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EDITORIAL

For four years now, *ma*HKU*zine* has been a platform for reflection and discussion in the context of the (international) situation of graduate art education. The *ma*HKU*zine* platform always interacts with debates and programs of the Utrecht Graduate School of Visual Art and Design (*ma*HKU) where the school is a Test Department investigating, generating, and testing research-based curricula for its Master of Arts programs. However, testing in this sense is not a traditional, immanent, academic ceremony, but rather an effect of a research environment and its collaborations with professional partners in the field. How to deal with the implications of research-based art education is always a core issue in those collaborations.

The *Becoming Bologna Project*, a satellite program of the Venice Biennale 2009, is an example of testing in a research-based professional collaboration project. In Tolentini – the entrance to the University of Venice (IUAV) – sixteen wall posters were presented as interventions in public space connected with topical PhD research projects. During the Biennale opening week, the presented projects were discussed in a two-day symposium where also the situation and position of graduate art education and its connection with research-based projects were part of the debates. In addition to *ma*HKU, the *Becoming Bologna Project* included partners of the *European Artistic Research Network* (EARN): Gradcam, Dublin; Finnish Academy of Fine Art, Helsinki; IUAV, Venice; Malmö Art Academy; Sint-Lukas, Brussels; Slade School of Fine Art, London; and Vienna Academy of Fine Arts. Daniel Birnbaum, artistic director of the 2009 edition of the Venice Biennale, opened the symposium with a keynote statement. Birnbaum stressed the necessity of the art academy as experimental platform for production; an environment where artists are at work and think about models of presentation.

In the context of the Utrecht Consortium, *ma*HKU and local partners engaged in 2009 in various research activities where DARE (*Dutch Artistic Research Event*) was again the yearly point of culmination. *Urban Knowledge* was the theme of DARE 4, referring to an investigation of the specific perspectives Fine Art and Design deploy in order to understand and rethink our current urban environments and their complexities. Does a research-based attitude play a decisive role in such context-responsive practices? What does Urban Knowledge mean for the current position of curatorial practice? And how could knowledge generated in this perspective be further specified?

These questions were explored further in four Utrecht-based exhibitions – Dutch Design Center/Utrecht Manifest Biennale for Social Design; Aorta, Center for Architecture; Academie Galerie; and the temporary exhibition space Studio Hoograven – as well as at an international symposium in the Utrecht Centraal Museum. DARE 4 underscored how context-responsive projects are a novel and prolific perspective for the Utrecht Consortium and its intended research focusing on the interconnection between experimental exhibition models and artistic knowledge production.

The issue of the specificity of artistic knowledge production continues to be of major importance in recent *ma*HKU activities. In a Hoograven project-related research essay, Natalia Calderon explores public space from a Mouffian agonist point of view while deploying a process of mapping. Calderon's space of confrontations and encounters ultimately leads to knowledge of the "terra infirma", the difference, the unknown. In *ma*HKU's Utrecht Research Lectures, James Elkins inquires how the concept of artistic knowledge is understood in various ways by artists and philosophers and how that affects art education. A major issue we should deal with refers to "what artists are taught, how they are taught, and why they are taught the things we teach them", says Elkins.

The questions posed underscore time and again the urgency of a further reflection on the phenomenon of artistic knowledge. Thus, in collaboration with the Artistic Research professorship, *ma*HKU organized the expert meeting *Epistemic Encounters*, where the characteristics of artistic knowledge and its role in graduate art education has been tackled from three different perspectives. First, the artist perspective. Hito Steyerl deals with the disciplining character of a discipline in artistic research. Does the danger lurk that we will ultimately have an aesthetics of administration and a cognitive capitalism? Second, the institutional perspective. Tom Holert notices that the concept of "knowledge production" turned art academies into reliable partners in dialogue with academic knowledge networks. However, at the same time art academies search for a form of agency enabling to continuously withdraw from commodification processes. Third, the perspective of knowledge networks. Chris Wainwright delves into collaboration networks such as the European League of Institutes of the Arts (ELIA) and investigates how they contribute, initiate, and incite a dialogue creating opportunities for artistic research across Europe. Thus, they engage in shaping the development, production, and application of creative "new knowledge" within a variety of institutional and public contexts.

BECOMING BOLOGNA

In the context of the *A Certain Ma-Ness* symposium – see *ma*HKU*zine* 5 – organized by *ma*HKU in the spring of 2008 in collaboration with the Sint-Lukas Academie in Brussels and the Vlaams Cultureel Centrum in Amsterdam, a second project called *Becoming Bologna* was set up as part of the 53rd Venice Biennale.

This project was again a joint enterprise of *ma*HKU and Sint-Lukas, including the Faculty of Visual Arts and Design IUAV, University of Venice, and the Venice Biennale. The project consisted of two parallel parts: an exhibition and a symposium.

The exhibition mounted in the entrance of Tolentini, IUAV's main building, connected with the entrance's striking symbolization of the "rite de passage" art education goes through today, i.e. to the process of academization and the transition of studio-based tutorials to research-based seminars. The display system in Tolentini – a series of glass cabinets normally used for faculty announcements – was the point of departure for a series of eight artistic reflections (Eija Liisa Ahtilla, Jeremiah Day, Jan Kaila, Pekka Kantonen, Glen Loughran, Andrew Stones, Steven de Vleminck, and Mick Wilson) on the current transient position of art, education, and research.

The parallel symposium focused on similar problematics through three concept-related questions – competencies, didactic strategies, and research environments. The starting shot for the symposium was a keynote statement by Daniel Birnbaum, artistic director of the 53rd Venice Biennale. Participants of the symposium were representatives of the next academies: Sint Lukas, Brussels University College of Art and Design; Gradcam, Dublin; Staedelschule, Frankfurt; Finnish Academy of Fine Arts, Helsinki; Slade School of Fine Art, London; ENSBA, Paris; *ma*HKU, Utrecht; IUAV, Venice, and the Academy of Fine Arts, Vienna. (HS)

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Daniel Birnbaum

SITES OF EXPERIMENTATION

Art schools can work very differently in very different contexts. The two countries I know best in that respect are the US and Germany. In the US, many of the best schools are part of the university system. One of the first Ivy League programs with a graduate program was Yale, an excellent art school contextualized by a straight, academic university system. Harvard is another example, although they do not want to establish a MFA program and only offer courses to undergraduates. Harvard believes it should be a research center and not a production center. However, I cannot say that art is treated badly in the US, since universities offer an enormous amount of knowledge in the form of archives and libraries. So, in an American context, I know what an integrated art education program as part of a bigger university system would look like.

In Europe, I am only familiar with the German world. Here academies are rather autonomous institutions and small compared to the American model. Even big German art schools are not universities with thousands of students. For example, the Düsseldorf Academy, the most famous art school in Germany, has around 600 students.

I would like to say a few things about my own institution, the Staedelschule in Frankfurt, and what we have been trying to do there. The Staedelschule is one of the smallest German institutions; it is an old institution based on a private initiative. Staedel, a rich person in Frankfurt, donated his art collection to the city of Frankfurt. That was the start of the Staedel Museum, now one of the classic museums in Germany. Next to the Staedel Museum is the Staedelschule, the art academy of which I have been rector since 2001. As a school, we are not connected to the university system. Of course, Frankfurt has the Institut for Sozialforschung – Institute for Social Research – a school famous for Adorno's and Habermas' teachings. We have a small link to that institute on a symbolic level, i.e. only for specific seminars. As a small school we can operate freely, but we lack the interdisciplinary possibilities schools have as part of a larger university system. I work closely with a colleague, Isabelle Graw, a renowned art historian in Germany who publishes the magazine *Texte zur Kunst*. The two of us together founded a small institute for art criticism – not an institute in the real sense of the word, but more a sort of platform for collaborations. It is one of the instruments we created to make up for the lack of being part of a bigger educational system.

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Once a year, all the deans of the German art academies meet to talk about developments in German art education. I am not a stubborn defender of the old German academy. Some people seem to be quite proud of the German model, since it has produced an enormous amount of brilliant and successful visual artists after World War II. So there is a kind of consensus among the schools. Most of them ask Why change everything? Why homogenize in order to make the German schools compatible with other European art schools?

However, as always, there are two sides to those questions. The Bologna process will continue anyhow, and some of the German schools linked to design and architecture are already involved in that process. In our small school – we have a maximum of 200 students – I don't know what is going to happen in the long run. The Staedelschule is production-oriented and it also is a rather active school in terms of public activities. My predecessor, Kasper Koenig, an important German curator, erected Kunsthalle Portikus, an exhibition space as part of the school. That double function of rector and curator is what makes my job so interesting. Kunsthalle Portikus, in fact a small footnote to the school, is much more famous than the Staedelschule as an educational institution. That is natural, since exhibitions are made for the public. However, the double function of school and exhibition space creates political strife when it comes to money. Exhibitions can be very expensive, so sometimes we do not have money for computers for the students, but we still spend 100,000 euros on a Gilbert and George exhibition. That is problematic and it produces many fundraising problems. So, as a rector of the Staedel Schule you have to make all kinds of things possible, while applying for money and support systems all the time. It is an interesting job, but don't do it if you want to have a silent, reflective life. There is also a creative link between education at the Staedelschule and exhibition making in the small Portikus space. What we have pushed rather far with the Staedelschule-Portikus model are exhibitions close to what happens in the studios. Of course, we do not only work with young artists. We had a show with Gilbert and George, with John Baldessari, with Gerhard Richter. But we also premiered the young artist Thomas Sarraceno, who created the central presentation in the Italian pavilion in this 53rd Biennale. Sometimes we show work of ex-students, but never of students, since that will cause chaos in the academy. It is interesting to see how mature, successful artists work with young students and some students say they have learned more by being part of the exhibition process in Portikus than in our classes. I do not know whether that is true, but I do know that making exhibitions is an artistic and intellectual challenge. How to show work is something that Portikus has taught many of our students. Some of them worked very closely with the artists, almost producing the work, others just came to the openings. But everyone saw at least artists-at-work. An important artist teacher – and it is not so often that incredibly important artists are also fantastic teachers – John Baldessari, a Californian artist, has been teaching art for generations of artists. Almost every Californian artist has been a student of his. Many people have asked John what it is like to be a teacher, what is it like to teach art. An interview some of our students had with him in Frankfurt was published in a book about our school, *Kunst Lehren*, *Teaching Art*. In that interview, Baldessari somewhat provocatively said, "No one knows what it is to be a teacher of art, in the end one cannot really teach art. Somehow, it is all about doing art." Then the questions arise, What is the role of our art schools? Why are we doing this for half a century? What is it that we have been teaching? Obviously, Baldessari did not really mean that one cannot teach art, because students come to school, they read books, they listen to artists, and they develop their own thoughts. But what he intended to emphasize is that an art school ultimately shows that artists are people. If you only read about art in theory books or art magazines, you get the wrong sense of art. The most fantastic and prominent and hard to get artists like for example

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Bruce Nauman are just very friendly persons you can talk to. And that is what art schools primarily do: they bring generations of artists together. Artists who have a lot of experience because they are older and younger artists without much experience, whereby the older artists insist one should treat students not as students but as young colleagues. It is this approach that should characterize the art academy.

Currently, there is a good collaboration between the Venice Biennale and the Venice art academy. There are many projects in close collaboration with students from IUAV. The Venice Biennale, the biggest show in the world, takes place in this city and it would have been ridiculous if we had failed to connect with young artists in the city. It is necessary for the Biennale and very important for the Venice art academy to have some sort of exchange. One should use the access the city and the biennale offer.

I called the 53rd Biennale exhibition *Fare Mondi – Making Worlds*.

The translation of that title is quite interesting, as it means different things in different languages. Sometimes the title speaks about craftsmanship, about making things, sometimes, as in Swedish, about theological creation and divine inspiration. But all the descriptions articulate what artists do, since somehow all translations are about making things. Rather than just bringing precious, important objects to the museum, we tried to make an exhibition close to the site of production, the atelier, the workshop, and the studio. So I hope we brought a bit of the world we share, the world of education that is actually about production, into the Biennale itself.

Having said that, it was important for me not to turn the Biennale into some kind of performance festival or into an exhibition about processes without any finished result. I hope the 53rd Biennale is a show that has exhibition strength that can continue without the ongoing activity of people doing things. The spirit of the academy as a site of experimentation and new production was the key for me when I started to think about what making a big biennale is all about.

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DISCUSSION *Angela Vetesse* I would like to know your opinion about postgraduate and PhD programs.

Daniel Birnbaum I am not so much interested in it, but that has to do with my own personal history. I am an academic, I was interested in symbolic logic, and finally even wrote a PhD. And then I wanted to leave that academic world. So why squeeze things into an academic machinery, which I once thought was very interesting, but that I at the same time chose to escape. Still I understand that certain artists want to be part of a research world where art could be a form of knowledge production rather than merely a sort of personal expression.

I am not aware of someone with that specific interest in my immediate German surroundings, but I know that in the Scandinavian world there are some very ambitious projects. One of the people we all know, Sarat Maharaj, the brilliant South-African theorist and writer, is linked to many PhD projects in Sweden.

The only example of a PhD research I was in some way linked to was the Finnish artist Eija Liisa Athilla's project. She was part of a PhD program and since the exhibitions she made at Kiasma and Tate were part of her research, many of the people writing and commenting on them became part of the project. Her exhibitions were a way of contextualizing her own art. And in Sweden Sarat has just finished the project by Matts Leiderstam.

So I think it would be interesting to hear further from these artists and learn what their research projects have meant for them.
However, from a general point of view, I feel ambiguous about those PhD programs, since I wonder why art has to become part of a system that could be rather limiting. On the other hand, if an immediate relationship to the academic world is missing and if the art as such is a research-based kind of art, then: why not. After all, you cannot find a better support system than the more than 1000 years old university system.

