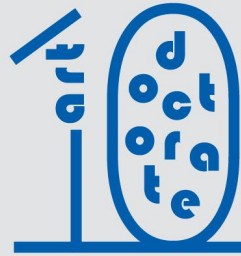


To Research or Not To Research in the Post-disciplinary Academy?

X - d i s c i -
p l i n a r y
C o n g r e s s o n
A r t i s t i c
R e s e a r c h a n d
R e l a t e d
M a t t e r s



October 14-17th.
2021

Vilnius Academy of Arts &
SODAS 2123

PROGRAMME WITH ABSTRACTS

To Research or Not To Research in the Post-disciplinary Academy?
X-disciplinary Congress on Artistic Research and Related Matters,
Vilnius Academy of Arts & SODAS 2123 October 14-17th, 2021"

THURSDAY Oct 14th

Vilnius time EEST / UTC+3

09:30-10:30

REGISTRATION & WELCOME COFFEE AND SWEETS

10:30-10:50

WELCOME SPEECH BY RECTORS' OFFICE, CURATOR AND MODERATOR-CHAIR. Which X-disciplinary are you and/or your artistic research? (Vytautas Michelkevičius, Akvilė Anglickaitė and the team)

10:50-11:20

MAPPING THE SESSIONS AND ISSUES IN ARTISTIC RESEARCH BY MODERATORS

Augustinas/Dovydenas/Narušytė/Balevičiūtė/Gedutis/Michelkevičius/Mickūnaitė/Smith/Urbonas

11:20-12:30

SESSION 1.

Practices and histories of Artistic Research in Central and Eastern Europe (moderator Marquard Smith)

The object as embodiment of history-Tracing history through the examination of object properties.

Dániel Máté

Hungarian University of Fine Arts, DLA student

In my introductory lecture, I try to briefly present my ongoing research concerning the usage of objects as an embodiment of history in artistic practices. In three short sections, I explain my case for using objects to trace history as well as the theoretical background and interdisciplinary approach of Material Culture Studies. Finally, I introduce some examples from the Central Eastern European region.

While objects have been long in the center of artistic practices, their potential only recently had been fully realized. These current approaches treating objects as equal building blocks of the complex mesh of actors, rather than mere semiotic signs. As such, new practices have emerged and have been in use since. These new methods are worth examining as they provide unfamiliar ways of building and presenting historical narratives.

The recent boom of 'posthuman' artistic methods traces back to the same "new material" philosophy and flat ontologies that similarly paved the way for a new approach to material culture. From the late 70's the interdisciplinary field of Material Culture Studies had been developed in anthropology and archaeology, covering the complex realm of the material environment, including visual, sound, and scent scapes. This multidisciplinary approach could be an example for artistic research practices engaging with materiality.

To show that these new methods are present in artistic practices, particularly in the Central East European region, I present some examples of established and emerging artists dealing with personal or institutional history through object properties in their practices.

A is for aurora, C is for care: a partial vocabulary positioning geospace as a matter of care

Hanna Husberg and Agata Marzecova

Art-science collaborative Towards Atmospheric Care

"A is for aurora, C is for care uses the vocabulary format to inquire into the technoecological, political and material circumstances that make the upper atmosphere visible, and explores the planetary magnetosphere (Earth-Space interactions) as a matter of care. Departing from the elusive and ever-changing auroral display, it explores how the planetary atmosphere is made visible, how environmental imaginaries emerge (often through technoscientific apparatus) and how these contribute to novel ways of perceiving the environment. Rather than explaining the aurora, the vocabulary keeps the narration fragmentary and open-ended, offering the reader a

multiplicity of different routes and connections, proposing layers of information, details and references rather than imposing priorities between valuable and disposable, scientific and anecdotal.

The aurora borealis – one of few visible atmospheric processes that reveals the existence of Earth-Sun interactions – is not simply addressed through descriptive historical and scientific material. Instead, it is approached as a situated case study which helps to conceptualize the atmosphere as a heterogeneous and material medium contingent upon cultural and technoscientific practices of mediation. This approach highlights that asking how to care for and meaningfully consider this imperceptible atmospheric environment is also inherently entangled with space and communication technologies and environmental processes that condition and structure our everyday lives. Consequently, in addition to the vastness which makes the atmospheric difficult to grasp and comprehend, its techno-ecological nature highlights that caring for the atmosphere escapes easy categorisation and requires situated knowing and epistemology care.

This case study is a part of a long-term art-science collaboration based on the premise that atmospheric care and the reimagining of less coercive planetary futures cannot rely on individual knowledge, expertise and action alone. Rather, it recognizes that if we are to form meaningful engagements with environmental care, we need to dare to radically and collectively experiment with thought and practice that position the planetary atmosphere as a shared and interdisciplinary concern.”

"Objective" and "Scientific" Approaches in Estonian Art: From Modernists of the 1930ies Until Now

Raivo Kelomees

Estonian Academy of Arts, senior researcher

Keywords: non-inspirational art, objective art, Estonian modernists, artistic research, Märt Laarman, Leonhard Lapin, Raul Meel

Researching the context of contemporary art and art history it soon becomes clear that research-based, rational and reflective practice in the arts was not "born yesterday". We can reference Renaissance artists – numerous multi-talented creators, who were able to invent, paint and make scientific discoveries due to their capabilities and industriousness. Leonardo da Vinci is the oft-used stereotype of an artist-scientist-engineer-researcher.

I would like to discuss “scientific” and “objective” influences in Estonian art from beginning of the Twentieth century, from thoughts of “visual scientists” of Eesti Kunstnikkude Ryhm (Group of Estonian Artists) and Art School “Pallas”. They were first artists who promoted “non-inspirationalist” and “rule and law based” approaches, which were evident in Märt Laarman letters. We can say that these art movements in the first decades of the century can be considered the forerunners of the objective and scientific trends of the 1960s and 1970s in Estonia.

At the end I present examples of PhD theses reflecting the “artistic research” paradigm at Estonian Academy of Arts.

Watery Research: Situated Genealogies of Artistic Research in Polish Neo-Avant-Garde
Karolina Majewska-Güde

Assistant Professor, Institute for the History and Theory of Art, KU Linz

The presentation focuses on histories, vocabularies and strategies of artistic research practiced with- and through water. Sensitized by the current debates within Blue Humanities, I look at the historical works in which artists used watery matter not as an object of representation but as a subject of interaction, as a source of artistic transcription and as an active participant in artistic scenarios. I go back to the archives of the neo-avant-garde to look again at works that were made in the 1970s during the open-air art meetings in socialist Poland, and particularly at the 1973 Osieki Meeting, entitled “The Art of Water Areas” [Plastyka obszarow wodnych]. I conclude the presentation with a speculative reflection on watery research less concerned with identifying watery motifs in the art of that time than with achieving a new understanding of this art: understanding with water.

12:30-13:30

LUNCH

13:30-13:40

OPENING PERFORMANCE (Francesco Filidei *Toccatà* performed by Marta Finkelštein)

13:40-14:20

Collaborative Workshop Flying Frogs: Manifesto On Artistic Research (1st part, facilitation via www.wonder.me, please sign-up in it beforehand)

Julie Harboe, Mirja Koponen, Mikael Scherdin, Raimi Gbadamosi

Reading Vilnius' call for reflection on post-disciplinary research in the Arts we were reminded of the Manifesto written 12 years ago in a Swiss mountain village after some days of discussions and performances by three artists with very different doctorate trajectories and an art historian, who was then heading an Artistic Research unit. The thoughts expressed in the Flying Frogs text circumscribe the role of Art in academia and stress the urgency of independence – freedom – equal in Art and research. With hindsight the post-disciplinarity of artistic research seems embedded in the statement and we see this as a good time to revisit the six sections and reflect on their relevance today. Has Artistic Research as a post-disciplinary discipline sacrificed some of that independence? Where are the immediate issues that would yield power to the next work to be done? The audience will have the Flying Frogs Manifesto, published for the first time, to prepare and reflect in advance. On site in Vilnius and online (in wonder.me) we will inspect the cracks that appear in the text after all these years. We will form small groups and discuss and add/comment in PDF available to all. We ask the groups to hand in their work and will use this as a basis for the discussion on the last day.

14:20-15.55

SESSION 2. FAST FORWARD ARTISTIC RESEARCH IN ALL COUNTRIES! Practices and histories of Artistic Research in Central and Eastern Europe (moderator Agnė Narušytė)

Postcolonial-Postsocialist: The Unruly Sensation of Inhabiting Different “Posts” through Artistic Research

Abhishek Hazra
Artist and Pedagogue

"In this presentation I will interpret the temporal dimension latent in the prompt of "when happens Artistic Research" by foregrounding the experiential aspects of historicity - i.e. of living through a time marked by multiple, unstable "posts" – such as postcolonial or postsocialist. Through examples drawn from my artistic research, I will try to explore how artistic research happens when it intensifies the sensation of inhabiting research questions that can't be contained within the usual disciplinary frameworks. As an artist from the Global South interested in the possibilities of emancipatory politics I have an additional motivation for applying to this conference. I am excited at the prospect of engaging with Baltic postcolonialism. I find postcolonial as well as decolonial approaches articulated by theorists such as Violeta Kelertas, Epp Annus, Benedikt Kalnačs and Madina Tlostanova to be a significant critical intervention. However, I also remain respectful of the tensions between the different interpretive frameworks of 'occupation' and 'colonisation' with regard to the Soviet era in Baltic history.

I will discuss four of my artistic research projects which deploy animation, speculative fiction and performance to experientially dwell on the dispositional fault lines within decolonial and postcolonial approaches, particularly when majoritarian nationalisms try to appropriate the critical energies of decolonization. In bringing these four artworks together – the details of which I have shared in the attached PDF – I will also try to reflect on two generative questions. (a) how can artistic research intensify the process of thinking through the question of decolonizing leftist politics while simultaneously engaging with the desiring forces of emancipatory politics? (b) in the doing of artistic research, how can artists from South Asia – a geographical zone privileged in Anglophone postcolonial theory – reassemble their subjective dispositions by learning from Baltic postcolonialism's critique of how the leftist orientation of prominent postcolonial theorists contributed to postcolonial theory's silence on Soviet colonialism.

In attending to the processual aspects of artistic research – i.e. at what point during the fuzzy timeline of a project's genesis, development and afterlife does artistic research manifest itself – my presentation will also point towards the tension between the 'content' and the 'process' of artistic research. What happens when artistic research takes on research questions that already have a sedimented bibliography within other academic disciplines in the humanities? Does the experience of art - an integral part of artistic research - allow a different vantage point to pursue hybrid and interdisciplinary research questions that cannot even be conceptualized within the limitations of other academic infrastructures?

In conclusion, I will offer brief, provisional reflections on how a conflicted identification with the field of artistic research that resonates with Charles Esche's conception of disjointed inclusion ("Include me out") can respond to Fred Moten and Stefano Harney's searing critique of the professionalization of research within the academy. In the university of the future, can artistic research produce an undercommons where it would be still possible to experience the sensation of thought?"

Decolonising the emails, chats and zoom meetings

Juste Kostikovaite

Head of the New History Exhibitions department at the Lithuanian National Museum

I am interested in the area of research and practice related to the topic of the "Re-interpretation of the Collection politics", which is a continuation of my ongoing interest in the topic of collecting. At the Royal College of Art, I have submitted the Dissertation: Collecting as

Curating. For my dissertation 'Collecting as Curating' I was trying to locate the events of production and consumption of the financial and intellectual capital by observing the activities of the London-based art foundations such as Zabłudowicz Art Foundation, Raven Row and Calvert22, and collecting is one of the spheres that I was planning to continue working with.

At the moment, after freelancing as a contemporary art curator and having worked as a Lithuanian Cultural Attaché in the United Kingdom focusing on Lithuanian contemporary art promotion and curating, I since February 2021 I have started working at the Lithuanian National Museum.

Although the Lithuanian National museum name has no word History in its name, the museum is first and foremost a History museum, although it's name doesn't say so.

However, this particular museum is a very interesting formation as it also has so called "Iconographic" collection fund which houses everything from photography, sculptures, drawings to other artworks. However, these works of art, in order to be considered if to enter our collection they need to be deemed "historical" works. Such was also the fate of the sculptures of the "Green Bridge" that were removed from the public sphere in Vilnius in an official version because of their hazardous situation, but in fact it was a public act of "removal" of the remnants of the Soviet occupation, which, in the light of the Crimea violence and disruptions initiated by Russia, was a public act of condemning the contemporary Russian politics.

These days, the same sculpture enters the Lithuanian national museum with an unclear purpose, to be silently displayed or perhaps - reactivated with the help of the contemporary problem solvers and agents of polemics - contemporary artists. As Deimantas Narkevičius has produced his famous 3D video work titled "20 July 2015" presents the final journey which follows eight sculptures that served as a well-known landmark since their installation in 1952. The film explores in minute detail their removal so long after the political ideology that they exemplified has been repealed. This process of erasure is documented by the artist using stereoscopic lenses, with the action of calibrating the cameras serves as a ritual for the object about to leave.

The necessity of multi-disciplinary research in the history of art & aesthetics field

Evelina Tilta

Art Academy of Latvia

Multi-disciplinary research is necessary for productive artistic research due to the globalization and digitalization processes and their effects on the hybrid cultures, which, referring to the definition by Peter Burke, are the Baltic States. The hybridity of Baltic states after long-term periodical occupations by Sweden, Germany, the Russian Empire, and the USSR created a hybrid cultural sense of social structure. This hybrid culture basic social fundamentals, ethics, values, aesthetic sense, and ending with unique architecture, music, theatre, and visual arts styles. Additionally, it is essential to mention the post-sovietism, a common trauma for all ex-USSR member-countries, and national identity crisis, which is experienced until nowadays. This performative talk aims to discuss contemporary Latvian, Lithuanian, and Estonian contemporary art movements, tendencies, and trends in 2019-2021 compared to the global contemporary art trends and tendencies, for instance, by discussing the way how such topics like Climate Change, pandemic, identity politics, immigration, sexual issues are affecting already historically traumatized cultures. The collective traumas experienced in CEE and Baltic States are not yet healed. Furthermore, by experiencing other globalization and digitalization spread socio-political problems, identity issues such as belonging and notions of the concept of "home" create brand-new regional specifics, represented in contemporary young artists' artworks. Such projects as Pilot by Art Academy of Latvia, Užupis Art incubator, The Rooster Gallery, Nida Art

Colony, ARS Kunstilinnak, KoGo gallery, LOOK! Art Gallery, and many other galleries, projects, and art communities, should be analyzed as unique examples of contemporary art objects within the Artistic research.

Therefore, to achieve researches on contemporary art in the post-soviet environment, multi-disciplinary research must be applied. For example, a combination of aesthetic & art historical analysis, analysis between aesthetics & contemporary art qualitative trend analysis, art history & sociological approaches, and many other examples. Within this congress, particular attention will be paid to the multi-disciplinary research named "Functions of the aesthetic concepts "beautiful" and "sublime" in the context of contemporary art," and its methodology, which is based on three approaches – aesthetics, history of arts, and qualitative trend analysis of contemporary art in a global aspect.

This performative talk aims to introduce the practical use of multi-disciplinary doctorate research and discuss the main findings, advantages, and disadvantages of multi-disciplinary research.

Furthermore, it covers findings regarding the new regional specifics through the Latvian, Estonian, and Lithuanian contemporary art examples from 2019 to 2021.

