THE ART
UNIVERSITY
– POLITICAL
DREAM OR
BROADENED
FUTURE
FOR THE
ARTS?

ARTISTIC
RESEARCH
YEARBOOK
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COUNCIL

Art is I; science is we.

Claude Bernard

Inside/Outside. Photo: Gunnar Menander. See chapter 11

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Foreword

This year's book, *The Art University – political dream or broadened future for the arts*, the thirteenth edition, opens with four articles on last year's theme of the academisation of artistic research and education.

The first three articles were written by the three keynote speakers at last year's symposium on artistic research at the Inter Arts Center in Malmö, which had the same title as this year's book. The articles examine the developments in the field from various angles, with a focus on the art university, largely based on experiences from the speakers' respective home countries of Switzerland, the UK and Norway.

The fourth article, *What happens after a PhD?...* considers the career paths for artistic researchers with a PhD in Sweden. Of the hundred or so holders of a PhD in the artistic field, 75% are employed at higher education institutions in Sweden or abroad. In the absence of more detailed data, the authors believe it is likely that only a few of these have been able to continue in research after obtaining their doctorate. A more qualitative follow-up study is planned in the next Yearbook, which will highlight the scope of postdoctoral research at the relevant HEIs (Higher education institution).

The next section presents reviews of two doctoral theses – one on choreography and one on literary composition: *From Model To Module: a move towards generative choreography* and *The writing of Others: Writing conceived as resistance, responsibility and time.*

This is followed by five reports, two of them reflective texts, on artistic projects that have received funding from the Swedish Research Council:

In Situ-action: Resonance, Improvisation, and Variations of Public Space

Reconfigurations of Identity in a Deterritorialized Setting: The Visuality of Tamilness in Diasporic Sites on the Web and in Neighbourhoods of London

Place and memory – traces of life streams (in and about Slussen in Stockholm)

The Contemporary Art of Trusting Uncertainties and Unfolding Dialogues (fine art)

Music in Movement: New Artistic Strategies for Fusing Choreography and Musical Composition.

The Committee for Artistic Research then makes its comments on the project reports.

The Appendices include a report on the aforementioned sixth symposium, plus presentations of the writers and other contributors.

This is the first edition in the series to be issued only in English, which we hope will mean that it also reaches a wide readership abroad. In addition to a limited run of printed copies, the Yearbook can also be downloaded from the Swedish Research Council's website www.vr.se (link to Artistic Research).

Torbjörn Lind
Editor

Universities of the Arts – Back to the Future?

By Thomas D. Meier

Across Europe, a number of multidisciplinary universities of the arts have emerged in recent years. Most of these institutions have resulted from mergers. And there seems to be no end to this trend.

Some of these mergers were initiated by government, others by the merging partners themselves. On the one hand, policy makers intended such mergers to increase efficiency and reduce complexity. On the other, art school executives, at least some of them, were seduced by the vision of finally uniting the arts and creating the transdisciplinary universal artist of tomorrow.

The text I received from the organisers of this conference reads like this:
"Is (this gathering of artistic expressions, TDM) about artistic interdisciplinarity, or the creation of new forms of artistic expression? Affinity in theories and methods? The emergence of a kind of shared artistic identity? Separation from other research areas? Or new openings in research? Is it about the power to express yourself and decide? Is the art university a political dream, or is there a future for art? Or both?'
I have been involved in two mergers of art schools,

one in Bern, the other in Zurich, and I still am. It is time to review the original concepts against the background of contrasting motives and the experiences made. I am mainly using the example of Zurich University of the Arts (ZHdK) here.

A Future for the Arts was the title of the book published at the launch of the Zurich merger in 2007. Its preface asserts that the ambition driving the Zurich merger was, similar to the University of the Arts Berlin, to become an academic institution "bringing together (almost) all the arts with the corresponding academic disciplines that reflect them and nurture their innovations."[1] The preface further states that mainly transdisciplinary research activities will turn ZHdK "into an institution worthy of its position in the academic landscape."[2] The subsequent overview of (I quote) "450 years of art education,"[3] sets out the milestones for the vision of a merged university. This trajectory begins with the paragons and the competition among the arts in the Renaissance and in the early Baroque period, during which the individual branches of the arts were debated in terms of which should enjoy pre-eminence. Various attempts to systematise the arts and to find a common denominator are discussed. The total artists and the synaesthesiatics of the 1920s as well as the multimediatists from the

1 Hans-Peter Schwarz in: A Future for the Arts (English edition), Zurich 2007, p. 5
2 ibid., p. 6
3 ibid., p. 11-80

1970s, the new total artists, are considered. And also the critics of the merging of the arts have their say, among them most prominently Goethe, who in 1798 wrote: "One of the prime characteristics of the decline of the arts is the mixture of the different kinds of them. Art itself and its varieties are interrelated. They have a certain inclination to unite and, indeed, to lose themselves in each other. But the obligation, the merit, the dignity of the true artist lies in the fact that he is able to detach from others the realm of art in which he works (…) to isolate (it) as far as possible." [4] Among the later critics was also Adorno, who in the 1960s spoke of the "fraying of genres." [5] Key institutional milestones include the Bauhaus, the Ulm School of Design, and Black Mountain College, the pinnacle and the vanishing point of the institutional desire for the interrelating of the arts. The author of A Future for the Arts takes the discourse one step further and concludes: "It is (…) tempting to introduce the idea of the Gesamtkunstwerk as a symbolic form of a university like the Zurich University of the Arts." [6] He identifies transdisciplinary teaching, research, and artistic production as the Leitmotif for the "grandiose unification" of the arts. Against the background of the current discourses, he makes out the three fun-

damental — albeit highly astonishing — conditions for transdisciplinarity: "Transdisciplinarity relates mainly to specific projects that are passed on to the university from outside for research; in working on these problems it crosses borders between subjects and disciplines, and it changes the pattern of subjects and disciplines permanently." [7] Thus, transdisciplinarity is envisaged as the method by which the arts involve themselves in the relevant discourses outside the arts and offer solutions.

What becomes apparent here?

1. The discourse on the ideal university of the arts is conducted almost exclusively from the perspective of the visual arts and the design field. This is true not simply for the text cited above, but generally also for the literature considering the future of our institutions. It also holds true for model institutions like Black Mountain College Hence, John Cage cannot be said to be the sole representative of music as a form of art.
2. A significant lack of clarity pervades what is thought and written about the future of our institutions. Ultimately, however, no clear division exists

4 quoted from: ibid., p. 53-54
5 quoted from: ibid. p. 18
6 ibid., p. 71
7 ibid., p. 76

between the development of the arts in general and that of higher arts education institutions in particular. Arts university protagonists behave at times like curators or artistic directors striving to bring forth certain forms of art by tailoring arts training to a specific agenda.

3. Whenever models are devised for curated educational institutions, the arts are often tasked, with great ideological surplus, to rescue society or at least to become involved beyond their own confines and to commit themselves to social or political causes. One case in point was the pathos of the Bauhaus: "Let us desire, conceive, and create the new building of the future together. It will combine architecture, sculpture, and painting in a single form, and will one day rise toward the heavens from the hands of a million workers as the crystalline symbol of a new and coming faith." [8] Here is how Ulm saw itself: "The school of design endeavours to channel the entrepreneurial spirit that surges to effect in youth, and to educate young people to cooperate in and share responsibility for life in society, to realize socially significant design tasks, and to cultivate the way of life of our technical age." [9] ZHdK's image of itself at the time of its establishment in 2007 reads as follows: "The risks of moderni-

zation, a term transferred from the cultural field to society as a whole, have increased (...). The consequences of the various technological revolutions for both the human psyche and physical aspects of our planet are becoming increasingly obvious, and these are only some of the challenges we face. For all these problems, solutions must be sought in transdisciplinary collaboration between the different professions, and for all these problems artists, designers, cultural specialists, and media theorists are the experts per se". [10] What resonates through all these concepts is the wishful reconciliation between art and life.

A few pages later in the German edition of the publication, when the field of music comments on the vision of a unified arts university, we read: "The significant demands of music practice require a dual orientation: preserving established approaches and methods, manifoldly tried and tested within the discipline, on the one hand, while recognizing the new opportunities of interdisciplinarity on the other. Failing to recognise this prerequisite, and importing ways of thinking and training methods alien to the field out of a flight of unbroken 'mergeritis' and out of a raging desire for standardisation, would weaken

8 quoted from: ibid., p. 35
9 quoted from: ibid., p. 39
10 ibid., p. 74-75

the excellence of artistic expression in a manner important to society and life, and moreover entail a loss of international competitiveness in the relevant professional fields." [11] Moreover: "What characterised teaching at the end of the twentieth century was stronger diversification into subdisciplines aimed at increasingly well-grounded and more broadly based training in music and music education. At the same time, this diversification also provided a gateway for variously enriching course contents, both from within and from outside the field of professional music. This development is even exponentiated by the merger into an arts university. The opportunities are obvious, just as are the dangers of academization, bureaucratization, dissipation, and the loss of a core competency in the interests of cross-disciplinary comparability."[12] And finally: "If the split between playing music and a scientific, that is, theoretical preoccupation with music took place at an early stage, and if both areas have since been synthesized only in some musician biographies, and if this division of labour still represents a basic dilemma in today's music practice and music education, then involving wider circles of artistic activity under the sign of transdisciplinarity is as desirable as it is secondary." [13] Astonishingly, this

contribution is missing from the English edition of *A Future for the Arts*. This omission exacerbates my first claim, namely, that the history and vision of arts and design universities is commonly formulated from the perspectives of the visual arts and design field.

This was the somewhat disparate initial constellation of the universe of the arts that was meant to emerge in Zurich.

I was appointed President of ZHdK a year after the publication of the much-cited *A Future for the Arts*. In 2009, when I took up office, ZHdK students voted "transdisciplinarity" as the ugliest word of the year. What had happened?

The university's executive board had implemented a series of compulsory transdisciplinary modules for undergraduates. By setting up the so-called transdisciplinary studio, and other means of promoting transdisciplinarity, the board had tried to establish a "driver of innovation" top-down. Above all, however, it had conceived its role largely in terms of artistic directorship or of a board of trustees. It assumed that the mission of managing an arts university involved

11 Dominik Sackmann in: Den Künsten eine Zukunft (German edition), Zürich 2007, p. 100
12 ibid., p. 103
13 ibid., p. 104

determining the direction in which the arts should move in future. This conviction manifested itself above all in a comprehensive rhetoric aimed at elevating the "grandiose unification" of the arts I mentioned earlier, and their transdisciplinary blending, to a Leitmotif. And yet the board's creative will, or its "political dream," gained little acceptance among students and faculty. It was seen as wishful thinking and rainbow chasing, as a fantasizing about a transdisciplinary super-art, and quite generally as an imposition far removed from reality and from the various disciplines. The transdisciplinary modules have since been reformatted. Whereas they are still meant to facilitate encounters between students from across the disciplines, they are now focused on transdisciplinary skills rather than on experimental transdisciplinary settings. The transdisciplinary studio has found itself locked in a conflicting role for some time, because the need for an institutionalized "driver of innovation" never really existed. Nevertheless, transdisciplinarity remains important. Transdisciplinarity today diffuses into teaching and research without institutional localization. Even our transdisciplinary Masters programme has become a – so to speak – "ordinary" Masters programme. This process raises questions about the relations (and interactions) among the disciplines on the one hand and the role of the multidisciplinary arts university as an educational institution on the other. Let me close with a few provisional claims:

1. For centuries, it has not been possible to find a common denominator for the arts. In this light, it is more than doubtful how the arts, and their various subject matters, might be brought together in one and the same institution under the banner of transdisciplinarity.
2. The narrow restriction to one's discipline has its place in the arts just as does the inter- or transdisciplinary interaction with other disciplines, above all non-artistic disciplines. Why, for instance, should a musician refer to visual art rather than to mathematics, or a visual artist to music rather than philosophy? What makes it more obvious for a designer to cooperate with theatre than with engineering? And why should a filmmaker necessarily engage with dance rather than with anthropology? Transdisciplinarity in the arts means opening up, and rendering fruitful, networks and collaborations within the arts, as well as between the arts and the sciences. The force driving this endeavour is the questions shared within, and across, the various fields.

3. The task of arts universities is not to curate the future of the arts. This future will be shaped by the artists themselves. Arts universities are an important but generally brief episode in the biographies of artists.

4. Arts universities need to ensure that artists can develop independently and self-responsibly. The key concept in this respect is emergence. Emergence occurs within a system of competencies, resources, and quality standards established without predetermining directions. Multidisciplinary universities of the arts are especially attractive because they multiply the resources offered. Open, flexible, and individualisable curricula enable the optimal use of these resources. Research settings must be established analogously, thus on the basis of one's own resources and with a view to their integration with bodies of knowledge outside the arts.

5. Transdisciplinarity, if it is meant to become part of a university's strategy at all, will be successful if it occurs more or less of its own accord through mainstreaming in teaching and research.

Transdisciplinary self-legitimation often shapes the founding years of transdisciplinary arts universities. I had co-authored a similar narrative as the one in Zurich for Bern University of the Arts a few years earlier. ZHdK has meanwhile adopted a more relaxed approach to the catch-phrase "transdisciplinarity." The physical relocation of all disciplines from 35 locations spread across two cities to a single campus has suddenly revealed the resources available. Collaborations, provided they satisfy a (genuine) need, have become more obvious. This new visibility has also made connections with academic universities easier, among them two top research universities in Zurich itself.

Their size enables multidisciplinary arts universities to become more visible, and thus to establish internal and external identity. They are not responsible for the future of the arts on their own, but instead need to contribute to artists having a future in the arts. Or, to return to the text of the organisers of this symposium, multidisciplinary universities are "about the power to express yourself and decide" on the basis of the broadest possible competencies and resources.

"Creativity takes courage."

Henri Matisse

Chapter 2

What is the point of an Art University?

By Simon Willmoth

This short article is the slightly amended text of a keynote talk presented at the Swedish Research Council's symposium on Artistic Research 'The Art University – political dream or broadened future for the arts' in Malmö on 25 November 2015.

I want to highlight three areas relevant to the contemporary Art University in order to: identify some particular challenges that are shared by all universities in the UK and are relevant to universities across Europe; to indicate the contributions Art Universities make to society; and begin to outline why Art Universities can be a 'great help out of our present difficulties' to quote Matthew Arnold from 1869. [1]

These three areas are:
• The regulatory frameworks that universities have to work within;
• How Art Universities meet societal needs and challenges – the productive knowledge they generate;
• Why Art Universities must value disinterested knowledge and critical distance.

Regulatory Frameworks

The proportion of public funding contributing to UK universities' income has been reduced considerably in the last ten years. However, the regulation of universities by government agencies has not been reduced but actually increased over this period. The main agency governing this regulation in England is the Higher Education Funding Council for England (HEFCE), which oversees annual surveys of student satisfaction and University Knowledge Exchange, as well as the sexennial audit of university research – the Research Excellence Framework (REF). The Quality Assurance Agency for Higher Education monitors the standards and quality of UK universities with evidence-based review visits to each university every five years. Among a number of other financial and legal reporting requirements, universities also have to report to the UK Border Agency on international students and to the Higher Education Statistics Agency (HESA) on student and staff numbers, income and expenditures. [2]

1 Matthew Arnold, Culture and Anarchy (Oxford: Oxford University Press 2006), 5

2 http://www.hefce.ac.uk, http://www.qaa.ac.uk
http://www.thestudentsurvey.com, https://www.hesa.ac.uk
http://www.ref.ac.uk, https://www.gov.uk/tier-4-general-visa/overview

There are also national guidelines for aspects of university research infrastructural support that are agreed upon by Universities UK – concordats to support the career development of researchers; to support research integrity; and for engaging the public with research.

This regulation of universities and the resulting audit culture is part of the marketization and corporatization of the British university over the past twenty-five years, informed by management systems originating in American business schools, such as 'management by objectives', 'benchmarking' and, perhaps most influential of all, the 'Balanced Scorecard' (BSC) – which raised the significance of 'Key Performance Indicators' (KPIs).[3]

UK universities are currently going through a period of great change and accelerated privatization. Reports and enquiries for new structures and recommendations for monitoring university teaching and research activity are a growth industry, resulting in a number of major proposals in 2015 alone.

The Dowling Review of Business-University Research Collaborations[4], published in July 2015, examines how government can support the development of more effective collaborations between businesses and university researchers in the UK. It was commissioned by the Department for Business, Innovation and Skills (BIS) as part of the UK Government's science and innovation strategy (published on 17 December 2014).

The Metric Tide: Report of the Independent Review of the Role of Metrics in Research Assessment and Management, also published in July 2015, considers the use of metrics in the assessment of research (including for the next Research Excellence Framework evaluation) and to inform university management systems, and it highlights 'the growing power of league tables and rankings'. [5]

The UK Government Green Paper on Higher Education – *Fulfilling Our Potential: Teaching Excellence, Social Mobility and Student Choice* – was published on 6 November 2015. The paper proposes major changes in the UK national framework for higher education, including replacing the Higher Education Funding Council for England and the Quality Assurance

3 Simon Head. 'The Grim Threat to British Universities', The New York Review of Books, 13 January 2011: 58-64

4 https://www.gov.uk/government/publications/business-university-research-collaborations-dowling-review-final-report (accessed 24 October 2015)

5 James Wilsdon, et al. (2015). The Metric Tide: Report of the Independent Review of the Role of Metrics in Research Assessment and Management: vii. DOI: 10.13140/RG.2.1.4929.1363

Agency with new regulatory bodies and systems – the Office for Students (OfS) and a Teaching Excellence Framework (TEF), proposals which it suggests will 'put students at the heart of higher education'. [6] The paper makes much of the need to reduce 'regulatory burdens', but the new structures and auditing procedures that it only very broadly outlines will certainly increase the burden of regulation on universities and further increase government control of teaching and research.

Ensuring a Successful UK Research Endeavour published on 19 November 2015, is a review undertaken by Sir Paul Nurse of all of the UK Research Councils that are part of the British dual funding support system for research. The report recommends that a new body 'Research UK' be established to oversee the work of the UK Research Councils. In the Comprehensive Spending Review announced on 25 November 2015, the UK Government indicated that it supports Nurse's recommendations.

Finally, for 2015 at least, on 16 December 2015 the Universities and Science Minister announced a UK-wide review of the Research Excellence Framework chaired by Lord Nicholas Stern, President of the British Academy and former World Bank Chief Economist. The review 'will help ensure the government gets the most return from its investment' in research.[7]

I would not suggest that *all* these reports, standards and monitoring mechanisms are negative, even though they are clearly disciplinary technologies in the Foucauldian sense.[8] Universities should account for the public funding they receive, and a certain amount of quality monitoring can inform university planning and strategy. However, the demands on university structures and staffing, and the sheer amount of regulation and reporting, inhibits innovation, creativity and research activity – thus it is counterproductive to the very aims that governments claim they wish universities to pursue. Moreover the criteria and structures for reviewing, monitoring and auditing over time determine the kind of work being undertaken by universities. To an extent, these mechanisms replace the activities of teaching and research, which have to be partially suspended to collect, analyze and select data to submit to the audit.

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6 https://www.gov.uk/government/news/student-choice-at-the-heart-of-new-higher-education-reforms (accessed 13 November 2015)

7 https://www.gov.uk/government/news/government-launches-review-to-improve-university-research-funding (accessed 16 December 2015)
8 Cris Shore, 'Audit culture and Illiberal governance: Universities and the politics of accountability' Anthropological Theory: 8(3) (2008): 283.

In a world increasingly obsessed with regulation and accountability, at least in relation to public funding, how can Art Universities support, foster and protect innovation and creative endeavours?

Although audit culture seems to flourish in inverse proportion to the amount of critical discourse a society engages in, I would not suggest that governments and funding bodies are necessarily obsessed with control for its own sake. Governments and their agencies are in the business, quite rightly, of maintaining a credible illusion of structure and of presenting solutions in a world of increasing complexity and interdependency in which identifying patterns and anticipating trends is undermined by a seemingly ever-accelerating rate of change and mutability.

Art Universities must build structures and procedures that enable creative and critical practices rather than inhibit them. We should resist the political expediency of simplistic solutions to complex problems. We must continue to assert that 'the openness to contradiction ... is part of the genius of the university'.[9]

Productive Knowledge

A central role for universities is to contribute to economic growth and social cohesion. We have a responsibility to ensure that students have the skills and knowledge to affect change and respond to change, as well as to develop careers and create jobs. The report of the Warwick Commission on the Future of Cultural Value *Enriching Britain: Culture, Creativity and Growth*, published in February 2015, makes the point that 1.7 million people in the UK work in the creative and cultural industries –identified as fashion, architecture, publishing, craft and design, film and TV, video games and software, museums, theatre, dance, popular and classical music and the visual arts.[10]

These industries contribute £7.7 billion to the UK economy annually and represent at least 5% of the UK economy. The report also notes that, according to the latest figures, this sector has the highest growth rate in the British economy (9.9% in 2013) and that allowing for the contribution of creative talent *outside* the creative industries, the creative economy's share 'may be approaching one-tenth of the UK's economy'.[11]

9 Geoffrey Boulton and Colin Lucas, 'What are universities for?' Chinese Science Bulletin, 56 (2011): 2507, DOI: 10.1007/s11434-011-4608-7

10 Vikki Heywood et al, Enriching Britain: Culture, Creativity and Growth, The 2015 Report by the Warwick Commission on the Future of Cultural Value (The University of Warwick, 2015).
11 Heywood et al, Britain, 12.

Of course Art Universities address societal needs and challenges in more ways than through economic growth, most obviously by orienting their curricula and research to these challenges. UK universities have demonstrated the impact of their research, both through the Pathways to impact that have to be identified by any application for funding to UK Research Councils and the Impact Case Studies that were submitted to the REF.

REF 2014 defined impact 'as an effect on, change or benefit to the economy, society, culture, public policy or services, health, the environment or quality of life, beyond academia'. In total 154 UK Higher Education Institutions (HEIs) submitted 6975 impact case studies, which concentrated on the significance and reach of the impact of their research, for assessment to REF 2014. I want to identify two points from the analysis of these impact case studies that relate to the value of the Art University.

The report on REF Impact Case Studies prepared by King's College London and Digital Science, published in March 2015, stated: 'Impact in the arts was achieved through participatory research and media coverage...

involving students and members of the public in performances, or to reflect on their experience ...; creating networks for public debates; connecting practitioners to analyze their work and learn from shared experiences'.[12] In other words, arts researchers involve people and work with them and with each other, encouraging engagement and debate.

The other point I would highlight was made in the overview report by the peer group assessing research in the Arts and Humanities in REF 2014 *Sub panel 34: Art and Design: History, Practice, Theory.*

This report identified that a significant amount of research in art and design was interdisciplinary, indeed that the art and design research assessed for REF 2014 referenced every other subject discipline assessed as part of the research audit: 'This included, at one end of the spectrum, medical and engineering science, and computer technology, and at the other, philosophy, history, anthropology, and ethnography'.[13] Noted that 'The sector is a leader in interdisciplinary research'.[14]

12 King's College London and Digital Science, The nature, scale and beneficiaries of research impact: An initial analysis of Research Excellence Framework (REF) 2014 impact case studies. (Bristol, United Kingdom: HEFCE 2015), 59

13 HEFCE, Research Excellence Framework 2014: Overview report by Main Panel D and Sub-panels 27 to 36 (2015), 84.

14 HEFCE, Overview, 85. See also Malcolm Quinn, 'Auditing research in the arts: constructing a model of the university' (Paper presented at the Society for Artistic Research Conference Unconditional Love, Chelsea College of Arts, London ,1 May 2015). http://ualresearchonline.arts.ac.uk/7706/

This relates to an insight by David Cross, an artist and Reader at University of the Arts London, who claims that 'art is not a discipline - it's like a solvent that dissolves boundaries' [between subjects and ideas].[15]

Art Universities must lead in promoting the value of the creative economy and the importance of the 'soft power' of the influence of culture in the world to governments and policy makers.

Art Universities should be models of social inclusion in the diversity of their students, staff at all levels, and in their governing body. Incidentally, perhaps Art Universities should ensure that a number of artists, designers and other creative practitioners are represented on their governing body.

Art Universities must also broadcast and further develop their leadership in research that is interdisciplinary, trans-disciplinary and postdisciplinary.