REPORT

VENICE BIENNALE SYMPO-

SIUM: BECOMING BOLOGNA

COMPETENCIES Is it possible to map the various skills required for a graduate research program? That question, at the core of the first *Becoming Bologna* seminar, immediately raised a series of additional related questions. Who actually creates the evaluative discourse? Who is in charge of the assessment criteria? The policymakers? The peers in the programs? How does one arrive at evaluative criteria? What is the procedure? Is there a conceptual background for constructing criteria? The most important conceptual starting point seems to be the conception of the academy as a space for artistic thinking, i.e. thinking and rethinking the artistic practice. The academy is an environment able to focus on artistic research, as it is freed from partaking in both the rhetorics of the art market and the mechanics of reputation and success in the art world. Its focus is on research engaged in artistic processes, in medium-specific forms of knowledge production, and in curatorial knowledge contributing to a further articulation of a context-responsive attitude.
The academy as a space for artistic thinking demands various skills such as the capacity to artistically initiate and organize a thought process. In that context, students should be able to present their research in a clear and distinct manner. Moreover, students should be able to contextualize their research further in the form of a written report. Finally, students should possess the capacity to collaborate, for example, in developing group exhibitions or organizing conferences.
Mapping such skills is only possible to a certain degree: the indicative degree. Ultimately, the skills required differ from school to school. So, both artistic practice and artistic research depend on the institutional framework. For example, there is an immense difference between the UK PhD and the Scandinavian DFA, between academy faculties and university faculties. That also applies to a skill not mentioned yet: the skill of inquiry. Why is this question posed and what is its relevance? What does the question point to and why? The skill of inquiry is comparable to the skills required for regular scientific research, although the matrix of knowledge production differs. Artistic research contests roles, social games, power structures, and agencies of the art world (criticism, curating) with its different form of knowledge production and its unexploited research context. Therefore, it is of utmost importance that those research dynamics will not dissolve into a one-dimensional, formatted framework. In order to avoid and prevent such an academization, the researching artist should possess the capacity of dysfunctionality – the last skill discussed during the first seminar.

DIDACTIC STRATEGIES How do the skills mentioned bear upon the manner graduate school education is organized? This question is

the starting point for the second seminar. Could one engineer the characteristics of a graduate program? What are prolific, didactic strategies and educational models?
Two models still seem to be predominant in the graduate schools. On the one hand, the model of classical teaching; on the other, the model of research programs where students can develop their own course of investigation. Should research tutoring be individual or does academization require group workshops and seminars? No matter what form one chooses, art education will always have a personal and individual layer. That makes it so difficult to fully comply with a system of curricula, modules, ECTS points, quantified accountability and qualified assurance. From the paradigm of artistic thinking, a non-accountable situation seems to be slightly preferable over a controlled system. Moreover, the graduate school does not seem to be a clear, standardized entity. In some countries, the PhD is part of the graduate school; in other countries, it is involved in a postgraduate department. In some countries, the Master is close to the BA level as a logical trajectory to be finished before starting one's own practice. Other countries demand a number of years of practice between the BA and the MA, and between the MA and the PhD.
There are only two didactic facts characteristic for all graduate programs. First, the international orientation of many graduate programs. Most graduate students come from abroad. This leads to a productive experience of cultural diversity, but also causes didactic and linguistic problems. Secondly, group critic and criticism is a significant part of graduate art education. In that context, all programs engage in the issue of how to teach research methods. The pending questions remain, What would be the content of such a program? What particular range of research methodologies might be addressed?

RESEARCH ENVIRONMENT The debate about graduate art schools and research raises a third question. Is it the task of the graduate school to create a specific artistic research environment? If so, how should such an experimental research environment be facilitated? These questions are the departure point for the last seminar. A number of concrete basic conditions for generating a research environment were mentioned: continuity, duration, and resources, immediately followed by critical commentary. By all means, artistic research should beware of becoming a purely institutional concern. Thus, it should always be connected with events in the outside world. In that context, concepts such as interface, connectivity, network, the academy as platform for dialogue emerged. Ultimately, artistic research is by definition transdisciplinary. Therefore, it might thrive best in a "university" environment where other – established disciplines – are available. From an open attitude and from the perspective of mutual inspiration, a dialogue about the (revised) concept of research could begin. This should be a dialogue respecting a variety of conceptions about research environments. Eventually, the point is to understand and clarify the differences, the possibilities, the potentialities, and the non-linear character of artistic thinking as a form of thought naturally inclined to resist and reject total academization. Obviously, a similar dialogue should take place between artistic research and society. The latter seems to be one of the starting points for *Making Worlds*. It is time for the return of the artist as an intellectual in society. (HS)

URBAN KNOWLEDGE

DUTCH ARTISTIC

RESEARCH EVENT #4

At the invitation of the Utrecht Biennale for Social Design, the fourth edition of *ma*HKU,'s DARE (Dutch Artistic Research Event) focused on the often problematic situation of the urban environment today. The main question to be tackled was how research-based visual art and design could contribute to a critical investigation and understanding of that problematic urban situation. In that context, projects, exhibitions, screenings, discussions, and a symposium were organized at various locations in the city of Utrecht in the week of 4-13 September, 2009.

In collaboration with curator Mika Hannula, *ma*HKU's Fine Art department set up a dynamic studio project called *Common Site – Come Inside*. During a three-month residency project in Hoograven, a multicultural neighborhood in Utrecht, *ma*HKU, Fine Art graduates explored the direct surroundings of the Hoograven studio through projects and a parallel activities program.

*ma*HKU's Spatial Design department also delved into the situation in the Hoograven area deploying various methodological perspectives. Some of the results were part of *Hoograven Invites You*, the main exhibition of the Utrecht Biennale. Another part specifically dealing with spatial design and research was presented in the Utrecht Architecture Center Aorta – curator Arjen Oosterman.

*ma*HKU's Communication Design department presented research projects in the center of Utrecht. In the Dutch Design Center, *ma*HKU's Editorial Design graduates showed various diagnoses of a visual rhetorics connected with an Urban Lifestyle – curator Thomas Clever. The Academiegalerie presented a series of critical Urban Fashion statements of *ma*HKU's Fashion graduates – curator Anne Vroegop.

During all exhibitions, various research screenings and discussions on topical issues took place involving *ma*HKU's Fine Art and Design graduates.

The Artistic Research professorship was responsible for the international *Urban Knowledge* symposium in the Utrecht Central Museum on September 9. The symposium dealt with the question of how specific forms of *Urban Knowledge* could be produced and deployed as a research tool kit.

Speakers were: Claire Doherty, director of Situations, Bristol, UK; Jan-Erik Andersson, artist and PhD Graduate Academy of Fine Arts, Helsinki, Finland; Mika Hannula, *ma*HKU Artistic Research lecturer, Utrecht, the Netherlands; Adam Budak, curator of Kunsthaus Graz, Austria; Kobe Matthys, artist and director of Agency, Brussels, Belgium; Huib Haye van der Werf, curator, NAI, Rotterdam, the Netherlands. Moderators: Klaas Hoek, *ma*HKU Fine Art program leader; Mika Hannula, *ma*HKU Artistic Research lecturer.

Mika Hannula reports below on the *Urban Knowledge* symposium and makes the concept of Urban Knowledge unfold further.

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Mika Hannula

EMBEDDED, ENGAGED AND EXCITED

WHAT ARE WE TALKING ABOUT WHEN WE TALK ABOUT CONTEMPORARY ART AND PUBLIC SPACE? During the *Urban Knowledge* symposium, I had the pleasure of presenting my book *Politics, Identity and Public Space – Critical Reflections In and Through the Practices of Contemporary Art* published this fall as a collaboration between *ma*HKU, Utrecht Graduate School of Art and Design, and Utrecht-based Expodium, Platform for Young Art. *Urban Knowledge* is an issue that I shall address and articulate in a certain version while concentrating on three major and obviously interrelated themes. First, the issue of time; second, the specific knowledge in this context; and third, the central role of give-and-take collaborations in this field. All issues are colored and mutated through and throughout the discussions and presentations of the symposium. Also, all issues are not dealing with solid and stable truths but rather concern participation in the processes of social imagination.

1. The theme of *time*. The aim is not to come up with some fancy definition of time. Instead, the setting of urban knowledge allows us to focus on a particular character of time found in contemporary acts and interventions in public space. The specific character of what goes on in the public space gains vital content from the comparison with cultural activities that occur within the walls of a museum or similar institution. What is crystal clear in the world of the so-called white cube and what can be assumed to function simply enough must be considered again and again from scratch in the case of each activity and act in and through the public space – albeit with a burning desire to recognize both the site-specific actions of the past and potential urban activities in the future. In other words, in each given project, one must consider critically yet constructively the litany of questions "what for, why, how, and to whom?" That litany deals with the whole range of the public act – starting with "what is about to be done?", "why?", "how?" and ending with "to whom?" is it addressed.

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Thus, the public or urban site and situation cannot be taken for granted or viewed as inevitable. What is more, how we picture and imagine what is possible, meaningful and interesting on that very site, affects how that site is comprehended and defined. All in all, there is a seriously complex bag of questions that target a goal that keeps on shifting its position in the active shaping of a social imagination of a structured site.

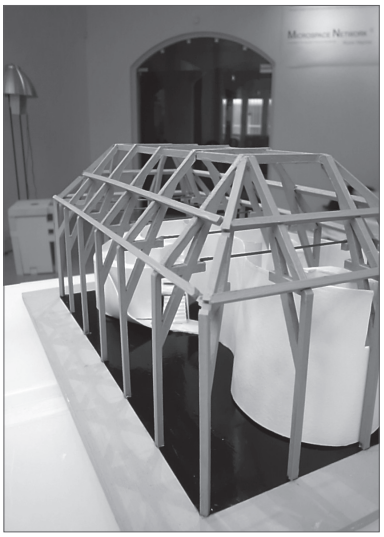
So, the road-map and the mind-map and their constant process of defining and redefining make absolutely clear that our understanding of time in that context becomes affected. We can no longer talk about linear time based on never-ending progress. Rather, we must talk about a circular time within which all the three tenses of time are

tightly interwoven. There is an inherent interconnectedness in how we understand past, present and future. But also our understanding of each of them individually has an effect on how we understand the tenses of time in connection to each other.

In the context of urban knowledge, time is never exactly even. Time is either overheating or undercooling. It never breaks neatly in the middle or on the spot. Time is lagging behind or racing full steam ahead. There is a sense of time that is continuously here and there and, depending on its temporary manifestations, it can also be related to anticipation, to long gone, and to suspension. We know a direction of a process and we know a distinguished past of each site and situation. But what we do not know is what is exactly happening right here, right now.

One understanding of time has been made productively problematic. It could be called a time of slowness. A slowness of both how complex each site and situation is and a slowness of how long it actually takes to let the knowledge and experience of them sink in and throw you off balance in a continuous act of accumulating needs and visions. In her presentation, curator Claire Doherty understood a time of slowness as a means to act against the logic of a spectacle while it supports playful experiments with and within a particular site. Curator Adam Budak addressed a time of slowness in his speech as the ability of site-specific practices to generate art as being the friendly enemy: creating a city in a city that promises a time of not yet.

2. But how about *knowledge*? Does it make sense at all to talk about a specific notion of urban knowledge? One could claim that the inherent logic of urban spaces and places necessitates a contextual version of knowledge. That form of knowledge does not fight against the qualities and quantities of urbanity but seeks to connect to the flows of that urbanity.



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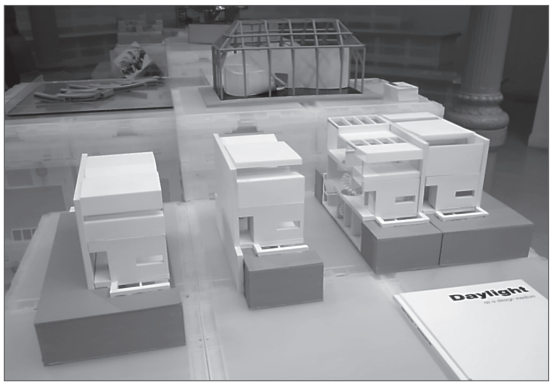
When we deal with the issue of urbanity, we continuously take part in a double act: we define and we describe. We are not neutral and we are not outsiders. We are embedded in urban space but also engaged in the challenges of constructing and reconstructing urban experiences and knowledge. It is a version and vision of urbanity that is both physical and discursive – both sides of an event co-existing but at the same time sparring with each other, a sensibility of not only a matter of fact accepting but also cherishing multiple realities colliding and clashing. Such urbanity leaves the shallow shores of oneness and moves towards constellations of the multiple. Not glorifying it, but seeking means of dealing with conflicts and ways of being together. That urbanity is about loving conflicts and reasonable disagreements as open-ended processes participating in a continuous evolution of give-and-take.

The type of knowledge connected with such urbanity has left behind the illusion of security. It accepts uncertainty, it faces the responsibility of continuous participation in the processes of signifying concepts (images, signs, symbols and acts) in and through particular sites and situations. It is embedded knowledge situated in a committed process of becoming place. It is a knowledge in progress taking unpredictable turns and twists. Artist Kobe Matthys deals with that type of knowledge in his long-term *Agency* project. This project focuses on special cases of cultural production challenging and blurring the normalized categories of nature and culture. A project of archiving allowed him to pose complex questions and find complex answers.

Knowledge in progress is also very close to the type of knowledge curator Huib Haye van der Werf discussed in the *Urban Knowledge* symposium. His embedded knowledge is of the in-between person, the mediator between governmental bodies, art institutions, and artists. Such knowledge is always context-based and case-specific. However, a middleman's role can be problematic. Van der Werf solved that problematic role in his statement "when in doubt, take the side of the artist."

3. The theme of give-and-take *collaboration* is connected with a comprehension of where we are, how we are and a sense of where we might want to go. Regardless of what it is we try to do when we do what we do, we cannot survive in a long-term perspective unless we are doing it in a collective dimension. Fact is, we are not alone. We even do not want to be alone in an ever-shifting dimension without a fast-forward option or emergency exit. All we can do is to stay within the collective site, to get closer and to stay closer. Artist Jan-Erik Andersson showed that strategy of survival in his fantastic talk about his family house project in the shape of a leaf in a park in Turku, Finland. That house implied a process of years of overheating and undercooling, of embedded collaboration colliding and clashing between artist and craftsmen. During that process both sides learned how to think and work like the other in an ultimately prolific cross-cultivation of collectively produced knowledge and curiosity. I could even claim that a set of overlapping interests, views and commitments are indeed symptomatic for the entire issue of producing urban knowledge.