Intuition and Method – on deep mathematical inspirations in conceptual art

Jakub Jernajczyk

The Eugeniusz Geppert Academy of Art and Design in Wroclaw

"In my speech, I will present a selection of conceptual artworks inspired by mathematics. All the examples are taken from the Wroclaw artistic scene – one of the most important and highly logical in character centers of growth of polish conceptual art.

In the conceptual approach, art and mathematics come explicitly close. This closeness does not refer mainly to the similarity of examined problems but the similarity of the method used. Like a scientist creating abstract structures, a visual artist discovers the way to images that can not be seen or represented in the physical world."

Filmmaking: A reflection of own life Experience

Nuruzzaman Khan

The Hungarian University of Fine Arts

Every Art is an expression from our own life experience which we perceive through our senses because the chemistry of thoughts is changing depending on every situation and that's why it is still difficult to make a conclusion about the format. This is also the beauty of Art that we know there are tremendous possibilities of exploration.

The human body is really complex and the brain itself. The body helps us to achieve a skill and the steps we take to achieve the skills are kept in the memories and Brain makes a complex algorithm based on our own life experiences. Finally, it tries to find out a unique way of expression that questions the traditional way of thinking or opens a way of perception or breaks the rule of academic and scientific approach but it has its own logic and sequences that might be out of the box but we try to understand the how it happened or how it breaks the traditional way of seeing or perception or why do I like this particular art most and here comes the research.

One is to understand my brain. How I have trained my brain over the years, which memories I care most about and what do I want to do with my experiences in terms of storytelling? The second one, why do I like a particular way or certain artists regarding telling my stories? Why are these fellow artists important with my persona? and The third one is, my growing up and background.

For example, I grew up in Dhaka, the capital of Bangladesh, a city with a population of 21 million people. It's a place without adequate infrastructure for education, medical care, or transportation, so everyone has to find a way to survive. In this struggle for survival, people need to be clever. Some of them try to manipulate others through religion, social norms, and nationalist ideas to protect their own existence. They only have one goal in mind. As a result, they gradually lose their softness and kindness to others. I've observed firsthand the differences between simple villagers and cunning city dwellers. So, it comes naturally when I think about my artistic process. In addition, I had to find out my own research method to identify my unique situation.

My next project's question is: When and how do people want to escape from life? At one point, I came to understand that there is no place to talk about death in our society. I started seeing this as an imbalance. There is less talk about death than life, but I think these two are complementary. It seems to be the most fascinating way to see life through death, but for some unknown reason, death has been negatively represented in different cultures and countries. I am trying to understand life through death. Death is related to survival, after all! Now I am researching my next project about death.

15:55-16:15

COFFEE, TEA & COOKIES

16:15-17:45

SESSION 3 PERFORMING ARTISTIC RESEARCH (moderator Ramunė Balevičiūtė)

Performative curating as an institutional critique: the case of Synaesthesia

Marta Finkelštein

Lithuanian Academy of Music and Theatre

A rooted practice in visual arts, lately the curatorial discourse became also important in the field of music, and is already widely used in work of contemporary music festivals and ensembles. Generally, it signifies a conscious attempt to integrate interdisciplinary artistic practices of nowadays into a canonic Western compositional music tradition. Moreover, such an approach opens space to address hierarchies present in musical organizations as well as questions representation strategies in the context of feminist postcolonial discourse.

This talk shall address the issues I, as an artist, curator and researcher, encounter when developing the artistic vision of the contemporary music ensemble Synaesthesia Facing all these creative, organizational and communicative aspects that are an integral part of modern institution, I aim at reflecting them from the perspective of performative curating approach that becomes an act of institutional critique and leads to creation of new working formats.

"What is the optimal artistic strategy for contemporary ensemble that is working in interdisciplinary field?" becomes a central question in my practices and, through the process of artistic research, leads to the development of original projects. In my presentation, I shall discuss the recently curated projects such as "Nymphology", "Artist Platform: Andreas Trobollowitsch" and "Sonic Fiction" that are rooted in compositional music tradition, but are developed and presented by using alternative production methods, performance approaches and communicative strategies. All in their own way, these projects tackle the topical issues of the contemporary culture, such as feminism perspective in female creators representation, site specific musical compositions and performative approach to performers body.

Tough Questions, Better Answers: The Centrality of Creative Practice in a DMA Thesis

Greg Bruce

University of Toronto

"During my time in the Doctor of Musical Arts program at the University of Toronto, I have been working with an original iteration of feedback saxophone: a microphone-augmented saxophone capable of producing sonic feedback as a standalone melodic device or in tandem with acoustic saxophone playing. To legitimize this creative endeavour as research, however, I first had to answer two important questions: "how is this artistic activity research?" and "what methods are appropriate for its execution within a research context?" In answering these questions, this paper aims to provide a practical model for carrying out artistic research as part of a doctoral thesis. In the DMA program at U of T, performance majors are required to write a thesis, but the involved research is typically on music, rather than in music. At the institutional level, the idea of artistic research is treated with some skepticism, resulting in the frequent separation of practice and scholarship within graduate research. This skepticism at the university likely stems from a lack of clear definitions for artistic research and its methods. Describing my practice as research and identifying appropriate methods was therefore necessary to integrate my feedback saxophone work into my thesis.

To describe my practice as research, I frame my creative work in terms of knowledge generation by drawing from the writing of Henk Borgdorff (2012). This allows creative practice to be treated as a third kind of knowledge that stands to compliment both the quantitative models of the sciences and the qualitative models of the humanities. To carry out this practice as research, I borrow from Sandeep Bhagwati's methodology, AGNI: analysis-grammar-notation-implementation (2021). Using this approach, I employ improvisation to develop musical grammar for my feedback saxophone system, organize and notate this grammar in written musical compositions, implement these findings in performance, and analyze resultant artefacts through critical reflection. Through this line of inquiry, I integrate creative practice into my thesis and develop a model for carrying out artistic research that other burgeoning artist-scholars may follow."

Karaoke Theory / Karaoke Therapy

Sumugan Sivanesan

Interdependent artistic-researcher and writer

I argue that karaoke, the non-professional singing of popular songs as a social practice and entertainment, is a way of engaging with emotions in public and suggests the therapeutic potential of singing popular songs. Pop songs often capture a moment, 'the feeling' of an era and are a means of circulating ideas and experiences around the world, across cultures and over generations. By participating in karaoke, people identify with these songs and thus build a temporary sense of community and belonging.

By communally singing pop songs, we share history, thoughts, emotions, but for many there are still significant social inhibitions to overcome. Why is it so difficult to sing in public? How did singing become humiliating? Does karaoke's performance of emotions betray a vulnerability that somehow carries across privilege; forcing a humility that reminds us of a shared precariousness. As Judith Butler insists, life is always interdependent.

Following a recent voicing event I organised with the artist Suva Das in Helsinki, the filmmaker and performer Roxana Sadvo observed that singing is somewhat taboo in many western cultures, proposing that singing had 'somehow been civilised out of us.' All this makes me wonder about

cultures who do sing — what do they know that we don't? What are we missing out on? What is the power of song?

Nisha Ramayya, a scholar of tantric poetics, writes that the Sanskrit word for voice is *vaac*. Sanskrit was the ancient language of those born into the highest-caste of India's tiered society. Amongst other things, young Brahmin boys would learn to recite mantras soon after they could speak; chants or songs capable of revealing higher truths and obtaining special powers. Ramayya claims that many people suspected that 'speaking' or language was only a small part of what the voice — *vaac* — could do, and that they were somehow being suppressed by language. Nevertheless India's multiple spiritual traditions are evidence that 'lower-caste' people developed their own magical songs.

Karaoke Theory / Karaoke Therapy is an embodied research practice that addresses this phenomenon. It attempts to name a thing that is happening and that I argue goes beyond a mutual appreciation of consumable cultural products. Julian Henriques, a theorist of sound system cultures notes the difference between listening to music on headphones and being in a reggae party. In the former you put the music in you, in the latter you are in the sound. With Karaoke Theory, I seek to understand what happens when you put the song into you; allow the words to shape your body, the melody pass through you as you sway to its rhythm. When one becomes a vessel for the song, does it possess you?

THE NEW CLASSIC: PAPER WORK AND SCORES FOR EXHIBITION AND PERFORMANCE

Luiza Schulz Vazquez

Artist Composer

In the following series of scores, contrapuntal concepts structures a language comprehended by visual symbols in and out of the sphere of musical thought. On one hand: determinism and plan routed on pre-established musical parameters involving rhythm and tonality; on the other hand: mechanisms of chance, unexpected factors and non-determinism are balancing the metaphor in both concepts of time.

res that proposes decision making in an act of real-time performance, new notation for a creative aspect of the interpretation in the composition of elements based in sound and colour expressed in music while a changing factor keeps the dynamic constantly in risk of surprises while written spheres of the tonal system and influences of live forecast accompany susceptible variations of climate and natural catastrophes, in a global warming context, which affects the course of the music.

Mapping and dissecting artistic research within the field of contemporary dance and performing arts in Hungary

Kinga Szemessy

PhD candidate at FreeSZFE Budapest & Mozarteum University Salzburg

"This proposal intends to outline the current Artistic Research (AR) platforms for contemporary dancers in Hungary (artistic doctorates and other AR diploma projects, SÍN's Step Zero & Workshop Foundation's Researching the Unknow programmes, HAA and NCF scholarships) and discuss how they relate to the presence of AR in non-institutional settings. How does monetary compensation impact one's working process? What research topics are the most welcome or in trend? How can a lecture performance fit to the category of AR or cannot? What makes the difference between producing an artwork and exposing a(n preliminary) artistic research

outcome? What artistic and academic conventions AR has the ability to challenge and what others it creates? What key references (both literature and foreign practices) do we look at? Does any of the contemporary Hungarian AR occurrences follow the legacy of the underground artistic labs and communes of the state socialist era (e.g. Miklós Erdély's Motion Planning and Execution Actions, <https://www.artpool.hu/Erdely/kreativitas/exercises.html>)?

I aim to answer these questions, alongside a reflection on how I became at the same time a 1st year doctoral student at Mozarteum and a 5th year candidate at FreeSZFE after occupying and quitting the University of the Theatre and Film Arts Budapest (SZFE). The blockade itself and the work since then could be regarded as a form of mass artistic research with the quest to find modalities of autonomy."

17:45-18:10

Launch of (EX)POSITIONS by doctoral candidates at Vilnius Academy of Arts

Robertas Narkus, Valentinas Klimašauskas, Karolina Jašinskaitė, Simona Žemaitytė, Ieva Baltrėnaitė, Marta Frėjute, Jan Georg Glöckner, Martyna Bikulčiūtė, Marija Puipaitė, Austėja Platukytė, Jelena Škulis, Liucija Kvašytė

18:10-19:00

A tour around academy finishing at doctoral department, visiting doctoral candidate Ieva Baltrėnaitė studio and the Research Bar

Vytautas Michelkevičius & Ieva Baltrėnaitė

19:00-21:00

WELCOME 10YDA GALA: SNACKS WITH REFRESHMENTS

For registered conference participants and invited guests only

FRIDAY Oct 15th

Vilnius time EEST / UTC+3

09:30-10:00

Coffee and buns

10:00-10.40

Milestone lecture (moderator Aldis Gedutis)

Art practice as a symptom of an unanswered research question.

John Hillman

Birmingham City University, UK

"What is the distinction between "pure practice" and research-focused practice? It is quite usual to undertake some background research in order to produce most forms of creative practice. This kind of research activity may involve finding out how to use a particular medium, how to refine a technique, or simply a review of what similar work already exists. Many creative practitioners would claim to undertake research in this way, and they would recognise it as an intrinsic part of their

process of making work. The creative practice that comes from this cannot be described as research, rather it is an output of reasoned research activity. But how can research as described here be distinguished from research that comes from the practice itself? When practice is generally informed by research, as it often is in a creative context, research is understood as one discrete activity and the making of creative practice is seen as another. This paper will consider what defines practice as research? Its basic claim is that practice can only reveal new knowledge when it is understood as a symptom of research.

Historically, the process of reconciling practice within a research context results in choosing between "practice-led" or "practice-based" approaches. Using practice as a tool within research is now, relatively, commonplace. Different representational practices make work that expresses something that cannot be articulated in another way. However, the key to addressing how practice can be defined as research is in how both practice and theory are brought into relation with one another. Thus, practice that does not address a question cannot contribute to what we generally understand as the research process. In a research context, practice alone is not enough. For practice to be research it must contain a knowledge-building capacity. Such a capacity can be unlocked only when we explore, not the hidden or obscured meanings behind practice, but the question as to why practice takes the form that it does. Practice is then presented as a symptom of research. Our focus should, therefore, be on the way research takes shape within creative practice. The consequence is how practice, when it is understood as research, is also acting against its own interests as practice. Thus, whenever practice is understood as research, it will paradoxically create a position that undermines its own genus. This paper will examine these ideas and attempt to bring about a homology between research and practice through the notion of the symptom. "

10:40-12:10

SESSION 3. What are aliens doing in the Humanities, Social Sciences and Natural Sciences (STEM), moderator Aldis Gedutis)

How Ornithology Helps to Understand (Epistemology of) Artistic Research better

Aldis Gedutis & Vytautas Michelkevičius

Cutting up, short-circuiting and accelerating economic discourse; towards a x-disciplinary economics

Panos Kompatsiaris and Georgios Papadopoulos

Athens School of Fine Arts

The aim of our contribution is to perform a series of experiments that I developed on the intersection between economics, critical theory and philosophy of science over the last ten year or so. Artistic research is used here both as a mirror where the reflections of each of the disciplines was projected onto the others, as well as a hammer to destroy the incommensurabilities of signs, liberating the meanings from their fixed position on the signifying chain of neoliberal ideology. After re-enacting some of these experiments with the audience and describing other, we would like to open up a discussion on the effect that artistic involvement can potentially have on mainstream economic discourse and the epistemic status of its findings drawing also from work of other artists-researchers in the field.

Our engagement with artistic research was a reaction to the financial meltdown of 2009. Realizing the limitations of both scientific and epistemological critiques of economic discourse we proposed a multitude of apparatuses comprised of both linguistic and non-linguistic elements

(gestures, graphemes, illustrations, movements, sounds) as an act of decoding economics by actualizing and materializing its symbols; be it letters, words, numbers, mathematical equations or diagrams. Decoding was often followed by a re-coding of economic narratives through performance, poetry, fiction and visual art. Our method combines artistic research and artistic critique, trying to develop an alternative to the economic orthodoxy from within the very discourse of 'scientific' economics. So far artists have addressed the market ideology by pointing to the apparent contradictions of economic reasoning. We prefer a literal(ly) analysis with the aim to short circuit, accelerate and cut-up the circulation of meaning in the economy, and consequently the circulation of value, through epistemic apparatuses and experimental systems.

Artistic thinking in scientific research

Magda Stanova

Academy of Fine Arts in Prague

"Doctoral programs in fine arts, instead of coming up with their own ways of doing things, tend to adopt standards from humanities, which themselves tend to adopt standards from science. Studying in a doctoral program in art feels like starting a second career—one that isn't building upon what we were cultivating in bachelor and master programs: coming up with quirky topics, unlearning stereotypes, training aesthetic sensibility, playing with ambiguities, testing various forms and nuances of expression, breaking rules in interesting ways, welcoming risk, searching for the unexpected. This kind of abilities is sometimes summarized in the expressions like art thinking, artistic mode of thinking, or artistic competence.