Disinterested Knowledge

Just as important as being the site of Productive Knowledge that addresses social needs and challenges is the role of the Art University as the site of the production of *Disinterested Knowledge;* that is disinterested in terms of social usage. Perhaps this is *more* important as a focus because the value of this role has been so eroded over the past thirty years.

The discourse of regulation and accountability means that universities increasingly become instruments of national policy focused on a particular vision of social change and economic prosperity.

Measuring academic performance, the notion that academics are 'service providers' to students who are 'customers', and an audit culture all increase the tendency for academics to stay within established boundaries, to not challenge the status quo (university management or in the subject discipline), to be risk-averse and less innovative.[16]

15 David Cross, (Panel discussion at SHOCK CITY: Resilience & The Anthropocene, Chelsea College of Arts, London, 28 October 2015).

16 http://www.theguardian.com/higher-education-network/2015/dec/18/my-students-have-paid-9000-and-now-they-think-they-own-me? (Accessed 18 December 2015)

Universities are locations of subject knowledge but, importantly are also where subject meaning is contested and critiqued. It is this role of universities as institutions of critique both for subject disciplines and for society, as well as models of debate and decision-making, that has been significantly eroded.

As well as productive knowledge, Art Universities must also encourage and support forms of knowledge that resist being transferable and exploitable. We need to value forms of knowing that allow the unknown to come into being without possessing it. Art Universities must maintain at their core a mission to creatively and critically explore how and why things are and to show how things can be otherwise, to be institutions of critique, to celebrate difference, encourage hybridity, ambiguity and complexity and disparage over-simplicity, templates and repeating past models of innovation.

Conclusion

Art Universities must negotiate the difficult balance between meeting the demands of the regulatory frameworks imposed on them, addressing social needs and societal challenges and yet remaining independent – encouraging disinterested, apparently useless, knowledge and changing society in ways it has not predicted, developing skills and expertise that employers haven't identified or anticipated as necessary, and embracing futures that are not yet knowable.

Are we achieving this balance or have Art Universities become privatized knowledge corporations primarily focused on objectives and targets driven by governments and business?

Chapter 3

The Art University
— a space for negotiating and sharing

By Nina Malterud

This text is an extended version of my keynote speech at Vetenskapsrådet's symposium in Malmö in November 2015, in which I was arguing for broader professional environments and potential interdisciplinarity in art education as preferable alternatives to the smaller and more specialised institutions from the previous century. During the discussion at the symposium, I realized how much my message and my attitudes are grounded in the Norwegian situation, where art educations have been able to promote their interests quite well for the last 20 years. The following text should be read with this understanding of the context.

Educational structures as part of political processes

The theme from Vetenskapsrådet seems to address two different models: the art university as an institution including diverse artistic fields, and art education(s) being part of a university with a portfolio of several subject areas. University in this context is understood as an institution hosting more than one discipline and having research and education as equal missions.

Higher education in Norway is funded by the state, with few exceptions. Higher art educations in Norway are – and want to be – part of this system in different ways: as independent institutions or as part of universities or university colleges. Structural changes in education are certainly political processes, involving the government, parliament and the ministry. Art educations do have a voice in hearings and communication with the Ministry of Education and Research concerning the subject area art. In the law of higher education, artistic is positioned as a recognized parallel to scientific. This is consequently followed up in other regulations and public documents, and is a guarantee for a position of the subject area art. Art education has its defined space and reasonable economy within the state funded institutions.

The various art fields do not run the education. There have been examples of the opposite, where the field itself – or the union – has defined the content and the learning outcomes and reduced the education to a vocational school delivering students fit for the trade. Universities have a strong tradition of and obligation for "academic freedom", a mission to transgress existing practices, which is also necessary for the arts.

Still, relevance and close contact with the art scene is crucial. Artists do have an influence on the artistic content, context, methods and measures as professors, supervisors, assessors and other roles, and as institutional leaders.

Last year, the Norwegian government initiated a comprehensive structural reform of higher education. Their aim is to reduce the number of institutions and ensure that these fulfil all academic demands, and have complete three-cycle environments and sufficiently strong research activities. The reform questions the independent status of smaller institutions, including the Bergen Academy of Art and Design, Oslo National Academy of the Arts, the Norwegian Academy of Music and the Oslo School of Architecture and Design. The pressure from the government is strong. Responding to the reform demands, Bergen Academy of Art and Design, being the next to smallest state-funded higher education institution in Norway, will from 2017 probably form a new art faculty at the University of Bergen together with the Grieg Academy. Design, fine art and music will be the fields for research and education in the faculty. Through this process, a conscious focus on establishing the

relevant framework and resources for the subject area will be necessary.

Different artistic expressions – shared identity?

The Norwegian Artistic Research Programme (2003-) is funding artistic research projects in dance, design, fine art, music, opera and theatre through individual research fellow projects (PhD) as well as institutional projects. The programme is established as a logical result of the claim that artistic is an identifiable and special property, and is not part of the Research Council of Norway (as in Vetenskapsrådet in Sweden), but established as a parallel. Research fellows from all artistic fields are enrolled in the programme and employed at different home institutions. They meet in seminars a few times a year, focusing on general themes such as research methods, reflection and dissemination. Many of the fellows have complained about the obligation to relate to other fields and the lack of a common language. This is not surprising considering the long traditions of the field-specific institutional environments. However, from my position on the Steering Committee over the years I have observed

people joining for common interests, becoming colleagues and friends, influencing each other, even building projects together. In my work as professor, rector, steering committee member, conference organizer, moderator and evaluator, I have experienced many occasions in which several art fields have come together with great effect.

The various fields challenge each other, irritate each other, confuse each other and act as THE OTHER. Prejudices are confronted through personal meetings. Each field seems to have both strong and weak qualities from their tradition, culture and discourse, and these attributes become visible when meeting the other. The specialised language of the discipline cannot be used in multidisciplinary presentations and discussions, but the gain is response and resistance from other artistic positions. The gain is also that the very notion of something being artistic is being discussed and challenged.

The reasons for promoting a shared artistic identity overarching the specific discourses of the various fields are both political and academic. To define art as one subject area with common interests has been cru-cial to gain a strategic position within the educational system. Theatre, dance or design are too small on their own to have a voice in the political system. Also, the boundaries between the fields are much more osmotic and hybrid than before. Students and staff are on the move and wish to have access to and try out more arenas. Fine art is not strictly divided into painting or sculpture. Performers of medieval music cooperate with contemporary composers. Whether or not these movements result in new artistic expressions, is an open question.

What does art education possibly lose when it more and more becomes research-based?

The gains and losses depend on how research is defined. Artistic research in Norway is grounded in the artists' special experiences and reflections. The framework for the Norwegian Artistic Research Programme and the research in the art educations is built upon this principle. A quotation from Henk Borgdorff[1] emphasizes this:

We can justifiably speak of artistic research ('research in the arts') when that artistic practice is not only the result of the research, but also its methodological vehicle, when the research unfolds in and through the acts of creating and performing. This is a distinguishing feature of this research type within the whole of academic research.

Artistic research is supposed to

- generate knowledge on artistic grounds
- articulate and focus on professional issues through artistic practice and reflection
- develop and challenge a broad spectrum of means of expression and documentation
- establish arenas for sharing processes and results
- qualify reflection in the institutions through contextualization and critical discussion
- contribute to and challenge artistic practice and the discourses of the arts
- strengthen artistic competence in society [2]

This platform for artistic research includes open and organised dialogues and critical investigations of notions of quality. The emphasis on artistic research undermines the tradition of the academy as a more privatised atelier/studio, where the focus has been on educating students, where the professor has been the main authority in their individual preserve, as was practiced in Norway far into the 1990s. The students, however, will now gain from a much broader research environment.

Research demands a certain rigour. Artistic research implies frameworks including project descriptions, long-term planning, applications, reports and evaluations. These features are supposed to support transparency, discussion and accountability. However, the same framework may turn into mere routines with little professional substance. Watch out!

The fear of "academisation" – when other established research traditions are given priority before the artistic features – is certainly relevant. I have seen research projects presented as artistic, also in Sweden, where the response has been urgent: Is this artistic research? Does this project strengthen the art field by its goals and methods? Is the framework's potential for the arts really being explored?

Is the art university a political dream, or is there a broadened future for art?

Art education in larger institutions will probably meet some of the same frustrating conditions as other subject areas: bureaucracy, incompetence, impotence, possible financial cuts and crisis. There are risks being inside, and there are other risks being outside. However, such a thing as a "free" institution hardly exists – the freedom has to be worked for and achieved within any framework. There is a future for art as long as we continue to discuss and promote artistic needs and values. This theme can be elaborated in much more detail. Many more questions should be posed. But I will end here in favour of the art university, as a professional space for:

confrontation

negotiation

generosity

communication

commitment

investigation

invitation

1 Henk Borgdorff: The production of knowledge in artistic research, The Routledge Companion to Research in the Arts, 2010, p. 46
https://www.routledge.com/products/9780415581691

2 These points are translated from the recent report Forskning og utviklingsarbeid innen fagområdet kunst, 1995–2015: 20 år med kunstnerisk utviklingsarbeid, Nasjonalt råd for kunstnerisk utviklingsarbeid, The Norwegian Association of Higher Education Institutions, November 2015. www.khib.no

Chapter 4

What happens after a PhD?
On likely and unlikely career paths
for artistic researchers.

By Annika Åkerblom and Johan Öberg

Over the decade from 2004-2014, over 100 artists in Sweden obtained their PhD in various subjects with a focus on an artistic practice. A few years after the establishment of the new degree, it is time to raise the debate about the "artistic doctoral education" project.

Introduction

The artistic doctoral degree was introduced in Sweden in 2010. Prior to this, it was possible to conduct artistic education at the doctoral level at the universities of Lund (LU) and Gothenburg (GU), where artistic production formed a significant part of the thesis work within the framework of the right to offer academic degrees. Since the early 2000s, Luleå University of Technology (LTU) has also offered an academic, artistically performative doctoral degree, named Music Performance.[1]

These higher education institutions (HEIs) were quick to build up a research environment around the artistic education to create an academic context. In 2007, the Swedish National Agency for Higher Education reported that Lund and Gothenburg had come furthest in the task of creating research environments based around the artistic education on offer.[2]

Today the universities of Lund, Gothenburg and Borås (HB) hold the right to offer doctoral education in artistic subjects. The University of Gothenburg has also gone along a parallel track and retained artistically creative variants of academic doctoral education. In Luleå, LTU has stuck with their artistically creative variant of academic doctoral education. To date (as of 2014), just over 100 doctoral degrees have been completed in Sweden within the framework of education in artistic areas – the vast majority of the theses were rooted in artistic projects realised within an academic context. Now that the programme has been going on for two to three years, there is good reason to return to the question of what happens after a PhD – applying a comparative perspective to the future prospects of those who hold an artistic doctorate.

1 General syllabus for education at doctoral level in Music Performance. 17 Sep 2007 The Board of the Faculty of Humanities and Social Sciences, LTU.

2 Assessment of graduate and postgraduate education in the field of music at Swedish universities and colleges (Utvärdering av grund- och forskarutbildning inom musikutbildningarna vid svenska universitet och högskolor). Report 2007:28 R, Swedish National Agency for Higher Education.

Purpose and questions

The point of departure for this study is what the artistic research has led to from the perspective of doctoral education and research. The underlying question is thus what competence the PhD in art confers, what that competence can be used for and what it is actually used for in reality. More specifically:

● What has the PhD in art delivered in terms of career development? In what areas have the holders of an artistic doctorate chosen to work after obtaining their PhD, or put differently, where have they been given the opportunity to apply their acquired knowledge?

● Who has obtained a PhD? What is the distribution between women and men? How old were the PhD students when they presented their theses? Within what fields of knowledge have the PhD students operated and obtained their doctorate? Can one see patterns and, if so, how might these be explained?

Could the answers to these questions provide the basis for a debate on whether there are other potential, complementary models for organising research and artistic development at work in higher education? Might there be something in the fears that have been expressed that artistic quality and academic format create a counterproductive conflict between each other within artistic doctoral education? Can the existing statistics also help us deal with the slightly cynical suggestion that artists want to do a doctorate simply to receive support for their own projects? It is interesting to compare such an attitude with the situation in other disciplines. Is there, for example, any reason to believe that the 2015 Nobel Prize winners in physiology and medicine, who did humanity a great service in the fight against parasitic diseases and malaria, might not have had "their own project" as a driver of their research for the benefit of humanity, rather than showing loyalty towards a particular higher education institution? Is there any real difference in this context between a scientific approach and an artistic one?

Method and material

This study is based on information about the 100 or so doctoral theses with an artistic focus that have been defended in Sweden. The starting point was the

material that the Swedish Research Council collated in the report "PhD students and holders of a PhD in the artistic field in Sweden 2014" (Doktorander och disputerade inom det konstnärliga området i Sverige 2014).[3] From the Swedish Research Council's list of artistic PhD holders, we investigated where these people are today. This was done via online searches. We have thus not been able to establish the scope of their employment or what duties they have in their work. Nevertheless, we believe the study is relevant since it highlights the beneficiaries of the competence that the artists with a PhD have developed.

After their PhD – where did the doctors go?

Among the artists with a PhD, the overwhelming majority have continued in academia, in Sweden or abroad, since completing their degree. Some are employed at companies and institutions outside the higher education sector, and one group has returned to being active and independent artists. A small number could not be tracked down.

The table below presents the findings. Over 60% of the

holders of an artistic PhD remain within academia in some capacity or other. The extent to which these artists would have forged a career in academia without their PhD is unclear. Answering that question would require a more extensive qualitative survey. Many completed their doctoral education within the framework of an existing position of employment. Others were within academia and enrolled in doctoral education as a kind of intra-academic skills development project.

Table 1. Holders of an artistic PhD: Employment after completing PhD[4]

	Swedish HEI	Foreign HEI	Inst/company	Independent artist	No data
No.	67	11	7	14	5

The majority of the artistic doctors can be found at higher education institutions with the right to offer artistic education at the graduate and postgraduate level. In relation to its size, however, Konstfack appears to employ the most doctors – 8 of them, despite the HEI not having the right to offer artistic education at postgraduate level. For us this highlights, on the one

3 Doktorander och disputerade inom det konstnärliga området i Sverige 2014. Swedish Research Council, 23 January 2015. Among these, some chose to defend an artistic thesis once the artistic PhD was introduced in 2010, despite them starting out on an academic basis.

4 This takes no account of the scope of the employment.

hand, the role that this national research centre for design has played in integrating theory and practice and, on the other hand, the fact that design research has long been an established and strong developmental discipline, both within and outside the academic institutions.

Table 2 shows which HEIs employ the artistic doctors. It is interesting to note that a total of nine doctors were recruited to HEIs that lack or only offer limited artistic education, but that have nevertheless felt they would benefit from the competence that the field of artistic research provides.

Table 2. No. of artistic doctors employed at Swedish HEIs[5]

MAH	LU	Konstfack	GU	HB	KTH	LTU	KMH	SKH	Other[6]
9	9	8	13	7	3	4	3	2	9

It is also worth mentioning that no artistic doctors, as far as we understand, have been employed at Linnaeus University, Karlstad University or Umeå University – all three of which offer artistic education.[7] There are also several smaller HEI's that have not seen fit to employ the skills of the PhD holders, including the Royal Institute of Art.

Artists with a PhD – who are they?

According to the Swedish Research Council's summary, at the end of 2014 there were 104 doctors and 108 PhD students with an artistic focus.[8] We are only looking at those who completed their PhD in 2014 or before. The list below shows how many artistic PhDs were completed and in which areas, broken down by gender.

- **Design/applied art**
  total 48 (26 women and 22 men)

- **Theatre and performance**
  total 5 (3 women and 2 men)

- **Music**
  total 26 (9 women and 17 men)

- **Dance/circus**
  total 3 (1 woman and 2 men)

- **Literature**
  total 2 (1 woman and 1 man)

- **Film/photography/digital media**
  total 4 (1 woman and 3 men)

- **Visual art**
  total 15 (7 women and 8 men)

5 MAH = Malmö University, LU = Lund University, GU = University of Gothenburg, HB = Borås University, KTH = KTH Royal Institute of Technology, LTU = Luleå University of Technology, KMH = Royal College of Music, SKH = Stockholm University of the Arts

6 The following HEI's have employed holders of a PhD with an artistic focus: Mälardalen University, Linköping University, Kristianstad University, University of Skövde, Dalarna University, University of Gävle, Stockholm University and Södertörn University.

The average age of the PhD students when they defended their artistically focused thesis was 43.6, while the nearest comparable figure for all PhD students in all areas is 35.[9] The median age for doctors with an artistic PhD was 42, compared with 34 for all students who gained their PhD in 2014.[10] There is, however, a broad span, with the oldest being 66 and the youngest 28 at the time of completing their PhD. There are differences across the subject areas. The PhD holders are youngest in design/applied art, while the older members of the group appear in the field of music. Once again, design stands out. One possible explanation for

this is that research has traditionally been seen as part of the design process, and there is thus no conflict between identities. This is in contrast to other artistic fields, which often set requirements that a person enrolling in doctoral education must already have an established artistic career and will thus have that identity. The underlying notion here is that one cannot research one's way to artistic excellence – which could be seen as a possibility in the design field.

Table 3. PhD holders per subject, broken down by decade of birth[11]

	Design and applied art	Theatre and performance	Music	Dance	Literature	Film/photo/ digital media	Visual art
1940s	-	-	1	-	-	-	-
1950s	2	3	14	-	-	1	4
1960s	13	1	8	-	1	2	5
1970s	17	1	-	3	1	1	-
1980s	3	-	-	-	-	-	-

7 The following HEI's have the right to offer artistic education (Bachelor's and/or Master's): the Faculty of Fine and Performing Arts at Lund University, the Faculty of Fine, Applied and Performing Arts at Gothenburg University, the Royal Institute of Art, Konstfack, the Royal College of Music, Stockholm University of the Arts, Luleå University of Technology, Borås University, Karlstad University, Linnaeus University, Mälardalen University, Örebro University, Beckmans College of Design, Ersta Sköndal University College, Umeå University.

8 Some of these went on to obtain their PhD in 2015.
9 http://www.scb.se/statistik/uf/uf0204/2000i02/uf21sm0201.pdf These are figures for 2000/2001, later reports have only included the median age, not the average age.
10 https://www.uka.se/download/18.2c1cf90714d8a7973b2a-caa/1434006272924/SM-1501-doktorander-examina.pdf
11 Birth years were unobtainable for a total of 18 people in the cohort.

In addition to the attitude that artists with an established and strong artistic practice and identity are best able to embrace and relate to the academisation of the practice that doctoral education has traditionally involved, there is another factor that may explain the age divisions. That is the need of the universities to continue educating already active lecturers and researchers, a need that logically should be greater in subjects such as fine art and music than in design. This in itself is an interesting question or rather a research topic, to take up and analyse using broader empirical material.

Considering the global volatility of the artistic field and the familiar Swedish problem of socially skewed recruitment into artistic education, there are grounds to also ask whether the aforementioned requirement to be established and in some way senior has an excluding function. Does this prevent the topical questions and problems in art from becoming part of doctoral education and research within the universities' artistic disciplines?

Conclusions

From an intra-academic perspective, the artistic doctoral degree has contributed to good career development for the artists who completed their PhD, with 78 out of 104 individuals being employed at a higher education institution either in Sweden or abroad. Another seven are employed at a company, and 14 work as independent artists. The employability of the artists with a PhD can thus be considered good.

The majority of those who gained a PhD in the artistic field come from the area of design/applied art, with 48 doctors, almost half the total number, in what can be seen as the discipline that lies closest to the traditional academic community's view of research. Musicians form the second largest group, with 26 PhDs on research projects in the artistically creative area of musicology. The third largest group comprises 15 doctors in the area of visual art. Theatre and performance, dance/circus, literature and film/photography/digital media could perhaps be described as young in terms of research disciplines, making it difficult to say anything, as yet, about the opportunities and challenges involved in becoming established as research

topics. It is probably necessary to study the themes of the theses more closely to form a view of what challenges the PhD students' projects have had to tackle with regard to the format of the doctoral education.

As far as the gender distribution of the artistic doctors is concerned, it appears to be equal in all fields except music, where men have significant dominance. The design/applied art doctors are the youngest and the musicians the oldest, but overall it can be said that those involved in the field of artistic research are somewhat older than the average across all disciplines. It is, however, likely that one would find similar results if one studied PhD students in certain behavioural science disciplines, for example, where people with professional experience turn to academia to develop new knowledge.

It is clear that a postdoctoral system is lacking in the artistic field, with only a very small number of doctors having this type of employment. The material studied provides no clear information about the options for research after a PhD, but there may be good grounds to assume that only a few of the newly created doctors have an opportunity to continue in research after

gaining their PhD. There appears to be a "glass ceiling" that prevents the most competent researchers in the new field from gaining an opportunity to take it any further.

Opportunities for postdoctoral research are limited, partly because the artistic field lacks stable resources for research beyond the SEK 25 million or so that the Swedish Research Council allocates each year via its Committee for Artistic Research. These are resources that have to cover senior researchers' projects, as well as non-PhD senior artistic teachers (senior lecturers/professors and in some cases also junior lecturers) and new PhD holders.

A paradoxically positive side to the current situation is that the vast majority of the 104 PhD holders whom we studied have an academically creative PhD, which allows them to apply for funding from all research councils.

The new artistic doctoral degree does not – at least not yet – offer that possibility, which makes it necessary to invest in strong artistic research environments that can offer careers in the form of postdoctoral services and

career services for researchers with a purely artistic PhD, and for the government, in its instructions to the research councils, to ensure that some of their calls for proposals – particularly the challenge-driven ones – are opened up to applications from artistic doctors.

The current situation does in fact offer more opportunities than those that are usually discussed. Through strategic action and long-term, goal-oriented planning, the HEIs can mobilise resources for research within the framework of existing funding. There is also scope to use graduate-level funding to stimulate and fund the research of junior and senior lecturers in the form of skills development initiatives linked to the relevant education. This opportunity is used strategically and successfully in other parts of higher education, but much less so in the artistic fields, where such use often comes into conflict with the need to conduct pure artistic development projects in order to maintain and develop the artistic competence of in-house staff.

If future generations of researchers with a new PhD are to have a chance at using their expertise in higher education, action needs to be taken – by the government, the research councils and other funders of research, and not least the artistic education providers.

"Art is not what you see,
but what you make others see."

Edgar Degas

Modulating Choreography, modulating the subject

André Lepecki reviews Rasmus Ölme's thesis *From Model To Module: a move towards generative choreography (2014)*

In Rasmus Ölme's doctoral dissertation manuscript, *From Model To Module: a move towards generative choreography*, we find the careful and methodical exposition of a process of a double, parallel invention. The invention of a dance technique, or a technique of the body, to use the expression of Marcel Mauss (1993 [1924]) that Ölme calls the "Rasmus technique." And, alongside this invention, that of a mode of choreographic composition that Ölme has called the "modular method" (Ölme 2014: 2). This process of parallel co-invention leads to a discovery – one that unfolds right out of the many interweavings Ölme makes explicit between body technique and choreographic composition. Namely, how the "concern of the relation process/work" (4), a concern Ölme calls "topographical," must prevent the author from embracing the word "performance." Indeed, "performance" seems to be exactly the theoretical concept and artistic genre that Ölme resists the most, and it is soon replaced by a triple set of alternative notions that seem to better describe Ölme's aims. Those three notions are always written in the plural, and always reflect back to one another, in endless inter-referentiality, and define (without reifying) Ölme's artistic and research processes. Thus, instead of performance we always have "works", "studies", and "presentations". For Ölme, this move is not simply a matter of semantics, of a personal preference for some words over others. It is above all a question of departing not from a reified category that is today used, more or less uncritically, to represent a plethora of (artistic and nonartistic) events, which have all been gathered under the rubric "performance"; but to have as a starting point the "diffractive" understanding that every live action requires an acute ethical, aesthetic, and corporeal sense of modulation between studying, presenting and working so that Ölme's insistence on the function of modulations in the plural, may "entail a different understanding of the relation between technique and choreography, where technique is not just a means to an end" (3). And what is this different understanding? Ölme expresses it as a kind of ethical-aesthetic manifesto by putting on the line the author as artist, the artist as researcher, the choreographer as dancer, the dancer as theoretician, the theoretician as student, and all as diffractive entities modulating each other in topographical co-creations. It is thus no wonder that, in the end, what Ölme intends with his research, with his modular approach

to co-composing choreographies, bodies, dances, spaces, theory, and language as presentations of studies of works, is nothing other than "to advocate and stage a less representational body" (24).