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Natalia Calderon

INTIMATE IMPRINTS ON PUBLIC SPACE: FROM BELONGING TO OWNING AND VICE VERSA

PUBLIC SPACE Over the last years, I have been observing and researching public space. I started the project at the beginning of my art school education in Mexico City and, in the years 2008/2009, I continued the research in the Netherlands. Here I was faced with the unsurprising fact that public space is completely different from how I understand it. I am used to conceive of public space as a place where people gather. However, coming to a Western developed country I found people more concerned with individual choices than with communal decisions. Making individual choices, not depending on others and executing your own plans, is highly valued in the Netherlands. The places people choose to meet are more often closed and private spaces. In observing the different choices in these two countries, and observing the differences in public space and social behavior, one can detect some links. Therefore, my hypothesis/expectation is that different ways of using public space could reveal aspects and values of the culture implied.

I have found it impossible to analyze public space without taking into account people's lives – not only in personal spheres, but also in outside spaces. Therefore, my research focuses primarily on public space as a social product, "omitting" the Euclidean, geometric sense of the word "space". Rather, I believe that economic, political, geographic, social, personal and intimate aspects shape the public space. Going through Henri Lefebvre's *Production of Space* helped me renew and articulate my views on public space as not being static, but as a social product. Public space became interesting for my research as a physical place where people meet and knowledge is produced. "Thus, social space, and especially urban space, emerges in all its diversity – and with a structure far more reminiscent of flaky mille-feuille pastry than the homogeneous and isotropic space of classical (Euclidean/Cartesian) mathematics. Social spaces interpenetrate one another and/or superimpose themselves upon one another." [1] Space does not exist without the people that inhabit it. Researching space as an objective element, as an object loose from its ties to the social, is therefore futile.

I will investigate public space by analyzing the marks that people leave on it. People's tissue (skin) is imprinted through their acts (inhabiting) in the urban tissue. Skin imprints the terrain and terrain imprints the skin. A productive reciprocal relation between subject and space happens.

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[1] *Henri Lefebvre* The Production of Space (1991) *Oxford: Blackwell Publishers*

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Public space is a construction of personal imprints that at the same time is constantly modified by other imprints.
Through this research I found it useful to categorize space differently. Below I have stated some categories that have become increasingly relevant in my work. The categories can always mix, change, and grow. Just like space, they are not static but respond to cultural frame works.

PUBLIC/PRIVATE This category divides space following ownership standards. Who is the owner? One or more people? An interesting differentiation between owning and belonging emerged during my investigations. Also other questions became relevant within space, Who is making the most important decisions about public space? Is this just an issue of political representation or are other interests present as well?

OWNING/BELONGING Belonging and owning are also concepts addressing different relations. While owning refers to the possession of objects (private property), belonging involves space and interrelating subjects. Belonging is a reciprocal concept: I belong to the space at the same time that the space belongs to me. Owning is individually controllable; the relation happens between subject and object. Belonging starts with someone's control or will. It is a lived relation between people and space, between people and people.

PERSONAL/COMMUNAL Another division is personal and communal space. In communal spaces, people's behavior is different than in personal spaces. When I am at home my behavior is more intimate; intimacy happens more in the personal space when I feel secure, comfortable, not at risk, not exposed. In communal spaces different people interact, so my behavior is more careful. I do not show or at least try not to show my intimacy, my very personal behavior that might make me vulnerable in public.

PERSONAL/COMMUNAL DECISIONS Decisions are another aspect relevant for the division between personal and communal. Individuals can decide "freely" in their own space; they do not have to negotiate with any external will or need. If an individual follows some basic rules of behavior, and does not lose sight of normality, he or she will supposedly be "free" to decide about his or her individual life.
In communal spaces, a group of people has to negotiate different interests and values. Decision plays an important riyal in the differentiation of space: private space gives rise to private decisions, individual interests, and individual results. On the other hand, communal decisions result from negotiation and mediation, and add value for communal welfare within these negotiations. "Individual choices" are crushed by a supposedly communal agreement. In the public sphere, decisions are not only made by official representatives such as politicians, economic interests leave a mark on public space as well. Public representatives make more and more decisions in the context of individuality eradicating communal perspectives.

INSIDE/OUTSIDE. Throughout my experiences, open spaces were public, while closed spaces were private. Not only is this not always

the case, it is also changing because of economic interests. Many open spaces that are public domain, are now regulated as private property: advertisement, cafes, terraces, even the sidewalks in front of residencies. Slowly, open public spaces become eradicated. What remained of public space is in the process of being erased and transformed into private space.

BELONGING/UNBELONGING In order to start researching the concept of belonging, it was important for me to experience what displacement is. From my background, the community is an important issue. For example, decisions are not taken only by oneself; friends and family are part of decision making processes. What used to be normal and taken for granted becomes confused and challenged when context references change. When another form of normality becomes "normal" everything seems displaced and no longer fit for its original place.
In my view, belonging and unbelonging emerge at the same time. The figure of the outsider played, and still plays, an important role in my work. Changing the context forced me to question the outsider as a given rather than taking outsiders for granted.
Belonging is an ongoing process: it engages both subject and space where space is considered a social product. I would like to claim that belonging is one's relation to space (social space), rather than to others. Due to the marks people leave, public space is an interesting place to research social, cultural, economic and political relations. The marks people leave behind are part of the urban environment but hardly recognizable. Through the productive perspective of displacement, I could as an outsider observe and highlight the cultural aspects that usually are not noticed.
Belonging and unbelonging are concepts that cannot be dissociated, since belonging for one implies unbelonging for others. The ideology of liberalism prevailing in current Western thought has overvalued individualistic behavior regularly associated with independence or capability. Individualism can become an isolating factor if people establish stronger relations with themselves and objects surrounding them, than with other people and objects in communal space. Collectivity proposes a different approach, a procedural relationship building up belonging to a community and communal space. Individualism seems to construct relations of ownership rather than belonging.
Belonging has a deep relationship with value systems and culture and formulates codes and traces of codes. In a liberal consumer society, private property and economic welfare are the most valued elements, while in a society of belonging people link to other people in public space. "No one is an island: you are produced by others just as much as you produced them. You are created by objects as much as you create them."[2]
Independence is a tricky concept. Individualistic cultures make people overestimate "deciding" independently, free and "on their own". "The freedom of Le Corbusier's Modernism is freedom from others."[3] I would like to introduce the concept of autonomy replacing the concept of independence. Communal autonomy includes collective responsibilities together with freedom in decision making.

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[2] *Arjen Mulder* The exercise of interactive art in: Interact or Die!: There is a Drama in the Networks (2007) *Rotterdam: V2 Publishing*

[3] *Tom Finkelpearl* Dialogues in Public Art (2000) *Cambridge and London: The MIT Press*

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Globalization seems to have erased each form of locality. Different localities have been merged in a global understanding promoting Western values. At a time that individuality is seen as independence, self-confidence constitutes a positive aspect of a personality.
A community is allowed only when all members have a similar economic status. It does not involve conflicts or intimacies; it is a stable, cozy, and simple group; the Dutch would call it "gezellig". However, the community and communal autonomy are in the process of being eradicated through consumerism and individualistic perspectives.
It is important not to confuse belonging with nationalism. Although nationalism uses belonging as one of its strategies to construct a national identity, my work is more engaged with localities and sites. Just as in a globalized construction, a nation homogenizes differences between people to merge a common history, a common identity into digestible stereotypes. Today, new forms of communities are built. More than a place to meet, people are building social networks where they share common interests and problems. Nationalism, as the unique way of belonging to one place, is being questioned over and over with virtual networking and other current ways of communication.

BORDERS, LIMITS AND FRAMES

"There is no limit beyond which there is an outside." [4]

For any chaos there is a structural logic that sustains the confusion, a reference point from which to read whatever fact or statement is made. For example, Chaos Theory makes frames look for patterns to explain complex dynamic systems. If these systems were completely random, one could not be able to study them. In order to give any meaningful critique, it is necessary to understand and engage with the context involved. Chantal Mouffe defines criticality as being inside the situation allowing you to critique yourself forcing you to work within that critique. I have used the concept of criticality while working within the same medium that I am criticizing: mapping, language, art, and power. Working within the limits of the norms enables my work to find the gaps between the rules. Boundaries are moved by penetrating other voices in the same language.
Our human body is part of space and our first reference for inside and outside; it is our first approach to frontiers.[5] The nomadic lives of migrants have changed our boundaries. We no longer see identity as something stable or fixed but intertwined through encounters and circumstances.
"The space of a room, bedroom, house or garden may be cut off in a sense from social space by barriers and walls, by all the signs of private property, yet still remain fundamentally part of the space. Nor can such spaces be considered empty 'mediums' in the sense of containers distinct from their content".[6] The state and the city government are institutions intending to control people's interaction in the city. Laws and norms regulate people's behavior to discipline into sameness. Hygiene is one of the essential norms of interaction in the relation between humans and human-space. Intimacy should be saved for personal (private) spaces, it is not correct to exhibit it in public. Intimacy in public space is considered unhygienic and incorrect.
Spatial borders are social and defined by cultural behavior. In the era

[4] *Irit Rogoff* Terra Infima: geography's visual culture (2000) *London and New York: Routledge.*

[5] *Marc Augé* Non-Places: Introduction to an Anthropology of Supermodernity (1995) *New York: Verso Books.*

[6] *Henri Lefebvre* The Production of Space (1991) *Oxford: Blackwell Publishers*

of globalization, frontiers are seemingly easy to cross, but people are rarely truly open to differ from the expected. Even though political discussions have made economic borders between countries open up, people's behavior is still very closed and framed. Tolerance for others is not the same as acceptance for otherness. Migrants are tolerated only when they fit into the same economic status. If they do not, borders are harder to cross than when they would fit.

POLITICAL SPACE: CONFRONTATION The feministic movement – the private is political – stated that personal life and activities are public in the sense that they concern us all. The decisions and behaviors that we stage in our private life always affect the public domain. In Western culture, the public domain – the outside – was considered masculine. In contrast, the inside was considered feminine. Women were supposed to stay inside, in the domestic spaces, where intimacy should be kept private. Men could be seen as individuals but women were conceived as undifferentiated. Due to industrialization, human labor was increasingly more required, enabling women to enter the labor scene. Feminism questioned the radical division between public and domestic domains, and claimed for both relevant aspects of the political domain. Feminism stated that whatever happened inside the house affected and participated in the political sphere. Therefore, the private domain became part of the public domain.
By understanding that women are part of public and political fields, feminism became a vast and strong movement succeeding in its battle. Even thought public space always showed a plurality of different speeches, now feminist speech joined in and started to be accepted.

> "The aim is to highlight the fact that the creation of an identity implies the establishment of a difference, differences often constructed on the basis of a hierarchy. Once we have understood that every identity is relational and that the affirmation of a difference is a precondition for something 'other' which constitutes its 'exterior', we can understand why politics concerned with the constitution of a 'we' can only exist by the demarcation of a 'them'." [7]

[7] *Chantal Mouffe* On the Political. (2005) *New York: Routledge.*

Mouffe extends the relation we/they in order to explain that the universe is a pluriverse where other ideas outside the Western hegemony should be heard and legitimized. Mouffe envisages public spaces as places of confrontation with the possibility that the we/them relation becomes antagonistic. The relation we/them can become antagonistic when no common ground is shared. Therefore, Mouffe proposes another type of relation which she calls agonism. In this kind of relation, we/them are not antagonistic but recognize the legitimacy of their opponents. They share a common symbolic space where conflict could take place. Out of this confrontation comes a powerful result: knowledge.

OTHERNESS AND DIFFERENCES As mentioned above, my body is the first reference I have in the context of frontiers and limits. My body makes the difference between me and the other. In trying to define difference, I will first introduce the unknown as a concept that contains the other as difference.

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Speaking in modern terms, we can think of the unknown as a fearful situation where we have left the comfortable and secure where everything is known. Strangers symbolize the unknown and must therefore be exiled or destroyed, says Zygmunt Bauman mockingly. Their lack of hygiene, their questioning the rules of behavior, their different order or hierarchy, show us our own fragility and instability. The figure of the stranger or the outsider has a confronting role, a role of looking at things from a different perspective and contexts. Each culture decides what its boundaries are between the safe and the known, and the unsafe and the unknown. Those decisions are supposed to be normal, as if without bias.

In today's consumer value society, the stranger is someone not collaborating in the hyper consuming chain. In Western culture, we look at the stranger as an unsafe item in an economy-based society. People not participating in hyper consumerism are considered unsuccessful. Bauman refers to them ironically as dangerous, homeless, and lazy people. The stranger disorientates, questions things that should not be questioned, makes us feel fragile. By changing the perspective and the context, strangers make us feel lost in our own space. Every society generates their own strangers as repulsive icons, the dangerous figures for which we need to watch out.

Modernity was built using rationality to create progress. Postmodernism accepted other possibilities: tolerance for difference becomes part of the discourse. Difference is now not only inevitable, but also valued and respected. In concrete terms, the boundaries are enlarged. Through globalization and antiglobalization, we have included other references and languages in our daily speech. They are richer and wider, but less confronting. Having fictitious risks is in vogue: tourism, x-games, virtuality. I could feel multicultural just by eating Thai, though differences here are reduced to commercial values. Consumer relationships do not include responsibility; they just offer a non-confronting experience.

Unless space accentuates differences (accepts the other), it will continue towards homogeneity and no new places will be produced.[8] One should not make differences softer or lighter to force them to fit in, rather it is important to accentuate them. Differences ought to be evident, present, and highlighted so we understand the silliness of tying them to the same old references and patterns. "Normalization, however, is a loaded and ambiguous term that implies the necessity to strive for a standard of living and a political environment comparable to what is deemed 'acceptable' or 'average' in the Western world."[9]

[8] *Henri Lefebvre* The Production of Space (1991) *Oxford: Blackwell Publishers*

[9] *Mária Hlavajová* Towards the Normal: Negotiating the "former East"' in: The Manifesta Decade: Debates on Contemporary Art Exhibitions and Biennials in Post-wall Europe. (2005) *Cambridge: The MIT Press.*

MEMORY, HISTORY, CONTEXT, DOCUMENT Memory is a particular reference to the past, but since it is particular, it will always be partial and selective. Memory and oblivion are similarly important in the construction of narratives. Both remembering and forgetting give events an important factor of subjectivity. Past is built out of memory, and memory is what remains to discard the more relevant events.