But this way of thinking is not limited to artists. We can find it in science as well. In this talk, I will show examples of artistic thinking in the work of various scientists: a non-fiction book that uses fiction (Douglas Hofstadter's book *Gödel, Escher, Bach*, which includes dialogues that mimic various musical genres), a linguistic analysis that culminates in a story (Livia Polanyi's book *Telling the American Story*), scientific lectures with unusual formal aspects (Roger Penrose's "VJing" of multiple layers of foils through an overhead projector; David Deutsch's *Lectures on Quantum Computation*, where, as the subject of the lectures gets more and more counterintuitive, the light in the room gets, intentionally, more and more weird), a collective hiding behind a fictional mathematician (Nicolas Bourbaki), an implicit way of sharing knowledge (Hejný method of teaching mathematics), or use of non-verbal thinking (sculptures which represent solutions to mathematical problems)."

Interdisciplinary Research in Extended Reality Spaces

Adnan Hadzi

University of Malta

"This paper analyses the use of Immersive Experiences (IX) within artistic research, as an interdisciplinary environment between artistic, practice based research, visual pedagogies, social and cognitive sciences. This paper discusses IX in the context of social shared spaces. It presents the Immersion Lab University of Malta (ILUM) interdisciplinary research project. ILUM has a dedicated, specific room, located at the Department of Digital Arts, Faculty of Media & Knowledge Sciences, at University of Malta, appropriately set-up with life size surround projection and surround sound so as to provide a number of viewers (located within the set-up) with an IX virtual reality environment. The set-up is scalable, portable and provide easy to use navigation and allow the user to move around within the virtual environment. The paper discusses how ILUM combines and integrates three research strands that are part of a major, sustained artistic or

scientific focus of the partnering academic institutions, namely the Visual Narratives Laboratory (VNLAB at the Centre for Interdisciplinary Research, Filmschool Lodz), the Instytut Kultury at Jagiellonian University, Krakow, Poland, and the Spatial Media Research Group (SMRG) at the National and Kapodistrian University of Athens, Greece. In those labs researchers, artists, film-makers investigate and create different kinds of IX. ILUM provides the opportunity to situate artistic research in the context of scientific. The thematic backgrounds of these research strands and the infrastructure of ILUM serve as starting points from which the partners collaboratively create new communication content, exhibition settings and research as well as teaching materials.

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1) The original development of the ILUM as being oriented towards practice-based research in Media Arts: Interdisciplinary Immersive Experiences within Media Arts. Through a multi-year development process with the VNLAB at the Centre for Interdisciplinary Research, Filmschool Lodz, the research group has acquired considerable expertise in IX Interactive Media, with a particular focus on surround sound (ambisonics/multichannel surround sound diffusion) and interactivity. This is applied to researching of generative, algorithmic, and media arts processes and the results will be shown to a general audience in public exhibitions.

2) The second scenario and field of expertise is established through collaborative work with the Department of Cognitive Science, University of Malta, on Interdisciplinary Immersive Experiences within Cognitive Sciences. For the researchers, the key element is that the subjective experience can be challenged using new technologies and IX media that induce perceptual bodily illusions. Such illusions are interesting to study for cognitive neuro-scientific research of self-consciousness and provide an excellent way for communicating and explaining our scientific questions. Work in ILUM implements the experimental conditions for visitors to experience these bodily illusions and provides the public with a better understanding of the fundamental mechanisms of self-consciousness. The partner institutions have established contacts with cognitive scientists in their respective environment, so that this type of application provides an essential guide for further close collaboration across disciplines.

3) The third scenario is the application of techniques, tools, and processes of ILUM in Interdisciplinary Immersive Experiences within Social Sciences, such as Heritage Dissemination activities and finally an outlook on envisaged IX productions within migration studies. This enables immediate accessibility and provides direct experiences for general audiences that range from school-age children to adults. The ILUM researchers have the opportunity to retrace the process with a possible adaptation to the Maltese context. Crucial is that by bringing together images, sounds, and movement through interaction, an embodied relationship arises from reconstructed shapes of palaeolithic art and their synthesised movements. Critical points of development are the translation of heritage content into digital interaction modules, providing uninhibited access via animated media scenarios."

Federica Martini

EDHEA - Valais School of Art

In 1951, a leaflet signed by the artist Asger Jorn announced the foundation of the Imaginist Bauhaus, affirming a desire for artistic research to complement that of the humanities. This combination of subjective and objective research, to use the terms employed by Jorn, recurs in various research organisations imagined by artists in the 1950s that were independent institutes, but in search of institutional (funds, residencies) and artistic (museums, universities, art schools) recognition, of scientific or technological know-how (experimental dimension), the latter to be found as much in universities as in industry. Building on these first conscious approaches to artistic research, this paper analyses independent and institutional trajectories of artistic research and its crossings with University culture focusing on contemporary para-institutions and artists' independent research institutes in post-Bologna reform art schools.

12:10-12:25

COFFEE & COOKIES

12:25-13:05

Milestone lecture (moderator Jodi Rose & Vytautas Michelkevičius)

Art of Experience: Alchemy, Passions, Embodied/Practical Knowledge and Transformation

Rachel Armstrong & Rolf Hughes

Katholieke Universiteit Leuven

"Alchemy was not something that people believed in; it was something that they did (Moran, 2006, p10)

In scientific research, the skill of the practitioner is said to be independent from the method. This implies using a particular approach that always creates the same outcome whether the practitioner is naïve or experienced. A very different state of affairs characterised alchemy where lifelong learning and discovery meant that an apprentice was not expected to produce the same quality of outcomes as the adept. While the objectivity of the scientific method frees the personality of the scientist from corrupting (objective) rational knowledge, the alchemist's wisdom is embodied and incorporated into practical experience which forms the adept's ongoing journey who must find ways of navigating and synthesising its complexities.

This paper considers the practice of Alchemy as a model for critiquing artistic research with respect to contemporary research frameworks, which position all disciplines, including artistic research as "science." Privileging rational, objective, and reproducible forms of knowledge, such perspectives deeply misrepresent, misunderstand, and even obstruct (with respect to awarding research funding) artistic research practices that operate through embodied practices (making, handling and transforming things), incorporate the senses and employ approaches that are not universally reproducible but propose, values and attitudes that underpin new knowledge. Using the figure of the Alchemist as a counterpoint, we offer a more inclusive, complex story of knowledge synthesis that cannot be reduced, or distilled, into rational scientific frameworks, inviting more complex approaches for evaluating artistic research.

Drawing on a specific case study, "Temptations of the Nonlinear Ladder," we will outline the specifics of its practice and the event as typical of an alchemical endeavour such as its grounding in physical processes, exploration through practical experiences and in the very act of making of

something using personal agency. Generating a region of transformation, such artistic research methods comprise an alchemical space for the admission of new possibilities where interpretations of experience, skill, emotion, and the attempt to produce something, converge in the messy act of generating knowledge—that is refined through iteration and experience.

Our paper does not privilege obfuscation over clarity but instead spotlights the animated muddle of belief, dissolution and reinterpretation that is all part of re-negotiating what we know about the irreducibly complex structure of the world and how best to advance our understanding without reducing our embodied knowledge of it into mere soundbites."

13:05-14:05

Lunch

14:05-15:15

**SESSION 4. Language & Writing / Gains, risks, and losses of arts put in words
(moderator prof. dr. Giedrė Mickūnaitė, VDA)**

Guava - A dissertation as part of an platform for Art-Actions

Thalia Hoffman

Artist, Researcher, University of Haifa

"Living in a conflicted landscape filled with racism, violence, injustice, anger and fear is terribly unsettling. It is especially concerning when the conflict emerges as part of a nation that claims and fights to be in charge of the surroundings I live in. For me, as an artist, this disturbance increases because of two contradicting notions I find in practicing art: art feels powerless against the suffering and pain, or it feels absurd and even offensive to spend time with while people are dying on your behalf; at the same time art is the most playful and flexible field I know to explore my concerns with the people and landscape around me, allowing the clearest or most precise recording of these concerns to appear. The conceptual framework of the Guava Platform aims to unfold the tension of this contradiction in an ongoing process. It does not try to solve or find solutions for the continuing harming frictions occurring in this landscape.

The Guava Platform therefore is a conceptual framework for conducting this search through art practice and writing. In other words this research and thesis are part of the platform, meaning the platform was not initiated to be part of this thesis. The research is conducted through my art practices and my writings and it is demonstrated on this thesis/website. In it, the practice and the writings are equally part of the platform. The platform therefore is a scheme, a plain on which all the elements participate. One is invited to look into a single particle on the platform, but in order to grasp the whole of it, visitors to the website need to explore the connections and interrelations between the different elements.

Each of the art-actions on the platform re-searches different structures of time-based-art forms and studies the artistic and socio-political possibilities of it, the making process and realization of the actions. All of the four chapters in the thesis/website are correlated to one of the art-actions on the platform in content and form. Every chapter explores a different art-action and brings together the context, motivations and structure the action proposes, and the theoretical concepts and ideas that took part in manifesting it. Each of the chapters are written in a different writing format that has developed in correlation with the structure and tactics of the art-action and the content they address.

Both the theory and artistic developments of each art-action work together to identify which components of the conflicted landscape it can address and how. They interact in what philosophers Brian Massumi and Erin Manning call a mutual process, where both academic research and artistic creation are "...experimental, emergent effects of an ongoing process." This thesis/website offers a technique of re-search, a continuing inquiry that converges both theoretical ideas and time-based-art-action."

The Monstrous Femme Legal Storyteller

Amalia Calderón

Artistic Researcher / Poet

"The Monstruous Femme [Legal] Archive is an archival mythopoetic intervention of ephemeral composition. In the course of three days, an archive is created and disassembled. This archive is a collection of ghostly, watery voices swimming across hundreds of pages revolving around femme monstrosity: trial transcripts, hxstoric public statements, mythological trials, chimeric tales, witchcraft judgements, and archival-poetic interventions on those texts. The law in this archive is a body of power which holds the capacity to mutate stories into what is then perceived as a "truth": legal stories have the capacity to become hxstory and hegemonic systems of storytelling (Sarawmafir: 2016), but also divergent methods for knowledge transmission. When the femme is forcibly transformed into the monstrous, what are the material consequences and the practical methodologies of being one?

At the intersection of legal/archival/poetic activism, and through the gaze of being the daughters/offspring of witches they couldn't burn, we labour: the day-to-day, domestic life praxis; inherent forms of (epistemic) violence; the potentialities of monstrosity. The witch/siren/femme is a storyteller whose agency they enact and embody themselves, whose tales speak for themselves-entangled like roots under the Earth in a positional (Haraway: 2016), intergenerational and relational meta-archival act. These texts breathe, perform, sing, chant, compost- they thread themselves together disregarding all hxstoric linearity and mapping themselves as constellations of collective deviant knowledge."

Based on my latest performance *The Monstruous Femme [Legal] Archive*, this poetic presentation will dive into legal storytelling as a potentiality for divergent epistemologies. Through an interdisciplinary encounter of rewritten feminist jurisprudence and poetry as a claim to political agency (Lorde: 1987), artistic research will be seen through the lens of new forms of storyteller that can subvert hxstoric voices into non-linear plurivocal archives. What happens when the monstrous femme claims her trial transcripts, her judgements? She generates situated knowledge in the form of irrational and cosmological methodologies: the poet becomes, through her monstrous shapeshifting, the legislator (Shelley: 1821). But the violence inherent to transitional justice (Viebach: 2016) follows the story too. How can the interdisciplinary practice of poetic-legal research enact emancipatory ways of storytelling the world?

- I. Lorde, A. (1984). *Zami: a new spelling of my name* ([New ed.]). Sheba Feminist Publishers.
- II. Kerrigan, D. (2018). Donna Haraway: Story Telling for Earthly Survival Fabrizio Terranova, dir. 81 min. English. Brooklyn, NY: Icarus Films, 2017. *American Anthropologist*, 120(4), 848–849.
- III. Saramifar, Y. (2016) The bodies who tell stories: tracing Deleuzian becoming in the auto/biographies Iranian female refugees, *Prose Studies*, 38:3, 205-219.
- IV. Viebach, J. (2021). Transitional archives: towards a conceptualisation of archives in transitional justice. *The International Journal of Human Rights*, 25(3), 403–439.
- V. Shelley, P., & Cook, A. (1891). *A defense of poetry*. Ginn & Co.

A Black Box Dissertation

Lisa Naas

Edinburgh College of Art, University of Edinburgh

This talk will present The Black Box Dissertation, my creative, non-traditional doctoral thesis submitted to the University of Edinburgh in July 2020 and successfully defended in my Viva as 'post-studio glass', a work of glass in the 'expanded field' (Harrington 2012). The non-standard thesis form—a physical artist's book of glass—reflects its thesis subject of glass creativity, and in doing so, uses a concept of glass in its overall design. I created my dissertation by turning the doctoral 'writing-up' process into an artistic process, producing a dissertation that is itself, an artwork. My embrace of 'scholaristry' and lyric philosophy means that 'how' I say/write/present my work is very important to its meaning (Knowles, Promislow, and Cole 2008, Zwicky 2014).

Doctoral students traditionally have used analytical or propositional language in formally-written, bound manuscripts to describe their research and original contributions to knowledge. A small minority of doctoral students, however, have broken with tradition over the past two decades by challenging the academic writing form of the thesis and/or its book format to produce and submit creative, non-traditional dissertations which have been awarded doctoral degrees (Naas 2020). My Black Box Dissertation follows in this vein, where the research resulted in creative visual, aural, or interactive outputs/artefacts fused with the scholarship/writing. During my doctoral research, I designed a new word association technique, focused on the word 'glass' and theories of creativity, to help students develop starting points for new project ideas using glass material as a creative medium. My thesis presents the new technique and results of its study, and because my subject is creative glass ideation, I developed a new idea to present my research to the reader using my new technique. So as much as it is an academic report, my thesis is also an experimental, creative work, coming from my intersecting art, design, and writing practice.

I will present The Black Box Dissertation using an interactive, digital thesis version I created in response to pandemic restrictions. I use small creative writing pieces about glass and juxtapose them with the formal, focused academic writing to associate together and tell another story. The two types of writing together tell the story of my research and help me demonstrate to the reader how I develop new ideas. With its subject of glass creativity and ideation, concepts of glass permeate the text, which uses both academic and lyric writing with images. Its research is staged in glass workshops and incorporates even glass material within its 'Spectacles'. 'Spectacles' is the optical tool I designed to aid readers in navigating this experimental doctoral thesis. It fits inside the cover of The Black Box Dissertation, immediately alerting readers that my thesis is not traditional. It is a new way of writing a thesis that I hope might inspire more creative ideas for new thesis forms. As an artist's book of glass, my thesis also challenges traditions and expectations around what a doctoral thesis can be.