In this sense, we can say that Ölme's choreographic project participates in the long lineage of representational critique that has characterized continental philosophy since the inception of the French anti-phenomenological movement spearheaded by Gilles Deleuze, Jacques Derrida, Michel Foucault, Hélène Cixous, Luce Irigaray, and others. A "less representational body" could indeed be a very accurate description of Derrida's understanding of Antonin Artaud's theatrical project, one that was always looking for the double, simultaneous, reciprocal co-reinvention of corporeality and theatricality in order to escape the traps of representation, while knowing full well that representation is what, at its limits, encloses a certain "monohumanist" (McKittrick and Wynter 2015: 7) logic of entrapping all subjectivities under the primacy of the body of a hegemonic entity called Man. For Artaud, for Derrida, for Deleuze, for Foucault, to escape representation completely would be to found a new modality of life for the species, away from the genre of Man. And since "whatever can be said of the body can be said of the theater" (Derrida 1978: 232), this escape from Man would bring about not only the advent of a whole new physicality, a whole new corporeality set into unforeseen modulations, but of a whole new way of conceiving the theater. These ways of life, embodiment, theatre and dance remain incompatible with our current ways of life, embodiment, and theatre and dance making. Thus, Ölme's careful and necessary phrasing: he writes that his quest is for a "less representational body" as opposed to a non-representational one. It is no wonder then that the whole first chapter of the dissertation is dedicated to the heavy task of a critique of the subject, to "a re-articulation of the human subject" (9). This critique will emerge throughout the whole dissertation. It is a choreographic critique of the subject that entails the creation and discovery of "generative choreography," which is an expression that populates the manuscript to become synonymous with the notion of "modulation." One of the first objects of Ölme's operations of choreographic modular critique would be the Vitruvian Man, whom Ölme (playfully and yet rigorously; humorously and yet informatively) makes endure the principal elements of both his "modular choreography" and "Rasmus technique": diffraction (which Ölme borrows, explicitly, from Donna Haraway); alienation

MODUL 6 by and with Linda Adami, Ulrika Berg, Dan Johansson, Tilman O'Donnel and Rasmus Ölme. Photo: Nicklas Dennermalm

(from Brecht); and intra-action (from Karen Barad). All of these are set into co-modulation so as to make quite explicit to the reader (and those willing to learn the Rasmus technique and modular choreography, which is quite possible given the accompanying DVDs, with several practical demonstrations of both) that "the body is a modular system" (110) and that, even in the most rigidly stratified systems of subjectivity and representational embodiment (the "model"

against which the "module" operates) one can always generate "lines of becoming" (148).

From Model to Module is an ambitious, highly readable, and daring experiment in practice-based artistic research. Its many aporias, its dead-ends, and its open questions result not from any lack of rigorous and detailed efforts on the part of its author, but rather are expressions of the extreme difficulty of seriously

embracing the task of choreographically conceiving a practiced-based theory of subjectivity, which can lead to a renewed aesthetic language able to provide the conceptual tools needed for developing a generative theory of art. Its many accomplishments depart from this extraordinary insight: "the self has a prosthetic experience in relation to the body" (111). And, it is haunted by a curious diacritical intervention, which already indicates how modulation diffracts, effectively, the authorial position of the author as absolute sovereign over his or her productions. Note how the word choreography appears printed in the subtitle: "choregraphy." In the defense, Ölme was surprised (as were many in the audience) when I pointed out the missing "o". It remains grammatically correct, even though it is an old form of spelling. But that floating, missing "o" is precisely the setting into motion of choreography into chorography: the ancient art of topography. Here, the word reverberates again with one of Ölme's great insights and contributions to choreographic studies and to choreography as generative art-making, since the topographical insists on the here and now of matters, the grounds of dance, including dance's subjective, physiological, linguistic, and political grounds. This missing "o", its demise, its erasure, is for me the erasure of the circle that entraps,

in fictitious anatomical proportions, the fantasy of the Vitruvian Man, the model from which Ölme's modules precisely try to break free.

Doctoral Thesis No. 07, 2014. KTH Royal Institute of Technology, Stockholm Sweden (info@uniarts.se)

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Chapter 6

Poetics for the modern age

Mikael van Reis reviews Mara Lee's thesis on literary composition, ***The writing of Others: Writing conceived as resistance, responsibility and time*** *(När andra skriver. Skrivandet som motstånd, ansvar och tid).*

Mara Lee has written a thesis on artistic composition that is intensive, artful, inventive, warmly gifted, focused, bursting with concepts and unerringly explorative. What results is a remarkable example of poetics in action.

For the past few years, I have been following the publication of theses from the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg, and have thus read opuses including: Magnus Bärtås *You told me*, Andreas Gedin's *I hear voices in everything! (Jag hör röster överallt!)*, Lars Wallsten's *Notes on traces (Anteckningar om spår)*, Lena Dahlén's *I go from reading to performing (Jag går från läsning till gestaltning)*, Fredrik Nyberg's *What does a poem sound like? (Hur låter dikten?)* and Niclas Östlind's *Performing History*.

The books have been rewarding in a way that the usual humanistic research rarely is. There is a particular and sometimes eccentric mix of subjectivity and curiosity that defines a new area of knowledge. That is not to say that they could pass as traditional theses. There

tends to be too little critical reading and ideological perspective – although not always! The books therefore have something of a piratical character academically, as they traverse the artistic field from unexpected angles. Often inventive but sometimes also evasive. Questions seem to be more important than answers.

These are thus studies that mainly pursue their own artistic line of enquiry with intuition and sensitivity, but they also exemplify the issue of how important the critical perspective can be. It usually comes down to artistic self-reflection. Can an artist write academically, write "critically" about their own artistic endeavours? Is the term "artistic research" an inherent contradiction?

I write from a point of ambivalence. Why should artists suddenly have to talk about what they do in an "academic" way? Would it not be better if the universities let them be artists-in-residence or something similar instead? We are always hearing these days about artists "exploring" various issues.
And yet my interest is piqued by the notion of "artistic research". Is there a complementary opportunity space here? However, the question remains concerning the critical content in the form of distance and theoretical reflection. A critic should be able to say

about an author what the author is unable to say, as the German culture critic Walter Benjamin once put it. But what happens when the author studies his or her own artistic process? Can one make oneself the Other?

This is the question brought to mind by Mara Lee's thesis *The Writing of Others*, which is the most theoretically sophisticated thesis so far in the field of artistic research, but also one of the intellectually most challenging I have encountered – which may be because the author already has significant schooling in comparative literature, alongside her decidedly distinctive and successful authorship of novels such as *Ladies*, *Salome* and *Future perfect*.

The Writing of Others is a passionate, artful, inventive, warmly gifted and focused book, bursting with concepts and unerringly explorative, about the relationship between body, time and writing. Her thesis is thus highly complex and one which has probably most sharply developed the notion of criticism. There are two prongs to the main approach. Mara Lee writes almost imperceptibly from within her own authorship outwards, and on the other hand she writes from the outside in, with the help of a (post)modern carousel of theoretical stimuli.

Mara Lee
När Andra skriver
Skrivande som motstånd, ansvar och tid

Cover for the thesis,
The Writing of Others.
Glänta Produktion
Photo: Annika von Hausswolf

The book has hints of a 20-year grand tour covering as many as 40 aspects of theoretical development – from the literary matriarchs Julia Kristeva, Gayatri Spivak and Hélène Cixous to the younger generation of humanists and feminists such as Sara Ahmed, Gloria Anzaldua, Elisabeth Grosz, and so on. It is thus a question of an "écriture féminine" that has often enough crossed literary writing with criticism/academia.

Mara Lee has, with unerring energy, focused on them all, while also moving several steps forward by crafting something as unusual as a thesis that is also a poetic reflection on the literature. The general idea of the thesis is to "do theory, poetically", which means doing theory that explores what it means to write from an Other body, from the position of an Outsider. The cleverly laconic Swedish title of the thesis *När Andra skriver* thus neatly sums up the three core focal points of the book: temporality ("När/When"), foreign bodies ("Andra/Others") and poetic writing ("skriver/write").

I am generally sceptical about the notion of writing theory in a poetic way – it could easily become neither fish nor fowl – but on the other hand, poetics are nearly always written in such a poetic and shrewd way.

Aesthetics professor and novel writer Aris Fioretos writes about the poetics of the novel in *Vatten, gåshud* (publication 2016), but without actually naming any contemporary literary theoreticians.

The six chapters in Mara Lee's thesis have a thematising effect, with body, writing and temporality examined from different angles with the help of literary examples. There are countless concepts that are set in motion like a kind of complex mobile – hybridity, performativity, disidentification, counter inscription, heterotopia, rhizome, inscription, incommensurability, chrononormativity, framing, catachresis, irony, mimicry etc.

This could all come across as rather overdone, but academic-male defensiveness would have to work hard to justify itself in this case. I think we have moved on from staid ideas of cause and effect. Terms and concepts, albeit of a transitory relevance, can offer a tool for describing aspects not previously considered. I believe it was the French philosopher Gilles Deleuze who put forward the importance of inventing concepts. I am not going to interpret the terms above – some of them remain quite opaque to me – but instead I will comment that one key aspect of Mara

Lee's text is the way it sets concepts in motion in or-
der to create a perspectivist approach. This means that
certain terms are ephemeral, while others may well
have a more enduring fate.

My first reaction when I read Mara Lee's work was
that I was about to find myself wading through a sea
of academic jargon, but that picture soon changed as
the passion and audacity proved so sharply justified.
The main text creates a kind of rhythm of problems,
mixed with memorable phrases and various idiosyn-
crasies. More robust editing might have been a good
idea, but nevertheless, the thesis builds up its compo-
sition, primarily circling around the issue of tempora-
lity – which manifests itself in metaphors such as the
torn instant and the arrested time.

I will stay with this particular temporal dimension,
well aware that this leaves me sidestepping other
interesting ways into the material. That little instant
is the poetic moment when a quick exchange
occurs as Mara Lee shows in an analysis of
Katarina Frostenson's poems about Titian's late
painting The Flaying of Marsyas (in Frostenson's
Karkas, Tal och regn and Tre vägar).

Titian's famous painting depicts the satyr Marsyas,
suspended upside-down from a tree, being flayed by the
god Apollo for challenging him to a musical duel on the
double flute. It is a question of criminal arrogance being
punished, but also a question of gender, cruelty, fini-
teness, admiration, suffering and beauty in a complex
mix. Frostenson's poems have already been subjected
to a fine examination by literary critic Anders Olsson
in Skillnadens konst, but Mara Lee also develops this
very well by looking at the role of gravity, but – I note
– choosing not to see Titian's heathen painting as an
inverse Christ motif, the motif that most conjures up
notions of love and suffering.

What interests me is another section in Mara Lee's text,
namely the question of responsibility and an ethical
relationship, where pain can be admired and aestheti-
cised, but not without a sense of guilt associated with
complicity, an exchange rooted in shared suffering – a
sharing with the Other over the difference, the distance
that exists.

This provides a common thread through Mara Lee's
text, which highlights the transition from aesthetical
admiration to an ethically reflective link. This is
underlined when Mara Lee considers a well-known

photograph taken by Christer Strömholm in Calcutta in 1963. The little, naked, emaciated body of a child lies on a stack of firewood, awaiting the flames of cremation. The key feature here is the dead child's eyes, the extinguished gaze that is aimed at the picture's viewer, as if alive. That encounter represents a shared Schmerzpunkt that is also reproduced in Titian's painting of the naked Marsyas about to be carefully flayed. In the painting's complex of crossing eyelines and different stages of life, two pairs of eyes are directed at the viewer – a small boy looks at us, accompanying the central figure of Marsyas, whose dying gaze hits us like a needle of light. All while the old King Midas/Titian looks away.

Mara Lee does not turn this connection into a direct point, but her reading nevertheless encourages such an understanding. We discern a gap, a difference between the viewer and the Other (Marsyas, the Indian child). There are similarities, of course, but this is about digging deeper into the difference, as an insight into the difference's difference ("a difference that must be formulated based on the differences themselves"), which marks a deeper human closeness than can be furthered by the conventional, sociological discourse on similarities, identities and groups, which may in turn

move into the territory of political identity and identity politics. On the contrary – in art, in literature, I can see myself as an individual when I am reflected in the finiteness of the Other. In that moment, time is transfixed in "the torn instant".

And so we are on the slightly bumpy but still resolute track that I believe is the most attractive one to follow in Mara Lee's thesis. The writing of Others is about this ethical relationship, which art and literature give rise to at their best. This is what happens in The writing of Others. It is notable that Mara Lee's thesis does not limit itself to one aesthetic field; it expands one's thoughts into a social and political dimension, where a word such as "home" is one of the most controversial and value-laden words in contemporary identity politics.

There are also many other pages worth lingering on in this bold thesis. Mara Lee has excelled in transforming the theoretical reflection that has so often been annoyingly deficient in the field of "artistic research". What results is a remarkable and in-depth examination.

The thesis is published by Glänta Produktion (info@ glanta.org)

Chapter 7

Playing the Space: Resonance, Re-action, and the Conference Re(s)on-Art

By Monica Sand and Ricardo Atienza

In this article we present the research project *In situ-action: Resonance, Improvisation, and Variations of Public Space* (VR 2011-2014), best known under its intriguing operational title Playing the Space.[1] With the invitation to play, artists, architects, researchers and students have acted out, in playful collective interventions, complex urban situations and in various interpretations of play transformed public space into a common playground.

However fun it is to 'play the space', this work has seriously confronted us with the spatial, social and sensory conflicts and frictions that define contemporary cities; space dedicated to global tourism and consumption increases at the expense of public space. Global forces of displacement have made basic human needs visible, either as desirable consumer goods or as people without housing or other basic needs, i.e. human rights, populating the shopping streets. Today the urban situation has made public art performance almost impossible. In this extreme worldwide commercialization of cities, not only has public space decreased, art itself has been reduced to amusement,

such that public performances have become just another way of promoting 'the creative city'.

During this period of public research, we explored public space in terms of response-ability; playing the space has become a method for reacting to, interacting with and re-activating crucial and critical urban spatial issues. How and with what means are we able to respond to contemporary urban questions and challenges? To respond is to express and to influence our common ground, thus questioning the individual, the neutralizing effect of commercialization, and thus the silenced voices.

The function and location of new buildings are often hard to distinguish, constructed as they are within the same design paradigm; is it a bank or a university, is it meant for the desert or the icy north? Whether in terms of content or function, buildings are resulting from a joint design ideology; spatial and temporal neutralization understood as user-friendly and defined in terms of safety and security. Neutralization is an ideological tool, brought about through construction by employing indestructible materials to keep out the local climate, weather conditions or other sensorial

1 playingthespace.wordpress.com

Re(s)on-Art 2014,

Medborgarplatsen
Stockholm
Collage:
Ricardo Atienza
Photo:
Matti Östling,
Anders Persson,
Ricardo Atienza,
Cecilia Parsberg

components. Instead of negotiating with the components of place, artificial lights and perfumes, recorded sounds and other sensorial elements make visitors adapt to a commercial around-the-clock rhythm aimed at replacing corporeal rhythms rooted in daily cycles and seasons (Kärrholm 2013:73ff). Seamlessly, without any friction, visitors find themselves disconnected from spatial, temporal and corporeal rhythmic dimensions, surfing (Deleuze 1992:6). This neutral architecture has not arisen to protect the citizen from the environment (bad weather, etc.), but to protect the private consumption domain. Spatial neutralization is the result of a safety culture where the citizen becomes a potential threat. The tourist, the ultimate consumer, often understood as the potential saviour of remote dying locations and a target for city branding and urban transformations, serves as a model, which affects not only public space but also domestic environments, transforming daily life into consumption and marketable goods. The inhabitants find themselves living in and being a part of some new form of urban theme park, a historical scenography, serving as an image rather than an organization of daily life. With resistant and indestructible materials, the architecture is far from neutral; it is part of an

aggressive design ideology that separates places from their users and the individual from the society as a common concern. How does the citizen become able to respond to an urban planning primarily supporting the identity of a consumer, who is not supposed to leave any durable trace, either visual or audible? Time as a process has thus been banished from such an idea of what an urban environment should be like today: no trace, no alteration and as little climate and external sensorial impact as possible.

Our research methods have been developed within the dynamics of performance art history and contemporary art, so that we understand the present urban situation as a resonance of the daily ongoing life, as well as of the past. Through this artistic practice and research, we have developed resonance (re-sonare = re-sounding) as a site-specific method and a theoretical concept, in which other artistic methods, such as walking, re-activations and various theories, are developed. Resonance occurs as a result of what's happening in a space, involving all senses and relations in such space; largely sonic, tactile and sensitive, it manifests the overall experience of daily life within its immaterial, continuous and elusive expression

(Sand & Atienza 2012, Sand 2014). Thus resonance as an artistic/research method intensifies an extended listening that takes place between bodies and space in its full complexity. Far from an individual reflective distance, a group of researchers/artists involve themselves in, listen to and influence the situation in an ongoing communication that takes place between bodies and space; between the audible/visible, past/present, facts/fiction, matter/language (Sand 2012). Another awareness of urban qualities, limits and forces emerges through playful interruptions, repetitions, and variations of common movements and events that are 'out of place'.

If neutralization of public space is one of the most common strategies today, resonance is a dangerous tool as it creates an active and critical response to the way we inhabit and act within public space, which draws us out of the seemingly neutral position of an individual consumer. We act and re-act together. What makes this approach fruitful and interesting is that we as artists and researchers can never be neutral or objective, as we both become influenced by and influence urban situations and society as a whole. Resonance is a practical, sensorial and corporeal method in which

the artist/researcher vibrates (i.e. resonates) with the environment, while creating immediate responses.

As one of the main methods during the process, we invited artists, practitioners, and researchers from different fields to bring their own questions and methods to different activations, so that we could explore them, in situ, one at a time together. One significant example is LUR, Live Urban Radio, in which the aim was to collectively experience, question and share urban ambiences in ordinary but unexpected ways, in collective actions composed of series of interventions based on each participant's methods, and to transform the in-situ experience into 12 short podcasts, April 2013 (Sand, Atienza 2014).

On the other hand, musicians, dancers and composers were invited to play the space in specific places or exhibitions where the general public could take part either in a walk, sound production, or building process as part of an exhibition in, for example, the sonic Tourist Walks in Stockholm City Hall, December 2011.

The exhibition Glänta, Uppsala Cathedral, November 2012, invited the audience to walk around freely in the

exhibition even during the public programme while a group of musicians explored the space by sonic and choreographic means. In addition, a pedagogical programme was developed in which different working stations focused on the complex relation between the space and our sensing body.

Re(s)on-Art, an international artistic research conference with action in public space

Instead of trying to build on the knowledge and skills acquired as artists, art institutions have forcefully adopted and even extended a logo-centric perspective on art and artistic research. Through our own presence at several conferences in different fields, we had the opportunity to question the basic structure of written paper presentations; mainly because artistic practice and research have developed many other ways of transmitting knowledge, methods, compilation of documentations and results based in corporeal, temporal, spatial aspects. Even in conferences dedicated to the body and to actions, the written and spoken word is front and centre. During a conference with endless papers presented (mostly in today's academic interna-

tional English), the body starts to react and complain. In some conference presentations we have tried to create alternative presentations with walks, vocal and spatial activations of different kinds, these are often appreciated by other participants or met with sceptical questions, but in general this logo-centric structure remains intact.

Finally we decided to critically explore another way of sharing knowledge and methods among artists and researchers with a background in art; we decided to organize an international artistic research conference, Re(s)on-Art, with actions in public space on 3-5 September 2014 in Stockholm. Remarkably, about 25 artists/researchers from ten different countries in Europe, Asia, North and Latin America attended the conference.

With the aim of exploring daily public situations and encouraging daily urban awareness through collective actions in situ, the main question for the conference was: how do we share the artistic research methods and knowledge, emerging through practice, with other artists/researchers?

Described as 'the art of resonating with, in, and through the city', the explorations took the form of careful interventions based in the participants' own research and artistic practice. How could spatial transformations be played out, how do they sound, what rhythms do they reinforce? What kind of different voices, expressions and collective actions are supported by contemporary architecture and planning? Where do we find interesting and thought-provoking social and cultural manifestations? Artists/researchers/architects/planners contributed with different actions, that where collectively performed during the conference in Stockholm. Each planned action was developed and performed in situ by all the participants. In this collective setting a wide range of methods, theories and tools contributed to our knowledge of how the public space is used and appropriated in daily life.

The actions composing Re(s)on-Art were thus based in site-specific interventions on daily experiences and places; everyday life was at the same time the subject and the raw material of the interventions. The busy square Medborgarplatsen (The Citizen's Place) with its symbolic name in south Stockholm was our main 'playground', and it provided an interesting case of a complex social and sensorial urban environment inhabited by many different kinds of uses and users. The weather was nice. Each artist or group of artists received one hour on this square, or in some other chosen public place in Stockholm, for the action. The actions were designed for and involved all participants. Value, meaning and development; these complex issues emerged as direct knowledge through the action itself. In essence each contribution enhanced or questioned elements that were already part of the environment – while being usually ignored due to their common nature: footsteps, corporeal rhythms, flows, resonances, and users' ways of inhabiting or crossing a space in general. Some of the actions entailed a hidden or subtle presence in the public space, some others affirmed clearly their visibility (or audibility) in the form of short unexpected events, but all relied on local spatial, sensory or social qualities.

A first hypothesis at the beginning of the Re(s)on-Art conference was that urban complexity calls for collective research, as we had realized already through other public actions organized alongside our research project Playing the Space. The diversity of methodo-

logies and disciplinary approaches is an answer to the complexity of urban contexts and ambiences, which requires a multiple approach, confronting different perspectives in order to surpass the restrictions of individual disciplines and understanding. Confronting and analyzing methods by sharing them, collectively acting them out and juxtaposing the resulting experiences, was thus our working proposal; the outcome of such a multiple approach should help the researcher/artist to realize the limits and pertinence of his or her own as well as other methodologies in practice.

The Re(s)on-Art conference thus offered the context: a complex urban public environment and an open question regarding how to approach daily urban situations and attitudes from an artistic research perspective. The 'audience' was the citizen: the passers-by during the actions. The intention – and the general invitations – was not actually to perform, but to provide the conditions for a shared and situated experience of place in search of an awareness of the daily dialogue with our environments. The built environment influences the citizens movement and behaviour, and our interventions ask the citizens to inhabit, to leave traces, to walk through public space with open senses.

Some of the actions were almost invisible to the random audience populating the public places in question; no 'extraordinary' presence could be detected, i.e. recognized as a specific artistic action, without paying careful attention. That was the case for the sonic insertion of different virtual water sources resonating the space and local situations (Lares) or, in a similar way, the emergence of Mediterranean summer sounds (electronic cicada droning vibrations) carried by each participant (Andueza/Gil-Fournier). Other actions played with the fragile edge between normal and 'out of the norm', between accepted and rejected behaviours in public spaces, slipping in and out of ordinary situations, appearing and disappearing to distracted observers: the unusual presence of errant bodies among the public in unexpected situations and/or corporal attitudes (Parsberg) or a simultaneous collective reading action composing an urban society of different voices, Poetry Politics, as a reminder of the importance of the forthcoming Swedish general election (Lindh/Sand). Finally, a last group of actions were clearly present, to an extent that some passers-by stopped, observed or even took part in the event: for example the group laying on their back in the middle of the square (Simmar/Berkowicz/Campbell) or the

slow collective walk enhancing a situated and sensorial experience of place (Carles/Palmese), the presence of moving sonic sculptures of open use with a sonic pitch that made the public either curious to play or annoyed (Porcarelli), or the affirmed sonic action of collectively 'drumming' on passers-by's rhythms of steps (Vrhovec). Improvised actions in another square explored the inspiring potential of place and group interaction while creating an improvised carnival as in children's play (Krivtsova /Kremnev).

Nevertheless, this large variety of methods and interventions share a common characteristic: they are in friction with ordinary 'reality', with the daily experience of place. And this expression, 'in friction', must be understood in its double meaning: very close to the daily situations they intervene in, while disrupting them to different degrees. It is this idea of being in friction with daily life that offers us the possibility of an inside and in-depth interaction with and decoding of daily contexts.