I look for traces as scars that document the history of the city, showing the absence of what has been in that space. Space cannot hide what has happened in it. Every pathway, every action that has happened leaves a mark, a scar. Order tries to hide these documents of the

city's memories. Order attempts to maintain places; tries to prevent unsuspected confrontations. However, since public space and public sphere are alive, they change, they have memory, and they show it. Augé calls new places that lack historical traces non-places. Neither places nor non-places are pure, they are modified in the every day relation of the people that inhabit them and therefore produce them. Non-places promote individualism rather than communal relationships. Augé refers to them as the measure of our times. "When individuals come together, they engender the social and organize places."[10] Memory is the relevant factor that cannot be erased in any space. Every path is full of imprints (documents) of subjects that walked it. The order and hygienic department of cities will clean the traces as quick as they can. The cleaning department's duty suddenly appears to be that citizens will not face the imprints of others and are not confronted by others while walking the streets.

"Documentation, whether real or fictive, is in contrast, primarily narrative, and thus it evokes the unrepeatability of living time."[11] In *The Age of Biopolitics*, Boris Groys refers to documentation as "copies", that become originals when placed in a site specific installation. "They can rightly be considered original documents of a life that they seek to document."[12] Art, just as everyday life, must be inscribed in a context, and therefore, art cannot exist isolated from its historical site. Groys explains art documentation not as art, but as something that refers to art and reveals its absence. The roll of documentation in contemporary art is questioned as an isolated item or creation. Documentation is the inscription of an object into life, life that cannot be presented to perception, only to documentation. The absence in my work is research by imprints; the documentation of the absence.

PLACE/SITE "For while geography can be viewed as the relation between subjects and places refracted through orders of knowledge, state structures and national cultures, that relation is produced as socio-cultural narratives which are geographically emplotted. Space on the other hand is the production of another dimension of inhabiting location through subjectivity and representation. The connection between discourses on geography and those on space is understanding that power produces a space which then gets materialized as place."[13] Following the idea that space is not static but a constant production of culture, I think it is important to mention how public space has changed through the current stages of Modernism and Postmodernism.

Places of gathering used to be open spaces; they were inclusive spaces. Now capitalism and the culture it implies has taken over the places in which we used to meet. Shopping malls and supermarkets have become our favorite places to "go out". Consumerism has infiltrated us, abolishing the concept of public and communal, over-estimating individuality.

Places had been defined in relation to a center (town center). Churches, plazas, and markets were places in which people gathered; city centers were places marked by a monument, referring to a historical event, and simultaneously marking the place as significant through the addressed history. Modernism has promoted and built new urban structures that lack historical references, and instead built enormous (monumental)

[10] *Marc Augé* Non-Places: Introduction to an Anthropology of Supermodernity (1995) *New York: Verso Books.*

[11/12] *Boris Groys* Art in the Age of Biopolitics: From Artwork to Art Documentation in Documenta 11 Catalogue (2002) *Ostfildern-Ruit: Hatje Cantz.*

[13] *Irit Rogoff,* Terra Infima: geography's visual culture. (2000) *London and New York: Routledge.*

shopping malls and supermarkets. These are our current monuments in a capitalistic culture.

In working with a specific site, artists not only face spatial issues, but also economic, political, and social issues and terms. Interdisciplinary debates construct common platforms sharing interests such as the history and the cultural context of the site.

Abstract exhibition spaces, the so-called white cube, function as isolators, as curatorial frame. Sometimes they can even become non-places. Everything that might happen there is controlled: weather, light, and the expected reaction from the audience. All these must fit in the category of "normal", "neutral" where nothing confrontational will happen. It is not only a spatial control, but also an ideological one; whatever is inside the white cube is named as Art and, therefore, whatever is outside is not. This is an exclusion that will always happen when we work with the white cube as the only possible way of showing art. In the end, white cube blindness is not about choosing one or another place to show, perform, or realize the work, but about being aware that all places have memory, and social, academic, institutional, international, and other relations, that can not be silenced. It is about being aware of the relations of space (product and producers) and how these relations will be affected, co-affected, by the work's display. Site specificity has "conceived the site not only in physical and spatial terms but as a cultural framework."[14] "The site is now structured (inter)textually rather than spatially, and this model is not an itinerary, a fragmentary sequence of events and actions through spaces, that is, a nomadic narrative whose path is articulated by the passage of the artist."[15] Museums and galleries build isolation processes to subtract art from the outside world and box it in a hermetic space. Instead of opening the white cube to transform it and let it be marked without erasing the prints over it, galleries, museums and even artists are transporting the white cube to other places. We are building alternative cubes, not necessarily white, but still blind. Together with Kwon, I proclaim the "site" as a practice of artistic investigation, i.e. to learn from the site, to let it inform me and my work and, therefore, transform the art work by the site it inhabits.

> "Today's site-oriented practices inherit the task of demarcating the relational specificity that can hold tension the distant poles of spatial experiences described by Bhabha.This means addressing the differences of adjacencies and distances between one thing, one person, one place, one thought, one fragment next to another, rather than invoking equivalences via one thing after another. Only those cultural practices that have this relational sensibility can turn local encounters into long term commitments and transform passing intimacies into indelible, unretractable social marks."[16]

14-16 *Miwon Kwon* One Place After Another: Notes on Site Specificity in: October Vol. 80. (1997) *Cambridge: The MIT Press.*

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REPRESENTATION (POLITICAL AND ARTISTIC)

LANGUAGE AND POWER There are no neutral representations; they are all significant for the chosen elements over the dismissed. Therefore representations are partial selections. Maps interest me particularly for being space representations, both artistic and political. "Cartography is the signifying practice of both location and identity."[17] Maps are

17 *Irit Rogoff* Terra Infima: geography's visual culture (2000) *London and New York: Routledge.*

representation and signification; they represent the person who made them rather than being objective documentations of space. Maps work as placebos; looking at them makes us feel safe when we are "lost". Maps intend to make us believe that we recognize our location in space to make us feel secure. Usually maps are used as safety nets; they help us feel secure but that is just an illusion of representation; they work as recipes that show us what to do before confronting ourselves with the unknown. People that ignore certain places will accept maps without questioning them. Maps were most useful in the colonialism era, when "new lands" were explored. Making maps of these "new lands" imposed foreign signification systems on these new lands; Western languages producing homologies over the entire planet while dictating power relations. Since a map points to itself through the very act of pointing to the world, maps should be openly subjective saying out loud whom they refer to. Then maps will not longer be the imposition of power over a land. Maps could be no more than a representation of someone's viewpoint.

Mapping is one of many ways of understanding – creating – the unknown space (tissue) through my own tissue. In relating intimate traces to the public space (urban fabric), unknown and complex spaces become more familiar and decipherable without making them flat or superficial. A map is a graphical tool for location, illumination, clarity of a hidden, unpredictable and indecipherable space.[18] A map is a way of making sense, a way of articulating concepts, a way of weaving ideas together to make a network, a community. Whenever a map is a representation, it is also a presentation. By representing a certain point of view, it is also generating this point of view as a reference to others. Because representation affects the represented, it is important to be aware that there are different ways of representing. Different ways of representation not only mean different things; they will also slowly transform the represented within the interests of the representation. "It is language which occupies the land through processes of naming; change the language and one changes the very ownership of both the terrain and the history.[19] An invasion of space by text is already known. A new generation is used to reading, to understanding space instead of experiencing space directly. In my experience, this makes for cooler relationships between people and space. I will have less of a need to get involved in the space (marking it), if the text already gives it meaning (the mark/print), an immediate explanation of it, using a name or an advertisement. This makes me safe and secure, removed from risks and from experiencing the unknown. Multiple, subjective, experiences are reduced to a single objective, short, and simple explanation – a slogan. Maps and names explain space in advance. Mapping is creating language, it is naming and dominating; controlling space. "Vocabulary has a central role here because it is what weaves the tissue of habits, educates the gaze, informs the landscape."[20]

Because of communicative reasons, I used English rather than my first language to write this text. The English language has become the dominant language; imposing this language over others has not only stated the power of the English speaking nations, but has imposed one way of representation, one symbolic system over a diversity of representations. The ideas here presented are influenced by my outsider use of the English language: vocabulary and grammar are modified by my lack of normality in using it.

18/19 *Irit Rogoff* Terra Infima: geography's visual culture (2000) *London and New York: Routledge.*

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20 *Marc Augé* Non-Places: Introduction to an Anthropology of Supermodernity (1995) *New York: Verso Books.*

ART IN PUBLIC SPACE

ART IS PUBLIC, ART IS POLITICAL The artistic production is already stating a position towards the context in which it has been immersed. The position can and, in some cases, must become conscious. Both in works of art production and in exhibition or curatorial models, the articulation of a discourse is, today, a relevant part of artistic production. Artists and curators in fact anyone who is interested in changing this world a bit, should not dismiss the possibility of rephrasing our surroundings. By addressing the current situation (political, economic, artistic), by commenting on it, we articulate other possibilities, new discourses of current issues.

The art field, due to its playful methodologies, is able to break frames, create new paths for one and the same track. I refer to people who work within the urgency of re-articulating their surroundings into other rules that are not functional and reasonable ones. This is already a political position, but I would also want to alert the reader to not misunderstand these artistic propositions as simple pluriformity. Choosing a position, a perspective, is to let others go. We must always remember that statements made in the art field are both a result of current understanding of the world and an articulation of different perspectives on reality. By changing its objective rational structure into multiple subjective viewpoints, we can open a plurality of speeches. If the artist's work seeks for otherness to become evident, will it be making otherness?

"If we are not happy with the world we are in, both in terms of the art world and in a broader geopolitical sense, we will have to produce other exhibitions: other subjectivities and other imaginaries."[21] Art allows us to play with reality away from the objective, logical frames. Including different perspectives enlarges our visibility range. By engaging with other new perspectives, I can turn them into my own. "Long-term relationships with one's imagined audience, constituency and/or community. Producing public is making a world. It is also making other ones possible."[22] Engagement is a long-term relationship with shared interests and commitments. It is interesting for me due to its relation with a local community or group of people. It involves time as an essential part of engagement. It also claims shared responsibilities within the community.

It tries to understand the differences and to be able to decode the symbolic traces of culture. Entanglement relates citizens to one another; it is also used as a curatorial strategy, as Charles Esche does. Through entanglement, isolation will be reduced and interconnections will become a net (tissue), both in art and in social life, to make stronger groups (communities) instead of detached individuals.

Asking new questions generates knowledge and interconnections between different fields of knowledge. In this sense we must change our perspective of the public sphere so that we can learn from it. Art questions the already established – normalized – issues, promoting a different and thus creative viewpoint. "It is this questioning of the ways in which we inhabit and thereby constantly make and remake our own culture that informs the arena of visual culture."[23]

[21/22] *Simon Sheikh* Constitutive Effects: The Techniques of the Curator in: Curating Subjects (2007) *London: Open Editions.*

[23] *Irit Rogoff* Terra Infima: geography's visual culture (2000) *London and New York: Routledge.*

James Elkins

WHAT DO ARTISTS KNOW?

A PRELIMINARY REPORT

This is an informal account, which I am writing just two weeks after the event called *What Do Artists Know?* – the third annual *Stone Summer Theory Institute* held in Chicago in September 2009. The event, like the others in the series, will be published as a book, but that will take another two years and involve over fifty people from around thirty countries.

So I thought it might be useful to record some preliminary thoughts here. I was surprised last year to discover that someone else at my institution had been working on the same question of *What do artists know?*. Frances Whitehead, who co-organized the Chicago event with me, teaches in the Sculpture Department at the School of the Art Institute, and she had been working on that question for several years. However, she hears the question very differently than I do. For me, it is about the ways art is taught all around the world, the histories of art instruction, and how to make sense of art instruction. In other words, the question is about what artists are taught, how they are taught, and why they are taught the things we teach them. For Frances, the question is about artists in the world, not necessarily in art schools at all. She wants to know: What do artists know that other people don't? What kind of knowledge is particular to artists? How is it related to knowledge that other people have? And how do artists use their knowledge? She is particularly interested in developing ideas of tacit knowledge, and her practice stretches the bounds of ordinary art education in interesting ways.[1]

The *Stone Summer Theory Institutes* are not the kind of conferences where people give papers, although there are some evening talks. Mainly there are thirty-six hours of closed seminars, with twenty people discussing texts we read in advance. For this year, there were 1,500 pages of reading on everything from curricula in Hong Kong to the philosophy of the Bauhaus, from the Tuning Documents of the Bologna accords to *ma*HKU*zine*, Journal of Artistic Research. The idea is to produce a book that gathers the available information and makes some headway on the fundamental issues of the ways artists are taught. To that end, we divided our conversation into nine parts:

1. What is the relevant history of art education? This may seem like a simple question, but it is a fundamental one. There are histories of studio art education (about a half-dozen books exist on the subject), but there is no agreement, or even any serious work on what historihcal periods and what institutions are relevant for how studio art is taught today. Should we think of the French academy model as one coherent development? Or should we divide it into phases? Maybe it makes sense to distinguish five phases of academic art instruction in the West: the original Italian Accademia, the French Academy, the proliferation of academies

[1] She is founder of the School of the Art Institute Knowledge Lab (KLab), www.knowledgelab.net, and she works on civic initiatives like the Embedded Artist Project, www.embeddedartistproject.com.

throughout Europe, the final phase of academies in the late 19th century and early 20th century as they were swamped by modernism, and finally the straggling survivors that continue to the present. The conversations ended with a provisional division into five conceptual periods: the Renaissance and Baroque, German Romantic academies, modernist academies including the Bauhaus, modernist ateliers including Matisse's, and postwar art schools.