Harrington, J. (2012) Glass in the Expanded Field [online] available from
<<https://www.jeromeharrington.net/glass-in-the-expanded-field>> [22 July 2020]

Knowles, J., Promislow, S., and Cole, A., eds. (2008) Creating Scholaristry: Imagining the Arts-informed Thesis or Dissertation. Halifax, Nova Scotia: Backalong Books

Naas, L. (2020) Association in Creative Idea Generation : A Black Box Dissertation Staged in Lyric Inquiry and Glass Concepts. Unpublished PhD Thesis. Edinburgh: University of

Edinburgh

Zwicky, J. (2014) *Lyric Philosophy*. 2nd edn. Edmonton & Calgary: Brush Education

Language-Based Artistic Research & Citational Genealogies

Andrew Hauner

Brooklyn Public Library

The type of meta-disciplinarity I am interested in circumscribes the capacity of language-based research to critically address, aesthetically leverage and even intellectually disrupt well-trodden citational genealogies as well as the academic concept of citation per se. My proposal to sketch a comprehensive overview of the current state of critical examinations of citationality, including but not limited to activity from the sector of artistic research, stems from my own experience with such meta-creative work. In my language-based artistic research my departure point has been what I call the non-distinction between reading and quoting academic language—or to use the analogy of a readerly, writerly or producerly text, a framing of the academic text as “quoterly.” How can artistic, especially illiterate, visual treatment of academic citation support anti-oppressive research into knowledge elitism? As opposed to creating an unremarked window to a source text—or ultimately an ur-code—and perpetuating authoritativeness in the realm and marketplace of ideas, quotation in both my own artistic research and the language-based work I plan to trace here is a process of uprooting, appropriation and re-materialization. As the meta-intellectual work I plan to instantiate spans, for example, feminist theory (Sara Ahmed), decolonizing methodologies (Eve Tuck) and youth-led participatory action research (Michelle Fine), my presentation takes on both inter- and transdisciplinary contours. The problematics of this select heterogeneous corpus is the paradox, even aporia of academic-language-about-the-problem-with-academic-language, which Jacques Rancière, amongst others, speaks to in his conception of “indisciplinarity.” Then, to begin with, I propose to scour the domain of the philosophy of art for preimages like what has been called semiotician Jan Mukařovský’s meta-aesthetic function (a hybrid of the poetic and metalinguistic functions) and what was later elaborated by Umberto Eco in the form of his so-called serial thought (as opposed to structural thought). Can an academic citation be a query into its own code and still remain legible in terms of referentiality? Or, what role does citationality play in artistic research’s seemingly irresolvable problem with institutional assessability? Artistic research(ers), I posit, can expand on more disciplinary—or less postdisciplinary—work by making good on its theorizing calls to collaborate with those outside of academia, whether they are outside because of their marginalized status or by their own volition and design. Ultimately, I propose to open a discussion on how language-based artistic research focused on alternative citational genealogies via methods like youth participation potentially intersects with contemporary versions of the post-artistic and the ways in which its agents are concerned and grapple with the art academy’s dogged monoculturality.

15:15-15:55

BLite & whACK: interactive reading/ workshop

Elina Mikkilä

Free practice-based literary researcher

"My workshop aims to hybridize practice-based literary research by the means of synchronous translation. The interactive presentation begins with the reading of an experimental narrative describing an early symposium on artistic research. The dichotomous logic still characteristic of arts-based research is pluralized as the German text is subtitled in real-time in the different target languages of the

participants: Thanks to the original text's multicode literary language, the automated translation process will give rise to interlingual puns and neologisms. Also, owing to the machine's synchronous attempt to make sense of the slightest differences in the recitation no two readings would yield the same translation. This demonstrates the paradigm shift from the linguistic to the performative turn in our culture of secondary orality. And back? The subsequent discussion will focus on the creative potential contained in the ad-hoc expressions originating in the shared translingual third space.

Implementation of the workshop

I will read the aforementioned text at a slow pace allowing the participants to manage a double challenge: They will hear the text in German and have it simultaneously subtitled in their chosen language (by Google translate). During the reading the participants are asked to pay attention to expressions that spontaneously catch their attention. I will then decorticate some interlingual puns created during the preparation of the reading, writing them down on a (black/white)board. This is to encourage the subsequent discussion during which I invite the participants to write the linguistic observations they wish to discuss onto the same board in a color of their choice. The result is a collaborative synesthetic and multilingual artwork.

NB: All participants are asked to register beforehand stating their chosen target language and their email address in order to receive the written translation of the spoken text in advance.”

15:55-16:15

COFFEE & COOKIES

16:15-16:55

Milestone lecture (moderator Paulina Pukytė)

Not a Neutral Conduit: A Fictocritical Approach to Artistic Research

David Maroto

Visual artist

The presentation will engage with an approach to fictocritical writing practices in artistic research. Furthermore, I will discuss the use of creative literary conventions in favour of innovative writing in artistic research and the specific cognitive value it produces.

Professor Carl Rhodes defines fictocriticism as ‘a writing engaged in genre-bending as a literary and theoretical engagement with existence and selfhood’. According to him, fictocriticism’s multidisciplinary approach seeks to ‘blur the boundaries between the fictional, the factual, and the theoretical’. I had a conversation with Rhodes where he stated that fictocriticism ‘is methodological, but it is about blurring the traditional distinctions between style and content as well. The text not being a neutral conduit of meaning is central to the method and the object of research, in that sense.’

From this viewpoint, fictocritical strategies would be a perfect match with the creative spirit that animates artistic research. In traditional academic style, writing is employed as a means to express the contents of the research. In fictocritical writing, on the other hand, the text works performatively – it not only expresses the research, but in that expression becomes the research itself.

Recent developments in artistic research point to the need of situating the emergence of a hybrid textual space where theory and practice, fiction and research, literature and the visual arts, merge. However, although fictocritical writing has been developed and theorised in other humanistic disciplines, it has received scant critical attention as a field of practice in the visual arts.

The presentation will discuss a number of salient case studies, both non-academic (e.g. Barbara Browning’s *The Gift* (2017)) and examples of Art PhD theses that engage with fictocritical writing: Katrina Palmer’s *The Dark Object* (2010), Bert Danckaert’s *The Extras* (2016), and David Maroto’s *The Fantasy of the Novel* (2020).

What can we learn from fictocriticism? How to use writing methodologically? How to retain cognitive value through the use of fiction? These questions will serve as the springboards for a presentation that strives to critically examine the different strategies by which fiction can be employed in the field of artistic knowledge production.

Format: lecture (30 min + 10 min Q&A)

Strand: Language and Writing. Modes of expanded writing.

17:00-18:00

Keynote lecture (moderator Paulina Pukytė)

There is nothing but the hum

Maria Fusco

Professor Fusco will make a performative reading which embodies and discusses “epistemic disobedience”* in interdisciplinary forms of research-led writing.

*a phrase coined by Walter D. Mignolo

Professor Maria Fusco is an award-winning Belfast born writer, working across the registers of fiction, performance and theoretical writing. She holds a personal Chair of Interdisciplinary Writing at the University of Dundee and was Director of Art Writing at Goldsmiths University of London. Her work is published internationally and translated into ten languages. Her latest books are *Give Up Art* (2018), collected critical writings, of which Lisa Robertson has said “Fusco’s scintillating mobility invites us to savour a new kind of critical empathy” and *Legend of the Necessary Dreamer* (2017) an ambient novella described by Chris Kraus as “a new classic of female philosophical writing”.
mariafusco.net

18:00-19:00

Collective guided walk from VDA to another venue with artist Vitalij Červiakov

19:00-22:00

PERFORMATIVE EVENING and OPEN STUDIOS (part of Vilnius gallery night programme ART AFTER HOURS)

18:30-19:25

DINNER prepared and served by Tipo Cafe

19:00-19:30

Welcome performance: Dear Art

Art as a Snack, recipe developed by artist, prepared by Delta Mityba

Robertas Narkus

19:30-20:00

Metaphysical Drain

Anastasia Kolas

Artist and independent researcher

Although there is much cultural preoccupation with how objects, people and events protrude from the surface, defined through gathered data and assumptions of visibility, Kolas seeks that which is cropped out, omitted or forgotten: how, where and when materiality and representation can withdraw, blend in, or seems to not exist for the maker, the consumer and, in the case of artworks, the viewer. “Metaphysical Drain” will explore what artistic interdisciplinary research may look, smell and sound like. The presentation will consist of a live reading and a screening of Kolas’ video “Our Version of Eternity 3” (2017) **

**Expectations invoked by this text are not guaranteed to transpire.

20:00-20:15

From Imagination to Tangible Objects: Reflecting Collective Past Through Digital Fabrication

Raivo Kelomees

Estonian Academy of Arts, senior researcher

The talk is based on my exhibition project which was based on digitally produced paleolithic forms. Three exhibitions were produced: “Estonian Preform” (2012), “Fossil” (2015) and “Fossil and Clone” (2018).

Main question and task was to convert imaginative forms to tangible reality using digital technology and pose a question if they can be used as epistemic objects.

I had some general questions: what would be the most ancient form and shape you can imagine connected to Estonia? If we try to imagine a country without 5000 years of cultural and historical influences, what would be the most primary reality, what we can bring as an example for visual thinking? What would visual art look like without cultural influences? What is the past before the past?

Some questions were more specific: how to achieve consistency in the exhibition space? Is it possible to include into the context of the exhibition the reflection and critics of the same exhibition? Does the digital manipulation of materiality produce new knowledge?

In the center of the exhibition was a form which was designed by myself being inspired by fossils — trilobites — you can find in the North-East of Estonia. There were drawings, 3D animation and documentation of the production of the form and interviews with professional critics. Nonexistent reality becomes an object for artistic meditation.

The project was an artistic research project of a symbiosis between paleolithic biological form, surreal imagination and digital technology.

The project website:

<http://www.kelomees.net/estform.html>

20:30-21:15

Everything is Illegal: radio performance

Hardi Kurda

PhD candidate at Goldsmiths, University of London

Everything is illegal

My proposal revolves around illegality and noise through speculative listening; various interpretation perspectives on other senses than hearing and seeing. Speculative listening exploring the score of everyday materials called found scores to investigate what means illegality. The interpretation based on the impact of listening from my personal listening experience in a crisis time, listening was urgent, survival and demanded change. Listening was tactical to plan and make a decision. During an illegal journey, I immigrated to Europe in 2002, isolated in a dark shipping container for four days and constantly listening to FM radio noise. I tried to imagine what was beyond a dark silence, in an isolated space through listening to noise. Speculative listening was the only tool to locate my attention in the Mediterranean sea, to be aware and survive. This listening experience shaped new listening knowledge that I could see beyond what I heard. Thus, I can reflect critically about listening to other senses: taste, smell and touch, and breathing through it. Listening became speculative, tactical, narrational to explore unheard voices inside everything I could touch, smell, taste or feel. Now, listening is an instrument that I can play with through the score of the materials, the found score, that question the social history aspects of material interrelation with its place, time and the perceiver. Speculative listening can deeply investigate how listening can travel far beyond an audible world of materials that surrounds us and shaping our everyday life, especially during this pandemic, when listening was more imaginary through its remoteness. Finally, my proposal offers a critical reflection on listening to a crisis time as a narrational and tactical voice question the impact of urgent listening that demands changes.

My practice research creates various compositional methods and performance strategies, including interactive sound art, installation and performance strategy. It will create an interdisciplinary medium for collaboration between disciplines and explore new relationships between artists and scientists from various disciplines, including medicinal technology, textile, and cartography. Something that reflects urgently to speculate on listening for everyday materials.

21:15-21:30

(Don't) stop the instant

Karolina Jašinskaitė & Justė Pečiulytė

Video installation raises questions - is architecture really a stopped instant of time and space? This synthesis is palpable in the tectonic rhythm of architecture, which encapsulates a stopped instant.

One video work manipulates the stagnant rhythm of architectural space in order to revive it. Another video attempts to stop the lively outdoor space in time - to encapsulate the space tectonically.

21:30

Placing a musical interactive performance into words.

Raminta Naujanytė

Analyzing the visual and sonic perception of musical processes, the question arises as to whether it is possible to explain in a descriptive way the processes that take place during a musical performance, especially if the artistic performance is related to gestures, audiovisual information, emotional impact.

Can the artistic perception of performance be correctly interpreted in a descriptive way? It has been hypothesized that in some cases artistic research is more accurately conveyed in unwritten form.

The presentation is a performance that shows a combination of an interactive gesture-controlled musical instrument and a human voice. During the presentation, a musical work will be performed in an attempt to answer questions of concern about artistic research.

19:00-22:00

OPEN STUDIOS of (DOCTORAL) RESEARCHERS IN ART AND DESIGN

Vytautas Gečas & Marija Puipaitė, Akvilė Anglickaitė, Aistė Kisarauskaitė / Trivium, Jelena Škulienė, Laima Kreivytė, Vitalij Červiakov, Austėja Platūkytė, Gabrielė Gervickaitė, dr. Rūta Spelskytė-Liberienė, dr. Tomas Daukša, Jan Georg Glöckner
Invited guest-artists: dr. Rūta Spelskytė-Liberienė, dr. Tomas Daukša, dr. Arnas Anskaitis

Saturday Oct 16th

Vilnius time EEST / UTC+3

9:30-10:00

Coffee and ...

10:00-11:30

SESSiON 5. Epistemologies of Transdiscipline (moderator Vytautas Michelkevičius)

Wild Matters: Rewilding principles, queer theory and weirdness to undiscipline artistic research

Rozan van Klaveren

LUCA School of Arts

"Although artistic research has already made its way into academia, some expectations remain stubborn and thus hinder the wildness inherent in the artistic. For example, at KU Leuven (Belgium) it appears to be very difficult, if not impossible, to get funding for an artistic research project from the so-called FWO grants, a highly regarded fund for scientific research in Flanders. In recent years, many good applications have been rejected because the committee did not consider the methodological part to be sufficiently elaborated. To be eligible for funding, artistic projects in this area must meet the same rigid conditions as, for example, research into cancer drugs. Artistic research is thus still placed in the straitjacket of the traditional academic tradition of monistic-western rationality with its pre-determined and approved methods and outcomes. This is a bad misconception that we should try to change.

Due to today's challenges it is not a good idea for the arts to conform to this straitjacket as artistic research can contribute in finding alternative scenarios for the future of Earth, humanity

and all other life with whom we share this world. One of these contributions can be the rewinding of knowledge structures which can support, for example, decolonization processes. While philosophical discourses within epistemological anarchism and ontological pluralism have already provided a breeding ground for ideas about other ways of knowing and other ways of being, artistic research can bring unconformity into practice and open up entrenched structures for knowledge-gathering to alternative forms of knowledge and knowledge carriers. Rewinding principles, queer theory and the wyrd can guide the search for and the application of these new forms of knowledge.

To motivate universities in becoming less drastic gatekeepers for artistic research proposals that are too wild, too weird or too queer to follow their rigid expectations concerning the methodological part, insights into the added value of uncertainty and unpredictability are shared. These insights, which partly come from George Monbiot (2013), Richard Louv (2019), and Jack Halberstam (2020), can reduce fear of unexpected, unclear, and unprofitable end results. Also, they can inspire artistic researchers to stay undisciplined.

Knowledge that Artist Has at Their Disposal: Seven Trace-Maps

Arnas Anskaitis

Vilnius Academy of Arts

In this art project-dissertation, the artist Arnas Anskaitis explores the relation between their own artistic practice and artistic research along with all the conceptual, epistemic, aesthetic, and other dilemmas that might result from it. The artist questions how the voice of a specific artist-researcher, with their own ways of conceptual or material thinking and forms of individual articulation, contributes to the emancipation of the specificity of 'artistic knowledge,' and analyses the possible roles of a written component in an art project. The aim of the research is to examine the methodological capacity of the creative-artistic practice and rethink it as a system of artistic knowledge, thus contributing to the discourse on artistic research and the epistemic boundaries of the doctoral studies in art. The art project is comprised of two parts: "Research Essay" deals with the questions of methodology, and "Trace-Maps" provides an exposition of seven artworks. The dominant paradigm of academic artistic research can be overcome and played over by the 'artistic expositions' and 'artistic arguments' which are laid out in "Research Essay," and which Anskaitis has put to an experimental use in his "Trace-Maps." The 'artistic argument' here can be understood as an irreducible assemblage of artistic ideas and epistemic claims, where the material and epistemic types of 'noise' play a positive role. The work draws from the discovery that, while writing in the narrow sense appears as an (epistemic) obstacle, the notion of writing in general offers itself as the first and most adequate possibility of artistic research that might actually contribute to the positive (epistemic) break.