During the project and this conference, we learned to recognize some of the invisible structures and appropriations of public space; some people spend a large part of their lives on the street. During the experiments, they either expressed clearly that we were invading their territory or offered their help with the actions. While 'playing the public space', social efficiency is questioned and some people found it extremely provocative while others expressed a desire to discuss or to participate. Walking extremely slowly or lying down in the middle of a public square makes us think of the implicit rules of society and invites us to explore playfulness as another social political action.

In the beginning of this article, we discussed the evidence of a neutralization of public spaces in contemporary urban planning; neutralization of spaces in terms of absence of human traces, of undesired usages, etc., in favour of clean, safe and secure environments for commercial and touristic activities. And we find a parallel situation in an academia in which words 'reflect' and neutralize the artistic research practice and thus the body of the researcher. Consequently we find a lack of methods able to critically approach the dirty and complex reality due to the 'invisibility' of the main dominant processes in society that requires a specific scale and other senses for observation. Neutralization has mostly been approached in research as

a necessary prerequisite for objectivity as a given for the individual researcher. In this sense there has been, with a few exceptions, a lack of responsible (respon-se-able) answers from academia, whose role – one of the essential ones – is to question given realities and propose and explore alternatives.

Resonance as an experimental method offers an explo-ratory answer to such double neutralization, coun-terpointing dominant discourses in urban planning from a situated experience of place, while providing a collective and social approach to the questions. This corporeal presence and action reveals, from its elementary status, all the contradictions of today's main urban planning and academic logics where daily sensory, spatial and social experience of place has been evacuated. By playing the space, resonance has proved to re-activate public space through simple collective interventions based on everyday life situations, thus serving as a tool for the researchers to engage in a new dialogue with their daily environment while engaging their response-ability as citizens.

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Contemporary Art Practice
in the British Tamil Diaspora

By Anna Laine

This project addresses art practice in its contemporary context of an increasingly intercultural and transnational world. It focuses on artists in the British Tamil diaspora and locates their explorations of multiple and uncertain belongings through artistic and anthropological processes. The resulting audiovisual and textual works seek to enhance the understanding of social and cultural variations in the meaning and effect of artistic practice and research.

Contemporary art is practised across the globe. The Euroamerican privilege of setting the agenda has been called into question since the exhibition 'The Other Story' was presented at Hayward Gallery in 1989 and the following proliferation of worldwide biennales (Belting et al 2013). This postdoctoral project has investigated art practice in Tamil expatriate minority communities in the UK in order to expand the field of artistic research in Sweden and bring it into dialogue with current global transformations. It illuminates how art making can be used to address mobility in relation to the urgency of forced migration, and the notion of home in relation to constant movements where people have to learn how to reconnect with

fragmented memories, displaced skills, lost objects and confused feelings, to make sense of being in-between what was left behind and what might become of the future.

The project is based on seventeen months of ethnographic fieldwork with Tamils in London and Belfast, where the majority are refugees who fled Sri Lanka in fear for their lives during 30 years of civil war. Interactions took place at refugee centres, religious institutions, streets and private homes, and people's situations varied from being well-established second-generation migrants to being in hiding in response to a deportation order that sought to send people back to an environment where they would be imprisoned or killed. After a few months of exploring diasporic everyday life, I had come to know the artists who shaped the following direction of the research: Reginald S. Aloysius, Ezhilojan Jeyakumar, K.K. Rajah, Hari Rajaledchumy, Arunthathi Ratnaraj, Anushiya Sundaralingam and Sabes Sugunasabesan. It was not an issue of choosing among several, but of finding any at all. Practitioners of contemporary art turned out to be marginalised within the Tamil communities as well as on the British art scene. The reasons for these

exclusions became a central issue for investigation, which in turn demanded a one-month extension of the fieldwork to the artists' previous home environment in the Jaffna region of Sri Lanka.

An interdisciplinary framework

Participatory practices in the field emerge as social encounters during the messy ambiguities and intense proximities of everyday life. Knowledge is produced and embodied through experiences during collective acts. The transformation of these shared practices into academic accountability has traditionally been constituted by texts and discursive-based documentary films, with linear structures and coherent inferences.

However, an increasing number of scholars criticise this closure and look at possible reconfigurations of diverse media to overcome this gap. The anthropologist Tim Ingold claims that art practice can facilitate a rethinking of academic ways of working into a more processual form (2011, 2013). He suggests that the larger attention to openness and experiments in art can provide tools to avoid presentations where experiential knowledge becomes bound by a completed text or document, as a closed retrospective lacking a future. The issue is how to link different kinds of texts and images, not to polarise between them. This resonates with certain trajectories within visual and sensuous anthropology that argue for daring experiments with aesthetics in order to sharpen the attention of the

beholder and hereby engender critical thinking (Grimshaw, Owen, Ravetz 2010; Pink 2006; Stoller 1997; Wright 1998). In artistic research, Michael Schwab and Henk Borgdoff suggest a combination of artistic practice and academic writing practice to compose a new format defined as the 'exposition' (2014). This site can include reflective distance in relation to the artist's way of working and thereby engage in ideas and practices that generate knowledge relevant to academia (Schwab and Borgdorff 2014).

My work follows this experimental approach to disciplinary boundaries, a position informed by my training and professional experiences in art as well as anthropology. I have chosen not to establish a separa-tion between 'two roles', but rather follow the anthropologist James Clifford, who argues that the boundaries between art and science are ideological and shifting; there are no two clearly distinguishable entities to create an overlap between (1981). I am an artist-anthropologist, and in each investigation I develop the theoretical and practical tools most suitable for the issue at hand. Video work can be a process of thinking through making, where deepened understanding of a phenomenon is brought forth, and from where I develop a more nuanced article. Likewise, meticulous writing and literature studies can direct me into new ideas of art making.

In the case of the Tamil artists, the research benefitted from my and the artists' mutual notion of art practice as

a method to examine ourselves and the world around us. Improvisation and serendipity were further connective elements. Simultaneously, it became necessary to employ anthropological theory. The artists are entangled in social, cultural and political processes, and their position could not have been assessed through western philosophical ideas of art as an autonomous field. The analysis follows the anthropologist Roger Sansi, who argues that the common ground between artists and anthropologists is not other cultures, but the critical rethinking of their own reality and suggestions of alternative perspectives (2015). Their knowledge productions share the aim of challenging classical western definitions as well as the current dominance of capitalism and loss of community, and Sansi suggests that anthropological theory familiar with a vast array of ontologies and practices provides further possibilities for theoretical frameworks within art.[1]

Migratory aesthetics, nationalism and queerness

This study has shown that art practice is central to constructions of home and belonging among artists in the Tamil diaspora. As part of transnationally dispersed communities, they do not live a linear narrative of completely leaving a homeland behind and finally settling in a new one, but are situated in constant embodied movements between here and there. This fluid existence has been referred to as 'uprooting and regrounding' (Ahmed et al 2003), and it informed how video making developed as a central participatory practice in the current project. The collaborative video work focused on art making as a continuous process– how this was used in the artists' investigations of their present environment in connection with memories and parents' memories of a place physically left behind. Sometimes we decided on a certain choreography, at other times I mainly followed what the artists did. We included short pieces of literature, and one of the artists contributed with his new poem on home and belonging. The level of collaboration throughout the filming, and further in the editing process, has varied between the participants due to available time, amount of interest and also through how our relationships developed. But all of them saw and commented on the first five minutes before I carried on, and then on the final editing before it was shown in public. In the final piece, 'Making Home: with

five artists based in the UK', the artists convey their working processes and how they employ particular materials and memories to make sense of their present condition. They develop their own 'migratory aesthetics', a term used to define artists emplaced in tensions between the spatial and the chronological, between accommodating and unaccommodating themselves, in situations of migration (Durrant and Lord 2007). The entangled movements of the Tamil artists and their diaspora context were curated into the exhibition 'Homing and Migrating' in connection with my earlier works based on feminine homing practices[2] and presented at the Stockholm gallery Tegen2 in 2014.

The Tamil artists proved to be located in a space where institutional support was absent. They are perceived as inferior by London art institutions and receive less support in terms of education, funding and curatorial recognition, much like Asian and African diaspora artists in general (Araeen 1989). They further lack reassurance within their own communities, where cultural values institutionalised into social relationships and enacted by friends and family members promote improved stability rather than the uncertain position of the full-time artist. This uncertainty is increased by the collective memory of civil war and the current upsurge of racism, which is why the few who pursue their artistic aims experience significant pressure. Engagement in visual arts that are not based in what are regarded as Tamil traditions receives a particularly negative response. However, those who have participated in this study are examples of the possibility to challenge or negotiate positions ascribed by institutional frameworks.

Tamil notions of contemporary art practice are linked to nationalist constructions of a particular Tamil identity that aimed to unite people in the struggle against British colonialism, which was followed by Sinhalese oppression in Sri Lanka. The nationalist aesthetic regime promotes artistic practices based on literature, while forms influenced by western practices are considered improper and foreign. These ideas are intersected by cultural values that highlight the continuity of socioreligious relations and family life as routes to well-being. This analysis employs the anthropologist Bernard Bate's perspective, which connects nationalist ideology with aesthetics of everyday life (2009). It is furthered by a gender and queer critique of nationalism that provides overlapping perceptions

of the family across South Asia and the diaspora. Nationalism has employed domestic metaphors where woman, home, family, nation, language and goddess are intertwined (e.g. Chatterjee 1993; Fuglerud 1999; Ramaswamy 2009). Women are constructed as the bearers of tradition and responsible for upholding well-being in the heteronormative, reproducible family. Gayatri Gopinath, scholar in gender studies, shows that the subject position of the queer has been marginalised due to their incompatibility with this role (2003). But queer subjectivity provides an alternative logic that "displaces heteronormativity from the realm of natural law and instead launches its critique of hegemonic constructions of both nation and diaspora from the vantage point of an 'impossible'

subject" (Gopinath 2003: 152). Gopinath argues that working-class, single women and prostitutes share this position, and I suggest that it can be further shared with Tamil contemporary artists. Like the queer South Asian diaspora subject, they are described as impure and foreign in relation to the nationalist logic and they aim to reconfigure the notion of Tamil well-being in individually defined ways. The details of these findings, together with accounts of the absence of art education for Tamils under the Sinhalese nationalism of the Sri Lankan government and the ambiguous notion of ethnic on the London and global art scenes, are published as an academic article in the journal *World Art* (Laine 2015a).

Relationships between researcher and researched

The validity of research requires the recognition and inclusion of the researcher's influence on a project's outcome, a process referred to as self-reflexivity among anthropological scholars (Aull Davies 1999). Power imbalances in the field and the misconception of an objective researcher that dominated the early stages of the discipline have been denounced by internal critique based on restudies of known fields and external critique by postcolonialism and feminism (Clifford and Marcus 1986, Moore 1988). Reflexivity is established as an extended form of self-criticism that analyses the researcher's inevitable effects on

the research situation and the kind of knowledge it produces. In the current project, my experiences in art making and the Tamil artists' interest in anthropology provided links that destabilised the boundary between researcher and researched. My investigation into the artists' self-research about their identities and life worlds through their artistic practices, and my own use of artistic methods in this process, provided overlaps between their working processes of dialectic movements between accommodating themselves and creating disruptions and my own image making. The porosity between us increased as we made and discussed images together, including both our own works and at exhibitions of others' works. A couple of the artists had studied, or were going to study,

anthropology, and one wrote an essay on young Tamil diaspora artists. We got 'caught up in each other's way of thinking and doing', a phrase used to describe an explorative workshop including anthropologists, artists and curators (Grimshaw, Owen and Ravetz 2010: 155). These collaborative practices, and how they were disrupted during my stay in Jaffna, are further described in an exposition in the *Journal for Artistic Research* and it includes the aforementioned video and other audiovisual material (Laine 2015b).

The aim of employing participatory practices and shared authority throughout the research project has not always been possible to realise. Three of the artists planned to participate during the opening of the exhibition at Tegen2, Stockholm in a collaborative poetry reading. But the Swedish migration authorities hindered this performance. Sugunasabesan was able to attend as he secured a British passport back in the 1970s. But Rajaledchumy and Jeyakumar only have Sri Lankan passports, which are held by the Home Office during the years of extensive work required to achieve permanent residency in the UK. They were immediately denied entry on the suspicion of illegally trying to stay in Sweden. The global hierarchies we are

entrenched in construct these young men as unreliable. As a white academic with a European passport, I can travel freely, and we continuously discuss how we can utilise this fact together. The latest collaboration was a public event in 2015 at Open School East in Hackney, where Rajaledchumy is enrolled as an art student.

The images in this report are excerpts from the video 'Making Home – five artist's in the UK'.

1 The interdisciplinary position of this project is related to a complex history of transgressive collaborations across art and anthropology where interactions have moved beyond the interest in 'primitive' art during modernism and the crisis of representation in the 1980s-90s (Belting 2011; Coles 2000; Foster 1995; Clifford 1988; Clifford and Marcus 1986), towards contemporary art concerned with social interventions. This social turn has expanded the conjunctions between the two fields and the body of literature is growing within art (Belting, Buddensieg and Weibel 2013; Bishop 2012; Bourriaud 2002; Enwezor et. al. 2012; Kester 2004; Kwon 2002) as well as anthropology (Grimshaw and Ravetz 2005; Ingold 2011, 2013; Pink 2004, 2006; Schneider and Wright 2006, 2009, 2013; Westermann 2005).

2 These works are composed by textile, photography and video and developed through my PhD research on the kolam practice in Tamil Nadu, India (Laine 2009, 2012a, 2012b).

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Place and memory – traces of life streams (in and about Slussen in Stockholm)

Project manager: Mikael Lundberg
Text: Magnus Jensner

Artist Mikael Lundberg placed a camera right at the top of Katarinahissen, a tall lift shaft at Slussen in Stockholm. The camera was trained on the square below, with the City Museum just about in the centre of the shot. From this raised position, the camera spent a whole year, night and day, recording every movement, large and small, in its fixed field of view. The result of this detailed surveillance of the location is a film that, in terms of its length and scope, runs in parallel to the real life down in the square. The film lasts 365 days, totalling 8,760 hours! Sitting for 8 hours a day, it would take someone three years to watch the whole film.

Of course, neither the artist nor anyone else will ever be able to watch the whole film – there will always be hidden sequences and undiscovered details. The extensive film material will always hide information within it. It was never thought of as a film in the usual sense of the word, intended to be shown unedited in short or long sections. It is rather a large collection of data, an archive that the artist will be able to use to produce a different type of visual information. The

large amount of data thus becomes an archive from which he can select the parts that suit his particular intentions. With the use of advanced technology, he can lead us to discover different aspects of what happens in front of the camera. He selects a certain type of information in order to highlight what we are initially unable to see or understand. This text is a reflection on Mikael Lundberg's research project *Place and Memory* (Plats och minne).

Starting point

How, as an artist, does one handle such an archive? How can the information recorded by the camera be used? For a few years, from 1999 to 2003, Mikael Lundberg was linked to Innovative Design at Chalmers University of Technology in Gothenburg under the leadership of Professor Peter Ullmark and Technical Director Mats Nordahl. In his role as artist in residence, in close collaboration with various researchers, he developed new forms of artistic presentation, which later fed into artworks such as *Lifeline* (2003-04) and *Sisyfos* (2004-05). Lifeline continued for a little under two years, with the gathering of data as an essential part of the project. The collected data, which was

gathered over a clearly defined time period, was then used to generate images. The work Sisyfos was based on randomness as, over time, an image was generated on a brick wall, an image that still remains in place.

For every new artwork or project, Lundberg has always been interested in finding the specific technique that suits the idea in question. This means that his artworks are often of a very different character, using new techniques and varied forms of presentation. What has remained consistent in his art has been his interest in time, memory, history, people's existential conditions, specific urban phenomena, and the particular properties of different materials.

In the current project, Place and memory, he has once again collaborated with Mats Nordahl to seek out new opportunities to use advanced digital technology. The result is a number of film sequences of various lengths and individual excerpts from the film archive. There is currently no finished presentation of the material, but an exhibition is planned. An interim presentation titled In the middle of the process (Mitt i processen, 27 May 2015) at IASPIS in Stockholm included numerous examples of how a finished version of parts of the film material might be presented.

New technique

Artists have always been interested in finding new forms of expression and techniques for depicting perceived reality, phenomena and individual incidents, and for giving expression to their own experiences. When, around the same time in the 1830s, British inventor and photographer Henry Fox Talbot and French artist and photographer LJM Daguerre produced the first photographs, direct depictions of reality via two different techniques, it caused a sensation. As with all recordings, the images were limited by the available technology, not to mention the knowledge and skill of the operator, but at the same time they were something entirely new that fired the imagination. The photographs immediately sparked speculation about the death of painting, and also had a deep influence on thoughts and practices concerning depiction in general. They were probably also an influence in freeing up new attitudes and experimentation within painting. It could be said that the developments and changes in the art world from the mid-19th century to the present day are one long story of experimentation with different types of techniques and methods of depiction.

Slussen, Stockholm

Today, advanced camera technology and new digital technology open up opportunities to store and process large quantities of information in a way that was once impossible. The camera can record details and movements that are invisible to the naked eye, and at the same time the information can be processed and composed in a way that is limited only by the user's knowledge, imagination and time.

The place

When Lundberg gained access to the material from a year of filming, what he had was a massive series of images from one of Stockholm's best known places, all recorded within the camera's field of view. Many actions are repeated day after day, the sun rises and sets,

with the times changing through the year, the buses follow their timetable and people go to work and do their shopping. The birds are not confined by timetables, but over time certain patterns can be discerned; they often land in the same places, they come around certain corners more often. This is rendered particularly clear by the fixed position of the camera.

Many social situations are also repeated; people walk through the same doorways, stop, relate to their surroundings, reflect and talk to each other. The metro entrance is, of course, a focal point for these encounters. In some of the images that Lundberg has shown so far, it almost looks as if the metro's entrance and exit is the actual raison d'être of the locale; as if the whole square was constructed as a forecourt, with the birds flying around keeping watch.

Slussen

Does the choice of location have any particular significance for Mikael Lundberg? Are there any characteristics of the place that are particularly important? Does he have any nostalgic or emotional connection with Slussen that makes it important to document

and understand this place above all others? Does it have certain properties that say something about our time? Does he want to create something for posterity, preserve something specific, be someone who creates a memory of the place, particularly now as extensive redevelopment looms: this is what Slussen looked like in 2014? Or was the choice governed by more practical considerations: that it is easy for him to get to, that it is a place with a large number of visitors every day, that it is a place of both repetition and drama?

Memory

I personally find it difficult to use the term memory as applied in contexts such as "a place full of memories", or when talking about buildings or spaces with "brooding memories". A place full of memories is a seriously flawed metaphor. A place remains silent. Places have only a geographical attribute. Nature is entirely brutal in its absence of sentimentality or memory. Things happen without any acknowledgement of the place's previous history. Animals, on the other hand, like to return to certain set locations. These are places that have some significance in their lives. In an urban environment, places are a physical construct, but

just as in nature they are without memory, without thoughts, without reflection.

Without human intervention, there is probably no such thing as reflective memory. This place, Slussen, is populated by around 30,000 people every day. And people leave traces behind. It may be a question of graffiti, litter, wear, or other various signs of human presence. But it may also be an expression of artistic ambitions. A film, text or poem creates a different type of connection to the place. There is a drive to say something more specific about the place in question, to hand something over to others, to show that one has been there. But it is not the place that gathers together these impressions or memories, it is we humans. We choose whether and how to do it. It is also we who choose to forget and clear away all our traces, if that is our preference.

Together, we can generate something that is given an opportunity to become part of our shared memory. It is we who create what constitutes our memories, voluntarily or involuntarily. The place does nothing to keep the memory alive, it is we who choose whether we want to save our memories. Memory is highly

sensitive and constantly needs to receive new nourishment and tender care.

But the place also leaves traces in us. If we pass the same place every day, go through the same door perhaps, buy a ticket from the same machine, this generates a certain behaviour. We might meet the same people every day, people we don't know, people we know nothing about.

A living place

I don't believe Mikael Lundberg has any nostalgic connection to Slussen. It is a place he has passed through every day for many years. As he has moved across the space, he has no doubt reflected countless times on the number of people, all the fates that converge right here every day, because everyone is on their way somewhere and has to pass this point. It is almost like a pulse that moves, pulling together and stretching out in regular movements. In many of the moving images that Mikael Lundberg has shown me, the place looks like a kind of living organism. It can be viewed as a large body, an organism that increases and shrinks its size, contracts and expands.
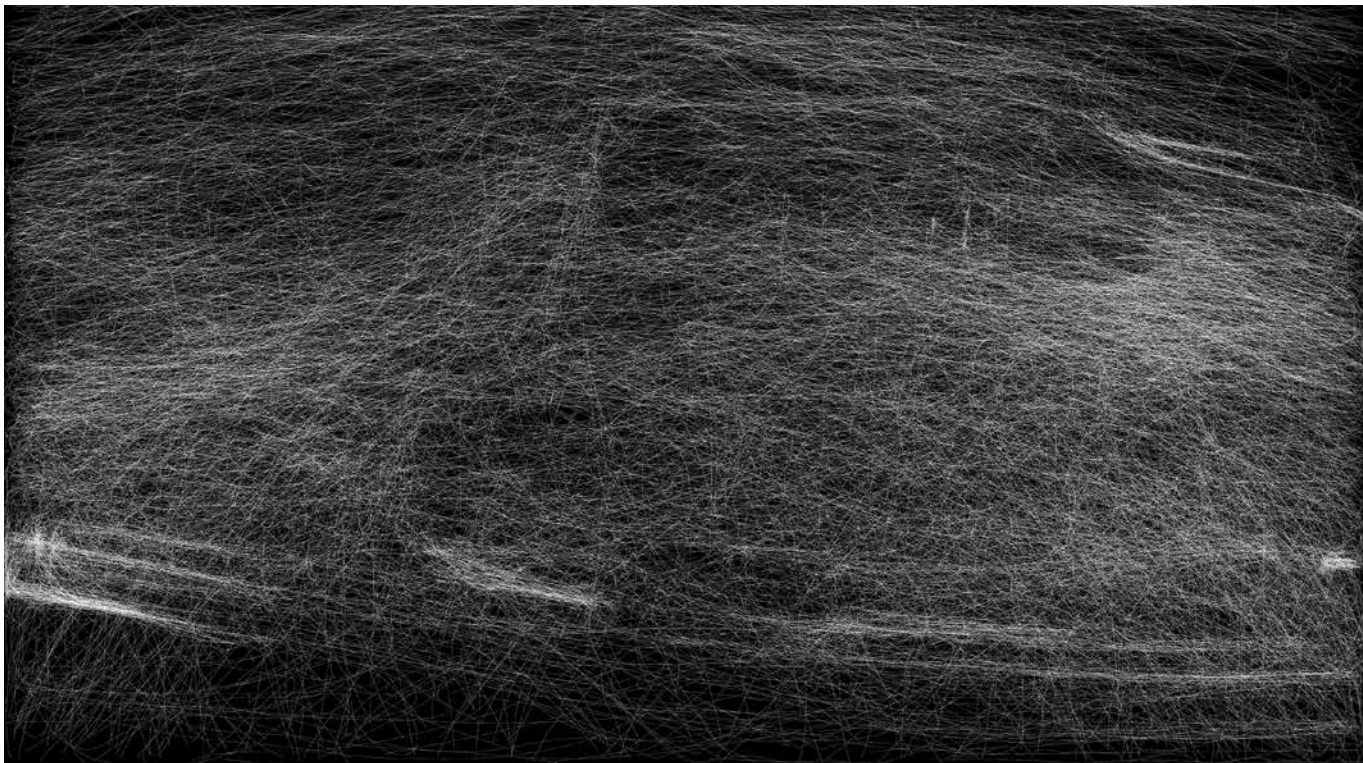
Birds Greyscale Inverted (Fåglar Gråskala Inverterad)