2. Once that is decided, more or less, it becomes possible to ask a second question: What practices, ideas, skills, techniques, and exercises are still relevant? In what specific ways is the Bauhaus still with us? What is currently done with Bauhaus exercises such as Joseph Albers' color-sensitivity experiments, or the sequence from 2D to 4D, or the common first-year assignments where students gather objects of one color, or one texture, or one shape? Because current art instruction is a collage of influences, it is important to try to list the surviving elements from the past in current curricula. We did some work on that, but we spent more time discussing why it seems unworkable to list the "rudiments" or "elements" of art instruction: the act of listing itself seems proscribed by poststructuralism, creating a conceptual difficulty in analyzing curricula.

3. Then comes the question of how art is taught, currently, all around the world. It may sound unlikely, but actually very little is known about how art is taught worldwide. The major art schools in places like Los Angeles, London, New Haven, Helsinki, Utrecht, Frankfurt, Chicago, New York, and Berlin know one another, more or less, because they trade faculty and students, and because they are part of the international circuit of the art market. But there is no place to go to find out how art is taught in provincial China, India, or South America, or even how it varies from one state school to another in the US. Even in first-world countries differences are largely unknown. In Calgary, Canada, there is an emphasis on a particularly Canadian practice of painting, but also on conceptual art and post-minimal sculpture. We ended the week by working on a plan for a future conference and book that would collect such information.

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4/5. The fourth and fifth subjects were the question asked by the conference title *What do artists know?* We invited an analytic philosopher, Roy Sorensen, who is an expert in theories of knowledge, to discuss philosophic concepts of knowledge and "aesthetic cognitivism", the doctrine that knowledge is contained in artworks. His seminar was followed by Frances Whitehead's seminar, that focused entirely on contemporary developments in the art world. The two complement each other: Sorensen's material presents how non-art departments in the university understand knowledge, and Whitehead's presents how words such as "knowledge" and "research" are used in current art discourse in the context of politically and socially engaged practices. There is an interesting disjunction, which needs to be resolved, between those two ways of thinking about art, knowledge, and research.
One example of the difficulty in aesthetic cognitivism is the claim that artworks can give us new knowledge, and that the knowledge they contain is integral to their value as artworks. It is a very difficult position to argue. What exactly do you *learn*, for example, from the Sistine Ceiling?

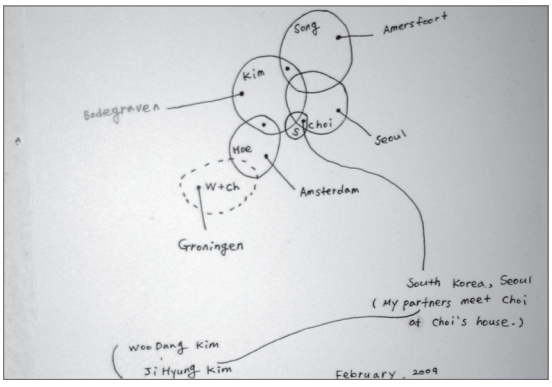
(Other than Christian doctrine, which Michelangelo would assume you already knew.) What *knowledge* do you get from a Mondrian painting? Sorensen presented the arguments, such as they are: but they all depend on theories of naturalist art, verisimilitude, and narrative realism. Whitehead's interest in *tacit knowledge*, on the other hand, depends on concepts of intuition, process, and transformation that do not appear to be stable concepts from the point of view of an analytic philosophy of knowledge. Often, too, contemporary projects such as the Critical Art Ensemble or the Yes Men operate in such a way as to defer the question of their status as art, making it difficult for existing theories of aesthetic cognitivism (and their competing theories, which claim art has no cognitive content) to connect. The reason this is an important problem is that as the Bologna accords develop, and as the PhD in studio practice continues to spread, it will become increasingly important for people in art departments to talk about "knowledge" and "research" with people in other departments. Simply stretching the words, or experimenting with their meanings, will not be sufficient. By bringing together current art world usages with Platonic and Aristotelian philosophy of knowledge, we attempted to discover what potential bridges could look like.

6/7/8/9. Our remaining four topics were about individual degrees. Topic 6 was the first year (otherwise known as the foundation year, the entry year, freshman year, or the core). Topic 7 was the BA or BFA (outside the US, it's usually the BA); topic 8 was the MFA or MA (again, outside the US it is usually the MA), along with several exotic degrees such as the MLitt; and topic 9 was the very contentious PhD (which also exists as a DFA, and possibly also the DLitt).

What mattered for us about each of these degrees is how people understand them. We were interested in the ideal form of each course, and what its best conceptualizations might be. The literature on the first year, the BFA, and the MFA is amazingly sparse. It is actually alarming how few people have tried to define the BFA or MFA, and how much they depend on abstract administrative and institutional documents. There is no lack of conferences on the different degrees, but in practice, sessions almost always get bogged down in personal, anecdotal, local information. People speak about their own programs, and what they have put in place. We hope to produce a book that will make sessions like that less attractive, or less inevitable, by gathering the optimal models for each program.

In the seminars, we considered three kinds of literature on each program: the administrative literature (including definitional documents, guidelines, and accreditation rules); the few philosophic or critical texts that attempt to define them (such as Thierry de Duve's writing, or Howard Singerman's *Art Subjects*); and the day-to-day informal notions of the degrees that can be heard in studios. That third category is perhaps the most interesting.

It is often said, for example, that the BFA is a time for experimentation, and that students should try different approaches and media before they settle down to a coherent practice or style in the MFA. That notion may make a virtue out of a necessity, because it appears that the BFA is *necessarily* disunified because the first year curriculum itself is disunified and that is so because the first year is a mixture of mutually incommensurate elements left over from different historical periods. Hence the vernacular sense of the BFA, which guides many students, may only be an adventitious



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self-description and not one that is driven by curricular initiatives. Likewise the MFA is generally thought of as a place where a student can develop a practice based on the one-on-one relationship with a "master" or advisor: but it is also generally acknowledged that such a model is a remnant of Romanticism, and needs to be supplanted by collaborative, public-oriented projects. That tension is a formative one, and in many programs it prevents the outcome from being as strong or consistent as it might be, while also instilling an inbuilt tension that is itself not theorized or even acknowledged.

The PhD, our last topic of conversation, has a wealth of problems, but one relatively new one we discussed is the issue of self-reflexivity. It can seem as if the principal cure for many curricular issues, from the first year through the MFA, is to increase students' awareness of the contradictions and institutional implications of their position. The assumption behind the strategy is that an increase in self-awareness can ameliorate or even repair the various curricular problems that suffuse the entire enterprise of undergraduate studio art education. That seems very problematic: but it only gets more so when it comes to the PhD, where it is the "inescapable assumption" that a high degree of self-reflexivity is an optimal strategy for making interesting art. That assumption itself is, we think, entirely unquestioned in the current academic climate.

Perhaps it is hopeless to try to make headway on such an enormous subject. Stephan Schmidt-Wulffen, one of our Faculty and the rector of the academy in Vienna, said he "desperately hoped" the week would not "end in despair". The week ended in confusion, and we hope the book will produce a nice mixture of despair, confusion, and perhaps a little clarity.

PS. There are two more *Stone Summer Theory Institutes*, 2010 and 2011: for more information, please see www.stonesummertheoryinstitute.org.

Hito Steyerl

AESTHETICS OF RESISTANCE?

ARTISTIC RESEARCH AS

DISCIPLINE AND CONFLICT

What is artistic research today? At present no one seems to know an answer to this question. Artistic research is treated as one of the multiple practices which are defined by indefinition, constantly in flux, lacking coherence and identity. But what if this view were indeed misleading? What if we actually knew more about it than we think?

In order to discuss this proposition, let's first have a look at current debates around artistic research. It seems as if one of their most important concerns is the transformation of artistic research into an academic discipline. There are discussions about curriculum, degrees, method, practical application, pedagogy. On the other hand, there is also substantial criticism of this approach. It addresses the institutionalization of artistic research as being complicit with new modes of production within cognitive capitalism: commodified education, creative and affective industries, administrative aesthetics, and so on. Both perspectives agree on one point: artistic research is at present being constituted as a more or less normative, academic discipline.

A discipline is of course disciplinarian; it normalizes, generalizes and regulates; it rehearses a set of responses and in this case trains people to function in an environment of symbolic labor, permanent design and streamlined creativity. But then again, what is a discipline apart from all of this? A discipline may be oppressive, but this is also precisely why it points to the issue it keeps under control. It indexes a suppressed, an avoided or potential conflict. A discipline hints at a conflict immobilized. It is a practice to channel and exploit its energies and to incorporate them into the powers that be. Why would one need a discipline if it wasn't to discipline somebody or something? Any discipline can thus also be seen from the point of view of conflict.

Let me give an example: a project I recently realized, called *The Building*. It deals with the construction history of a Nazi building on the main square in Linz, Austria; it investigates its background, the stories of the people who actually built it, and also looks at the materials used in the building. The construction was performed by partly foreign forced laborers and some of the former inhabitants of the site were persecuted, dispossessed and murdered. During the research it also actually turned out that some of the building stones were produced in the notorious quarry of concentration camp Mauthausen, where thousands of people were killed. There are at least two different ways of describing this building. One and the same stone used for the building can be said to have gained its shape according to the paradigm of neoclassicist architecture, which would be

the official description given on the building itself. Or it can be described as having probably been shaped by a stone mason in concentration camp Mauthausen, who was likely a former Spanish Republican fighter. The conclusion is obvious: the same stone can be described from the point of view of a discipline, which classifies and names. But it can be also be read as a trace of a suppressed conflict.

But why would this very local project be relevant for a reflection about artistic research as such? Because parts of this building also coincidentally house the Linz Art Academy. This building is a location, where artistic research is currently being integrated into academic structures: there is a department for artistic research inside this building. Thus, any investigation of the building might turn out as a sort of institutional metareflection on the contemporary conditions of artistic research as such.

In this sense: where is the conflict, or rather what are the extensive sets of conflicts underlying this new academic discipline? Who is currently building its walls, using which materials, produced by whom? Who are the builders of the discipline and where are their traces?

DISCIPLINE AND CONFLICT So, what are the conflicts, and where are the boundaries then? Seen from the point of view of many current contributions, artistic research seems more or less confined to the contemporary metropolitan art academy. Actual artistic research looks like a set of art practices by predominantly metropolitan artists acting as ethnographers, sociologists, product or social designers. It gives the impression of being an asset of the technologically and conceptually advanced First World capitalist, trying to upgrade its population to efficiently function in a knowledge economy and as a by-product casually surveying the rest of the world as well. But if we look at artistic research from the perspective of conflict or more precisely of social struggles, a map of practices emerges, that spans most of the 20th century and also most of the globe. It becomes obvious that the current debates do not fully acknowledge the legacy of the long, varied and truly international history of artistic research which has been understood in terms of an aesthetics of resistance.

Aesthetics of Resistance is the title of Peter Weiss' seminal novel, released in the early 1980s, which presents an alternative reading of art history as well as an account of the history of anti-fascist resistance from 1933 to 1945. Throughout the novel Weiss explicitly uses the term "artistic research (künstlerische Forschung)" to refer to practices such as Brecht's writing factory in exile. He also points to the factographic and partly also productivist practices in the post-revolutionary Soviet Union, mentioning the documentary work of Sergei Tretjakov, among many others. Thus he establishes a genealogy of aesthetic research, which is related to the history of emancipatory struggles throughout the 20th century.

Since the 1920s, extremely sophisticated debates about artistic epistemologies were waged on terms like fact, reality, objectivity, inquiry within the circles of Soviet factographers, cinematographers and artists. For factographers, a fact is an outcome of a process of production. Fact comes from facere, to make or to do. So in this sense the fact is made or even made up. This should not come as a surprise to us in

the age of poststructuralist, metaphysical skepticism. But the range of aesthetic approaches which were developed as research tools almost 100 years ago is stupefying.

Authors like Vertov, Stepanova, Tretjakov, Popova and Rodchenko invent complex procedures of investigation such as the cine-eye, the cine-truth, the biography of the object or photomontage. They work on human perception and practice and actively try to integrate scientific attitudes into their work. And scientific creation is flowing as a result of many of these developments. In his autobiography, Roman Jakobson describes in detail how avantgarde art practices inspired him to develop his specific ideas on linguistics.

Of course throughout history many different approaches of this type of research have existed. We could also mention the efforts of the artists employed by the FSA (Farm Security Administration) of creating essayistic photojournalistic inquiries during the Great Depression in the US. In all these cases, the artistic research is ambivalently co-opted into state policies – although to a different extent and with completely different consequences. Around the same time Tretyakov got shot during the Stalinist terror, Walker Evans had a solo show at the MoMa.

Another method of artistic inquiry, which is based on several related sets of conflict and crisis is the essayistic approach. In 1940, Hans Richter coins the term film essay or essay film as capable of visualizing theoretical ideas. He refers to one of his own works made already in 1927 called *Inflation*, an extremely interesting experimental film about capitalism running amok. Richter argues that a new filmic language has to be developed in order to deal with abstract processes such as the capitalist economy. How does one show these abstractions, how does one visualize the immaterial? These questions are reactualized in contemporary art practices, but they have a long history.

The essay as filmic approach also embraces the perspective of anticolonial resistance. One of the first so-called essay films is the anticolonial film-essay *Les statues meurent aussi* by Marker and Alain Resnais about racism in dealing with African art. The film is commissioned by a magazine called *Presence africaine* which counts as its editors people like Aime Cesaire or Leopold Senghor, main theoreticians of the so-called negritude movement in the 1930s. Only a few years later will Theodor Adorno's text *The Essay as Form* appear in which he ponders on the resistant characteristics of the essay as subversive method of thought. To Adorno the essay means the reshuffling of the realms of the aesthetic and epistemological, which undermines the dominant division of labor.