Formatting the Process of Research and looking for Invisible Attractors

Henrik B. Andersen

Vilnius Academy of Arts

The presentation will discuss the function of research in contemporary art practices, in relation to philosophy and science and the relation between the cognitive process and a dynamic spatiotemporal context. To imagine something and the invisible factor, the not measurable entity, as a medicalization in the artistic process.

Clusters of Concerns in Artistic Research PhD Programmes. Exploring the Tension Between Disciplined Academic Formats and Much-anticipated, Undisciplined Artistic Research Contributions

Pablo Müller, Bettina Minder

Lucerne University of Applied Sciences and Arts

Artistic research challenges traditional academic formats. The focus lies on practice, the mixing and inventing of methods is encouraged, the outcomes have unconventional forms and often there is an emphasis on sensibility and subjectivity in the research process. On the other hand artistic research seeks for academic recognition and has become a discipline in itself. In the doctorate, a structured form of artistic research, these tensions between being undisciplined and dealing with academic standards come into play in a pointed way. Thereby the question arises: How can a doctorate student conduct artistic research in a unique and distinct way and at the same time be enabled to navigate confidently and proactive within and beyond institutional structures?

This paper explores that question by analysing observations and statements of students from a preparatory PhD-course (PräDoc Course) held at a School for Art and Design in Switzerland. In the process of conducting doctoral research project in the arts typically insecurities arise that are strongly linked to the tension between disciplined institutional structures and expectation for undisciplined approaches and perspectives from artistic research. Students and supervisors are not always well prepared for challenges from this tension (Lee, 2018). We know little about key questions and struggles of students who are starting to go into the field of artistic research. This paper will highlight and discuss tensions and uncertainties that prospective doctorate students in the arts deal with. This will help review existing doctoral programs in artistic research and clarify the expectations and needs of students seeking to conduct doctoral research preferably beyond an institutional structure. We will highlight clusters of concerns and show relations between them.

Our contribution is structured in three sections. Firstly, we characterize the PräDoc course along five characteristics of supervision introduced by Ann Lee (Lee, 2018). The different approaches in supervision were developed for PhD supervisors but can also describe key elements and the attempt of the preparatory course. Also that will help to explain how the preparatory PhD course aims to address the described tension and corresponding challenges these students have. The second section will present results from analysing the observations and statements collected throughout the PräDoc course. We will highlight clusters of concerns, their elements and links between the clusters and how these concerns are interlinked with the described tension. Finally, we will use our insights, as lecturer in the preparatory PhD-course, to formulate attempts on how the described tension can be addressed by supervisors and PhD programs. Our presentation will contribute to a more critical self-perception in artistic research, because being undisciplinary must be brought into alignment with the everyday life of researchers, otherwise it remains merely wishful thinking.

Anne Lee (2018): "How can we develop supervisors for the modern doctorate?", in: *Studies in Higher Education*, 43:5, p. 878–890. DOI: 10.1080/03075079.2018.1438116 "

Hybridisations, affects, and transformations: interdisciplinary discourses and practices in the art production and research centre Hangar (2010 - 2019)

Marta Gracia

Art manager, researcher, and lecturer. Research group GRAE - EINA University School of Design and Art of Barcelona and Polytechnic University of Catalonia.

"What is the contribution of artistic research to the production and validation of knowledge in interdisciplinary research projects? What challenges do such projects face when trying to encourage hybridisation between disciplines, as well as between scientific and non-scientific knowledge?"

In this paper I explore these two issues by positioning them within the specific experience of the artistic research and production centre Hangar (Barcelona, Spain).

Hangar opened its doors in 1997 as an initiative of the Association of Visual Artists of Catalonia, and I was the coordinator of the centre's artistic research area from January 2011 until August 2020. Although artistic research has always been carried out at the centre, it was not until 2010 that it became firmly present in the discourse of the institution and its ongoing strategies. As a result, Hangar's research area was established and interdisciplinary research was positioned as one of the centre's priority fields of work. This was in line with the centre's interest in exploring ways in which knowledge outside of scientific and academic disciplines is generated and validated.

This paper investigates the conditions for interdisciplinary research in Hangar between 2010 and 2019 from a double perspective. The first analyses the role of the institution's discursive practices and their configurations, and how they were expressed through the centre's identity, its technical areas, and its lines of work in the delimitation of the concepts of artistic practice, theory, research, knowledge, and disciplines. The second perspective examines the frameworks for, and development of, some of the most significant interdisciplinary research projects that took place at the center between 2010 and 2019, charting their evolution and evaluation, as well as the problems that they faced.

The conclusions of this investigation are integrated with a broader research project that I conducted in 2020 as part of my master's final thesis. This thesis focused more specifically on the various ways in which artistic research discourses, theories, and practices intertwined and affected each other at Hangar between 2010 and 2019. The methods and tools I used for both this paper and my masters' thesis were based on self-ethnographic methodologies, situated and partial-perspective epistemologies, the philosophical technique of genealogy, and critical discourse analysis.

With this paper I outline the mutable and uncertain processes involved in interdisciplinary research, and how preconceived modes of knowledge generation and validation can be questioned, as experienced from the specific context of a multi-disciplinary art centre."

11.30-11.45

COFFEE & COOKIES

11:45-13:00

SESSION 6. IS ARTISTIC RESEARCH (POST)ACADEMIC? (moderator Rokas Dovydenas)

Between Body and Imagination

Lyndsey Housden, Thalia Hoffman, Jed Wentz, Justin Bennett

"The Royal Academy of Art (KABK), the Royal Conservatoire (KC) and the Academy of Creative and Performing Arts (ACPA) at Leiden University in The Netherlands are currently developing a new Platform for Research Collaboration In/With the Arts. One of the Platform's first initiatives in 2021 was to set up an experimental, one-year, Interdisciplinary Research Group (IRG). The IRG is a process based, open research space that supports both artistic research of the participants and fosters a meta-conversation to reflect on the interdisciplinary practices already present but not yet established within the associated institutes.

The IRG facilitates participant meetings to share and question their artistic research, practice, and academic teaching methods, to give space to reflect on the habits and approaches of our associated disciplines. Together with lecturers Paul Craenen (KC) and Alice Twemlow (KABK), this year's participants are Justin Bennett (KC), Lyndsey Housden (KABK), Thalia Hoffman (ACPA) and Jed Wentz (ACPA).

In a performative presentation using the Voice as a common tool, the four researchers of the IRG will illustrate how interdisciplinary connections between the researchers occur in the moment of conversation: in the character of the questions and by understanding how to tell the 'other' about their research. Drawing on and sharing their individual research tools of embodied practices, using technology, architecture, the voice, listening, reciting, walking and conversing, they reflect on the current concerns and challenges within their individual disciplines and research practices, and how this reflects, or not within their respective institutes.

This emerging reflective practice is being tested and developed as an interdisciplinary method for deepening and reflecting on assumed terms and practices, outside of the disciplinary frameworks of the researchers."

Radical Curating as Radical Pedagogy: On Artistic Research and the Rome Academy of Fine Arts, a Case-study

Sarah LINFORD

"University museums and exhibitions play a crucial role in the creation, transfer, and preservation of knowledge. They are necessarily spaces of research, artistic, academic and critical. Their legitimacy is derived from the historical standing of the institution, from its collections and from its educational mission. What if, however, rather than using these to celebrate a top-down model of education, research and display, these are subverted to attempt a form of radical pedagogy through radical curating?

The Academy of Fine Arts in Rome remains a deeply traditional institution: students are trained primarily in figure drawing, anatomy and techniques, faithful to the apprenticeship model. It was in this context that I undertook a radical curating project as a form of radical pedagogy. The artistic research at the Accademia is aligned with its conservative academic model; how and to what extent is it possible to transform it? What paradigms and practices can mollify the divides between making, knowing, learning and exhibiting in this context?

Calling on the most experimental artists in Rome's five main foreign academies: the American Academy, the French Academy-Villa Medici, the German Academy, the Swiss Institute, the Royal Spanish Academy I sought to involve circa 5.000 students, 300 colleagues and variegated local communities in the working processes of artists trained in radically different educational models. To create a situation of collective partaking-as-learning that was participatory and partly ephemeral as a way to create different conditions for the production of shared knowledge in an academic framework. This, to challenge both exhibiting artists and students to

think differently about art-making, research and knowing, especially in the hierarchical Eternal City.

Inviting Donatella Saroli (MAXXI National Museum of Contemporary Art) and Adrienne Drake (Director, Fondazione Giuliani) to team up, the resulting exhibition/events (of which I ample photos), is apparently the most experimental curatorial enterprise many have seen in Rome and it has, it would seem, deeply impacted the idea of how the Accademia can act as a museal hub.

Entitled “High Noon,” the exhibition/events privileged situations and conditions over staid object-based display; even finite works were staged among intentionally jumbled furniture, amidst labs, in corridors, on ceilings and windows, in grass and cobblestones. Workshops, undeclared performances, readings, participation in making site-specific works before, during and after the inauguration...the result was a series of encounters, of things material and ephemeral that enabled exchange and participation across heterogeneous communities, and experimented with the benefits and limits — pedagogical, political, administrative, aesthetic, critical, epistemological — of radical curating as a praxis of knowing, very much as “anti-specialization, anti-isolation/anti-autonomy, and anti-hierarchy.””

Point of no Return: a real-time example

Eglė Ulčickaitė, Brigita Gelžinytė

“While all societies make their own imaginaries (institutions, laws, traditions, beliefs and behaviors), autonomous societies are those that their members are aware of this fact, and explicitly self-institute (αυτο-νομούνται)“ (Cornelius Castoriadis). Given the contemporary neoliberal (or more-than-rational) tendencies radically reshaping our notions of academy, discipline and education, artistic research has become a possible strategy to question these boundaries from within its institutional hierarchical framework, as if creating a certain institution „within“ the institution. Moreover, by making, to follow Castoriadis, its “own imaginaries”, these strategies also contain its transformative (as well as destructive) potential. And yet, this fortunate state of institutional indeterminacy, in which necessarily falls artistic research, also creates an ambiguity: on the one hand, it must preserve its emancipatory character by being able to destabilize all forms of authority as well as our fixed notions of what counts as “artistic”/“research”; on the other hand, this seemingly positive neutralization of extra-social authority may also form a certain source of fluid power that remains beyond any discursive criteria, or becomes what Jean-Luc Nancy calls “multitude totalized”. Taking all this into account, the aim of this presentation is to create an interactive hermeneutical simulation allowing to investigate, what cognitive networks are at work in becoming aware of the performative imaginaries permeating the artistic research? What kind of epistemic content it generates? What kind of legislative power it establishes? By presenting a particular context-related object analysis, it is expected to provide a real-time example of the aforementioned fluidity of artistic knowledge.

The Degrowth Toolbox for Artistic Practices

Alexandra Papademetriou

Artist

"*The Degrowth Toolbox for Artistic Practices* is an ongoing artistic research project whose aim is to map what might constitute a degrowth approach to artistic practices. One could describe it as an artistic research project calling for the end of artistic research projects, as it takes a strong

position against Western art academia – however the polemic tone is intended to function as a provocation, an initial spark for a larger debate, as much as a call for action.

In this project, which currently takes the form of an open-source online publication, degrowth is understood as a fundamentally decolonial endeavour, centering the values of well-being, conviviality, autonomy, sustainability, community, inclusion, and care, while rejecting the capitalist, authoritarian, patriarchal and colonial paradigms. From this starting point, the toolbox proceeds to outline a set of positions which can be summarised as the rejection of the capitalist demand for hyper-production and spectacle as well as the hegemony of colonial artistic institutions, while instead calling for artistic practices which centre the needs and well-being of local communities and environments. Artists are understood as occupying a particular position in society which allows them to act as community builders, organizers, communicators, mobilisers, activists – and as the world approaches a state of global emergency, it is vital that they, in fact, do so. Artists and researchers within academia are called to work strategically, hijacking their institutions and diverting resources into the broader degrowth project.

The project is meant to function as a starting point for discussion and further development by a broader community of art workers and activists from around the globe, taking into consideration a variety of perspectives and cultural contexts – hence the current designation of beta.

While degrowth in relation to the arts is a topic that has recently begun to receive attention, there is a marked absence of anything that might propose an integration of degrowth politics into artistic practices – a gap this project attempts to address."

13:00-14:00

LUNCH at Food truck Mars Mobilis (inside the yard)

14:00-15:15

SESSION 7. Methods in Artistic Research (Moderator Marquard Smith)

Building Drawings

Julien Rippinger

Université libre de Bruxelles

"The proposed paper deals with an artistic research approach defined on a methodological level in the specific case of an ongoing architectural PhD research. It outlines a research method based on drawing with the goal to question contemporary drawing tools. In a broader sense, the contribution is a testimony on how to perform academic research with the tools of an architect, namely representational methods. Furthermore, the research specifically advances in an explorative mode through the production of software prototypes materializing as drawings for different analytic purposes.

In a nutshell, the research project explores how (or if) CAD tools do implement the use of projection as it is defined by the practice of architectural representation. In order to understand the different aspects of these technical choices which at first sight only relate to the development of computer software, the research looks back on traditional drawing practices. Descriptive geometry and the resulting definitions of axonometry provide sufficient background for new interrogations. To put it short, the main and maybe unsolvable question could be stated as follows: 'By doing a part of the job, is the computer (still) a drawing tool?' If the role of the architect is allographic and thereby to make drawings, then its traditional technique is projection. So forth, the analysis of CAD software through the lens of traditional drawing techniques was

capable of exposing a critical transformation of projection regarding its role as well as its implementation.

The proposed paper describes the recent stage of my research which explores architectural projection on a practical level. In order to overcome the standards set by the inherent logic of CAD software, I built a custom drawing machine: a XY pen-plotter. From this point of departure, a new workflow is proposed which seemingly overcomes the gap between the analogue and digital. Breaking up with the standard workflow inherent in CAD/CAM programs holds a possibility for an alternative computer-lead drawing practice. The theoretical concept of the 'projective act' is thereby challenged in its own manner, or rather updated into the times of computer-assisted drawing with the help of new tools. The challenge consists of not leaving the CAD world, while refusing to play by its rules. By reenacting the problem of how to represent a (3D) object with the help of a computer and a drawing machine, the images produced acquire an ambiguous status: they are as much the process of understanding projection than an instance capable of exposing projective principles (correlated views, traces of graphical constructions, etc.) which constitute them.

If this strategy is capable of redefining the projective act through the (re)appropriation of the full chain of computer made drawings, a set of methodological questions are raised and the paper intends to stabilize these interrogations. The paper is intended as a contribution to the question 'when and how do you make artistic research in design and architecture?' with a focus on drawing and its epistemic status."

