipline of artificial intelligence for music composition.

The chapter of the visual and performance art research starts with paper of **Anda Boluža** "Researchers, Curators and Designers: The Exhibitions as the Space for Collaborations" about thematic exhibitions that explore certain cultural and historical processes

and examines the specifics of the exhibition as a collaborative process between three actors: academic researchers, curators and designers.

The glossary presented at the article by **Bart Geerts** "Undrawing: A Glossary of Daily Drawing" is an ongoing project that aims to build an understanding of a drawing practice and of drawing in general by interacting with the Daily Drawings in a word-based language.

The paper of **Mimesis Heidi Dahlsveen** "To remember is a risk of forgetting – mimesis and chronotope in artistic process" is based on a musical storytelling performance. Through using the research question: what possibilities does the chronotope and mimesis provide in an artistic working process towards an oral storytelling performance? the author looks at the concept of mimesis as a process and chronotope as a clarifying term.

The aim of this volume is to share achievements in various fields of artistic research and to expand one's knowledge base with innovative methodological approaches. This is important among artists of all kinds who wish to develop their practice by thinking, working, exploring and self-realizing through its consequences, context, and potential.

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