And then we enter the whole period of the 1960s with their international struggles, tricontinentalism and so on. Frantz Fanons slogan: "...we must discuss, we must invent..." is the motto of the manifesto *Towards a Third Cinema* written by Fernando Solanas and Octavio Getina in 1968 in the context of dictatorship in Argentina. The relation of art and science is again explicitly mentioned in Juan Garcia Espinosa's manifesto *For an Imperfect Cinema*. Other methods of artistic research include situationist derive and workers inquiries, constructivist montage, cut ups, biomechanics, oral history, deconstructive or surrealist anthropology, the diffusion of counterinformation as well as aesthetic journalism. Some of these methods are more easily absorbed into the art mainstream than

others. Especially strongly dematerialized practices with pronounced modernist features are quickly absorbed into information capitalism because they are compressed, quick to absorb and easily transmitted.
It is no coincidence that many of the practices mentioned here have been dealing with classical problems of documentary representation from very different perspectives: its function as power/knowledge, its epistemological problems, its relation to reality and the challenge of creating a new one. Documentary styles and forms have forever grappled with the uneven mix of rationality and creativity, between subjectivity and objectivity, between the power of creation and the power of conservation.
It is no coincidence either that many of the historical methods of artistic research are tied to social or revolutionary movements, or to moments of crisis and reform. In this perspective, the outline of a global network of struggles is revealed, which spans almost the whole 20th century, which is transversal, relational, and (in many, though far from all cases) emancipatory.
It is a coincidence, however, that Peter Weiss´ *Aesthetics of Resistance* also mentions the main square of Linz: the site of *The Building*. He describes a scene in which members of the International Brigades in Spain listen to a broadcast of the enthusiastic reception for Hitler and the German troops on Linz' main square in March 1938. But Weiss' protagonist notices a very small (and entirely hypothetical) moment in resistance pointed out by the radio journalist: some of the windows on the square remain unlit, and the journalist is quick to point out that the flats of the Jews are located there. Actually during the research it turned out that one of the Jewish families living there had dispersed to three different continents and two members of the family had been murdered. One of the latter was a person called Ernst Samuely who supposedly was a communist. After many ordeals he joined a Jewish partisan group on the Polish border before disappearing. So, if we look at the Linz building from this point of view, we see that it dissolves into a network of international routes and relations, which relate to oppression but also to resistance: it relates to what Walter Benjamin once called "the tradition of the oppressed."

THE PERSPECTIVE OF CONFLICT If we keep applying the global and transversal perspective to the debate around artistic research, the temporal and spatial limitations of contemporary metropolitan debates are revealed. It simply does not make any sense to continue the discussion as if practices of artistic research do not have a long and extensive history well beyond conceptual art practices – which is one of the very few historical examples to be mentioned, although very rarely. From the point of view of social struggles the discontinuous genealogy of artistic research becomes an almost global one, with a long and frequently interrupted history. The geographical distribution of artistic research practices also dramatically changes in this perspective. Since some locations were particularly affected by the conjunction of power and knowledge which arose with the formation of capitalism and colonialism, strategies of epistemic disobedience had to be invented. A power/knowledge/art, which reduced whole populations to objects of knowledge, domination and representation had to be countered

not only by social struggle and revolt, but also by epistemological and aesthetic innovation. Thus reversing the perspective and focusing on discipline as an index of conflict also reverses the direction in which art history has been written as an account of peripheral artists copying and catching up with Western art trends. We could just as well say that many contemporary metropolitan artists are only now catching up with the complexity of debates around reality and representation that Soviet factographers had already developed in the 1920s.

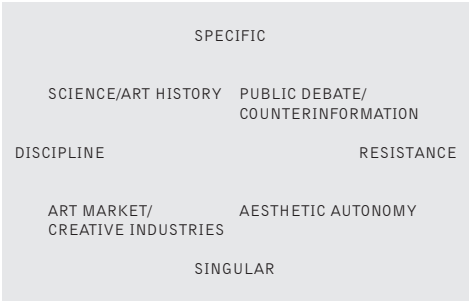
SPECIFIC AND SINGULAR In all these methods, two elements collide: a claim to specificity clashes with a claim to singularity. What does this mean? One aspect of the work claims to participate in a general paradigm, within a discourse that can be shared and which is manufactured according to certain criteria. More often than not scientific, legalistic or journalistic truth procedures are underlying this method of research. These methodologies are pervaded by power relations as many theorists have demonstrated.

On the other hand, artistic research projects in many cases also lay claim to singularity. They create a certain artistic set up, which claims to be relatively unique and produces its own field of reference and logic. This provides it with a certain autonomy, in some cases an edge of resistance against dominant modes of knowledge production. In other cases, this assumed singularity just sexes up a quantitative survey, or to use a famous expression by Benjamin Buchloh "creates an aesthetics of administration".

While specific methods generate a shared terrain of knowledge – which is consequently pervaded by power structures – singular methods follow their own logic. While this may avoid the replication of existing structures of power/knowledge, it also creates the problem of the proliferation of parallel universes, which each speak their own, untranslatable language. Practices of artistic research usually partake in both registers, the singular as well as the specific; they speak several languages at once.

Thus, one could imagine a semiotic square, which would roughly map the tensions which become apparent during the transformation of artistic research into an academic and/or economic discipline.

Of course, this scheme is misleading, since one would have to draw a new one for every singular point of view which is investigated. But it shows the tensions which both frame and undermine the institutionalization of artistic research.



ARTISTIC RESEARCH AS TRANSLATION The multilinguality of artistic research implies that artistic research is an act of translation. It takes part in at least two languages and can in some cases create new ones. It speaks the language of quality as well as of quantity, the language of the singular as well as the language of the specific, use value as well as exchange value or spectacle value, discipline as well as conflict; and it translates between all of these. This does not mean that it translates correctly – but it nevertheless translates.

At this point, one should emphasize that this is also the case with so-called autonomous artworks, which have no pretense whatsoever to partake in any kind of research. This does not mean they cannot be

quantified or become part of disciplinary practices, because they are routinely quantified on the art market in the form of pricing and integrated into art histories and other systems of value. Thus, most art practices exist in some or other type of translation, but this type of translation does not jeopardize the division of labor established between art historians and gallerists, between artists and researchers, between mind and senses. In fact, a lot of the conservative animosity towards artistic research stems from a feeling of threat because of the dissolution of these boundaries and this is why often in everyday practice artistic research is dismissed as neither art nor research.
But the quantification processes involved in the evaluation or valorization of artistic research are slightly different than the traditional procedures of quantification. Artistic research as a discipline not only sets and enforces certain standards but also presents an attempt to extract or produce a different type of value in art. Apart from the art market, a secondary market develops for those practices which lack in fetish value. This secondary value is established by quantification and integration into (increasingly) commodified education systems. Additionally, a sort of social surplus embedded into a pedagogical understanding of art comes into play. Both combined create a pull towards the production of applied or applicable knowledge/art, which can be used for entrepreneurial innovation, social cohesion, city marketing, and thousands of other aspects of cultural capitalism. From this perspective, artistic research indeed looks like a new version of the applied arts, a new and largely immaterial craft, which is being instituted as a discipline in many different places.

RADIATORS Let me at the end come back to the beginning: we know more about artistic research than we think. And this concerns the most disquieting finding of the project around *The Building* in Linz. It is more than likely, that after the war, radiators were taken from the now abandoned concentration camp Mauthausen and reinstalled into the building. If this plan documented in the historical files was executed, then the radiators are still there and have quietly been heating the building ever since. A visit with an expert confirmed that the radiators have never been exchanged in the Eastern part of the building and that, moreover, some of the radiators had already been used, when they had been installed around 1948. The make of those radiators corresponds to the few radiators seen on contemporary pictures of KZ Mauthausen. Now, of course, radiators were not in use in the prisoners barracks. They were in use in some work rooms like the laundry. They were in use in the prisoners office and the prisoners brothel, where female inmates from another concentration camp had to work.
But what do we make of the fact that the department for artistic research (its coordination office is located in *The Building* according to the website) could soon find itself being heated by the same radiators, which were mute witnesses of the plight of female inmates in the concentration camp brothel? To quote from the website of the Linz art academy, "artistic-scientific research belongs to the core tasks of the Art University Linz, and artistic practice and scientific research are combined under one roof. The confrontation and/ or combination of science and art require intense research and artistic development in a methodological

perspective, in the areas of knowledge transfers and questions of mediation. Cultural Studies, art history, media theory, several strategies of mediation as well as art and Gender Studies in the context of concrete art production are essential elements of the profile of the university."

What are the conditions of this research? What is the biography of its historical infrastructure and how can reflecting on it help us to break through the infatuation with discipline and institutionalization and to sharpen a historical focus in thinking about artistic research? Obviously not every building will turn out to house such surprising infrastructure. But the general question remains: what do we do with an ambivalent discipline, which is institutionalized and disciplined under this type of conditions? How can we emphasize the historical and global dimension of artistic research and underline the perspective of conflict? And when is it time to shut down the lights?

Tom Holert

LOOKING FOR AGENCY IN THE KNOWLEDGE-BASED INSTITUTION

1. "The knowledge-based institution", the title of the session of the December 2009 *Epistemic Encounters* meeting in Utrecht, during which this talk was presented, is an interesting and intriguing concept. It also requires clarification. What does it include and what falls out of its domain? The question appears to be legitimate, as there seems to exist no institution that would not be based on knowledge and that would not be structured and shaped by the knowledge produced, circulating and accumulating within and outside of it. Knowledge and the material practices related to it appear to constitute to a large extent what is called an institution. However, it should be clarified or at least considered what kind(s) of knowledge(s) we actually have in mind while using terms such as "knowledge production" and concepts regarding the supposed knowledge-baseness of institutions? And what would be the changes required to attain the "right" kind of a knowledge-based institution? Knowledge is a broad, philosophically and historically saturated whilst ultimately vague concept, that is in constant need of being specified and concretized. I am certainly not embarking on an extensive lecture about epistemology, but it should be stressed that the social epistemology and the various sociologies of knowledge, from the Husserlian phenomenological school to Bourdieu and feminist as well as subaltern epistemologies, have been instrumental in rendering knowledge as socially fabricated and distributed, as traded and commodified, as specialist and arcane, or as popular and widely accessible. Indeed, accessibility and availability appear to be of utmost importance when it comes to discussing a politics of knowledge in the interest of fostering a radically democratic institution.

In societies in which "knowledge" has been moved next to "property" and "labor" as a "steering mechanism"(Nico Stehr), immaterial labor, to deploy the pertinent notion that originated in the vocabulary of *post-operaismo* – where it is supposed to embrace the entire field of "knowledge, information, communications, relations or even affects" (Antonio Negri & Michael Hardt) – has become the source of social and economic value production, that is, the object of exploitation and class struggle. Production and exploitation of this kind take place in social spaces and the institutions they host (and thrive on) that are as much material, physical built environments as increasingly networked, virtual architectures and infrastructures of knowledge. The contemporary knowledge-based city is structured and managed by information technology and databases. It engenders partly new technologies of power

and modes of governance and policy – from surveillance strategies to intellectual property regulations or the legal control of network access. The city of the "network society" (Manuel Castell) features a complex "politics of knowledge", comprising the governmental and corporate management of biotechnological or computer programming knowledge while likewise being involved in the promotion of the cultural or "creative" industries, from advertisement agencies to internet start-ups, from fashion designer stores to television studios, from universities to museums.

What share do the visual arts have in the knowledge-based *polis*?[1] In what ways are they conceived and perceived as providing new knowledge and entailing new methodologies of innovation? What are the modes of exchange and encounter and what kind of communicative and thinking "styles" guide the flow of what kind of knowledge? How are artistic and other archives of the present and the recent past configurated (technologically, cognition-wise, socially)? How are knowledge spaces being organized and designed, how are "epistemic encounters" being staged and controlled?

2. Concerning artistic production and in terms of the deployment and feeding of distributed knowledge networks in the age of relational, participatory, collaborative, peer-to-peer prosumer or simply corporate aesthetics this may lead to the question what the critical effects of such changes might be – not only on the principle of individualized authorship but also, and probably even more so, on the public roles that the visual arts and their producers, curators, educators, researchers and other actors can inhabit. The knowledge-based and knowledge-producing institutions, being government-run, privately funded or self-organized, increasingly endorse the arts as vital and promising contributors of epistemic value, as potential partners in cultural (educational-economic) schemes fostering new scientific-artistic communities. Who will be granted access to these emerging transnational clusters and networks of exchange of people and knowledge-entities? And who is going to be prepared to take critical stances?

Craig Calhoun, a historian of social movements and revolutionary struggle, recently said about the university as the quintessential knowledge-based institution that even though it does not embody "some form of perfection to be defended at all times, for all purposes, and all peoples" it would – "in some specific circumstances, certain historical periods, certain institutional configurations, and certain cultural contexts" – deserve support. Following Calhoun, such support should depend on whether universities underwrite "a critical public sphere", albeit this commitment should not be reduced to the issue of the creation of knowledge but of the "capacity for knowledge to inform public life and the making of collective choices in society." For Calhoun it seems "that universities gain a significant part of their claim on us from this capacity. Therefore, we ought to be judging them in terms of how well they are doing on this and judging their internal institutional set-up. And this goes for all of science. If universities are only organized so that they produce technical knowledge for experts, that is a failing." Calhoun goes on to ask, in what is very much a Bourdieu-informed line of questioning, how individuals within a knowledge institution such as the university are more or less ready and prepared to establish links between

[1] The term *polis* has been chosen with deliberation (and referring to the deployment of this term by French sociologist Luc Boltanski) to render the deep imbrications of material (urbanist-spatial, architectural, infrastructural etc.) and immaterial (cognitive, psychic, social, aesthetic, cultural, legal, ethical, etc.) dimensions of urbanity; moreover, the knowledge-based *polis* is a space of political conflict and contestation concerning the allocation, availability and exploitation of "knowledge" and "human capital".

the inner workings of the institution and the larger public sphere. He wonders if individuals can "speak without attention to their place in the institution", since "the people the university most empowers to speak, that is, prepares best to speak by enabling them to gather the intellectual resources necessary and gives them the most advantageous public podia to speak, are people who are, by their positions in the field, predisposed not to see some of the problems. The people who are predisposed by their positions in the field to see some of the problems do not have the podium, but also may not have the same analytical opportunity." Pointing to a "systematic disempowering" of critical positions on and by the academic field, Calhoun stresses the conditions that really do work "to make the critical position less well-articulated, in very powerful ways, including the dispositions of those people involved. The people whose first-hand experience would most equip them for this have the hardest time finding the time to write a book, and getting access, and a publisher, and all that kind of stuff." Consequently, Calhoun argues, "people who would be, by choice, key participants in a larger public sphere and who would be, by experience, prepared to be really critical intellectuals in that larger public sphere are disempowered and expelled in that larger public sphere and struggle to "make do" under considerable handicaps in a different public sphere." He then moves on to speak about social capital, "the individual resources available for entering into various kinds of social activities or public activities" and finishes by asking "what are the implications across institutional sectors of the rise of private property fundamentalism over public good arguments?"[2]

I have quoted Calhoun at such length because by drawing a connection between the forces that organize and allocate the space of critique (the criticality of an institution) and the issue of public activity in relation to private property fundamentalism, he touches on a subject that usually remains invisible or, rather, invisibilized. If the positions of individual actors within an institution are less based on their respective knowledge and skills – as impossible it might be to measure them adequately – while it is predominantly social capital that renders access to speaking positions, publications, podia and cameras, the case of "knowledge production" should be reassessed along the lines of rigorous power/knowledge and field-related analyses.