Images

When one sees the newly generated images that Lundberg has created, one instinctively thinks they are photographs, taken using a special technique, But it is the computer that creates a new image using the information that has been selected. Since the camera is always in exactly the same position and one knows

what the location looks like, it is possible, despite a high degree of abstraction, to make out certain features. Take, for example, the image Birds Greyscale Inverted (Fåglar Gråskala Inverterad). For this, only movements of a particular speed have been chosen. Limits for the lowest and highest speed have been set, so that all the movements occur within this range, which in this case has resulted in narrow lines across
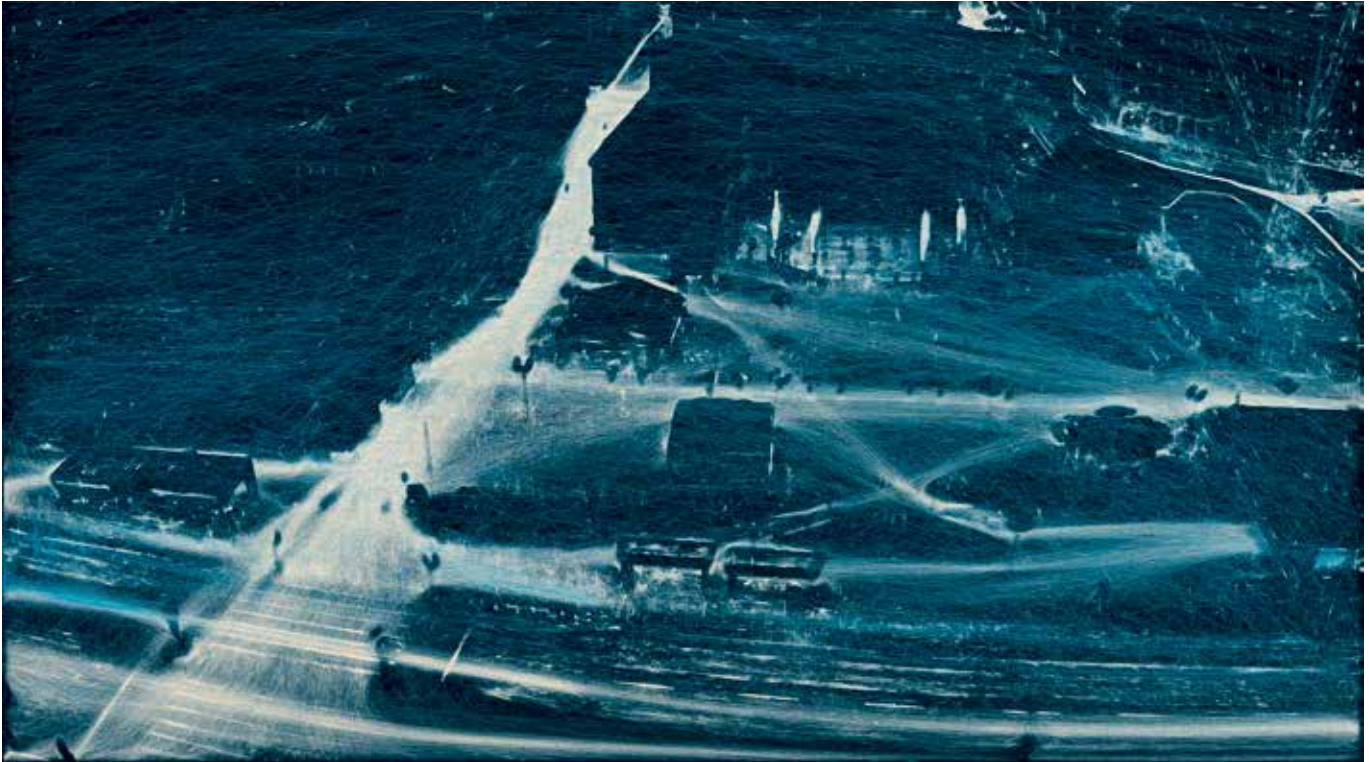
Human Output Merged

the whole surface of the image. The appearance of the lines is also controlled via the computer. We don't know exactly what has caused this or that line, although it is probably birds for the most part. We also don't know how long the selected sequence is; it could be a few hours or perhaps several days. The photograph is dependent on the exposure time. Most photos that we see around us have very short exposure times, what we call snapshots. They may also be sampled and comprise several composite images. But what Lundberg does is to show us the appearance of information generated over a shorter or longer timeframe. This allows us to discern repetitions and greater intensity in certain parts of the image.

Human Output Merged

In the image Humans Output Merged, the starting point is a completely blank background. All that then appears in the image is movements captured by the camera. These may be people, birds, bikes, buses, or just the movement of flags, or flashes of reflection in windows, metal or shiny surfaces. All over a long enough timeframe for the image of Slussen to actu-

ally become visible. Recorded movements on streets, pavements and around buildings create an image that we can recognise and decode. It is an entirely computer-generated image that, given enough information, can make architecture and a cityscape appear, without buildings or streets actually being depicted. It is the elements moving around in the space that reveal the fixed features of the place.

Films

Lundberg has taken the filmed material and zoomed in to make use of selected details. One sequence shows some young guys painting graffiti on a building. It appears to have been filmed at night or early in the morning; the lights and the quality of the film make

Klotter/Scrawl

the air almost quiver. This creates the sense of some kind of dream sequence.

He has also created film sequences based on a kind of repetition of movements. Movements leave an impression on the screen, and then the movement is doubled up for as long as it lasts so that it looks as if new information has been laid over the earlier details. It becomes as if time has been rendered visible; the past, present and future sit next to each other, as if time lacks dimension, everything is happening at once. When the person stops, the image disappears, the person ceases to exist; you have to keep moving to remain in the image. Everyday activities take on a kind of poetic glow.

To avoid the surveillance perspective, Lundberg has also worked at ground level, within the area covered by the camera, and filmed with a hand-held camera. The perceived difference between these differing perspectives is manifestly that of the person as an individual and the person as part of a bigger course of events. With a hand-held camera, he is able to record the individual's facial expressions, intimate and subtle movements, while the surveillance camera up on high makes the individual a statistic and a building block

in the urban landscape. This is a popular topic for Mikael Lundberg, who says that "this is a public space, created by the public." Here the public may be both an individual and a dot or a line in a computer-generated image.

Conclusion

Lundberg's images make us aware that reality is infinitely rich in information, while people have a limited capacity to perceive their surroundings. But with the right technology, we can see so much more, we can choose what we want to see in filmed material, what specific information we want to know. We can never see everything all at once, we don't have that capacity, but information can be divided up and presented in a particular way.

Mikael Lundberg's images from Slussen give us new powers of perception, they reveal and ask questions about reality. The images also make us aware that seeing in itself is a technique that we humans have developed as a way of understanding reality, a technique that is adapted to the limited capacities of our senses.

Chapter 10

Esther Shalev-Gerz
— on trust, dialogue and the potential in art.

Project manager: Esther Shalev-Gerz
Text: Niclas Östlind.

In 2010, Esther Shalev-Gerz commenced a research project aimed at investigating two crucial aspects of people's social lives: trust and dialogue. To conduct the study, she put together a team comprising artist Jason E. Bowman, film researcher Annika Wik and philosopher Stefanie Baumann. In the form of a critical discussion, they spent three years moving their reflections forward, with the results of their work presented in *The Contemporary Art of Trusting Uncertainties and Unfolding Dialogues*, published by Art & Theory in 2014. The book also contains documentation of exhibitions and other presentations, newly written texts by people with whom Esther Shalev-Gerz has worked in various contexts, and two specially commissioned texts by philosopher Jacques Rancière and art historian Georges Didi-Huberman, which were previously reproduced in the catalogues that accompanied two of her more recent exhibitions. Publication of the book – together with a symposium – marked the conclusion of the research project. Taken in relation to Shalev-Gerz's activities, the book should, however, really be seen as a station on an ongoing journey, where the new experiences and knowledge that the project has generated help to shape her continuing work.

Crucially from a research perspective, the issue of trust and dialogue has arisen out of and been dealt with through the prism of Esther Shalev-Gerz's various works. They offer an artistry characterised by a deep sense of outward movement, but also by the more low-key mode of listening. Another feature is that there is generally a commissioning party involved, which means that the dialogical situation is already embedded in the external conditions for the creation of the work. A key factor that must be clarified before this type of project can begin relates to budget and remuneration. According to sociologist Pierre Bourdieu, however, the art world is governed by a reverse economy. This means that the monetary side stands in conflict with and inhibits the capturing of the symbolic assets that build up the actor's cultural capital, which is also the reason why money should preferably remain invisible. The problem with the finances systematically being concealed is that the artists are placed in a subordinate and often difficult position. In order to actively counter this system, the question of funding must be placed on the table, as is the case in the projects by Esther Shalev-Gerz. At an early stage, she negotiates with the client and comes to an agreement over the financial parameters. This

Describing Labor 2012
Photo: Thomas Schön

establishes a relationship where the input of the artist is valued, to a greater degree than usual, as labour – something that the creation of art is by definition. The reason why I am highlighting what could be considered a largely administrative aspect is to show that, in Esther Shalev-Gerz's case, the issue of trust and dialogue runs through the process in its entirety.

There is another circumstance that should be mentioned. The research project coincided with two major retrospectives of Esther Shalev-Gerz's work spaced a couple of years apart, one at Jue de Paume in Paris in 2010 and the other at the Musée cantonal des Beaux-Arts in Lausanne in 2012. This is an exhibition format where one stages encounters between older and more recent works in order to explore and formalise the themes and narratives that define the art. The research project and the retrospectives were thus able to enrich each other.

The contributions collected in the book tackle and reflect on different parts of Esther Shalev-Gerz's production. What stands out is the way her works constitute a series of different forms of dialogue, or rather that the dialogues occur on several levels and with different parties. The structural aspect is present not least in the aforementioned collaboration with the institutions and the clients. The dialogue exists in the individual meetings with the people who in various ways contribute to the artwork or take part in the production. The spectator is also drawn into the dialogical situation that the presentation creates, and the spatial manifestation reinforces the dialogical nature of the works.

A common thread that runs through Esther Shalev-Gerz's art is the ongoing dialogue with the past. In her works, she seeks out people who are able to talk about experiences of the kind where not only memory, but also forgetting, becomes a precondition for survival. Shalev-Gerz also shows an interest in the meaning of things in people's lives and what objects can say about, for example, the desire – as an act of resistance – to create a tolerable existence even in the most difficult of circumstances. The work that most exemplifies this is Menschen Dinge (2004-2006). The objects portrayed were made by prisoners in the Buchenwald concentration camp and were uncovered at a later date during an excavation of the camp. Among the 20 or so objects is a 'primitive' form of iron and a comb made from a ruler – items whose use

Describing Labor 2012 Photo: Thomas Schön

shapes the almost invisible routines of daily life. Esther Shalev-Gerz turns her attention towards the major historical traumas of the 20th century. This is an area where questions of representation and legitimacy are at their most poignant. In Shalev-Gerz's

case, the complexity that defines the works' visual and narrative structure – created in the alternation between speech and silence, stillness and movement – bears witness to a strong awareness of the way writers of history battle for their interpretation to achieve

supremacy, but also of the responsibility to the living and the dead that any depiction of the past carries with it.

Many of Esther Shalev-Gerz's works establish a dialogue with archives and collections. These are places impregnated with history, where documents and objects are carriers of many potential stories. In addition to the weight that the accumulated time creates, the archives are also borne down by the materiality of the preserved artefacts. The physical dimensions of the archives have a braking effect, and this inertia lends a benevolent perspective to the present.

In Describing Labor (2012), Esther Shalev-Gerz worked with the collection at the Wolfsonian Institute in Florida. The many and varied artefacts are all from the period 1885–1945, which makes the museum a time capsule of fragments from an era that saw the major breakthrough of industrialisation and mass production in the Western world. As the title suggests, the focus is on labour, and the work is built up from different, interacting parts that lead to the subject being tackled in diverse media and from several perspectives. The first step involved Esther Shalev-Gerz selecting 40 artworks from the collection with the common denominator that they all depicted labour. She

then asked around 20 members of the museum's staff and other people knowledgeable about art to choose one of these works that they would then verbally describe. During the presentations, the around 20 people were filmed in close-up, from a side angle and against a dark background. This allows us to watch the person while he or she looks at the picture and we both hear and see how their descriptions take shape and develop. We also see the strong engagement, and how their interpretations reflect both their professional knowledge and their personality traits. The descriptions can be seen as individual responses to what the artworks are saying, and it is via the speaking voices that the dialogical potential of the art is realised.
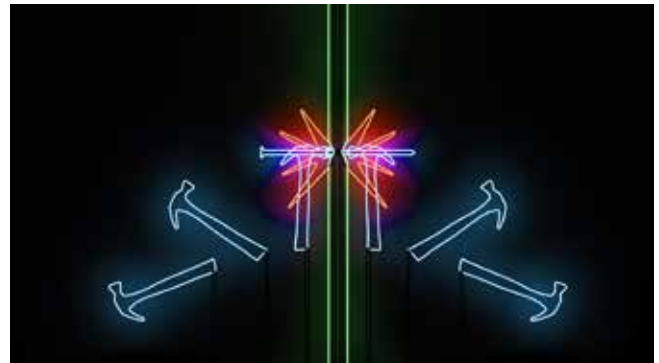
Potential Trust, neon, 2012-2014, Photo: Thomas Schön

Describing Labor 2012 Photo: Thomas Schön

One relevant question is how a research project like this differs from the art that is created and presented on the art scene generally. In one respect there is no difference – since Esther Shalev-Gerz's works belong to the well established field of professional art, something that the retrospective exhibitions in particular exemplify. In her case, it is not a matter of a special niche of "research art", but of her with its own forum and basis for judgement. What comes across in the book, however, is that the project has generated an illumination of the subject with a richness of perspectives that is unusual in the traditional artistic context. The reason for this is structural and financial, relating in part to the deterioration of the conditions for art criticism and the increasing pressure on art institutions. The space for time-consuming and complex works that exists within artistic research is extremely limited in an art world defined by a strong market and demand for high visitor numbers.

I wrote in my introduction that the artistry of Esther Shalev-Gerz is the prism through which the research subject has been viewed and broken down. If one takes this optical metaphor one step further, her works have also served as a magnifying glass that reveals

definition and clarity. Through her works, Esther Shalev-Gerz exemplifies how trust is created and maintained and what encourages the dialogical situation to develop. She also shows what can be achieved by using the dialogue as an artistic method, and she shows how the conversation finds its way forward in an as yet unknown landscape and opens up the possibility of new thoughts, feelings and experiences, but also how dialogue has a wordless side that is expressed in people's faces and gestures.

There are two properties of Esther Shalev-Gerz's art that the research project particularly serves to emphasise: the self-reflecting and experimenting attitude that she has towards what constitutes an important artistic practice today, and the significance of the public space in her work. Of the permanent installations that she is responsible for, one is located at Botkyrka Multicultural Research Centre in Fittja, a place whose activities are strongly influenced by migration and its social implications. One of the centre's flights of steps has four questions carved into the steps. In a way that is typical of Shalev-Gerz, the wording has a duality, with the questions relating both to loss and to possibilities.

There is a deep existential dimension, and as we formulate the answers, we are reminded of our personal responsibility for matters of shared importance – now and in the future. The questions are:

What did you lose?
What did you find?
What did you give?
What did you receive?

Trajectories between creation and analysis: methods and results from Music in Movement

By Stefan Östersjö

Music in Movement is a cross-disciplinary artistic research project which brings choreographers and musicians together in artistic explorations of a gesture-based understanding of musical composition. This article discusses the methods used and some results of the project and makes an argument for multidisciplinary research based on Bruno Latour's concept of diplomacy between "modes of existence".

An interest in the creative process in music-making has always been central to my artistic research ever since I started my PhD in 2002. Even then I was exploring artistic processes manifested in the interaction between different agents – between composer and performer, between musician and cultural objects such as a score or an instrument – from the methodological consideration that in these interactions, otherwise tacit elements may surface. An instance of such work was my struggle, as a classical guitarist, to come to grips with a composition for guitar solo by the German composer Rolf Riehm. This process, carried out in dialogue with the composer, was discussed at length in my thesis and involved a strong interaction between analytical and artistic procedures (Östersjö

2008). I made video documentation of my rehearsals with the composer and undertook a qualitative analysis of this material. Through this work, I came to realise that in many instances the physical gesture is more central than the sounding result, and there are many examples of actions in the piece that produce no sound whatsoever. Instead, theatrical qualities emerge from the actions and, with the explicit references that the piece makes to the myth of Orpheus, enhanced by a prose poem by the composer which is published as part of the preface to the score, it is also the composer's intention that a performance of the piece should constitute an embodiment of the persona of Orpheus, an instruction which situates the piece outside of the conventions of western concert hall performance. The concept of the gestural-sonic object suggested by Rolf-Inge Godøy (2006) became the basis for an analysis of the score that further enhanced this interpretation. Taken together, this posed many questions to me as a classical guitarist. What is the meaning of a musician's movement in performance? If the compositional material in the piece can be understood as compound units of movement and sound, could it be possible to develop a compositional practice that takes this notion further?

Music in Movement

The notion of a gesture-based understanding of musical composition suggested by my interpretation of *Toccata Orpheus* lays the ground for Music in Movement, a multidisciplinary artistic research project with the aim of developing an artistic method which merges the practices of choreographer and musician towards a gesture-based paradigm for musical composition.

The method acknowledges that musical perception is multi-modal (Livingstone, 2006, Thompson, 2005), embodied and related to action (Gallese & Lakoff, 2005). Marc Leman even argues, building on ecological perspectives on human perception, that "music is gesture" (Leman, 2010, pp. 147-149). Building on a multimodal conception of human perception (Berthoz, 2000; Hatten, 2006) recent research on musical gesture finds gestural images to be integral to the perception of music (Godøy, 2008; Godøy & Leman, 2010; Gritten, 2009). The sensorimotor system makes the motor action of producing gesture and the perceptual interpretation of it into interchangeable entities (Hatten, 2006, p. 2). The main objective in Music in Movement

was to develop an artistic method that allows for the creation of musical works that take this embodied and multimodal understanding of our perception of musical performance into account.

Funded by the Swedish Research Council, this work has been carried out with a number of composers and performers, but also artists from other disciplines. Music in Movement has resulted in a series of collaborative artistic projects, starting out in January 2012 and brought to a close in December 2015. The primary aim was to "develop artistic strategies that allow musical composition and choreography to amalgamate and give rise to novel modes of expression". This aim has been explored from a number of perspectives in a series of artistic productions.[1]

The artistic output responds to the main research questions in different ways. *Inside/Outside*, which was premiered in Hanoi in 2012,[2] brought up the political implications of composing, not for "musicians", but for actual individuals. Thereby, the performance takes on further political meaning than in a conventional concert performance. In *Inside/Outside*, the

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1 The following is a list of all major productions in chronological order. For further information please refer to www.thesixtones.net:

- Kim Ngọc Trần Thị/Marie Fahlin/The Six Tones: Chuyển Dịch/ Move, premiered in the Kim Ngân Temple, Hanoi in May 2012.
- Fahlin/Wright/The Six Tones: *Inside/Outside* premiered in Hanoi at the Kim Mã Chèo Theatre, Hanoi in November 2012 https://youtu.be/hZ8iP1Swumg

- Karpen, Dahlqvist, Fahlin, The Six Tones: Seven Stories, film, shot in Seattle in March 2013
- Riehm, Frisk, Fahlin, Karpen, Eckel, Elberling, The Six Tones: *Go To Hell*, a multimedia production for the R1 reactor at KTH, first performance in October 2013, also performed at the Orpheus Research Festival in Ghent, Oct 2013 and at the Hanoi New Music Festival in Dec 2013.
- Karpen Dahlqvist, Fahlin, The Six Tones: *Nam Mái* for three soloists, film and orchestra, first performance with the Seattle Symphony in March 2014.

movements of the three performers in traditional Vietnamese queen costume, placed in glass boxes, form a critique of gendered gesture in traditional music performance in TV shows in Vietnam.
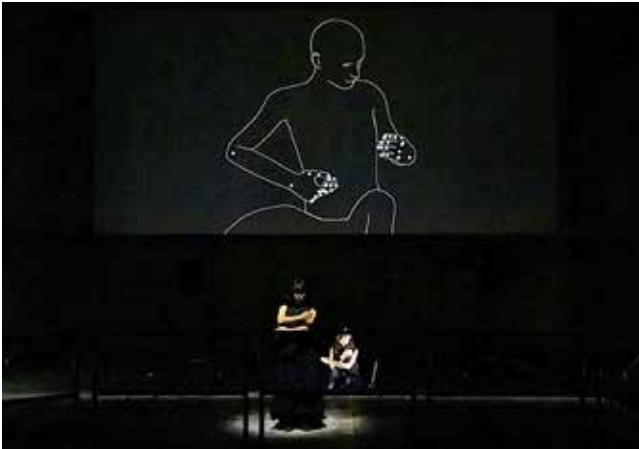
Go To Hell, *Photo: Anders Elberling*

In 2012-2013 a multimedia work titled *Go To Hell* was developed, in which the gestural content of Rolf Riehm's Toccata Orpheus became the source for new video works, choreographies, a light and sound instal-

lation and new music for trio. *Go To Hell* is a 50 minute piece bringing several media and art forms together, all derived from this 8 minute guitar composition. Set in the R1 reactor at KTH in Stockholm, it was a place that evokes danger and affords descending since it is situated almost 30 metres below ground. The audience would walk down the staircase with filtered lights and electronic music, and when they entered the reactor hall Gerhard Eckel's *Motion Grid* would activate the entire space with a giant light and sound installation generated from the motion capture of Riehm's composition. The piece unfolds as the three performers descend from the offices moving out into the space, developing a series of choreographies from which instrumental and electronic music emerge. The methods we devised for the making of *Inside/Outside* and *Go To Hell* will be discussed further in the next section. It may be relevant to underline the experimental nature of these undertakings. In 2012 when the work started out, we had a collective sense of feeling our way in the dark towards an unknown goal. In retrospect it may look rather systematic, but the method emerged from experiments that were always driven by our artistic practices.

Recorded for DVD release in the Orpheus Institute series and for CD release on NEUMA Records, New York.
- Arrival Cities: Hanoi for documentary film, three performers and electronics, a first version of this work in progress was presented at Tacit or Loud, Nov 2014 and the piece has since been played in Hanoi and in Vienna, there in a new version with three soloists and chamber ensemble.
https://youtu.be/9d3wmP8YagU
- Jodlowski: *Post Human Computation* for video, electric guitar and electronics,

premiered as part of the Inside/Outside installation during Tacit or Loud in December 2014. Released on DVD on the éOle label in October 2015.

2 Inside/Outside was also turned into a video installation and is currently displayed as such at the Museum of World Cultures in Gothenburg. The piece has been set up twice in Vietnam and toured in Europe in autumn 2015 to festivals in Krakow, London and elsewhere.

Inside/Outside
Photo: Gunnar Menander

Methods

In winter 2012, in sessions with the choreographer Marie Fahlin, we made attempts to treat the gesture in Riehm's *Toccata Orpheus* as choreographic material, performed both on the instrument and without it. I taught *Toccata Orpheus* to the musicians in the group, and they found ways to apply the movements on their instruments. In this way we eventually made a transcription for trio of the entire piece. Following the same method, new choreographies could then also become the source for generating new music. Around the same time, a motion capture recording was made of my performance of Riehm's *Toccata Orpheus* at the Humanities Lab at Lund University. The primary intention was to use the data for the generation of both a sound and light installation, by the Austrian composer Gerhard Eckel, and a new video work by Henrik Frisk and Anders Elberling. Qualitative analysis of video also became an important tool in the development of the music through the choreography. Especially when taking the entire process into account, starting with my first steps towards a gesture-based understanding of Riehm's composition which laid the ground for the making of *Go To Hell*, layers of analytical and creative phases can be observed.

The making of *Inside/Outside* brings qualitative analysis into the heart of the artistic process. The piece builds conceptually on the lived experience of the two Vietnamese musicians of The Six Tones, Ngô Trà My and Nguyễn Thanh Thủy, of performing traditional music in TV shows and in public concerts. Musical training in Vietnam involves learning body schemata of gendered gesture, which is further amplified or underlined in contemporary TV production. In joint coding sessions with the choreographer Marie Fahlin, Nguyễn Thanh Thủy and Stefan Östersjö, we analysed video from TV shows. The material was collected by Ngô Trà My and was kindly submitted by producers from several TV stations. Here we identified a number of gesture types that became the fundamental compositional material in the making of the choreography, which was developed in workshops at the Inter Arts Center in August 2012.