Constructing of a picture of a person that never existed

Žygimantas Augustinas

Vilnius Academy of Art

"The love story of King of Poland and Grand Duke of Lithuania Sigismund August (1520-1572) and Barbara Radziwiłł (1520-1551), which stunned sixteenth-century Europe, should not have ended as it did: Queen Barbara died early, while Sigismund August, the last male descendant in the Jagiellonian lineage, never produced a legitimate successor. Now we know that science and technology are usually helpful in this regard, as they provide us with necessary methods and tools.

The liner, craniometric data, and old portrait painting tradition can help us to see how a person that never existed could look like. Instead of choosing one of the computer apps designed to see how your planned son or daughter will look like, as a researcher, I prefer very clear methods based on scientific data and the time-tested tradition of painted portraits.

The talk will begin with a short introduction of craniometry methods and their relation to science, pseudo-science, holocaust, and painting since Ancient Greek times. Then we will try to reach the limits of scientific objectivity by minimizing or even eliminating the work of a painter. In the end, we will see highly subjective traditional portrait questioning the reliability of history depicted in paintings."

On Lines and Stones: Walking along non-existing tramlines in Tallinn and Turku

Aleksandra Ianchenko

Tallinn University and Abo Akademi University

Artistic research is like rope walking - finding and keeping a balance - between theory and practice, between integrity of research and spontaneity of art. I walk on a rope continuing my

career path from the Siberian city of Irkutsk via Moscow and Berlin to my current location in Tallinn. Trained in traditions of Soviet Monumental and Decorative Art, I immersed myself into contemporary art and later was accepted as a doctoral researcher in the interdisciplinary project “Public Transport as Public Space” (www.putspace.eu) in Estonia. Moving across countries and disciplines, I am curious about different modes of artistic professionalization and realization.

For the Congress I would like to present the current project I am doing as a part of PhD research on atmospheres on/of urban public transport. The project is a year-long artistic investigation of the unbuilt tram line on the Laagna road in Lasnamäe, the biggest neighborhood in Tallinn. It includes performative walking and sketching on the road as well as participatory public art actions. For the Congress I am proposing a poster that will be activated through my engagement with objects – stones from the road.

The high-speed tram line in Lasnamäe was planned already in the 1970s. It would have connected newly built mikrorayons with the city center. The space for the tram tracks was allocated in the middle of the Laagna road that was carved through the limestone plateau. The collapse of the Soviet Union put the tram project on hold, and, although some objects of its infrastructure were built, the tram has never arrived on the Laagna road. Nevertheless, the idea of that tram is still alive and frequently discussed in the local media. The residents of the neighborhood remember and still hope for the tram despite the existing efficient bus service. The Laagna tram becomes one of the local legends that is visible today in public discourse as well as in the structure of the Laagna road.

The Laagna tram is not a functioning public transport but rather an idea, a dream, or a phantom. What kind of role does it play in the identity of the neighborhood? What kind of atmosphere does the tram have as absent yet tangibly present means of public transport? How is the tram line on the Laagna road enmeshed with the existing bus routes? What can we learn about the past, present and future of Lasnamäe?

To answer this question, I invite you for a walk along the unbuilt tram line where different kinds of stones act as tram stops. Among them the meteorite whose traces were discovered during the construction of the Laagna road, boulders which are placed on the road instead of the tram tracks, and pieces of the recently demolished tunnel that had been intended for the tram.

Storytelling in contemporary theatre

Aleksandr Špilevoj

Lietuvos muzikos ir teatro akademija (teatro režisūra)

The speech analyzes the beginnings and genesis of storytelling, it explores why stories and their verbal representation have been attracting people from diverse countries, how storytelling has been manifesting in distinct cultural forms; storytelling creation techniques are revealed based on author’s artistic research. Conclusion is drawn, that telling stories assists people in perceiving and articulating experience of the world. In modern culture, storytelling is employed in various domains, aiming at different goals and tasks of the storytellers. As regards to theatre artists, it is important for developing forms of actor’s expression, modern playwriting and contemporary drama.

15:15-15:35

COFFEE & COOKIES

15:35-16:15

Milestone lecture (Moderator Marquard Smith)

Constructive ambivalence: discipline/epistemology/politics of art and research in the work of Forensic Architecture

Pierre d'Alancaisez

Birmingham City University

In his controversial 1956 lecture 'The Two Cultures', CP Snow suggested that the humanities' lack of insight into the sciences was to blame for a rift between culture and contemporary life. However prescient his observation was at the time of significant technological advances, it mirrors a division that is as old as the academy itself and stems from the post-Kantian order of knowledge by thought itself – in research, education, production, practice, and politics – is situated within society. In recent decades, Snow's protagonists (the arts and humanities on one side, the sciences, management, technology, and capital on the other) have claimed significant epistemic and political ground in adversarial exchanges that pit the universal against the specific, and the positivist versus the social.

What happens to the balance of power when epistemically incompatible disciplines are brought together (through inter/trans/multi/a/anti/x-disciplinarity) for explicitly political reasons? Foucault's widely-adopted ideas of the episteme suggest that the outcome can only follow a dominated/dominant binary, that is that the arts and humanities are always parenthetical in the ideas of STE(A)M. I suggest, however, that this view is limiting and does not allow for a nuanced analysis of disciplinary relationships between the actors involved in epistemic and political exchanges, nor can it account for examples of successful extra-disciplinary practices such as those of the investigative agency Forensic Architecture. Forensic Architecture's work involves methods, knowledges, and skills, of multiple disciplines that include forensic science, the law, art, data science, and architecture. I argue that, despite the complex web of influences of its constituent practices, Forensic Architecture maintains an autonomy commonly understood to be the goal of artistic practice, that is it pursues politically counterdisciplinary objectives. In recent projects, for example, Forensic Architecture has employed scientific methods to effect material change within the art world, or artistic research to influence high-level legal processes.

To address the complex influences of non-art disciplines on politicised art practice, I propose a tripartite analytical model that brings together three distinct notions of politics: disciplinary politics, epistemic politics, and personal politics. By applying this lens that examines in detail the influences of the various disciplinary practices contributing to 'Forensic Architecture's work, I suggest that clashes between the knowledges, institutions, and politics of practitioners can be rendered productive far beyond the suggestion of traditional models of interdisciplinarity.

In supporting this view, I will consider 'Triple-Chaser', a recent project by Forensic Architecture, which displays the agency's fluent navigation of the epistemic parameters of multiple disciplines, a sophisticated approach to the institutional realities of art and investigative practice, and a political commitment to an outcome that supersedes that of the contributing research agendas. By analysing the epistemic and political claims made by the work and on its behalf, I aim to show that in pursuit of political impact, Forensic Architecture already unwittingly practices an epistemic 'flexibility' proposed by Eric Hayot in *Humanist Reason* (2021) as a solution to CP Snow's pessimistic view of the division between artistic and scientific thought."

16:15-16:55

In the Pre-, - Mid -, Post- (Artistic Research) ... everything will be better!

Kristoffer Gansing

Prof. The international Center for Knowledge in the Arts - The Royal Academy of Fine Arts,
Copenhagen, Denmark

On the last page of the 2012 book “Kunstforschung als ästhetische Wissenschaft”, the artist-designer Hagen Betzwieser provides the following closing words:

“After much brooding over the current debate -
what and how and when artistic research should be,
or how best and when and how and by whom it is done,
and what the knowledge gain is and so on -,
and now that I have studied the umpteenth book on it and have heard almost as many
lectures on it, I think
one thing has become clear to me.”

Further down on the page, the author concludes through a hand-drawn post-it-note:

“In Post Artistic Research everything will be better!”

This might be one of the earliest expressions of the desire for a post-artistic research condition, which now makes itself increasingly heard, not as a critique from the outside, but within the field itself, and as immanent to its institutionalization. What different ongoing articulations of an “after” AR, seem to have in common, is not so much a complete dismissal of the field – like we see in the more populist debates of AR – but rather an idea of repurposing and repairing it. This includes shifting from the endless discussions of what AR is to what it does as well as drawing on decolonial thinking and practice to decenter research as a privileged form of knowledge production. Rather than ending research altogether, post-artistic research seems to have a similar relation to its post- subject as the post- in postmodern or post-digital, that is signaling an era of the becoming ubiquitous of certain epistemologies, cultural practices and infrastructures, along with the need to question them. In this presentation however, I will argue for a less linear approach to artistic research than what the post-research perspective suggests, using a transversal approach in which it is not as if we first had the separation of art and research, followed by artistic research, eventually leading to post-artistic research. Instead, I will adopt a more historically dynamic perspective where the many possible pre’s- , mid’s- and post’s- of artistic research have been and are co-existing as well as being up for re-negotiation and rediscovery. The case in point will be the situation of artistic research in Denmark, which is the only Nordic country where the art academies still largely operate without an artistic research infrastructure and tradition, depending instead on the notion of artistic development. The speculative proposal of this presentation will be that Denmark might “leapfrog” artistic research in order to reorient artistic development as a new-old expression of the –pre-mid-post AR condition.

17:00-18:00

Keynote lecture (moderator Lina Michelkevičė)

Amphibian pedagogy meets Wet Ontologies of the Swamp

Nomeda & Gediminas Urbonas

Massachusetts Institute of Technology

Throughout history, the project of architecture was realized by draining swamps, marshes, and wetlands. Dividing the land into a liquid and solid, butchering the territory for agriculture, waterways, and settlements, extracting and parceling it by expelling the indigenous—all are technologies of architecture and colonization. As Andrew Pickering argues “to notice the swamp below our feet is to switch to a non dualist ontology” that is more appropriate to the Anthropocene. Thus architecture

must embrace the swamp, with its hybridity, complexity, queerness, and paradox, as a way to decolonize and de-school itself.

This presentation will discuss Amphibian Pedagogy as a method of artistic practice that parasitizes and cannibalizes architecture to facilitate new hybrid forms that help navigate the emergent knowledge and “landing on Earth.” With the short overview of programmatic concepts that drive the epigenetic landscape of a swamp, the presentation will focus on The Swamp School, a self-organized, open-ended and ever-changing infrastructure that supports collaborative experiments in design, pedagogy, and artistic intelligence for learning and adapting to imminent unknowns.

Nomeda & Gediminas Urbonas are artists, educators, and co-founders of the Urbonas Studio, a transdisciplinary research practice that facilitates exchange amongst diverse nodes of knowledge production and artistic practice in pursuit of projects that transform civic spaces and collective imaginaries. They also collaborate with experts in different cultural fields to develop practice-based artistic research models that allow participants—including their students—to pursue projects that merge urbanism, new media, social sciences and pedagogy to critically address the transformation of civic space and ecology.

Urbonas have exhibited internationally at the São Paulo (twice), Berlin, Moscow (twice), Lyon, Gwangju, Busan, Taipei Biennales, Folkestone Triennial, Manifesta and Documenta exhibitions, including a solo show at the Venice Biennale and MACBA in Barcelona. Their writing on artistic research as form of intervention into social and political crisis was published in the books *Devices for Action* (MACBA Press, 2008), *Villa Lituania* (Sternberg Press, 2008), and *Public Space? Lost and Found* (MIT Press, 2017). Urbonas 5 year-long research project on Zooetics exploring the potential to connect with the noetics and poetics of non-human life in the context of the planetary ecological imbalance, concluded in 2018 with the symposium at MIT and opened *Climate Visions* a new research lab. Urbonas curated the Swamp School – future learning environment at the 16th Venice Architecture Biennale 2018. The book *Swamps and the New Imagination: On the Future of Cohabitation in Art, Architecture and Philosophy* is forthcoming in 2022 (Sternberg, MIT Press). Urbonas taught and lectured extensively internationally. Full-time teaching positions include NTNU – Norwegian University for Science and Technology (2005-2009). Currently Gediminas is Associate Professor at MIT’s Program in Art, Culture and Technology, and Nomeda is Research Affiliate at MIT. They are also Visiting Professors at VDU in Kaunas, NABA in Milano, Dartington Arts School in UK, and at CAFA in Beijing.

18:00-19:00

Collective guided walk to another venue SODAS 2123 with artist Vitalij Červiakov

18:30-21:00

PERFORMANCES, SCREENINGS and OPEN STUDIOS

From 18:30 ongoing

DINNER at Food truck Mars Mobilis (inside the yard)

18:30-20:00

Deep Fry Club

Andrew Gryf Paterson

Everyday kitchen practices have long cultural heritage traditions, and combined with experimental DIY and networked Do-It-With-Others, contemporary bioart and hybrid artists contribute to a long history of inspiration in relation to food, such as the Eat Art movement from the 1960s onwards. Over the past 5 years, Paterson has been exploring the idea of 'kitchen lab' as a blend of home and professional experimental workspace in the context of contemporary & participatory maker arts, and explored different methods to share experiences and documentations, including zines, social media, and autoethnographic writing in related to his research.

During the residency at Sodas2123, Paterson planned weekly 'deep fry club' that connected to local and trans-local cultural/culinary traditions; investigating food making and science around fats and frying, with practices of archiving and memory-making. The crisp encapsulation of vegetables or other items in batter after being dropped in hot oil was hoped to tease out spoken and unspoken delicacies about heat, transformation, bodies, artefacts and the act of remembering or forgetting.

This occasion offers the opportunity to engage with 'the making of', listen to pre-recorded spoken word samples amplified in Alt Lab reflecting the research process, while also potentially assembling a dough-coated item that can be crisped in hot oil and eaten. Paterson will host the occasion, but will be attending mostly to the cooking process rather than presenting directly.

Please note, it will be smelly atmosphere with rapeseed (*Brassica napus*) oil, potentially noisy, and the acoustic environment of the room will be recorded.

19:00-20:00

„Stepai, gazo!“ arba „Stepas, Step on the Gas!“ (In Lithuanian language)

Aleksandr Špilevoj

“Stepas, gazo!” Is a storytelling performance by two actors, revealing in a fun and ironic form incredibly interesting, but little-known events in the life of the Grand Duke of Lithuania Steponas Bator. From the very first minutes of the performance, it will become obvious to the audience that S. Bator's life is full of interesting, intriguing and engaging adventures. This ruler of our country has origins in Transylvania, which is well known to the world for the legendary Count Dracula who lived there and his horrific stories.

Actors Laurynas Jurgelis and Aleksandras Špilevoj will tell a story that has so far been little heard, based on real facts, but diluted with the actors' own ingenuity, fantasy and fun assumptions.

The performance takes place under the open sky, it does not use the usual elements of drama theater - scenography, stage lighting, costumes, make-up, modern stage effects, etc. There will be no stage at all in the performance. Once the audience is gathered, the actors, much like the artists wandering in the carriages of the past, will arrive on two of their motorcycles, and after getting off them, will begin their improvised storytelling performance using only what fits in their motorcycle bags. In this way, viewers will see how a performance is born out of nothing in an empty space. They will also hear a fun, interesting story that will raise a number of questions not only about Lithuania's past, but also our present - our inexplicable fears, desires and dreams..

20:00-20:20

Spotting A Tree From A Pixel (With Remote Sensing Researchers)

Sheung Yiu

Aalto University (Doctoral Candidate)

"The performative talk contemplates the collaboration between me, a photographer, with remote sensing researchers from the Department of Geoinformatics at Aalto University in the ongoing project Ground Truth. Ground Truth is a photography project about 'seeing something when there is nothing there.' Following the research group set out to overcome the spatial resolution limit of satellite imagery, this project investigates cutting-edge imaging techniques of forests while looking back at photography's love affair with natural landscapes. The project explores computational photography and hyperspectral imaging through a 2-year-long conversation consisting of interviews and field trips. The interdisciplinary dialogue brought together two distinct ways of looking at the forest, one symbolized by the camera, another by the terrestrial laser scanner, to shed light on a vision that increasingly escapes the human body. Inspired by remote sensing concepts such as ground truth and inverse problem, I examine photography through a new analytical framework.