As much as this may resemble a somewhat empty rhetorical gesture, as such rigor should be expected anyway, the need seems pertinent to remind oneself of the importance to assess and criticize the actual political and material boundaries and obstacles that render it difficult to develop and maintain a critical stance of dis-identification and de-legitimization within the "knowledge-based institution" – particularly under circumstances where these boundaries and obstacles are considered irrelevant or nonexistent, as is frequently the case with art schools/academies.

3. Obviously, the public/private conundrum is affecting to a large extent the institutions of art education and research, both in state-run art schools and museums, and in the emerging and/or established spaces of "new institutionalism". It thus appears to be a necessity to analyze as specifically as possible the – imagined as well as real – freedoms and constraints of institutional and individual actors in these realms, how they are operating in the regime of the knowledge-based *polis*.

[2] *Michael McQuarrie* Knowledge Production, Publicness, and the Structural Transformation of the University: An Interview with Craig Calhoun, in Thesis Eleven, No. 84, February 2006

Tom Holert

LOOKING FOR AGENCY IN THE KNOWLEDGE-BASED INSTITUTION

The obligation to cope with expectations and demands of "knowledge production" and "research" has become a common condition in the restructuring of art institutions while they are getting transformed into ever more reliable, active and contributing partners in the academic and economic networks of knowledge. Hence, some general remarks addressing the situation of knowledge economies and policies and the issue of intellectual property in particular may be appropriate. What kind of agency or epistemic agency, if you will, is to be expected from a situation within a post-Fordist "informational paradigm" where the "appropriation of labor-power by capitalists does not result in product so much as potential", a potential that "takes the "immaterial form" of intellectual property whose value is largely unquantifiable and is subject to the vagaries of speculative finance markets"?[3] Media theorist Ned Rossiter is very clear about this. Particularly "in the case of government institutions that do not recognize an individual's intellectual property rights", Rossiter claims, "there is nothing to "hand over" in the first instance (…) the creative potential of work, as registered in and transformed into the juridico-political form of intellectual property, is undermined by the fact that such a social relation – the hegemonic form of legitimacy – is not recognized." According to this line of reasoning, the service of knowledge labor in the knowledge-based institution assumes "an economic value as wage labor – that is, labor, separated from its product." As such it does not bears any relationship to the "potential economic value generated by the exploitation of intellectual property. In effect, then, "creativity" goes right under the radar."[4]

This peculiarly shady place or position of creative labor as *potential* complicates the issue of property and profitability, as its alienation or separation from the dimension of immediate intellectual property gains seems to open a window of opportunity, of exodus even. But going "under the radar" should not be confused with autonomy or freedom as a condition of "creativity" in post-Fordism. In other words, the fact that creativity-as-potential is not marketable according to copyright patterns and regulations should not lead to the assumption that it could linger freely, protected from exploitation. The abstracting transformation from practice into property always *is* exploitative. If only in the sense that "practice" is devalued and disempowered by the rule of marketization. Or, as Rossiter puts it, "(...) the challenge for creative workers is (...) to create work that holds not only the maximum potential for self-fulfillment and group cooperation on a project, but just as importantly, creative workers need to situate themselves in ways that close down the possibility of exploitation."[5]

But how is such "closing down" to be imagined, what strategies are available and how do such deliberations relate to what Craig Calhoun remarks about the inequalities and asymmetries of actual positions within the university? Once again I would like to turn to Ned Rossiter, who is an equally valuable source of critique of the political economies of knowledge-based institutions. "(...) within a discursive regime of neoliberalism that grants hegemony to those with greater institutional, political and economic purchase – for instance industry managers, government departments and university professors", Rossiter argues, "there remains a constitutive outside of creative and service workers with little or no political representation. Such a condition

3-7 *Ned Rossiter* Organized Networks. Media Theory, Creative Labor, New Institutions (2006) *Rotterdam: Nai Publishers*

of "invisibility" is symptomatic of the dependency of capital on the commodity value of labor-power."[6]

4. However, one might add that this very "condition of invisibility" also relates to the aforementioned possibility of placing/casting "creativity" outside of exploitation and the regimes of capitalist exploitation. Antonio Negri, the Italian philosopher of the "multitude" and the "immaterial" labor of those who constitute the "multitude" took this avenue in a 2003 lecture, in which he proposed a vision of labor "as something that can no longer be directly exploited" – "Unexploited labor is creative labor, immaterial, concrete labor that is expressed as such."[7] Yet there is a problem entailed by such a view, especially for the kind of creative labor which has been linked for centuries most fervently with notions of freedom, independence, autonomy, non-exploitability etc., i.e. "art". Time and again, "art" is rendered as to qualify almost ontologically for the role of a model to guide us into the immaterial-concrete outside/beyond of exploitation. It is this ideological premise that informs even the most radical approaches of artistic epistemology and social theory alike. In their short preface to the pre-print of *Commonwealth* in the October 2009 issue of *Artforum*, Michael Hardt and Antonio Negri explained why the "art community" might be one of the more recipient publics for their new book on the "commonwealth", the very "powers of creation and imagination" which transcend the "purported realism" of current crisis-mongering. They claimed that "not only can art expose the norms and hierarchies of the existing social order, but it can give us the conceptual means to invent another world, making what had once seemed utterly impossible entirely realistic." What is assumed by Negri and Hardt, therefore, is a sanguine notion of "art" as the agent of disclosure, critique and invention, "sometimes revealing the limits of our imagination and at other times fueling it."

As flattering as this idea of art and its community may appear to the protagonists and practitioners of art themselves – it is in fact based on a certain utopianism or idealism. Fostering essentialisms across a wide array of philosophical and theoretical attitudes, from the most conservative to most self-proclaimed progressive, the notion of art as a special epistemic force carries loads of unquestioned presumptions. As a crucial tool of legitimization, the mythological, "naturalized" liberty and incommensurability of art and artists, of their material practices and their ways of thinking, are routinely referred to and deployed in proposals for funding as well as in other processes of institutionalization. Hence art's and artists' apparently irreducible inventiveness and radicality is tangible in even the most official and governmental policy documents. In a recent 2009 paper on "future directions", the Arts and Humanities Research Council (AHRC), a UK funding body, proposed research into science as a system of knowledge "from an arts and humanities perspective", investigating fundamental concepts of knowledge, discovery, creativity, innovation, imagination and curiosity. One of the objectives in this line of interrogation is including the "Creative and Performing Arts" into the always shifting research landscapes of the humanities. "Research in these areas", the AHRC paper states, "enriches the originality, quality and significance of creative outputs in visual art, music, design, architecture, music,

dance, drama, exhibition and creative writing for contemporary audiences and probes the significance of creative practices in the past. It also offers innovative practice-led methods of tackling research problems across a range of disciplines."[8]

Though such emphasis on innovation and creativity is less than surprising, it is nonetheless indicative or even symptomatic of the kind of expectations associated with the arts when they are portrayed as inspiring collaborators in a pursuit of the new, of creatively "thinking outside the box" etc., of participating in the production of knowledge. Consciously or unconsciously, such discursive representation of the arts contributes to a discourse of "low autonomy", i.e. a discourse in which "art's" unique selling point becomes its "creative" participation in the kind of post-Fordist knowledge production that has been dubbed by theorists of science and research "Mode 2 Knowledge Production" and which is quite tellingly defined as "a constant flow back and forth between the fundamental and the applied, between the theoretical and the practical (...) by a shift away from the search for fundamental principles towards modes of enquiry oriented towards contextualized results."[9] Hence, how justified is after all the endorsement of art and the art community in the wider project of a politics of the common? Which role are they supposed to play in a socio-economic environment of all-over flexibilization where the constant demand for contextualization and the bridging of theory and practice concurs with the celebration of "innovative" hybrids and assemblages by academics, policy-makers and sloganeers of the creative industries alike?

[8] www.ahrc.ac.uk/About/Policy/Documents/Future%20Directions.pdf

[9] *Michael Gibbons et al. (eds.)* The New Production of Knowledge. The Dynamics of Science and Research in Contemporary Societies (1994) *Thousand Oaks: Sage*

5. I have always wondered how the term "knowledge production" works in the area of the arts, for what reasons precisely it has been introduced in the curatorial and educational discourse, how it led to new formats of exhibition and display, of presenting the very act of thought and creation, to the point where "knowledge" is sanctified as a spectacular site for exhibition in its own right. Knowledge production readily connotes "knowledge economy" and "cognitive capitalism", and its emphatic use within the art world appears problematic, to say the least. As Jean-François Lyotard wrote in his 1979 *The Postmodern Condition. A Report on Knowledge*, "Knowledge is and will be produced in order to be sold, it is and will be consumed in order to be valorized in a new production: in both cases, the goal is exchange." Narrowing the gap between economic and aesthetic modes of production seems to advance "economisation"; in the concept of knowledge production, the post-Fordist interchangeability of creativity and innovation, of criticality and employability, has probably found its perfect discursive emblem. But knowledge production has also been deployed in a decidedly political and empowering sense, as the carving-out of self-organized and alternative modes of generating and disseminating knowledge(s). *Documenta11*, for instance, introduced the discourse of knowledge production to a large art audience. Furnishing this concept metaphor with a far-reaching, geo-aesthetic agenda, the curators attempted to shift critical perspectives on art from the mere retinal to the epistemic, from the aesthetic to the educational. Okwui Enwezor made a claim for "new multilateral networks of knowledge production" and the re-orientation toward a view of "the practice of art in the broader network

of knowledge production" in a global(ized) world of post-colonialities. In support and extension of such considerations, Sarat Maharaj solemnized the "spasmic, interdisciplinary probes, transitive, haphazard cognitive investigations of contemporary art practices", their "dissipating interactions, imaginary archiving; epidemiological statistics, questionnaires and proceedings; ructions and commotions that are not pre-scripted."[10]

These modulations of the art/knowledge compound deliberately moved the shifter, knowledge production, away from capitalist nominalism to entail the poetic (neo-Feyerabend) potentials of non-knowledge and the refusal to explain; at the same time, such a semantic appropriation of knowledge production tends to disavow its difficult proximity to the realities of contemporary "edu-factories" and their techno-ideologies of knowledge production.

In order to gain a positive, critical sense of knowledge production which is in sync with the epistemic and educational turn performed by *Documenta11*'s discourse, a new kind of essentialism seems to be emerging. Art as knowledge production runs the risk of becoming an aestheticized epistemicism when portrayed solely as the production of a "good" (non)knowledge which, due to its alleged negative and and/or rhizomatic character, supposedly outperforms the "bad" modes of knowledge production operating in the realm of corporate managerialism as well as in the cultural and creative industries. Here, a discerning, critical handling of the shifters which are used to characterize the current moves towards the epistemic in contemporary art seems more than appropriate.

6. This impression not only pertains to the sphere of curating and exhibiting art as knowledge production on a local or biennial scale, it also concerns, not entirely surprisingly and in an even more intense way, the academic field. "What matters ultimately in these festivities (of academic funding, of calls for application etc.)", critic Chris Townsend writes in a recent article on the "spectacle of knowledge", "is not the content of the project – its work – but the funding gained – for the instrumental measure of academic success will be the transfer of funds from one agency of the society of the secretariat to another, not the "contribution to knowledge" – and the perpetuation of the myth that universities make such an autonomous, free, contribution rather than being cogs in the derisory named knowledge economy."[11] Townsend suggests "that thought, and intellectual endeavor, belong not in the university but in the gymnasium and the salon", just as it has been suggested by some commentators "that the teaching of art no longer belongs within state-sanctioned art schools." But what would be the logical outcome of such persuasion? Doesn't the current dynamic of endorsing the arts as knowledge producers lead to a set of standards and rules of non-institutional informalities, a sort of orthodoxy of the discursive, replacing the commodifiable "object", while at the same time helping to support and legitimize a situation of artistic-intellectual class-less precariat as the flipside of the old school commodity art world's bling bling and celebrity?

Currently most of the actors in the academic networks of practice-base/led research in the arts tend to inhabit a kind of self-made epistemic-institutional aporia or double-bind. Artistic research has been

[10] *Sarat Maharaj* Xeno-Epistemics: Makeshift Kit for Sounding Visual Art as Knowledge Production and the Retinal Regimes (2002) Documenta11 Platform 5: Exhibition Catalogue. *Hatje Cantz*.