At a later stage, this analysis was also enhanced by a first-person perspective through conversations between Nguyễn Thanh Thủy and Ngô Trà My about the performance of traditional Vietnamese music. This was carried out in interviews and in coding

sessions, all involving Marie Fahlin and the members of The Six Tones, where the coding and the annotations all referred to the subjective meaning of the gesture.

The subjective understandings of the performer's body movement became the source for another structural layer in the piece when we created the audio tracks which the audience can choose to monitor through headphones found by the glass boxes. Each track is a tape composition built mainly from the voice of the performer in each box, giving accounts of some of the materials encountered in the further qualitative analysis from a first-person perspective.

In the making of *Go To Hell* and *Inside/Outside*, quantitative and qualitative analysis constituted an important factor in the artistic process. But the interaction is equally strong, although different, in both directions. Hence, the analysis has always been deeply informed by the ongoing artistic explorations. On a more general level of reflection, the ways in which the subjectivity of the artist/researcher is addressed in the methodological design appears to constitute the node at which artistic creativity and scientific inquiry can intersect.

Results

Music in Movement resulted in a series of artistic works that posed many questions concerning the nature of embodied artistic knowledge. This laid the conceptual groundwork for the festival and conference *Tacit or Loud:* where is the knowledge in art?, which took place at the Inter Arts Center, Malmö in November and December 2014[3]. Here, many of the works produced within Music in Music were performed and discussed from a wide theoretical and artistic perspective. A publication containing discursive and artistic materials from Tacit or Loud is under production.

The outcomes of an artistic research project emerge from the embodied processes of the creative work. Much of the knowledge embedded in musicians has always been transmitted in embodied interactions between musicians, for instance in instrumental teaching, in rehearsals. Language plays a particular role in all such situations, and it is important to acknowledge that the language in a rehearsal space tends to be adapted to the shared tacit knowledge of the musicians who are part of the discourse. How can

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3 Link to the festival website: http://www.teatrweimar.se/tacitorloud/index.htm

an artistic research project best communicate this knowledge? Surely, multimedia publications may hold part of the answer to this question, which remains unresolved.

Maurice Merleau-Ponty reminds us of how our thinking is situated in the body. He finds the visual arts to be a domain in which a specific kind of non-verbal thinking, where the painter lends his body to the world in order to transubstantiate it into painting, takes place:

[…] this philosophy still to be done is that which animates the painter – not when he expresses his opinions about the world but in that instant when his vision becomes gesture, when, in Cézanne's words, he "thinks in painting".
(Merleau-Ponty, 1964, p. 178)

The painter brings vision and movement together in an artistic formation which is independent of words, but also becomes independent of the artist's body. To Merleau-Ponty it comes naturally to identify a certain kind of thinking in the way in which the visual and the conceptual are surpassed (not moulded together) in painting.

One could think of the results of a piece of artistic research as situated in three domains, the artistic, the embodied and the discursive. The discursive embraces what has in recent years been referred to as Mode 1 and Mode 2 knowledge, where Mode 1 refers to traditionally conceived knowledge production – produced in theoretical or experimental environments – while Mode 2 knowledge is produced within the context of application (Nowotny, Scott & Gibbons 2006). While Mode 2 knowledge, produced outside of the artistic field, can sometimes be "considered to be part of the context of application from the outset" (Greenhalgh & Wieringa 2011, 507) in the context of artistic research, Mode 2 knowledge also requires a translation from the artistic and embodied domains.

Hybrid methodologies may be developed, by the use of scientific methods, in order to draw both Mode 1 and Mode 2 knowledge from artistic research. Greenhalgh & Wieringa (2011) – discussing knowledge production in the field of medicine – question the relevance of the metaphor of translation and suggest a wider range of ways of conceptualising the relation between theory and practice. It is my strong conviction that the promise of artistic research is the

possibility of creating direct interactions between all three domains. Still, when "thinking in music", the clearest outcome must be represented in artistic form. The translation from the artistic domain to the discursive is a problem which can be understood by considering the difference in kind between what Levinson (1993) calls "critical" and "performative" interpretation of music, where the latter operates, to a considerable degree, within the artistic domain and therefore evades translation. A critical interpretation of a musical composition operates through translation while a performative interpretation takes shape within the artistic domain and therefore evades translation. Hence, performances, compositions and recordings are central outcomes in any artistic research project in music. However, in my understanding, it is in the translation between the embodied and the discursive, and in particular when this translation is put in relation to a documentation of artistic process, that new knowledge can emerge.

The translation between different forms of knowledge, what Bruno Latour calls "modes of existence" (2013), can be understood from Latour's Actor Network Theory (ANT), a model that allows for

an understanding of the dynamics of knowledge construction in the interaction between these different modes of existence:

Viewing the cluster as a performing actant implies that established ideas and representations of the cluster are challenged and reconstructed through various types of feedback loops. This can be further illustrated in the light of internationalization and globalization, which at present pose a substantial challenge to representations anchoring the industrial cluster to local history and local networks. (Fløysand et al 2012, p 953)

However, in Latour's later writings, the dynamics of the network are problematised, first by introducing the concept of the "preposition" [PRE]. The identification of the principle of the "preposition" points to a problem with Actor Network Theory, indicating how it has

[…] retained some of the limitations of critical thought: the vocabulary it offers is liberating, but too limited to distinguish the values to which the informants cling so doggedly. It is thus not entirely without justification that this theory is accused of being Machiavellian: everything

can be associated with everything, without any way to know how to define what may succeed and what may fail. (Latour 2013, p 64)

The preposition defines the way discourse inside the network is construed and understood. For a complex network that moves between different modes of existence, there is no immediate communication. Hence, the interaction between the parties in the cluster is, again following Latour, imagined as a diplomatic negotiation between different modes of existence. This diplomacy should not be taken lightly. It is necessary for the success of the project that all participating artists and researchers are aware of the nature of the undertaking and of the necessity for translation between the different modes of knowledge production:

But if there is to be diplomacy there have to be diplomats, that is, people capable – unlike those who dispatch them – of discovering, finally, what their principals really cherish – at the price of some sacrifices that they learn to detect during often interminable negotiations. A delicate exploration that has to proceed by feeling one's way in the dark, efforts that accusations of treachery must not interrupt and that will occupy a privileged place in this inquiry. (Latour 2013, p 17)

Already when engaging in a negotiation in the verbal domain, say between the modes of existence of law and religion, as we all know, it may often "proceed by feeling one's way in the dark". Also, if we imagine a negotiation between art and law or art and religion, many striking artworks immediately come to mind that do contribute in multitudinal ways to our understanding of the other mode of existence. But what can be the outcome of diplomacy between art and science? What seems to be at stake here is the possibility for artistic research to define a field in which artistic practice can inform and be informed by propositional knowledge created in other disciplines. In Music in Movement, we can see examples of diplomacy from the discursive to the artistic domain. It has to be concluded that the financial resources within the project, or put differently, the lack of an infrastructure for interdisciplinary research, did not allow for researchers involved from other disciplines to contribute in a manner that would have prompted further diplomacy from the artistic to the discursive. The artistic output proposes a method for gesture-based musical composition and also suggests a new articulation of a political awareness in artistic practice, all of which springs from diplomacy between science and art.

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Chapter 12

The Committee's comments on the project reports

Compiled by Torbjörn Lind

In addition to examining applications and deciding on grants, the Committee for Artistic Research is required to approve all the projects that are awarded funding. The approval is based on submitted final reports/feedback.

The Yearbook does not refer to final reports in the formal sense, but reports from completed or almost completed projects that have been funded by the Swedish Research Council. The projects provide examples of what the Committee/the Swedish Research Council supports and what artistic research can look like within different art forms.

The Committee's comments are just that. They are not reviews, but reflections on different ways to approach a research process. If possible, we also try to place the projects in a broader context.

The report titles in chapters 7–11 are not always identical to the original project titles given below.

In Situ-action: Resonance, Improvisation and Variations of Public Space
Project manager: Ricardo Atienza

This article describes artistic interactions in urban spaces and a problem that relates relatively freely to the project application that was awarded a research grant. The original aim of the project was to broaden the methods of exploring the spatial-social complexity of the city – what was referred to as "the urban kaleidoscope" – through various collective artistic interactions in everyday urban situations. It had a very broad focus that took in aspects such as rhythm, resonance and improvisation, and it also tackled issues surrounding the documentation and communication of urban kaleidoscopic phenomena in order to influence urban development. There was a particularly prominent interest in sound as an important starting point for the explorations, which seemed only natural considering the participants' expertise in sound art, sound studies and music. The project also provided opportunities for interesting spatial superposition, provocations and rhythmic interplay between indi-

viduals, the public, patterns of action and spaces that could be investigated and staged experimentally. Artistic research requires quite wide frames of action in order to develop its methods during the process, and this is often embedded in an open, explorative approach. While the project application had a very open focus on a spatial problem, the article here is rooted in a much more polemical relationship to urban development as something politically, socially and spatially neutralising, more polished for tourism than for the everyday use of local citizens. The polemic may give the experiments a particular sharpness, but here the critique is perhaps rather sweeping.

One might also wonder what the participants felt about the choice of settings. Apart from an "urban sound landscape" in Malmö and a sonorous interior from Uppsala Cathedral, the events appear to have taken place mostly in central Stockholm, which may have influenced the direction and results of the exploratory artistic experiments. They come across (via their recorded representations) as almost registrational and pedagogical, which is why one might ask whether the exploratory and provocational links to the research question should have been given more prominence?

Reconfigurations of Identity in a Deterritorialized Setting: The Visuality of Tamilness in Diasporic Sites on the Web and in Neighbourhoods of London
Project manager: Anna Laine

Cross-disciplinary collaboration is something that often crops up in more general discussions relating to artistic research. But why pursue cross-disciplinary collaboration? As in all arguments supporting methodological choices, the motivation for cross-disciplinary work lies, of course, in seeing an opportunity to drive the research in a field forwards. The substance and concretion naturally lies in the research question, but also in the way in which we build the bridges, paths and interfaces that open the way for deeper connections between areas for collaboration, which is generally no trivial task.

One particular way of building interfaces for cross-disciplinary collaboration is through the cross-disciplinary person (people), in Anna Laine's case through research experience in both social anthropology and artistic research.

Cross-disciplinary research can encourage the emergence of new areas of research, but it is usually about the interaction between the given areas in terms of the research question and method development. Showing how artistic methodology can strengthen and deepen the way in which we formulate and report research results within established academic fields of research also indicates an application of results in artistic research, an application that comes down to an interplay between different fields of research.

More generally, it is worth considering how themes and methods in social anthropology might influence artistic themes and methods, as a driver of results in artistic research, and how themes and methods in artistic practice might affect research themes and methods in social anthropology, i.e. introducing new ways of working within social anthropology. The difficulties inherent in this interplay between art and research should not be underestimated. The cross-disciplinary person is interesting here, as a kind of messenger who wanders with ease between art and science and who, in an inner dialogue, deepens the cross-disciplinary discourse.

Place and memory – traces of life streams (in and about Slussen in Stockholm)

Project manager: Mikael Lundberg
Text: Magnus Jensner

People's memory processes have always been intimately bound up with different techniques for preserving, sharing and thus remembering. Plato was known to be suspicious of the written language, which sidelined the human memory, as the stories were transferred from speech and body to alphabet and parchment. Nietzsche, on the other hand, envied the cows in the field, who had no need to remember and could enjoy the freedom of living in the moment. Somewhere in between these extreme positions, where memory is seen as so important that it must remain organic or as a confining prison from which we must be released, sits Mikael Lundberg with his high-tech, media-political project, "Place and memory".

Mikael Lundberg applied for permission to openly film Slussen over the course of three years. This was done mechanically, on the technology's terms, with people marching past, steered by their own impulses

and by the structures that govern their everyday lives. In this way, Lundberg paraphrases the countless art projects that have employed the aesthetic and technology of the surveillance camera. Lundberg's main purpose, however, is to gather material that can then be reused to construct a "collective memory platform".

Lundberg has used his incredibly extensive library of filmed material to produce various images, narratives and visions whose only common denominator is the location, namely Slussen. Since the project was largely about gathering a large body of material, it can be realised ad infinitum, entirely in line with a memory bank logic, or why not in line with the logic of the human memory, where we constantly return to the past to discover new things and thus are able to construct new narratives when we are provoked into it by the implacable present that challenges us every day. Of the material that Lundberg has developed so far, the condensed images of the tracks in time made by people and birds are the most effective, while the pieces with moving images show how the digital technology spatialises time.

Lundberg's project is not a rebuke of the old sceptic Plato. It shows, instead, how every new technology enriches human culture and human memory. How a material gathering technique and a medium for conveying our past give us new insights into how we act, and thus who we are.

Trust and the Development of Dialogue
Project Manager: Esther Shalev-Gerz
Text: Niclas Östlind

The Contemporary Art of Trusting Uncertainties and Unfolding Dialogues is a good example of how the content of an individual artist's (Esther Shalev-Gerz) production can be processed into a successful artistic research project that concerns both academic spheres and the so-called art world (artists, curators, audiences, etc).

Shalev-Gerz has for several decades been working on artistic projects that deal with participation and with the dialogical. The artist has been looking at dialogues in relation to the producers of her works, dialogues in relation to the people who appear and/or participate in her works and dialogues with the audience for her

works. All this has taken place in relation to the historical and the political content of Shalev-Gerz's art. Shalev-Gerz has also been active when it comes to theoretical and pedagogical activities within artistic and academic institutions, and it is therefore not surprising that this research project widens the more traditional position of an artist in an interesting way. The summarising outcome of the project, a book published by Art and Theory in 2014, includes documentation of Shalev-Gerz's art works and texts by several authors (some of whom are members of the research team, while others deliver material by commission).

In the scientific research world, it is natural to ask the following: "What kind of new knowledge did a project produce?" or "Who is it good for/Who can use it and for what?". When these kinds of questions (which are not that popular in the art world because of what has been considered to be essential to art – namely the subjective, the relative, the singular etc.) have been projected on artists doing research, ignorance or even disturbance has sometimes been the reaction. The beauty of this project is that Esther Shalev-Gerz believes that transparent communication, the unfol-

ding, can make art more beneficial if trust based on the dialogical exists.

Music in Movement: New Artistic Strategies for Fusing Choreography and Musical Composition
Project manager: Stefan Östersjö

Music in Movement is a cross-disciplinary project with around ten contributors. Applying a collaborative and experimental method, the project aims to create new forms of composition where the musicians' gestures and movements are transferred to electronic sound sources and visualisations.

Since the 1960s, the international dance and music scene has seen a host of examples of projects developing sensor technology for artistic applications and production.

Stefan Östersjö's project has attempted to broaden and deepen the use of sensors, but has not expressed the ambition to develop new technology. In a series of workshops, contributing musicians and choreo-

graphers have chosen to seek new collaborative forms that bring about a meeting between different cultures on equal terms. One of the starting points has been to question musical hierarchies and concepts such as centre and periphery.

The project's artistic results, in the form of multimedia concerts, performances and video installations, have been presented both in Sweden and abroad. One of the sub-projects is also presented on a DVD. In addition to artistic productions, there was a desire to create the terminology for a deeper understanding of the visual and sound aspects of musical gestures. The project's research results, in the form of a multidisciplinary analysis and a discussion of the terminology for musical gestures, are not yet available (as of December 2015) but are expected in the upcoming final report.

"Everything you can imagine is real."

Pablo Picasso

Closing remarks

By Lars Hallnäs, Chair of the Committee for Artistic Research since 2016

What is artistic research?

This may be a question that we are a little tired of discussing. Certainly in the sense of a philosophical question that seeks out the true nature of artistic research, its fundamental definition – just like other such "what" questions: what is music?, what is physics?, etc. Of course this philosophical question is interesting in itself, but it is perhaps not crucial for the advancement of the field of artistic research.

There is, however, another form of the question that is more relevant to the development of the field, and that is the question of how we conduct, and develop, our research and, perhaps above all, the question of how we run our doctoral education, and answers to these questions are to some extent answers to the question of what artistic research really is.

So why are such questions of interest to us?

Artistic research is, in a sense, a newcomer to the academic research family. Finding an identity within research programmes and educational programmes is thus important for the development of an area locally at higher education institutions, but it is also important from both a national and an international perspective.

Several of the articles in this Yearbook address exactly these questions:

Why are we training up doctors of the arts and where do they end up? (See Chapter 4, What happens after a PhD? On possible and improbable career paths for artistic researchers, by Annika Åkerblom and Johan Öberg.)

Natural follow-up questions include how we educate, and who we enrol in this education.

What is an art university? (See Chapter 1, Universities of the Arts – Back to the Future? by Thomas Meier, Chapter 2, What is the point of an Arts University? by Simon Willmoth, and Chapter 3 The Art University – a space for negotiating and sharing by Nina Malterud.)

Another follow-up question is why the provision of artistic education in faculties or an art university should be natural and important.

The answers to these questions vary, of course, and the specific examination system that exists in Sweden for arts-focused education at the doctoral level no more defines the field of artistic research than the general examination system defines what scientific research is. It is the case that research in different artistic subjects varies and is going to develop differently, but more than that, the "same" subject areas are going to develop in diverging ways at the different HEIs.

Perhaps the most natural approach from an academic perspective is to simply consider the artistic field as one of many faculty areas. An artistic faculty or an art university thus becomes no stranger than a technical or medical faculty or a university of technology or a medical college. What is it that we do at a university of technology or a medical college? The answer is develop the technical or medical field. Similarly it is only natural to consider that, at an artistic faculty or an art university, we focus on developing the artistic field. In this way we also close the circle and offer an answer to the first question. We educate doctors of the arts because we want to develop the artistic field and we take on the best qualified doctoral students who want to get involved in developing the field in whatever way they can.

This throws up a number of interesting, and perhaps also rather loaded, questions for discussion, such as:

What does/should "best qualified" mean?

Is it not the case that development and research in the artistic field is being driven forward at least as much "outside" the artistic universities and faculties as it is within them?
In what way does academic artistic research affect, and develop, the field of art and artistic practices?
What does a breakthrough in artistic research look like and what actually marks out interesting and in-depth results in the field?
What is it that motivates an artistic faculty or an art university? The art, the artistic, of course, but what

is that? Although the closeness of the areas makes cross-disciplinary work easier, it is not this that binds together a university of technology or a medical college, it is the "technology" and "medical" element. In the first case, mathematics plays a key role and in the second biology. So what is it that correspondingly binds together the artistic areas? Aesthetics could be one obvious answer, but it is perhaps not entirely unproblematic today.

Interesting responses to the question of what "artistic" means and what the artist is cannot, in this context, be owned by any particular artistic field, but must in a relatively unproblematic way be presented as a shared fundamental, in much the same way that mathematics is one of the fundamentals for a technical faculty. But is there any such thing? If not, it becomes hard to justify the art university and the artistic faculty. Personally, I believe the answer to the question is a resounding yes, but at the same time I am quite perplexed over why it is so hard to see this issue with any clarity. Perhaps the continued development of its foundations as an academic subject/area is a key task for the field of artistic research.

Discussing these questions would be an interesting follow-on from the 2015 symposium and perhaps a theme for a future symposium. The question of the binding fundamental is, however, not intended as a philosophical question – although it is that too – but mainly as a methodological question.

Appendices

The Swedish Research Council's Sixth Symposium on Artistic Research

Report by Torbjörn Lind

On 25-26 November 2015, the Swedish Research Council's Committee for Artistic Research held its sixth symposium at the Inter Arts Center in Malmö. The symposium was organised in collaboration with the Faculty of Fine and Performing Arts in Malmö (Lund University). Over 60 delegates, mainly from the arts colleges, gathered in Malmö, where the very first symposium was held, in 2010.

Solfrid Söderlind, Dean of the Faculty of Fine and Performing Arts in Malmö (Lund University) gave the welcome address after which **Åsa Unander-Scharin**,

Deputy Chair of the Swedish Research Council's Committee for Artistic Research, took over as moderator.

The 2015 symposium, *The Art University – political dream or a broadened future for the arts?*, was a thematic continuation of the 2014 symposium which focused on the academisation of artistic research and education. The idea of collaboration between different types of art and how this could be realised in an academic context within the art university was the key question of the 2015 symposium's thematic part, and research presentations formed the other part.

Opening speeches and panel debate based on the theme of the symposium

Nina Malterud, Former Director of Bergen Academy of Art and Design

Thomas D. Meier, Acting president of Zurich University of the Arts

Simon Willmoth, Director of Research Management at University of the Arts London

Debate moderator: Jan Kaila, academic advisor in artistic research, Swedish Research Council

Photos: Karin Göransson och Jan Kaila

Nina Malterud (abstract submitted in advance):
I will respond to the conference theme from two arenas of experience where I have been actively participating and contributing within Norwegian higher art education. First is the establishing and steering of the Norwegian Programme for Artistic Research from 2003, which is a body that funds artistic research projects in dance, design, fine art, music, opera and theatre and regularly organises meeting places for artistic research. Second is ongoing investigations this year on whether the now independent institution Bergen Academy of Art and Design shall change its status and become a part of a new art faculty at the University of Bergen, together with the Grieg Academy (music).

In Chapter 3, *The Art University – a space for negotiating and sharing*, Nina Malterud develops her thoughts on the art university with examples from Norway.

Thomas D. Meier (abstract submitted in advance):
Across Europe, a number of arts universities have emerged in recent decades. Most of them have resulted from mergers, some initiated by government, others by the merging partners themselves. Policy makers advocating mergers have sought to increase efficiency and to reduce complexity. Inspired by the Bauhaus and the Black Mountain College, the leading bodies of art schools, however, were seduced by the desire to finally create the inter- or even transdisciplinary universal artist, an individual prolific in different art forms and collaborative practices, capable of generating new knowledge, of engaging in fruitful cooperations with scientists, and of promoting societal change. It is time to review the original concepts against the background of contrasting motives and the experiences that have been acquired.

In Chapter 1, *University of the Arts – Back to the Future?*, Thomas D. Meier develops his thoughts on the theme.

Simon Willmoth (abstract submitted in advance):
This paper will consider the following issues: what does an Arts University contribute to the Academy and what is the point of an Art School becoming a university? Arts Universities must negotiate a balance between meeting social needs, the demands of extensive regulatory frameworks, and addressing societal challenges while remaining radical, encouraging disinterested and apparently useless knowledge and

changing society in ways it has not predicted as well as developing skills and expertise that employers haven't identified or anticipated. Do we achieve this balance or have Arts Universities become knowledge corporations focused on objectives and targets driven by governments and business?

In Chapter 2, *What is the point of an Arts University?*, Simon Willmoth develops his thoughts on the topic.

Presentations of artistic research projects along two parallel lines:
Explorations and Interactions (documented here on the basis of abstracts submitted in advance)

Explorations

YOU-TAPE-GOD

Presenter: Janna Holmstedt, artist and doctoral student, Umeå Academy of Fine Arts (Umeå University)
Moderator: John Sundholm, member of the Committee for Artistic Research

Explorations of Voice, Constructed Situations, and A/Orality from Within a Visual Art Practice.
In my work I explore the use of mediated voice and what might be called an a/oral sensibility from within a visual art practice. The main focus is not oral performances and speech, but the presence of voice as such, its materiality as well as semantics, and how it structures audiovisual relations in concrete situations. One entry into this complex field is offered by the acousmatic voice, i.e. a voice without a body, and a special kind of being that Michel Chion calls acousmêtre. Another point of entry is offered by the animal "voice", and attempts to teach animals to speak English. There is a specific instance in the 1950-60s that I constantly tend to gravitate towards, where humanoid sounds were found to emanate from a most unlikely source.

Performing passions

Presenter: Maria Bania, PhD, senior lecturer in musical interpretation at the Academy of Music and Drama, University of Gothenburg
Moderator: Hans Hellsten, member of the Committee for Artistic Research

Music has the capacity to arouse passions and can be used to manipulate us emotionally. This project explores a technique of using instrumental performers' own affective enactment to create moving performances. The technique was described and requested by influential practitioners and theoreticians in mid-eighteenth-century Berlin. We address the discourses from different specific cultural contexts and their different artistic expectations from an Art World theoretical perspective, and we see the sounding music as an agent with the aim to arouse specific passions, both in the performers and the listeners. We also suggest that the rhetorical element in eighteenth-century musical performances was subjective and corporeal, rather than formal.