In everyday language, the term ground truth refers to a first-hand experience. Ground Truth connotes the documentary tradition and the act of witnessing. In remote sensing, however, ground truth relates to data collected on-site, which are then used to calibrate, to build models, to predict, to interpret, to decipher information from images, in this case, satellite images. Similarly, the collaboration reveals another operational layer of photography beyond the immediately visible, illustrating an expanded notion of photography in contemporary discourse. Ground Truth interweaves archival imagery, documentary photography, experiment dataset, 3D digital art and conceptual photography. The constellation of materials contrasts the representational approach of drawing and photography with the data-oriented and algorithmic approach of computer-aided seeing. The parallel reading of the same landscape contextualizes an epistemological regime that emphasizes computational models rather than optical lenses."

20:30-20:50

Artist-run Initiatives, Self-narrative, and Identity Play

Dan Goodman

Newcastle University

This artefact forms part of my ongoing practice-based PhD exploring how an expanded autoethnography can enable and constrain the development often-hybridised and often-tacit forms of value within artist-run initiatives. As such, my research is situated between the growing literature debating the value of the cultural sector and the often-cited but under-theorised area of artist-run initiatives. Artist-run initiatives play a crucial role in the arts ecology in the UK. The term itself is contested and loosely defined however my research is focused on collective activity that self-identifies as 'artist-run', 'artist-led', 'DIY', 'self-organised', or 'not-for-profit'. For most UK graduates, artist-run initiatives are the first step into the wider art world and generate 'a critical mass of energy, enquiry, experimentation and expertise' (Creative Scotland, 2016, p. 13), often through informal unpaid work which is seen as career enhancing (Ball, 2003; Ball et al., 2010). They are vital in the development of emerging art practices and countering the alienation felt at this vulnerable career stage (Bronson et al., 2012; Rosati, 2012; Rosati and Staniszewski, 2012; Coffield, 2014; Murphy and Cullen, 2016).

My research is centred around my lived experiences running System, an artist-run gallery in Newcastle-upon-Tyne, UK. The videogame was developed as a way of exploring how System operates as a liminal space for identity play processes by myself and others. It has been co-developed and co-written with exhibiting artists at System as way of critically extending my own

findings and thoughts. The way the stories of others have been weaved into the game's story is based on the game *Exquisite Corpse*. In *Exquisite Corpse* each collaborator adds to the story in sequence, either by following a rule or by being allowed to see only the end of what the previous person contributed. The videogame remains unfinished with the intention of future collaborators being able to develop the 'story' further. It draws on personal construct theory, narrative identity, and identity play. It explores the role of self-narrative in artist-run initiatives through told, re-told, or untold stories.

20:50-21:00

A film essay titled 'The People Behind the Scenes'

Elsa Gomis

University of East Anglia

"At the nexus between Visual Arts and Refugee Studies, the reflections I would like to share for the To Research or not to Research Congress stem from my MA in 'arts plastiques' at Paris 1 Sorbonne, for which I present-ed a 40 000 words dissertation, an exhibition and a performance; and from my Critical PhD in Practice in Film Studies at the University of East Anglia, for which I directed a feature film essay and wrote a 50 000 thesis. The 'epistemic object' I will perform will be composed by extracts of this film, titled 'The People Behind the Scenes', and will unfold into four three re-search outcomes:

1. An act of contestation against rhetoric of objectivity generally attached to migration research, as I decided to acknowledge the influence of my own imaginary of migration and to consider myself as an 'implicated subject', to create what Rothberg coined as 'long-distance solidarity' and as new 'alliances' (2019, 12 and 21) with today's migrants. For this, I will build on Caroline Lenette's experiments on participatory video (2019;199) and will show how the researcher's positionality can be used as a lever to elevate the experience of exile as a universal condition (Nouss, 2015).
2. A challenge to academic Western-based view on research outcomes, since moving images go beyond being academic writing's mere illustration as they constitute a unique way to convey the experience of exile. Drawing on Jean-Luc Godard and Georges Didi-Huberman's reflections, it will be demonstrated that film allows images and words collide so that a 'thought may take place visually' (Didi-Huberman, 2015, p. 173).
3. A heuristic tool, as cinema, which constitutes one particular *mise en scène* of moving images, will be considered as a cognitive framework to address migration research. Understanding Western democracies as fictions in which citizens considered as 'legal' would play main roles, means that those considered as 'illegal' would be confined to be 'extras'. Paradoxically, the spectacle, namely the over exposure that governs the representation of exiles, would lead to under represent them (Didi-Huberman, 2012).

References

- Didi-Huberman, Georges. (2012). *Peuples exposés, peuples figurants*. Paris: Minuit.
- Didi-Huberman, G. (2015) *Images malgré tout*. Paris: Minuit.
- Gomis, Elsa. (2019) *The People Behind the Scenes*. Color film, 77 min. Foundation Roberto Cimetta, University of East Anglia, École Nationale Louis Lumière Prod. <https://vimeo.com/326506135> (password: TPBTS).
- Lenette, Caroline. (2019) *Arts-Based Methods in Refugee Research. Creating Sanctuary*. Singapore: Singer.
- Nouss, Alexis (2015) *La condition de l'exilé*. Paris : Maison des Sciences de l'Homme.
- Rothberg, Michael. (2019) *The Implicated Subject. Beyond Victims and Perpetrators*. Stanford University Press.

19:00-21:00

OPEN STUDIOS of (DOCTORAL) RESEARCHERS IN ART AND DESIGN

Vytautas Gečas & Marija Puipaitė, Akvilė Anglickaitė, Aistė Kisarauskaitė / Trivium, Jelena Škulienė, Laima Kreivytė, Vitalij Červiakov, Austėja Platūkytė, Gabrielė Gervickaitė, dr. Rūta Spelskytė-Liberienė, dr. Tomas Daukša, Jan Georg Glöckner
Invited guest-artists: dr. Rūta Spelskytė-Liberienė, dr. Tomas Daukša, dr. Arnas Anskaitis

21:00-23:00

Music for Laboratories Live-Radio-show

Jan Georg Glöckner with Aistė Ambrazevičiūtė and Vitalij Červiakov

Life Radio-show

MUSIC FOR LABORATORIES

The radio-show for laboratories all over the world. Takes away the drudgery of lab-work! Tired of waiting for machines to finish their job? Bored? In need for intellectual stimulation? Then tune into MUSIC FOR LABORATORIES with your charming host Jan Georg Glöckner!

This episode we will talk about altered states of mind in research. Or to be more precise: researching while the mind of the researcher: is altered and what effect it might have on methodology.

Sunday Oct 17th

Vilnius time EEST / UTC+3

10:30-11:00

Panel discussion: Personalities and personal histories of the researcher: Post-artistic and social aspects of research

Daria Akimenko, Marija Griniuk, Melanie Sarantou, Satu Miettinen and Heidi Pietarinen
Independent researcher collaborating with the University of Lapland Art and Design research group

Differences in socio-cultural contexts of art academies and universities limit cross-disciplinary collaborations and network building (Cinar, Trott, Simms, 2019). Artistic, experimental and educational research unfold the transition of art and design, merging them into a cross-disciplinary arena that summons radical innovations (Trott, 2020). Within the contexts of Escobar's (2017) pluriverse, the discussions in this panel will explore speculative future scenarios of envisioning artistic research in academic contexts. Contributions will create a common ground for exploring collaborative approaches to artistic research within and outside of academia. Contributions will address Escobar's (2018) ideas about 'design autonomy', which promotes a social understanding of

creativity, art and design, referring to what communities understand is the best for themselves and driving decision making towards their own common goals.

However, caution is needed to uncover the unsustainability of art and design research and reorient them towards relational modes of being, becoming, knowing and doing, which means in which contexts research is conducted, with whom and for whose benefit. Hence, this panel discussion will ask 'Who is doing artistic research?', and 'With and by whom is artistic research conducted and why?', and 'For whose benefit is artistic research initiated?', and 'What is happening post-artistic research and why?'. Hence, the social aspects of artistic research will be explored to understand the relationship between collaborative practises and research. However, this panel also invites place-specific reflections on artistic research in the margins of society to understand regional specifics of decolonising practises in artistic research as a (post)discipline.

This panel will explore and discuss a wide spectrum of insights into artistic research based on practises and experiences from a variety of cross-border research projects, from the global north such as Russia, Finnish Lapland, Lithuania and Australia, and the global south from Namibia, Chile, and South Africa, to name a few. The panel also seeks to discuss collaborations between educational and art institutions, and creative individuals from all global locations. Case examples from multiple areas of art and design, such as service, social, textile and fashion design, bio art, socially engaged art, to participatory performance and performance pedagogy are invited to participate in this panel discussion. The group will facilitate discussions of relevant case studies and methodologies, in addition to the personalities and personal histories of the researcher that often are inseparable from her research process. This may help to create a useful sketch of a profile of such a researcher and attempt to answer the question of *who is doing Artistic Research* within the disciplines and beyond.

References:

Cinar, E., [Trott, P.](#), & [Simms, C.](#) (2019). An international exploration of barriers and tactics in the public sector innovation process. *Public Management Review*, 0, 0. [0].

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Escobar, A. (2018). International Institute of Social Studies (IISS) Lecture. <https://www.youtube.com/watch?v=Kl4TuUjoiU8>

Trott, P., (2020). *Innovation Management and New Product Development, 7th edition*. Pearson.

11:00-11:40

Milestone lecture

Nomad Science, Remote Intensities, Pataphysical Equipment

Thomas Mical

Global Doctoral Program in Spatial Arts (India)

"This presentation offers a mobile vision for trans-disciplinary art and design doctoral research posited upon new spatial models of porosity. The conceptual openings, passages, looping coils, rabbit holes, and rhizomatic extensions offer hidden attunement of the known and the unknown, pulling us out of our subject-positions and field-conditions into differentiated distant practices. These spatial dynamics also model possible circuits of trans-disciplinarity, whereby the doctoral process situates both the timed creative projects and the untimely doctoral investigator as nested of

transformation and liberation. We imagine a curiosity-driven and practice-led speculative epistemology accelerating the transdisciplinary doctoral research. We note historically the pursuit of curiosity (filtered here through Agamben's model of adventure) leads to discovery of distant forms of embodied and situated non-standard knowledges. We pursue a unique curiosity and encourage subjective hybrids (e.g. artist-chemist, artist-shaman, artist-anarchist) mobilizing passages between practices, domains, and media for becoming troubadours of knowledge (Serres).

From the regular itineraries across disciplines called nomadism to obscured knowledge systems of remote intensities we need to develop materialist and mental equipment. These three drivers form a mythical three-headed chimera figure. The model a heuristic artistic process of discovery/invention is repeatedly nested in the larger meta-model of the doctoral journey itself, reconsidered as integrating nomad science, remote intensities, and pataphysical equipment across porous disciplinary spaces. Trans-disciplinarity here is a linkage of three sequential but fuzzy indeterminate epistemological frameworks - initiated as a learned process of supervised creative knowledge through passages: (1) NOMAD SCIENCE to be performed as a set of experiential trans-disciplinary operations of scanning, looping, and transferring - informed by the nomadology of Deleuze and Guattari through Braidotti (plus some prior historical nomadic epistemology). From the geographical expansiveness we explain this epistemological variant requiring researchers seeking intensification of exterior knowledge through immersion into intensities (and durations), assembling/composing new models and processes from these lived abstractions. We desire (2) REMOTE INTENSITIES identified as nodes or oases in projected line of flight from fixed subject-positions and fixed territories, extending into distant territories in the heuristic searching for crucial isolated, obscure, unexpected (and therefore remote) knowledge domains as oases or openings into intensities as the World-of-many-Worlds across the Pluriverse (Escobar, de la Cadena and Blaser, and others). Whereas nomad science proposes the lived artistic and designed displacement of control apparatuses of state science, the base level of this curious metamodel of doctoral trans-disciplinarity draws from the expandable toolset needed for crossing (nomad) science with poetic wisdom. The troubadours of knowledge should offer, track, and challenge emergent concept-formation into a melodic mental framework of lenses for interpreting the world. The doctoral journey should simultaneously generate new concepts with a new series of creative works along the conceptual-performative spectrum. For distinction here we must (3) proliferate the range of materialist and mental tools of operation available for necessity. For art and design doctoral research we posit this equipment must have a distinct pataphysical orientation – remembering that the carnival of being that is pataphysics (Jarry, Daumel) is the quasi-science of exceptions."

11:40-13:10

SESSION 8. Research-based practices in art and beyond (moderator Žygimantas Augustinas)

Keeping the visual tally of the femicides in Turkey: An artistic research essay

Belit Sak

Madrid Complutense University, PhD student in Fine Arts

The following presentation aims to reflect upon my 'situated knowledge' as a Turkish woman who is involved in a PhD programme in a Spanish university; and to present an ongoing investigation sample as part of my doctoral thesis in artistic research. I'm working on the daily realities of the country I live in, and its reflections on visual culture, with a special emphasis on the contemporary art world. The methodology consists of constructing new narratives from the juxtapositions of various kinds of visual material. The first year of the investigation was spent on

data recollection, and started the journey of building a 'constellation', the concept being borrowed from Susan Buck-Morss, after Walter Benjamin. Here, there is no single absolute truth, rather, a creative method for abstraction and theorization.

The scope of the investigation is the damage exercised over women in Turkey by the patriarchal system and mentality; especially the femicides, which unfortunately escalated in the last 20 years at an unprecedented rate. That being the case, in what ways this social problem is represented in the Turkish art scene? How is it dealt with in the visual sphere in general, as in reproduction, promotion, manipulation and perception?

I will present some examples from the first chapter of this map, which is about the concept of 'keeping tally'; explored through a caricature, a monument, a digital online counter, a public intervention and a manifestation. We'll think about what it means to visualize the annual femicide statistics, in a numerical sense, as well as to commemorate the murdered women by remembering and listing their actual names.

Seeking indigeneity in artistic research

Savyasachi Anju Prabir

Unaffiliated

"This lecture-presentation will be co-performed by Savyasachi Anju Prabir and Tanay Gandhi. Because of the limitation of this submission form, only Savyasachi's details have been shared.

Artistic research evokes, for us, two worlds at once; the world of research and academia – of quantities and qualities, and clear methodologies on the one hand, and another world at and beyond its margins. Perhaps, from a decolonial context, we could think of this as an "indigenous" world. But, what are the stakes of this dual evocation of artistic practice? What forms could it possibly embody – what new worlds can it create or bring forth? How can we begin to think of the spaces of emergence and energisation of such evocations? As a dual evocation, what dialogue does artistic practice as research activate and nurture? Folded back on itself, how does such a dialogue push us to re-imagine the dualities of this dual evocation?

We explore these questions through an attempt at visualising and materialising a certain third space of research and knowledge-production where text, image, bodies and performance resonate with each other. It seeks to create a narrative (rather non-narrative) that can be replicated, appropriated, constructed upon – a narrative in evolution – by multiple stakeholders from local communities as well as the global artistic and academic community.