[11] *Chris Townsend* Knowledge as Spectacle: on Art in the Society of the Secretariat (2008) in Art Monthly

characterized as an endeavor that exactly does the job of the cog in the machine mentioned above by Townsend, acting, that is, as a rhizomatic, decentring, counter-institutional troublemaker that purposefully fails, neglects, queers and ultimately overwrites the protocols of traditional academic assessment. The widely shared persuasion of the non-affirmative, tinkering, hybrid and quintessential open and open-ended nature of artistic research as a particular genre of knowledge production, strongly reminds me of the description of the intentional failure that Conceptual Art was and had to be in the eyes of the British collective Art & Language. "What drove the discourse in practice", Art & Language wrote in 2006, in hindsight of the classic period of Conceptual Art, "was no longer the need to produce the brief illusions of transparency but those recursive and dialogical processes by which the discourse itself was pursued and continued. This was a crucial moment in the establishment of what might be described as a new genre. (...) For us, if conceptual art was to have a future, then it was not as conceptual art and, just as importantly, not as the form of institutional critique that has been named as conceptual art"s virtuous and exceptional exemplar. The narrative that has just been given supplies no positive account of distributive "democracy", of dematerialization, or of any of the other overwrought fantasies of the conceptual art entrepreneur. It offers an account of the production of an unstable object that eventually inaugurates a sense of a new genre, but a genre that embraces a degree of hybridity and that can finally neither lay claim to material and medium specificity nor decisively rule it out." For Art & Language, the concept of institutional critique needs to be "retheorized", in order "to put up a critical resistance to the institution as it mutates and develops. It is in this resistance that we may find some vestige of the autonomy that was lost in the transfiguration of high modernism into expensively framed money, lost again in the trajectory from minimalist literalism to institutional critique, and lost once more in the postmodern development of conceptual art into architectural adjunct."[12]

The desire to refrain and abstain from the function of adjunct and inspirational force of and within the academic architectures of funding and knowledge trading thus hits an open nerve. Certain debates that ponder the ontological place(s) of art or artistic practices conceived as pursuing and constructing a critical position toward their own institutional, political and economic entanglements and inflictions, seem to be locked in a logic of "productive" criticality, whereas the locus of this practice, also when encoded as "artistic research", tends to be increasingly a paradoxical place that is in transition, immaterial and performative – a "manner of speaking", as Art & Language would have it.

Hence, my question to further our discussion would be: What could be considered an effective strategy of carving out a niche where both "product" and "exodus" are deferred? By "effective" strategy I mean a strategy that doesn't turn the seemingly emancipatory and critical manoeuvres of dis-identification with the political economy of the knowledge factory into a means of disempowerment. If artworks and artists in the knowledge-based institution are (self-) excluded from the processes of commodification and being transformed into intellectual property, what can be enabled by their "creativity", their very "potential" that is assumed to be staying "under the radar"? Where and how is agency – artistic and epistemic – to be looked after?

[12] *Art & Language* Voices Off: Reflections on Conceptual Art (2006), in Critical Inquiry, vol. 33

Chris Wainwright

WHAT CAN RESEARCH DO FOR ART? THE ROLE OF ARTISTIC RESEARCH NETWORKS IN EUROPE

This paper takes as its starting point my Artistic Research Position Paper[1] for ELIA, my presentation at the SK6 Conference,[2] Solstrand, Norway 2009, and finally my contribution to the Epistemic Encounters seminar in Utrecht, December 2009.

The following premise still largely holds true and is arguably being amplified as the European research agendas and experiences develop in each country – in particular in relation to interpretations and responses to the post Bologna scenario of an enlarged third tier of Higher Education and the increase of research degree provision:

> "If you ask twenty people from within arts education institutions in Europe to define arts research, you will probably get twenty different answers."

The range of experiences in arts research offer many possibilities and these are being explored within individual institutions and networks. Equally there are divided opinions regarding the development and introduction of research degrees and the criteria for their award. The variously expressed "practice based" or "practice led" approaches to arts research as a "special feature" that sets arts research aside from other disciplines is a significant feature of the discourse.

What is clear from the current experience of discussing and introducing arts research into our Higher Arts Education institutions is that we lack coherence around a number of fundamental issues. I list a number of points and observations for the purpose of focusing the debate:

- There is an urgent need to develop a set of reference points around which to focus discussions about artistic research.
- It is important to identify and disseminate examples of good practice and case studies that exist in local situations and in a range of supportive but limited frameworks of discourse.
- Recognise that artistic research has a greater currency and is valued in academia considerably more than outside it, but that things are changing with the greater demands placed on the measurement of the impact of research.
- Separate out the discourse between research qualifications and the broader area of professional

[1] Re:search in and through the arts (2006) *European League of Institutes of The Arts, Amsterdam*

[2] SK6 Sensuous Knowledge Symposium focusing on Reflection, Relevance, Responsibility (2009). *Held in Solstrand by National Academy of Art, Bergen Norway.*

research and professional practice.

• Rapidly move away from the tired assertion that practice based research is somehow exclusive to arts research.

• In relation to the above point, explore creative and academic links with other sectors including the sciences where there are similar approaches to research and the role of practice.

• How do we capitalise on the growing postdoctoral communities of research that are being created in our art schools?

• What is the effect of the growth of Graduate Schools in arts disciplines? Is there a common understanding of their purpose and how do we capitalise on the network potential they offer the sector?

• Can the environments adopted within our institutions be harmful to arts research by adopting over prescriptive frameworks in relation to the Bologna implementation process and its tendency to instrumentalise education and culture?

• On the other hand, can a focused and coherent research culture in the arts lead to an improvement in our societies through addressing the significant issues of our time such as, climate change, technology and identity?

The overriding question that frames the above points and observations is simply "what can research do for art?" This is a fundamental question absent from most discourse as understandably there is a preoccupation with the rules of engagement with institutional structures and reconciliation of ideological approaches. My concern here is not so much for ensuring rigour, but for maintaining the focus of arts research as one that recognises the value and place of art itself as a complex site of critical activity that is improved by the processes of research.

The rest of this paper sets out, as an example, how ELIA as a representative network contributes, initiates and stimulates dialogue that enhances opportunities for artistic research across Europe and the part it plays in critically questioning the shaping, production and application of creative "new knowledge" within a variety of institutional and public contexts. It is important to bear in mind that the term "creative knowledge" remains vigorously contested and seen by many as a form of instrumentalisation of practice that challenges the fundamental ethos of arts education as a complex, essentially reflexive and at times a methodologically mercurial process.

Over the last ten years, the agenda of Higher Arts Education has become increasingly influenced and conditioned by an emphasis on research and on the increase of third cycle degrees in Higher Arts Education. The ELIA 2004-2005 survey publication *Research in and through the arts*[3] has shown that artistic research and third cycle degrees are defined differently within the Higher Arts Education and professional arts sectors across Europe. In the context of this paper, "arts" is used as a generic term to represent a wide range of disciplines including the

[3] The Importance of Artistic Research and its Contribution to New Knowledge in a Creative Europe (2008) *European league of Institutes of The Arts, Amsterdam*

visual arts, design, performing arts and the theoretical studies that relate to these disciplines.

Arts education providers continue to develop their own research priorities, methodologies and approaches fitting the needs and specific characteristics of the discipline and the specific institutional and national contexts. Even though the pace of change and the levels of expertise vary from country to country most Higher Arts Education Institutes across Europe are now fully aware of the importance of arts based research. There is, however, a lack of cohesion, approach and common understanding in the sector to enable the creation of a strategic arts-focused European research culture.

It is not the role of ELIA to attempt to articulate or create a fixed position on the definition of arts research, but to stimulate further cross disciplinary and cross institutional discourse with the aim of creating a persuasive and compelling argument aimed at all interested parties, advocating the overall value of arts research as a significant and specialist contributor to new knowledge.

The question therefore is not so much how we define research in the arts but how we define what we mean by "new knowledge" and how arts research and professional practice can be accepted as a process of knowledge creation relevant to the wider public domain.

CONTEXTS AND BACKGROUNDS ELIA's research strategy is building on the analysis of shifting professional and academic contexts in Higher Arts Education and research, as well as on the assessment of transformations going on in Higher Arts Education. In particular the Bologna Process and the inclusion of the third cycle in higher arts education have had a considerable impact on these transformations.

PROFESSIONAL CONTEXTS Artistic research and development is intrinsically linked with the changing role of the arts and artists in European societies. There is a strong trend in arts practice to move away from the classic way of looking at the artist, especially when operating in the public domain. Performers, designers, and visual artists play key roles in interdisciplinary project teams. For instance, curators, architects, sociologists, urban planners and other specialist creatives work in increasingly complex, often international environments.

As an integral and recognised part of these new ways of working, artists, designers and performers increasingly need to be equipped to shape new knowledge and to embed this into academic and public domains. Research competencies of artists add to new employment opportunities and in particular business creation for artists in a much wider range of commercial and public sectors than ever before. It will be essential in the future to increase the number of artistic researchers and access to research related professions.

ACADEMIC CONTEXTS A significant number of institutions are in the process of establishing research teams and research centres within which larger projects are being developed, often with a combination of funding and support in the form of external assignments and contracts. Many institutions have also developed a research infrastructure, policy,

and strategy with identifiable and accessible outcomes enabling them to take advantage of their national contexts and identifiable areas for supporting research through funding bodies.

Increasingly graduate schools are being established that bring together groups of taught postgraduate students, research students, research units and centres in a coordinated constituency along with professors, research fellows and postdoctoral students. Structural collaboration is also being explored with (other) university departments. Inter-institutional initiatives are also being taken, in the form of research pools, joint supervision arrangements and international research projects. There is still significant variation in the structure, parity, recognition and experience of research degrees across Europe and real potential for establishing cross-institutional supervisory and validation procedures.

In many cases governmental policies and local funding conditions impact on the way arts and design institutions are able to develop their research models. This is particularly the case with the ability to award research degrees and the level of priority given to arts-based research funding opportunities in some member countries.

EUROPEAN HIGHER EDUCATIONAL AND RESEARCH POLICIES

The inclusion of the third cycle in the Bologna process, since the Bergen Communiqué in 2005, has had a significant impact on Higher Arts Education and the conditions for developing research. In most countries – with some exceptions – Higher Arts Education Institutes are authorised to award third cycle degrees or develop third cycle programmes in collaboration with universities.

In common with all higher education in Europe, arts education is subject to increasingly complex internal and external assessment and has to meet stringent requirements. National and European funding councils use standards for quality and for transparency of artistic research that are not necessarily different from the sciences. In order to be successful, the level of credibility of artistic research is often required to be of similar significance as the sciences. The increasing importance of artistic research and development should also open possibilities for European funding of artistic research in a cross-national context. The European Research Area, which aims to create free circulation of researchers in Europe in all scientific fields, also has great relevance for artistic research.

STRATEGY TO RAISE THE PROFILE OF ARTS RESEARCH

Further enhancing the research competency of the higher arts education sector and gaining credibility for arts and design research in a National, European and International context will be main challenges for the coming years. In order to increase the profile a joint strategy will be developed between the higher arts education member institutes that are committed to invest in a shared knowledge and experience to further the advancement of arts and design research.

Establishing and encouraging a "research culture" and infrastructure within the institution and across institutions requires a great deal of investment, vision and strategic commitment from ELIA member institutions. This can be evidenced by the following indicative summary of issues initiatives:

- Designing and implementing masters and third cycle programmes.
- Creating an international focus for research collaborations within the arts and with other disciplines.
- Initiating and facilitating individual and collaborative research through scholarships and other means of support.
- Recruiting a "critical mass" of third cycle students and research professors/teachers to facilitate a cross disciplinary research culture.
- Recruiting and ensuring effective training for specialist supervisors.
- Collaboration with partner institutes in creating research pools, international links and consortia.
- Integrating research to inform and develop the curriculum of the first and second cycles of higher arts education.
- Developing joint research approaches in collaboration with other disciplines.
- Developing specialist approaches that make the arts institution a unique location, attractive to national, European and international students and staff with research ambitions.
- Ensuring that research cultures are recognised as needing a high degree of freedom to develop and should not be constrained by processes of over institutionalisation
- Creating effective processes of archiving and dissemination of research and "new knowledge" in the public domain.

ELIA will support the embedding of research across higher arts education member institutions and to increase the wider acknowledgement and opportunities for artistic research in Europe in a number of ways and in partnership with members. ELIA promotes and supports research that leads to new ways of working and thinking and in particular linked with:

- Urban regeneration, innovation and creative cities and regions.
- Sustainability and environment.
- Intercultural dialogue and social change.
- Technical and commercial innovations and enterprise.
- The advancement of the arts disciplines.
- The promotion of the value of social and cultural capital.
- The role of individual researchers and centres.

ELIA will address the following aspects within which to organise and deliver its commitment to furthering the development of research in partnership with member institutions and appropriate external organisations:

QUALITY ELIA will intensify its function as a European platform for constructive debate between researchers research centres and member

institutions on standards and new developments. ELIA will also compile expertise and contribute to the scrutiny of quality of research through peer review in order to promote the dissemination of good practice and parity of quality. ELIA will also establish an internal monitoring group to coordinate and evaluate ELIA's various research initiatives across its wide range of projects and events.

MOBILITY ELIA will actively encourage higher levels of mobility between artists/researchers through research-oriented joint Masters and Doctoral Programmes, undertaken by member institutions. It will also promote mobility of advanced researchers and research supervisors.

VISIBILITY ELIA will prioritise the visibility of the sector's research competency through identifying "inspiring practice" in an interactive database and through publishing a yearbook on artistic research. Research activity will also be profiled through conference and symposia presentations.

FUNDING ELIA will intensify its efforts for better access for arts research to the European 7th Framework Programme for Research & Development and other potential sources of public and private sources in general. It will advise members of opportunities and undertake advocacy especially for institutions in new member states.

EMPLOYMENT ELIA will, in collaboration with member institutions, explore employment opportunities of artists/researchers within and outside the creative industries and in other relevant professional sectors. It will also explore the potential for business creation and viability of commercial applications and processes to support research innovation and enterprise.

Jennifer Nolan (1968 - 2009)

On October 24, 2009 *ma*HKU*zine*'s language editor Jennifer Nolan died at the age of 41 after a tragic accident in Amsterdam. Jennifer was hit by a policeman's motorcycle while walking across a crossover with a green light – the policeman had ignored his red light. She died the next day in the hospital in the presence of husband Tim and sons Sander (13) and Eamonn (9).

How could such a careless accident have happened to our meticulous Jennifer? How we wish she was still here. How we miss her scrutinizing eye, her witty remarks in the margins of the texts, her intellectual companionship. How we deeply, deeply regret that her life had to be so short. Jennifer Mary Nolan, intellectual friend, we bid you farewell. (AWB)

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