Michail Bachtin and Pontus Hultén: konstnärlig forskning inom konstvetenskapen (Artistic research within art history)

Presenter: Andreas Gedin, artist and researcher, Södertörn University
Moderator: John Sundholm

As we all know, the relationship between artistic research and the rest of academia is unclear. My experience of artistic research stems from a research project in art history at Södertörn University concerning museum director Pontus Hultén and his curatorial practices. My research question is implicitly dependent on my thesis and studies concerning Michail Bachtin's view of language and art. The question is, how was it possible for curator Pontus Hultén to bring this spectacular project to fruition? The answer is a contextualisation of Hultén's curatorial practices in which I examine and discuss what political, art historical and biographical "instruments" Hultén had at his disposal.

Hur får man musiken att leva? Ritornellen och det musikaliska skapandet (How does one make the music come alive? The refrain and musical creation)

Presenter: Fredrik Hedelin, composer and doctoral student of musical composition, Luleå University of Technology
Moderator: Hans Hellsten, member of the Committee for Artistic Research

How does one make music come alive? What does it actually mean to create music? The point of departure is that the two questions are intimately bound up together, that they in fact answer each other. Creating is not about combining sounds in a new way, the creation is a generative act. To compose music that has an inherent life is to practice an activity that embraces the self-shaping power of music, while at the same time remaining bound to the creation and not handing over the responsibility to chance, the musicians or the listener.

Händelsehorisont || Event horizon. Distribuerad Fotografi

Presenter: Cecilia Grönberg, photographer and doctoral student at Valand Academy, University of Gothenburg
Moderator: John Sundholm, member of the Committee for Artistic Research

Händelsehorisont || Event horizon. Distribuerad Fotografi is an artistic research project exploring different aspects of the shift from photography as (analogue) inscription technology to (digital) trans-mission technology. Its areas of focus are generated by an artistic and editorial work that has taken place during a period of rapid technological transformation; both in terms of the production of photographs and in terms of publishing and distribution, such as the digitisation of archives and books. The project is a reflection on the different interfaces in various phases of the life world of photography, and it is a study of how these shape the reading and viewing of photographic images.

The duration of life – philosophy and art in Messiaen's musical interpretations of time

Presenter: Jonas Lundblad, organist and researcher, Lund University
Moderator: John Sundholm, member of the Committee for Artistic Research

The original structure of Olivier Messiaen's (1908-1992) music is developed with inspiration from a large number of conceptual and scientific concerns. Messiaen staged the composer as a kind of scientific explorer and wanted to create music with previously unknown

potentials to represent time. I will discuss how his work indicates the potential of musical art to conjoin conceptions of time (from Aquinas to Bergson) that are irreconcilable within philosophy. A primary focus will be the reception of Messiaen in Deleuze, readings that highlight implicit ecological and political aspects of musical time.

The radical potential of acting – embodiment of poetry

Presenter: Petra Fransson, actor and doctoral student at Malmö Theatre Academy (Lund University)
Moderator: Jan Kaila, academic advisor in artistic research, Swedish Research Council

The dissertation project by Petra Fransson examines the relationship between body, text and possible existence by trying Simone de Beauvoir's ethics of ambiguity as an artistic method in performed plays by Elfriede Jelinek. The acting body as a political body is at stake; its conditions and possibilities, its impulses and its responsibilities in relation to material, method and oppression, within the theatre as well as in society and interpersonal relationships. In the ambivalent mo-

vement between craft and idea, body and text, desire and critique lies the potential of the not yet possible, or even thinkable.

Interactions

The limits of affordance: interventionist actions in artistic architectural research

Presenter: Gunnar Sandin, Associate Professor at the Department of Architecture and the Built Environment, Lund University
Moderator: Jan Kaila, academic advisor in artistic research, Swedish Research Council

This presentation reviews two interventions that connect artistic methods and critical research objectives with regular planning practice, without applying traditional frames for public presentation. The first intervention is made into the land that is supposed to host the mega-scale and internationally financed Scandinavian Science Village outside of Lund, and the other intervenes into the conditions for walking in the City of Malmö. Both of them lead to a discussion of what physical environments offer, or afford,

when citizens, visitors, or intruders, appear. But these interventions also lead to a discussion about the limits of affordance itself. Does it include emotions? Does it discern between different subjectivities?

Sample collections in and for artistic research?

Presenters: Hanna Landin and Linda Worbin, lecturers at the Swedish School of Textiles, Borås University
Moderator: Lars Hallnäs, member of the Committee for Artistic Research

We have developed a series of interactive textiles called The Smart Textile Sample Collection. The collection was made to identify, investigate and communicate new design variables, i.e. exploring and sharing new knowledge within the field of textile and interaction design. During a 30-minute workshop we will present parts of The Smart Textile Sample Collection and explain why it was made. The participants will then be asked to give their views and reflections on the suitability of a "sample collection" in the development and communication of knowledge within their own artistic field.

Via – rörlig och föränderlig musik mitt i staden (Via – moving and changing music in the heart of the city)

Presenter: Kim Hedås, composer with PhD in music, Royal College of Music in Stockholm
Moderator: Lars Hallnäs, member of the Committee for Artistic Research

Via is a musical installation for a footbridge adjacent to Malmö Live. The music is spatially composed and played through 21 speakers mounted in the benches on the bridge and in the grass at the end of the bridge. Twelve hours of music play in an intricate system, with the day split up into five phases as 10 loops of individual lengths form patterns that gradually advance over the weeks. The music plays 24 hours a day, all year round, but the pattern only repeats after eight weeks. The sound material – which comprises specially composed recordings with the Malmö Symphony Orchestra plus recordings of other instruments and soundscapes – has been worked on in the studio and woven together into the 12 hour-long structure.
The musical installation Via was composed by Kim

Hedås in 2015. This site-specific audio artwork forms part of the City of Malmö's investment in public art and one of several new works inaugurated around Malmö Live on 3 June 2015.

Still or Still shifts / Stilla eller fortfarande skiften

Presenter: Imri Sandström, artist and doctoral student, Valand Academy, University of Gothenburg
Moderator: Lars Hallnäs, member of the Committee for Artistic Research

This presentation is part of Howe Across Reading – Performing the Past, an investigation into the histories and languages of Västerbotten and New England through and with the works of poet and literary theorist Susan Howe. The project is concerned with how and what sounds and spaces are generated in continuous translation and historical reading and writing across geographies, religions, and literatures.

Material is developed, published and changed on the project's webpage The Pages (http://www.howeacrossreading.imrisandstrom.com/). The webpage is a space for presentation as well as a basis for performances in which the page is read/played live. The presentation is a reading of The Pages, following links and tracks, specifically heading into aspects of translational writing and punning and the different shifts (skiften) that recur when reading and writing these colonial histories. The research is carried out within the field of literary composition at Valand Academy, University of Gothenburg.
http://about.howeacrossreading.imrisandstrom.com/

Haptic visual model

Presenter: Professor Cheryl Akner-Koler, Konstfack, Stockholm
Moderator: Åsa Unander-Scharin, member of the Committee for Artistic Research

This presentation is about making tangible connections with intangible experiences, from macro to nano, form to space, touch to taste. Haptic sensations start with the tactile sense of touch that arises through the skin to sense temperature, vibration, breeze and textures. As we engage our muscles and body in haptic experience, we can feel density, thick-

ness, weight, contours and shape. The haptic sense is considered the "sense of the real" and is directly connected to our ability to create things and shape our environment. To support the development of the field of haptics, this presentation will show a number of visual models that illustrate the pluralistic experiences that haptics involve.

Folk Song Lab. A research space

Presenter: Susanne Rosenberg, singer with PhD in music, lecturer at the Royal College of Music in Stockholm
Moderator: Lars Hallnäs, member of the Committee for Artistic Research

"What was it she had carried in her memory? Not a text, but a ballad: an entity soluble in the mind, to be concretely realized at will in words and music." (Bronson, 1969) This prompts the question of how to keep this concept of "the song" alive in a world where so few things really happen "now". Folk Song Lab explores the creative possibilities in folk singing. Is it possible to use the dynamic between orality and literacy (Ong, 1990) using parameters from the concept of "Flow" (Csikszentmihaly, 1990) and work inter-

actively, improvisationally and collectively from storyboards, tonal frameworks, and singing styles to create both music and text within the concept of "the song" described above?

At Any Given Moment

Presenter: Edvine Larssen, Fellow in the Norwegian Programme for Artistic Research at NTNU, Trondheim
Moderator: Åsa Unander-Scharin, member of the Committee for Artistic Research

At Any Given Moment is a piece in the Artistic Research Project: "Theatrical, but not theatre. Architectonic, but not architecture. Sculptural, but not sculpture". It was first presented in 2014 as part of the exhibition Deep Sites in Levanger, Norway, and later during Trondheim's international performance festival in 2015. This piece takes place both above ground in the present, and moving between two historic spaces below street level. It is experienced alone, accompanied only by a guide. At this conference, At Any Given Moment will be presented through the voices of the participants and the guides. In this performance lecture I aim to test the possibility of making a new

performance work, while simultaneously presenting a finished piece.

Dinner with Animations

The Max Maestro – Animated Music Notion

By Anders Lind, composer, Artistic Senior Lecturer, Department of Creative Studies, Umeå University

Impromans – improvisation as musico-dramatic conversations

Song Sara Wilén and piano Conny Antonov, Malmö Academy of Music (Lund University)

Thursday 26 November

Presentations of artistic research projects along two parallel lines: Examinations and Transformations

Examinations

You said, "irony"

Presenter: Jesper Alvaer, research fellow at the Oslo National Academy of the Arts
Moderator: John Sundholm, member of the Committee for Artistic Research

This paper addresses an artistic approach to archive material and exhibition making in regard to an assumed capacity for personal interpretation – competence. Examples from two exhibitions operate as case studies, engaging the reader through the visitor's imaginary self. The exhibitions are carefully modified to suit a particular individual at the time, or a group, allowing for a gradual building of competencies in regard to readership and reciprocal engagement. Through these descriptions, the paper focuses on ironic absence, delineations of capacities: what is not there and not mentioned or inscribed. The paper thus implicitly questions on what ontological terms we are taking part in these particular exhibitions. The discussion disintegrates through a parabasis in which the text mirrors the reader as visitor.

To be or not to be in sync: On intersections between artistic research and post disciplinary feminist research

Presenters: Hanna Hallgren, lecturer, Linnaeus University, Växjö, and Anna Lundberg, lecturer, Linköping University
Moderator: Jan Kaila, academic advisor in artistic research, Swedish Research Council

Feminist research is a field emerging from overlaps and contingencies in relation to traditional disciplinary academic structures. Hence, given this position, feminist research has produced what we want to call post-disciplinary academic knowledge. Herein lies one of the strengths and major academic contributions of feminist research.
Crucial to this post-disciplinary knowledge production is not only a critical scrutiny of power hierarchies, but also a critical stance towards the power hierarchies (re)produced by scholarly norms and values, which has an impact on how academic knowledge is produced and perceived. Perhaps equally important is the influence of artistic and aesthetic productions and expressions on feminist research.

The presentation will start out by giving an account of a range of historical examples where artistic explorative work has played a distinct role in the feminist academic field. Then we will summarise and reflect upon our own experiences of and ideas about the intersections between artistic research and the research field of arts and humanities from a feminist perspective.

Fauxthentication – treating the area of artistic research as a stage

Presenter: Bogdan Szyber, performance artist and doctoral student, Stockholm University of the Arts
Moderator: Jan Kaila, academic advisor in artistic research, Swedish Research Council

Academia, generally considered as one of the noble fields with its champions motivated by the quest for knowledge, is nevertheless filled with fraud, plagiarism and cheating.
My research deals with viewing academia as a stage from a theatre metaphor point of view; grounding myself in the institutional critique/conceptual art tradition; investigating the dramaturgy of the higher education industry & academic success through the

mechanics of publish-or-perish/must graduate in order to get a job, all leading to fraud and ghost-writing which in its turn raises questions of the global digital proletariat, class and gender.

Transformations

To study – reflections on student agency

Presenter: Lisa Nyberg, artist and doctoral student at the Academy of Fine Arts Vienna
Moderator: Åsa Unander-Scharin, member of the Committee for Artistic Research

How do everyday practices of study transcend the limits of the institution? Can the subject of "study" help us gain an insight into the student's possibility of agency? Drawing from Stefano Harney and Fred Moten, bell hooks and Sara Ahmed, this presentation will involve reflections on ways to navigate the intersections of study, creative work and the institution, as well as examples of study experiments developed together with the BA/MA students in dance and choreography at the Danish National School of Performing Arts. Nyberg's research is placed in the intersection of performance and pedagogy, where she is looking for pedagogical acts and how they form identity and personal and political agency.

BrainSynth

Presenters: Per Hüttner, artist, Linköping University and Stephen Whitmarsh,PhD in neuroscience and researcher at Karolinska Institutet, Stockholm
Moderator: Åsa Unander-Scharin, member of the Committee for Artistic Research

New technologies are expanding the possible interactions between technology and the human brain. Such brain-computer interfaces have become affordable for a wider public, allowing new research into the human condition and new forms for artistic expression. To exploit their full potential and to ensure the development of lasting results in art and science, artists and neuroscientists have to co-create. The BrainSynth is such an endeavour that measures electrical activity generated by the brain, heart and muscles for the purpose of experimental sound generation. The presentation will focus on the collaborative work between neuroscientists and artists.

Acts of creation – thoughts on artistic research supervision

Presenters: Professor Karin Johansson, Malmö Academy of Music and Åsa Lindberg-Sand, associate professor at the Centre for Educational Development, Lund University
Moderator: John Sundholm, member of the Committee for Artistic Research

The recently published anthology Acts of Creation – thoughts on artistic research supervision is the result of Konstnärliga Forskarskolan's seminars on supervision over the past few years. The book illustrates the complexity of artistic research as a discipline and how this can be a challenge for both PhD candidates and supervisors. In this session, we discuss questions such as:
What skills do supervisors need in artistic research projects? How can PhD candidates be guided so that their projects develop fruitfully? What are the ethical implications of supervising artistic research projects? What is the meaning of method and theory in this kind of research? How can supervisors contribute to the development of the field of artistic research?

Concluding panel debate on the theme of the symposium

Professor Rolf Hughes, Research Director, Stockholm University of the Arts
Maria Lantz, Vice-Chancellor of Konstfack, Stockholm
Professor Gertrud Sandquist, Rector of Malmö Art Academy (Lund University)
Debate moderator: Professor Göran Folkestad, Malmö Academy of Music (Lund University)

Ingrid Elam, Dean of the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg was unable to attend, but the abstract that she submitted in advance is presented below, along with the advance abstracts from the other panellists.

Ingrid Elam:

I will talk about efforts to build a research environment in a faculty of "all the arts" within a large university, focusing on
a) the use and misuse of research in the artistic field
b) the seminar form and what it reveals of the differences and similarities between the art forms and their relation to research
c) the importance of critical mass and international critical friends
d) the importance of discussing and disseminating research results, failures as well as successes
e) the blessings and dangers of being part of a university.

Rolf Hughes:

Why has Sweden become an early adopter of artistic research? What is the assumed relation between artistic creativity and the "transformational" economy? How do we prepare our doctoral candidates for futures we cannot imagine? This presentation considers the politics of contestation in the university of the 21st century. With increased access to opportunities, connectivity and diversity, can we shape a more inclusive society in which the stagnating consequences of territorial policing are replaced by disruptive innovation? By reactivating the poetics and politics of value, we can reconnect to speculative, utopian thinking, to the transformative potential of art and research alike.

Maria Lantz:

I will be speaking about the concept of an "artistic basis", and about some of the other categories that exist in this field, particularly in visual art, design and other related areas. I wish to discuss how concepts change when used in the wider world and how hierarchies and identities are constantly being challenged in the field, not least when the wider world uses the concepts politically. The work conducted by the Swedish Research Council in the spring serves as a starting point, but I will also put forward other examples, some from Konstfack's internal organisation.

Gertrud Sandqvist:

There are two assumptions, strong enough to call axioms, when we discuss the future of art education. One is that it is always better to be bigger, and the other that visual art has much more in common with, for instance, design, music and performance than with, let's say, philosophy or cognition research.

I would like to question these assumptions. Do 200 students necessarily shape a better and sharper environment than 100 students? How much does a contemporary visual artist have in common with a flute player or a cabinetmaker? Is the tendency to create bigger and bigger art school environments a real need, sprung from pedagogical discussions about quality, or a handy way to administrate?

Concluding remarks on the symposium

As the report and the first three chapters of the book containing the keynote speakers' articles show, there are both fears and hopes for the future of the art university.

It became quite apparent almost a decade ago that the art university is a political dream in Sweden, when the government tried to get the arts colleges in Stockholm to merge into a single art university. The attempt failed because representatives of the colleges were not prepared to take that step towards an art university, with the various art forms gathered under one roof.

Stockholm University of the Arts, which was created a couple of years ago, does however merge the three performing art colleges (Stockholm Academy of Dramatic Arts, the University of Dance and Circus and the University College of Opera) for artistic reseach and doctoral education. This institution in turn collaborates with the Royal Institute of Art. Is this possibly the embryo of what the politicians wanted all those years ago?

Gothenburg and Malmö have no art university, but they do have arts faculties at the respective universities (Lund University in the case of Malmö) with entitlement to award doctoral degrees, something that is still lacking in Stockholm.

Following on from last year, the second section of the symposium, the research presentations, was based on a Call for Proposals that resulted in around 20 abstracts being submitted, more than twice the figure for the year before. This indicates a vitality and engagement in the field that bodes well for the future.

Writers and other contributors

(In order of chapters)

1. Dr Thomas Meier is a distinguished Swiss historian and President of Zürich University of the Arts. He is also President of the European League of the Institutes of the Arts. He contributed to the Swedish Research Council's Sixth Symposium on Artistic Research in Malmö in late 2015. His opening keynote speech is reproduced here (Chapter 1).

2. Simon Willmoth is Director of Research Management at University of the Arts London. He has 30 years of experience in art schools and art faculties. His keynote speech from the 2015 symposium in Malmö is reproduced here (Chapter 2).

3. Nina Malterud is a ceramicist and former Professor and Rector at Bergen Academy of Art and Design. She was also instrumental in creating the Norwegian Programme for Artistic Research and Sensuous Knowledge (conferences and publications). Her keynote speech from the 2015 symposium in Malmö is reproduced here (Chapter 3).

4. Johan Öberg, translator and critic, is research officer at the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg. Together with **Annika Åkerblom**, PhD, research supervisor at the Royal College of Music in Stockholm, he has written an article on postdoctoral career paths for artistic researchers (Chapter 4).

5. André Lepecki is Visiting Professor at Stockholm University of the Arts and Associate Professor at Tisch School of Arts, New York University, with a focus on performance, dance and choreography. Here, he reviews **Rasmus Ölme's** thesis on choreography, for which he was the examiner (Chapter 5).

6. Mikael van Reis has a PhD in comparative literature and served as culture editor and critic for the newspaper Göteborgs-Posten from 1988-2014. He most recently published an essay on the poet Paul Celan (2015). Here, he reviews **Mara Lee's** thesis on literary composition (Chapter 6).

7. Ricardo Atienza is an architect, sound artist and researcher associated with the Swedish Centre for Architecture and Design (ArkDes) in Stockholm. Here, he and the artist and researcher **Monica Sand** present their project *In Situ-action: Resonance, Improvisation, and Variations of Public Space*, which received funding from the Swedish Research Council in 2012-2014 (Chapter 7).

8. **Anna Laine** has a PhD in social anthropology and is an artist/photographer. She works at the Department of Social Anthropology, Stockholm University and, was previously involved with the Swedish National Museums of World Culture. Here, she presents her project *Reconfigurations of Identity in a Deterritorialized Setting: The Visuality of Tamilness in Diasporic Sites on the Web and in Neighbourhoods of London*, which received funding from the Swedish Research Council in 2012-2014 (Chapter 8).

9. **Magnus Jensner** is an art historian and current head of Halland Art Museum in Halmstad. Here, he writes about artist **Mikael Lundberg's** project *Place and memory – traces of life streams* about Slussen in Stockholm, which received funding from the Swedish Research Council in 2012-2014 (Chapter 9).

10. **Niclas Östlind** is a photographer and curator with a PhD in photography from Valand Academy at the University of Gothenburg (2014), where he is currently a lecturer. Here, he writes about artist and former Professor at the Valand School of Fine Arts **Ester Shalev-Gerz** and her project *The Contemporary Art of Trusting Uncertainties and Unfolding Dialogues*, which received funding from the Swedish Research Council in 2011-2013 (Chapter 10).

11. **Stefan Östersjö** is a classical guitarist who defended his thesis on performance practice at the Malmö Academy of Music (Lund University) in 2008. Here, he writes about his project *Music in Movement:*

New Artistic Strategies for Fusing Choreography and Musical Composition, which received funding from the Swedish Research Council in 2012-2014 (Chapter 11).

Other contributors

Torbjörn Lind, senior research officer at the Swedish Research Council, has been editor of the Yearbook since its inception in 2004. He is also the coordinator and secretary of the Committee for Artistic Research within the Swedish Research Council. He wrote the report (appendix) on the Swedish Research Council's Sixth Symposium on Artistic Research in Malmö at the Inter Arts Center in Malmö on 25-26 November 2015.

Nimbus Communication in Stockholm is responsible for the book's graphic design. Translation into English is the work of a translator supplied by **Semantix** in Stockholm.

The Committee for Artistic Research within the Swedish Research Council decides on grants and initiates and drives strategic debates in its field, as well as serves as the Yearbook's editorial committee. The members of the Committee for 2015 and 2016 are listed on page 146-147.

Jan Kaila is an artistic researcher at the Finnish Academy of Fine Arts in Helsinki and part-time academic advisor in artistic research at the Swedish Research Council.

The Swedish Research Council's funding for artistic research: project grants, etc.

The Swedish Research Council's funding for research in the artistic field began in 2001 with what were called collegiate/network grants aimed at creating a network of collaborating artists and researchers. The majority of the funding for the seven collegiate networks ceased in 2005. Since 2003, the council has instead focused on issuing project grants for artistic research. 2010 saw the formation of the Committee for Artistic Research within the Swedish Research Council, and it is this body that has been responsible for allocating grants in its field ever since. In principle, the funding is applied to all forms of art and various multi- and cross-disciplinary constellations.

The projects starting in 2016 are listed below, with the original Swedish title in brackets after the English title/translation where appropriate. Projects commenced before 2016 only have the English title – to search by the original Swedish title, see the Yearbook for 2015.

Projects starting in 2016
(in a alphabetical order by Project managers name)

Haptica (the role of the haptic in food design), until 2018 (Haptica (haptikens roll I måltidens gestaltning) Project manager: Professor Cheryl Akner Koler, University College of Arts, Crafts and Design (Konstfack), Stockholm

Urban Materiality – Towards New Collaborations in Textile and Architectural Design, until 2018 (Urban materialitet – mot nya samarbeten i textil design och arkitektur) Project manager: Dr Kristina Fridh, University of Gothenburg

Music In Disorder – Counterplay, Complexity and Collective improvisation, until 2018 (Musik i oordning – motspel, komplexitet och kollektiv improvisation) Project manager: Klas Nevrin, musician, Royal University College of Music, Stockholm

Creative Keyboards. "Old" Instruments and New Affordances, until 2018 (Kreativa klavér. "Gamla" instrument med nya affordanser) Project manager: Dr Joel Speerstra, University of Gothenburg

Architectural Convertibles (about interactive architectural environments) until 2018 (Arkitektoniska konvertibler (om interaktiva arkitektoniska omgivningar))Project manager: Dr Malgorzata Zboinska, School of Architecture, Chalmers University of Technology, Gothenburg

Projects supported to date
(in a alphabetical order by Project managers name)

Interdisciplinary Studies in Complexity and Transformation 'Art and Physics in Collaboration'. (until year-end 2005)
Project manager: Professor Cheryl Akner Koler, University College of Arts, Crafts and Design in Stockholm

Nanodesign through Haptic, Aesthetic Practical Exercises (until year-end 2011)
Project manager: Professor Cheryl Akner Koler, Örebro University

Situ-action: Rhythm, Atmosphere and Identity (planning grant,2011)
Project manager: Dr Ricardo Atienza, University College of Arts, Crafts and Design (Konstfack)/ Swedish Museum of Architecture, Stockholm

In-situ Action: Resonance, Improvisation and Variations in Public Places (until year-end 2014)
Project manager: Dr Ricardo Atienza, Swedish Museum of Architecture, Stockholm

Art Through the City – an Artistic R&D Project. On images of and in towns and cities (until year-end 2008)
Project manager: Professor Karin Becker, Linköping University

Stretched – Expanding Notions of Artistic Practice through Artist-led Cultures (until 2017)
Project manager: Artist Jason Bowman, Valand Academy, University of Gothenburg

Writing about Handicraft: Intimate Knowledge of Textile Handicraft Converted into an Academic Format (planning grant, 2006)
Professor Lise Bender Jørgensen, Swedish School of Textiles, University College of Borås

Neo Circus as a Boundary Crosser (planning grant, 2007).
Project manager: Professor Tilde Björfors, University College of Dance, Stockholm

Boundary-crossing Aspects of Neo Circus (until year-end 2010)
Project manager: Professor Tilde Björfors, University College of Dance, Stockholm

Narrative Terrains: Spatially and Temporally Distributed Narratives in the Urban Environment (project planning grant, 2012)
Project manager: Erling Björgvinsson, PhD, Malmö University

City Fables – collaborative storytelling in the cityscape (Malmö) (until 2016)
Project manager: Dr Erling Björgvinsson, Malmö University

The Club Scene ("investigating and reshaping the built environment from a feminist and queer perspective") (until 2016)
Project manager: Dr Katarina Bonnevier, Swedish Museum of Architecture, Stockholm

Composition and Use of Interactive Music (until 2005)
Project manager: Professor Sture Brändström, Piteå School of Music (Luleå University of Technology)

Heavenly Mechanics — Mysticism and Inspired Movement 'Dance and New Technology' (until 2008)
Project manager: Professor Sture Brändström, Piteå School of Music (Luleå University of Technology)

Music, in cooperation with choreographer and doctoral student Åsa Unander-Scharin, LTU Microstories: The Video Essay as an Art Form (until 2015)
Project manager: Professor Magnus Bärtås, University College of Arts, Crafts and Design, Stockholm

Mediality, Gesturality and Reciprocity: Choreography as the Weaving Labour of Politics (until 2014)
Project manager: Professor Cristina Caprioli, University College of Dance and Circus, Stockholm

Anatomy of the moment. Method and milieu for cross-medial theatre (until 2015)
Project manager: Director/Dramatist Jörgen Dahlqvist, Malmö Theatre Academy (Lund University)

Potential Music 'Variable Musical Works' (until 2008)
Project manager: Palle Dahlstedt, PhD, Chalmers University of Technology, Gothenburg

Creative Performance – Computer-aided Creativity... (until 2013)
Project manager: Palle Dahlstedt PhD, University of Gothenburg

Mnemonics and Automation 'History of Mnemonics – Theatre etc. (until year-end 2007)
Project manager: Karl Dunér, director (in cooperation with Dialogue Seminar, KTH, etc.)

Transmission 'Urban Experiments in Sound Art' (until 2006)
Project manager: Associate Professor Catharina Dyrssen, School of Architecture, Chalmers University of Technology, Gothenburg

Into the Noise. Formative Musical, Architectonic and Acoustic Investigations in Contemporary Sound Space (until year-end 2010)
Project manager: Catharina Dyrssen, Senior Lecturer, Chalmers University of Technology, Gothenburg

DESIGN ARTICULATIONS – in the Encounter with Well-Articulated Notions and Unarticulated Self-Understanding (until year-end 2008)
Project manager: Håkan Edeholt, PhD, Malmö University

The Theatre of Bureaucracy (on bureaucracy as artistic practice) (one-year grant/planning grant 2014)
Project manager: Artist Andjeas Ejiksson, Royal Institute of Art, Stockholm

Research and New Media
Royal University College of Fine Arts (KKH), Stockholm, Royal Institute of Technology (KTH), Karolinska Institutet and Södertörn University College. (Network Grant 2001–2005)
Project manager: Professor Marie-Louise Ekman, Rector of KKH, Stockholm

The Visual Silence – in search of a non-voyeuristic film (until 2017)
Project manager: Lecturer Mia Engberg, Stockholm University of the Arts

From Vision to Chiming Music – Organ Intonation as an Artistic Process (planning grant, 2011)
Project manager: Professor Hans-Ola Ericsson, Academy of Music in Piteå, Luleå University of Technology

The Haptic Interface of a Picture (one-year grant for 2010)
Project manager: Birgitta Eriksson, artist, School of Architecture, Royal Institute of Technology (KTH), Stockholm

The Grey Atlas. Book and Exhibition (on "fictitious characters and events that are treated as if they were real") (until 2016)
Project manager: Professor Aris Fioretos, Södertörn University

(Innovative) Approaches to Improvisation in and through Music (until year-end 2011)
Project manager: Professor Göran Folkestad, Malmö Academy of Music (Lund University)

The Materiality of the Surface (until year-end 2008)
On Building Materials and Different Cultures' Conceptions of Space, with Focus on Glass.
Project manager: Kristina Frid, PhD (Eng.), University of Gothenburg

Message in a Bottle. Drift and Discovery (until 2016)
Project manager: Artist Ellie Ga, Royal Institute of Art, Stockholm

Transversal writing: a means for advancing methods as aesthetic form for research on the complex ecological registers of architecture (until 2016)
Project manager: Dr Catharina Gabrielsson, KTH Royal Institute of Technology, Stockholm

Critical Texts in Architecture, Art and Design Research (until year-end 2008)
Project manager: Associate Professor Katja Grillner, KTH School of Architecture, Royal Institute of Technology (KTH), Stockholm

AKAD — the Academy for Practice-based Research in Architecture and Design KTH, Stockholm, LTH, CTH, etc. (Network Grant 2003–2005)
Project manager: Katja Grillner, PhD (Eng.), KTH School of Architecture (part of the Royal Institute of Technology), Stockholm

Autopoiesis and Design — on Instigation and Self-Generating Design Strategies (until year-end 2007)
Project manager: Rolf Gullström-Hughes, PhD, KTH School of Architecture

Post Nomadic Landscapes (on "collisions in attitudes to land and landscape") (until 2015)
Project manager: Dr Eva-Marie Göransson, Konstfack, Stockholm

Dialogue Seminar
KTH, University College of Arts, Crafts and Design, Royal University College of Music and Royal Dramatic Theatre, all in Stockholm. (Network Grant 2001–2005)
Project manager: Professor Bo Göranzon, School of Industrial Engineering and Management, Skill & Technology, KTH, Stockholm

Events, Conflicts and Transformations (complex systems) (until year-end 2011)
Project manager: Professor Peter Hagdahl, Royal University College of Fine Arts (KKH), Stockholm

Writing as a Method: a Study of Poetry, the Writing Process and the Potential of Reflexive Academic Writing (until year-end 2013)
Project manager: Hanna Hallgren, PhD, Södertörn University

Recycling Space: Explorative Design Analysis of Renewal of the Existing (until year-end 2007)
On renewal in existing buildings
Project manager: Professor Elisabeth Hatz, KTH School of Architecture

ArtTech Sublime
Faculty Board of Applied and Fine Arts, University of Gothenburg and Chalmers University of Technology, Gothenburg. (Network Grant 2001–2005)
Project manager: Professor Hans Hedberg, Faculty Board of Applied and Fine Arts, University of Gothenburg

Climatic Perceptions: Artistic Expression and Climate Research (film and photography, until 2014)
Project manager: Professor Hans Hedberg, Head of Research, Valand Academy, University of Gothenburg

Acoustic Design Artefacts and Methods for Urban Sound Landscapes (until year-end 2010)
Project manager: Björn Hellström, PhD (Engineering), University College of Arts, Crafts and Design (Konstfack), Stockholm

Cine-scape: Intermediary Urbanism and the Filmic Imagination (up to and including April 2008)
Project manager: Maria Hellström Reimer, artist and PhD in landscape architecture, Malmö University, School of Arts and Communication

The Truth of Fiction – a Survey of Fiction as a Research Method and Tool for Social Change (until year-end 2009)
Project manager: Oscar Hemer, University Lecturer, Malmö University School of Arts and Communication

The Double Blind: The Novel as (Peace) Negotiation (until 2017)
Project manager: Author Elisabet Hjort, University College of Arts, Crafts and Design (Konstfack), Stockholm

Processes of Musical Interpretation (until year-end 2005)
Project manager: Cecilia Hultberg, PhD, Malmö Academy of Music (Lund University)

Development of Instrumentalists' Musical Knowledge in a Culturally Multifaceted Society (until year-end 2009)
Project manager: Professor Cecilia Hultberg, Royal University College of Music, Stockholm

Staging Baroque music? And shedding light on timeless gender issues (until 2015)
Project manager: Professor Cecilia Hultberg, Royal College of Music, Stockholm

At the conceptual limits of composition. A shrinking emptiness – meaning, chaos and entropy (until 2017)
Project manager: University Lecturer Anders Hultqvist, Academy of Music and Drama, University of Gothenburg

Undiscovered Areas of Music — Studies in the Interface between Written and Improvised Music
Department of Musicology, Uppsala University and Piteå School of Music (Luleå University of Technology) (Network Grant 2001–2003)
Project manager: Professor Anna Ivarsdotter, Department of Musicology, Uppsala University

Focus on Listening: Counterpoint in Dance and Music in a Listening Attitude (project planning grant, 2010)
Project manager: Professor Susanne Jaresand, Royal UniversityCollege of Music, Stockholm

Listening to the Counterpoint in Dance and Music (until 2015)
Project manager: Professor Susanne Jaresand, Luleå University of Technology

Sami and Swedes: a Documentary Film about Boundary-crossers in the Early 20th Century (until year-end 2011)
Project manager: Ingrid Jonsson Wallin, Lecturer, Dalarna University, Falun

Room for interpretation: musical performance interacting with room acoustics (until 2016)
Project manager: Professor Sverker Jullander, Luleå University of Technology

The 'essentially' feminine – an investigation through artistic practice and early modern music (one-year grant/planning grant 2014)
Project manager: Dr Katarina A Karlsson, Academy of Music and Drama, University of Gothenburg

The 'essentially' feminine – a mapping through artistic practice of the feminine territory offered in early modern music (until 2017)
Project manager: PhD Katarina A Karlsson, Academy of Music and Drama, University of Gothenburg

Architectonic Operative Systems – Prototypes for Performative Design (until year-end 2011)
Project manager: Professor Ulrika Karlsson, School of Architecture, Royal Institute of Technology (KTH), Stockholm

An Investigation of the A4 Sheet (until year-end 2012)
Project manager: Artist Emma Kihl, Royal Institute of Art, Stockholm

Reconfigurations of Identity in a Deterritorialised Setting: Visual Presentation of Tamilness' in Diasporic Websites and in London (until year-end 2014) Project manager: Anna Laine, PhD, Museum of Ethnography, Stockholm

Research through Interpretation (until year-end 2009)
Project manager: Professor Johannes Landgren, Faculty of Fine and Applied Arts, University of Gothenburg

The Apple — Five Chapters about Music 'Processes of Interpretation' (until year-end 2006)
Project manager: Professor Dan Laurin, Royal University College of Music, Stockholm (in cooperation with Dialogue Seminar, KTH, etc.)

Public Speaking – Art and Public Discourse (up to and including 2010)
Project manager: Professor Marysia Lewandowska, University College of Arts, Crafts and Design, Stockholm

Movement as the Memory of the Body 'Dance and Ageing' (up to and including 2006)
Project manager: Professor Efva Lilja, choreographer, University College of Dance, Stockholm

Queer Moving Images: Their Fragility and the Fleeting Nature of their Existence (until 2015)
Project manager: Anna Linder, producer and filmmaker, Valand Academy, University of Gothenburg

Artistic Experience Park for Sustainable Development (until year-end 2012)
Project manager: Roland Ljungberg, artist, PhD, University College of Arts, Crafts and Design, Stockholm

Research on Stage: Intersections between Theatre Performance, Teaching and Academia
(until year-end 2013)
Project manager: Anna Lundberg, PhD, Gender Studies, Linköping University

To perform the duration of life-researching – the interpretation of time in Olivier Messiaen's music (until 2016)
Project manager: Musician/Organist Jonas Lundblad, Lund University

Artistic Research Processes
Malmö Colleges of Art, Umeå Academy of Fine Arts and University College of Arts, Crafts and Design in Stockholm. (Network Grant 2001–2005)
Project manager: Vice-Chancellor Håkan Lundström, Malmö Colleges of Art, Lund University

Place and Memory: Tracking Life Flows
(until year-end 2014)
About and at Slussen, Stockholm
Project manager: Mikael Lundberg, artist, Moderna Museet, Stockholm

Centre for Mask Research. Stage Interpretation and Knowledge Formation (up to and including 2009)
Project manager: Professor Per Lysander, Principal, University College of Film, Radio, Television and Theatre, Stockholm

The Working Languages of Dramatic Arts
University College of Film, Radio, Television and Theatre, Stockholm, Södertörn University College and National Academy of Mime and Acting, Stockholm.
(Network Grant 2001–2005)
Project manager: Vice-Chancellor/Professor Per Lysander, University College of Film, Radio, Television and Theatre, Stockholm

Towards an Extended Field of Art Music (until 2010)
Project manager: Professor Ole Lützow-Holm, Academy of Music and Drama, University of Gothenburg

Rephotography: a Dialogue with History in an Arctic Landscape (until year-end 2012)
Project manager: Dr Tyrone Martinsson, School of Photography, University of Gothenburg

Research Processes in Art (until year-end 2005)
Project manager: Per Nilsson, PhD, Umeå Academy of Fine Arts, in cooperation with Professor Elin Wikström, artist, Umeå University

Amphibian Decreation in Choreography and Philosophy (until year-end 2014)
Project manager: Senior Lecturer Per Nilsson, Umeå Academy of Fine Arts, Umeå University

Uncertain Reading: Contemporary Poetry as a Writing-cum-Reading Act – A Critical Manifesto
(until 2015)
Project manager: Hanna Nordenhök, author, Valand Academy, University of Gothenburg

Practical Methods in Artistic Research in Theatre (until year-end 2006)
Project manager: Per Nordin University Lecturer, Academy of Music and Drama, University of Gothenburg (within ArtTech Sublime)

Practical Methods in Artistic Research in Theatre, Part 2: Action Space (one-year grant, 2007)
Project manager: Per Nordin, University Lecturer, Academy of Music and Drama, University of Gothenburg Department of Drama

Passion for the Real — on Documentarism and Art (until year-end 2008)
About the 'poetics' of various art forms and the interplay among them
Project manager: Professor Eva Nässén, University of Gothenburg

As the Word Transcends. On the Sensuous Language and Writing as Relation (until 2016)
Project manager: PhD Linnea Pedersen, Umeå University

Investigating, Revealing and Shaping the Question: What Choices Do Actors Face in the Moment of Creation? (project planning grant, 2010)
Project manager: Anna Pettersson, actor and director, National Academy of Mime and Acting, Stockholm

The Language of the Becoming City (until 2017)
Project manager: Professor Henrietta Palmer, Royal University College of Fine Arts, Stockholm

Forms of Sustainability (until year-end 2011)
Project manager: Johan Redström, PhD, Interactive Institute, Kista, Stockholm

A Study of Practical Terms in Filmmaking (until 2012)
Project manager: Professor Göran Du Rées, School of Film Directing, University of Gothenburg

Narrative processes in between – the practice of comic-strip drawing (until 2016)
Project manager: Illustrator/Comic-strip artist Emma Rendel, Konstfack, Stockholm

From Movement out of Reflection in the Making: Dancers and the Creative Process (until year-end 2012)
Project manager: Professor Cecilia Roos, University College of Dance, Stockholm

Urban Public Space as an Artistic Laboratory – Dark Spaces, Illumination and Over-illumination (planning grant 2011)
Project manager: Artist Monica Sand, PhD, University College of Arts, Crafts and Design (Konstfack)/ Swedish Museum of Architecture, Stockholm

The Evolutionary Periphery. Architectonic Visualisation of Affordance in Urban Peripheries (until year-end 2013)
Project manager: Associate Professor Gunnar Sandin, LTH (Lund University)

Howe Across Reading/Performing the Past
(until 2016)
Project manager: Artist Imri Sandström,
University of Gothenburg

Professionalisation of Authors in Academic Life and Popular Education (until year-end 2009)
Project manager: Cristine Sarrimo,
University Lecturer, Malmö
University School of Arts and Communication (K3)

Participatory Mapping? Studies for Spatial Practice
(one-year grant for 2010)
Project manager: Meike Schalk, PhD,
School of Architecture, Royal Institute of Technology
(KTH), Stockholm

Trust and the Development of Dialogue
(until year-end 2013)
Project manager: Professor Esther Shalev-Gerz, artist,
Valand School of Fine Arts, University of Gothenburg

Neglected Modernities: Design and Method
(until year-end 2013)
Project manager: Staffan Schmidt, PhD,
Malmö University

Cinésense – Development of Interactive Film
(until year-end 2008)
Project manager: Professor Ingvar Sjöberg, Linköping
University

Dialogue as a Tool in the Working Processes of Dramatic Art (planning grant 2011)
Project manager: Professor Barbro Smeds, Stockholm
Academy of Dramatic Arts

Expanded Choreography: Choreography as a Generic Skill (until year-end 2012)
Project manager: choreographer and Senior Lecturer
Mårten Spångberg, University of Dance and Circus,
Stockholm

Los Angeles Islands – a Research Project on Architectonic Americanisms in a Swedish Region
(until year-end 2007)
Project manager: Associate Professor Lars-Henrik
Ståhl, School of Architecture, LTH, Lund University

Placebo: the Aesthetics of Substitution in Hospital Architecture (until year-end 2011)
Project manager: Professor Lars-Henrik Ståhl, Lund
Institute of Technology (Lund University)

Writing Space – on the Poetics of Discussion and the Essay as Form of Knowledge (until year-end 2008)
Project manager: Professor Staffan Söderblom, University of Gothenburg

Body and Space: An Investigation of the Relationship Between Body and Space (until 2015)
Project manager: Professor Clemens Thornquist,
Swedish School of Textiles, University of Borås

Performative Strategies and Participation on Network Fringes (until year-end 2014)
Project manager: Palle Torsson, artist and teacher, Department for Studies of Social Change and Culture (ISAK), Linköping University

Intervention – Art in Urban Life and Development (until year-end 2009)
Project manager: Professor Peter Ullmark, School of Design and Crafts, University of Gothenburg

No Worries, No Limits: Systems of Communication that Resemble Art (one-year grant for 2006)
Project manager: Cesar Villanueva, artist and doctoral student, Växjö University

Visual Worlds 2 'Colour, Light, Form and Movement' (Until year-end 2005)
Project manager: Professor Gösta Wessel, University College of Arts, Crafts and Design in Stockholm

Methods of Engagement: a Project on the Epistemological Relationship between Social Science and Art (until year-end 2008)
Project manager: Professor Elin Wikström, artist, Umeå Academy of Fine Arts, Umeå University

Art, Politics and Daddy. Storytelling through Other People's Voices and Transgressing Genres (until year-end 2013)
Project manager: author and film director Maria Zennström, Royal Swedish Academy of Fine Arts, Stockholm

A Millennium with God – A Second on Earth (until year-end 2006) Dance–Theatre–Opera
Project manager: Professor Margaretha Åsberg, choreographer, University College of Dance, Stockholm

Music in Movement: New Artistic Strategies for Fusing Choreography and Musical Composition (until year-end 2014) Dance–Theatre–Opera
Project manager: Stefan Östersjö, PhD, musician, Malmö Academy of Music, Lund University

The Swedish Research Council´s Committee for Artistic Research

Members from 2013–2015

Professor **Catharina Dyrssen**, School of Architecture, Chalmers University of Technology, Gothenburg, Chair

Visiting Professor **Kristina Hagström-Ståhl**, Stockholm Academy of Dramatic Arts/Stockholm University of the Arts

Professor **Lars Hallnäs**, Swedish School of Textiles, University of Borås

Professor **Hans Hellsten**, Malmö Academy of Music, Lund University

Associate Professor **Johan Sandborg**, Bergen Academy of Art and Design, Norway (from 2014)

Professor **John Sundholm**, Department of Media Studies, Cinema Studies, Stockholm University

Assistant Professor, Choreographer, **Åsa Unander-Scharin**, Luleå University of Technology

Scientific advisor AR: **Jan Kaila**, Swedish Research Council

Secretary of the committee: Senior research officer/Editor **Torbjörn Lind**, Swedish Research Council

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Artist, head of Institute **Markus Degerman**, Tromsö Academy of contemporary art, Norway

Professor **Eva Georgii-Hemming**, Örebro Academy of Music, Örebro University

Author, PhD **Hanna Hallgren**, Gender Studies, Linnaeus University, Växjö

Associate Professor **Gunnar Sandin**, Department of Architecture, Lund University

Professor **John Sundholm**, Cinema Studies, Stockholm University

Scientific advisor AR: **Jan Kaila**, Swedish Research Council

Secretary of the committee: Senior research officer/Editor **Torbjörn Lind**, Swedish Research Council

Previous editions of the Yearbook

2004 Konst – Kunskap – Insikt
   – texter om forskning och utvecklingsarbete på det konstnärliga området

(Art – Knowledge – Understanding
Writings on Research and Development
in the Arts)

2005 Metod & Praktik
   – texter om forskning och utvecklingsarbete på det konstnärliga området

(Method & Practice
Writings on Research and Development in the
Artistic Field)

2006 Konstnärlig forskning
   – artiklar, projektrapporter & reportage

(Artistic Research
Articles, Project Reports and Art Journalism)

2007 Konstnärlig forskning under lupp
   – utvärdering, artiklar och projektrapporter/reportage

(Artistic Research in Focus
Evaluation, Articles, Project Reports and
Commentary)

2008 Autonomi och egenart
   – konstnärlig forskning söker identitet

(Autonomy and Inividuality
Artistic Research Seeks an Identity)

2009 Konst och forskningspolitik
   – konstnärlig forskning inför framtiden

(Art and Research Policy
Future Prospects for Artistic Research)

2010 Forskning och kritik
   – granskning och recension av konstnärlig forskning

(Research and Criticism
Investigation and Review of Artistic Research)

2011 Form och färdriktning
– strategiska frågor för den konstnärliga forskningen

(Design and Direction
Strategic Issues Facing Artistic Research)

**2012 Dokumentation och presentation
av konstnärlig forskning**

(Documentation and Presentation
of Artistic Research)

**2013 Konstnärlig forskning då och nu – 2004–2013/
Artistic Research Then and Now: 2004–13**

**2014 Metod – Process – Redovisning/
Method– Process– Reporting**

**2015 Från konstnärlig högskola till universitet/
From Arts College to University**

Describing Labor 2012. Photo: Thomas Schön. See chapter 10

"You must have chaos within you
to give birth to a dancing star."

Friedrich Nietzsche

Artistic Research – Yearbook 2016

The Art University – political dream or broadened future for the arts is the Swedish Research Council's 13th Yearbook on artistic research, and the first to be published only in English. This year's book builds on last year's theme of the academisation of the field.

The first three articles were written by the three keynote speakers at last year's symposium on artistic research in Malmö and examine the developments in the field from various angles, with a focus on the art university, largely based on experiences from the speakers' respective home countries of Switzerland, the UK and Norway.

The fourth article, What happens after a PhD?... considers the career paths for artistic researchers with a PhD in Sweden. About 75% of the hundred or so holders of a PhD in the artistic field are employed at higher education institutions in Sweden or abroad. The plan is to follow up the article with a qualitative study in the next Yearbook, which will highlight the scope of postdoctoral research at the relevant HEIs.

The Yearbook 2016 contains reviews of two doctoral theses: one on choreography and one on literary composition.

There are also five reports on artistic projects that have received funding from the Swedish Research Council. These address interventions in public spaces, interdisciplinary approaches that take in social anthropology and artistic research, life streams in and about Slussen in Stockholm, trust and dialogue, and strategies for fusing choreography and musical composition. Comments are then made on the project reports by the Committee for Artistic Research within the Swedish Research Council.

In his Closing Remarks, the chair of the Committee for Artistic Research comments on the content of the Yearbook and reflects on current issues faced by artistic research and doctoral studies in the field. The appendices include a report on the aforementioned symposium.

Vetenskapsrådet