A possible way to challenge colonial sensibilities of disciplinary strictures and fences - Texts and Images. Instead, we look at storytelling, ritualistic practices, artistic and artisanal practices as performative methods in disseminating knowledge. Revealing methods of communication that are beyond Text and Image. Creating alternate spaces of sharing, disseminating, building and researching. In methods beyond linear narratives. As processes that are spiral and rhizomic. Moving between time and space as, in and through seasonal changes within geographical regions. Processes through which research and knowledge can be contextualised to spaces with/in moments of time. Not as a truth eternal.

And this is the crucial point. An opening up of the research process embodied in the researching subject/agent to these multiplicities and heterogenous modes of knowledge and practice. To not just respond to plurality, but to actually subsist in it. To see plurality as the condition of being and knowing, not just a precondition from which we must then emerge. To fold oneself with memories, stories, with visceral emotions, with multiplicities - this, for us, suggests a third space that we want to acknowledge, explore, study, analyse.

Our lecture-performance will embody these varying processes and forms of knowledge production into a singular methodology as a means to re-present (as opposed to represent) within the academic framework of a conference. Creating a dialogue between the local and the global, while also serving as a critique of the presentation form itself. In this way, it can really fuel a reflexive dialogue on/within practice-based research and research for/as creative practice."

Breaking the Art Ceiling: Instagram Cultural Curation in India as Artistic Research

Sruthi V S and Annie Johnny

Assistant Professor; Independent researcher and journalist

"A sepia toned photo from the 1940s which shows two young women in casual dresses sitting atop the car bonnet posing for a photograph. They look directly into the camera and like most vintage photographs the subjects show a slight awkwardness- stiff smile and clasped hands perhaps hints of their consciousness of the photographic process. But their stylized haircuts, the short polka dotted and buttoned down dresses and the shiny car reflecting the sky paints a picture of carefree and joyous frivolity in 20th century Bombay. The caption provides the details; it is the contributor's grandmother and great aunt. The personal memorabilia in the form of photographs become a window to the widespread community, their heritage and culture. Among the random, cathartic and promotional content on Instagram, a plethora of such participatory 'curations' is creating a compilation that closely resembles a cultural archive.

This paper argues that some Instagram pages act as artistic research outside academia. In view of this, we will be conducting a critical analysis of Instagram pages involved in participatory heritage curation of collective memory across two themes - cities and communities of India. Additionally, a textual analysis of captions, hashtags and comments on Instagram posts will also be undertaken. This is to determine how these pages are creating a larger digital historiography of the selected themes beyond the academic and disciplinary boundaries.

The interest generated by these pages makes them more than just 'creative curations' as it provides significant primary and secondary information to followers regarding the featured objects/monuments. Often the page owners also source details from relevant books, academic papers and other relevant books and online resources bringing out at times even subaltern voices. An example is 'angloindiastories'- a collection of crowd sourced photographs that are creating an archive, a narrative about Anglo- Indian history, a community that rarely has a visual presence in Indian cultural memory. Similarly, 'heritage_haryana' is a visual repository of known and unknown heritage monuments in the North Indian state, Haryana. The state is mostly known for the 'millennium city' and tech hub Gurugram (earlier Gurgaon) where some of the largest Indian corporate offices and local offices of international companies are located. Although the state has well known archaeological sites such as Rakhigarhi (Indus valley civilization site), crowds are usually drawn to holy places like Kurukshetra, known as the 'Land of the Bhagavad Gita'. This page therefore gives much needed insight to heritage sites that lay unprotected and unresearched.

Archiving or curating online used to happen through blogs and dedicated websites. However, they pale in comparison to the reach and influence of social media sites. Unlike the restrictions such as the 'no touch' policy at traditional art institutions, social media 'curations' provides the freedom to engage with the object. Hence, creating a space for collecting even that information that may usually slip away in interstices. This rudimentary historiography that is building in social media contributes to artistic research that helps to break the art 'ceiling'.

Reframing PJU, Expanding disciplines through an archive activation

Andrea Stultiens

Hanze University of Applied Science, Groningen (NL) / Royal Academy of Art, The Hague

"As an artist who investigates imaginations of 'Africa' through the activation of historical collections of photographs in my artistic practice I aim to expand not only the affordances of the photographs themselves, but also of the academic disciplines they and the questions I ask relate to. These disciplines include Photography, Mediatheory, Visual Anthropology and History of Africa, and deal with urgent questions around post- and decoloniality.

I propose to expand on French philosopher Jacques Ranciere's idea of artistic practices as ""ways of doing and making' that intervene in the general distribution of ways of doing and making as well as in the relationships they maintain to modes of being and forms of visibility"". I will particularly reflect on the consequences of working from this definition of artistic practice in terms of the responsibility to attend to what is considered to be 'the general distribution of ways of doing and making [etc.]'. This will be done in a performative lecture with photographs from the Paul Julien collection that is in the care the Nederlands Fotomuseum in Rotterdam (see pju.bridginghumanities.com), and their expanded forms in 'Breathing Photographs' (in case of remote presence) or a spatial reconstruction of space and time with historical photographs,"

Caring for togetherness in Montaje de un ensayo editable

Natalia Calderón, Abel Cervantes, Porfirio Carrillo

SPIA/ Universidad Veracruzana

Montaje de un ensayo editable, 2020 (Assemblage of an Editable Essay) was a collaborative artistic project and research that explored the question: How can local experience contribute to creating situated and context-based knowledge through Artistic Research?

This research was initiated a few weeks before the lockdown in Xalapa, Mexico. This unexpected adversity forced us to freeze the project for half a year. During those months, we generated a series of new meditations, concerns, and doubts.

The fact that the project turned from a performative experience to an audiovisual medium, lead us to query the following caring approaches:

- Storytelling as a way to negotiate the trauma.
- Using the zips as metaphorical hinges that open new spacial possibilities
- Exploring traditional boundaries of ethnographic methods within the critical use of video camera.
 - Engaging different subjectivities by sculpting and wearing masks to unveil the performativity of our bodies.
 - Drawing silhouettes of single corporalities and finding continuity among them.

These five tools opened up new ways to articulate, not quite an answer, but a series of unforeseen paths to encircle our research inquiry.

Montaje de un ensayo editable became a caring research practice, not for individual authors, but a learning space to share togetherness.

SPIA

13:10-14:10

LUNCH

14:10-15:05

SESSION 9. Do we still have disciplinarity after ARTISTIC RESEARCH arrived at the academy (moderator Eglé Ulčickaitė)

Internalizing the Strategy

Mia Seppälä

University of the Arts Helsinki, Doctoral Programme in Fine Arts

When (X)-disciplinary = (Un)disciplinary

The video performance “Internalizing The Strategy” comments on the strategy of The University of the Arts Helsinki, recently published under cross-pressure from the requirements of the Ministry of Education and Culture. Internalization is done in its own special way through pictorial and bodily act, highlighting the absurd nature of the situation as a tangible internalization of strategy text, through the image, speech, and absence.

Free academic research is the subject of strategic emphasis and requirements placed in universities by The Ministry of Education and Culture, Finland. If the research topic does not fit into a specific frame of reference, the existence of research funding and free research as a whole is seriously threatened. Academic and artistic freedom is not threatened with regard to the full content of the strategy, and not all things following the strategy are negative, but the requirements and conditions set in principle from the outside are questionable.

The strategy, as a means of an objective truth, requires some kind of subjective affirmation to become truth to us, and it is impossible to get rid of objective uncertainty other than through faith. Through performative acts, it becomes apparent how “strategical truth” becomes humanly significant when an existing subject (researcher) is in an internal relation to it. When we are in a passionate, inner relationship to paradox, it is a matter of faith.

CAUTION[...], a case study of a nomadic performative dialogical event.

Myrto Sarma, Dimitra Trousa

National Technical University of Athens, School of Architecture

"In 2018 while M.Sarma was on her MFA at the Athens School of Fine Arts (ASFA), she was allowed by her supervising professors to produce her final dissertation and project in collaboration with the artistic collective she was part of, ReCompulsive Behaviours. During the last year of her studies, she collaborated with two of her teammates, who were not part of the Academy, in order to produce a series of performances in the public space of Athens, Greece.

CAUTION[...] was comprised of a series of short performances linked together by their shared type of space and common protagonist, a cockroach. Developed using improvisatory dialogue between the performers and the passers-by, the performance was staged in spots of negligible value within the urban fabric, where meeting a cockroach could be possible; Sets of speakers and microphones are strategically placed in order to create the impression that the performers were situated in the trashcan, sewage etc. The performers, not-visible, invited the passers-by to approach the spot from which the sound was emitted and began a conversation with them. The

number of sound emission spots equalled the number of the performances that changed daily, in order to exist in as many different neighbourhoods and talk with as many different passers-by as possible.

The aim of the research and the performance itself was to activate and reclaim the public space of the city. Moreover, the collective intended to invite the passers-by to distance themselves from recent events of the crisis and engage in public dialogue on the matter. The project was developed through site-specific research based on documentation of everyday life in the city. By the time the project had to be presented at the ASFA, we decided not to perform in the institutional space of the academy but instead to present part of the qualitative data gathered during the performances, along with archival material of the work (video & photo documentation, collective diary, social media archive etc.).

-In this article, we analyse how the collective tried to produce artistic work both including and excluding the academy while the academy struggled to interpret and discipline the work to fit the MFA's structure and requirements. We will do so by focusing on the specific project, CAUTION[...], a series of performances that started in 2018 and continued for three years after ASFA resulting in two PhDs that are currently held at the School of Architecture at the National Technical University of Athens. Being members of the ReCompulsive Behaviours and two of the creators of CAUTION[...], we will be talking through our subjective perspective. This article presents our attempt to understand both the dynamics that developed within the academy when the work was originally conceived and developed and our intentions and assumptions at the time.

It is not the aim of this article to describe another malfunction of the academy, rather than to frame some of the behaviours and strategies that contextualize the Eurocentric, colonialist academic standpoint and its relation to the everydayness of the European South."

Artists with PhDs: Exploring across the disciplinary divide

Nicole Clouston

Practice based researcher based in Canada

My research-creation investigates the ways we are all enmeshed in the world, as well as how we can productively imagine ways to live together. I approach this research through "thinking-with," a concept proposed by Donna Haraway. Throughout this text and my dissertation exhibition I think-with many partners including microbial life, Lake Ontario, mud, the field of bio art, and other researchers. Thinking-with microbial life using a diffractive framework has brought me to many kinds of research. Working in this way is often described as 'interdisciplinarity.' Interdisciplinary research can cross borders productively; however, it also assumes their existence. Approaching disciplines as inherently separate, even while working to bring them together, will always maintain the border between them. Practice based researchers are uniquely positioned to move across these perceived boundaries to reveal that their divisions are not as distinct as we may believe. In this talk I will use my own experience to discuss the ways that artists attaining PhDs can reach across disciplinary borders to follow their curiosity and gain a deeper understanding of their research questions, as well as the blind spots within diverse fields.

15:05-15:20

Fresh air and tea break

15:20-16:35

SESSION 10. FUTURITIES OF ARTISTIC RESEARCH (moderator Julijonas Urbonas)

StalkS: In meta-understanding the participants, human or not, in conversations about, and contained in, transformative thresholds

Marinos Koutsomichalis & Katerina Antouraki

Media Arts & Design Research Lab, Cyprus University of Technology

This project incorporates references from the history of talking machines, Electronic Voice Phenomena (EVP), and “virtual beings” (not physically existing as such, but appearing to do so in the widest possible sense), intending to weave a continuum for creative articulation around them. The focus is on enacting uncanny conversations (hence on, “StalkS”) between ambiguous human conceptions of the past and virtual beings of the present; implementing both an organic (stalk) and a persecutory (stalker) spectrum inherent in any act of divergence. History proves that it’s dangerously easy to deny the identity and rights of those we don’t fully understand. Alan Turing was led to suicide by his government's treatment of him as subhuman, while engineers today pull the plug onto chatbots that deviate from expected conversational parameters. In such a context, the qualifier “artificial” concerning intelligence or body is substituted by “surplus”, better referring to the “excess” during becoming and before being subjected to physical or intellectual norms—as to be further explained. The relationship between temporal “normality” and “surplus” is elaborated upon to some extent and with respect to, among others, Artaud’s fictive “body without organs” and Turing’s “hybrid” body. Accordingly, this endeavour asks the inverse-Turing case: “Could a human be said to possess intelligence if they fooled a machine into believing they were virtual?”. More to this: could individuals who were not properly “understood” by the conventional beings of their time, be better understood by present-day digital beings? If so, what are the specifics of the latter? Questions of the sort are approached from a post-modern perspective, wherein the human-vs-machine identity is fluid; objects are fused with subjects, with their relative intensities lying on thresholds between acceptance-rejection, attraction-repulsion, and transition-transcendence. It is eventually argued that any transformative act is a political one; an argument defended alongside the interdependences forged between body-thought and meaning-indifference axes. Accordingly, and utilising a free-form meta-communication perspective between expelled physical and virtual articulations, this project pursues to “speak the unspeakable” as a parallel attempt of “thinking the unthinkable”. The present mode of generalized uncertainty is considered the perfect timing to legitimize paradoxes, to try to answer impossible questions, and to diffuse irrationality mediating between the logical and the technological, the physical and the virtual, the real and the imagined. In this vein, the understanding process itself claims non-normative modes of communication as proper to the articulation and reception of reality. This body of works comprises a speculative conceptual analysis along these lines, as well as actual multimedia output to be presented at the conference.

Artistic research in the age of automation and disinformation

Valentinas Klimašauskas

Vilnius Art Academy

As a curator and writer, the author of this proposal seeks to link artistic research to his artistic practices, thus he is proposing a performative report that would be delivered using the theory-fiction method. In response to the increasing number of proposals for art to leave contemporary art (such as Suhail Malik), this report would speculate on how the field of

contemporary art and the role of the artist are changing in an increasingly automated world and disinformation.

The concept of "art field" used in the report is based on the "field of culture" by the French sociologist Pierre Bourdieu. According to him, the "field of culture" is a field of struggles for legitimacy, in which participants with different social and symbolic capital are constantly competing - artists, curators, critics, galleries, museums, media and the like. Accordingly, this report assumes that in the age of global computing, the field of culture and art is also changing and possibly reprogramming and automating the definitions of "artist" and "field".

In today's world, where the principle of quantified self is popular, people tend to (un)conscious self-automation. This trend includes what the Austrian sociologist Christian Fuchs calls the merging of the current surveillance state with surveillance capitalism. Shoshana Zuboff, an American scholar who coined the term surveillance capitalism, says the latter's ultimate goal is not only to monitor consumers and collect and sell information, but also to turn us into programmable automata. The issues of automaton, machine, artificial mind, disinformation, and the like are a crucial part of this report, which would test how the field of contemporary art operates in the conditions of tension in the modern world.

The physical engagement of the viewer: the role of the exhibition space in the era of virtual presence.

Eva Frapiccini

University of Genoa

My contribution will address the collision between physicality and virtual presence in the contemporary arts. The context for this discussion takes into consideration the increasing privatization of content in communication in the digital era, its influence in the construction of memory and the use of video conferences in the pandemic crisis; the continuous flow of pictures documents, events online happening instant by instant, are creating a condition of ubiquity, emotionality and synchronicity for social users of social networks and online platforms. To what extent are methodologies conditioned by technological developments and the use of digital devices? How has digital access to art shows, through blogs and websites, changed the perception of artworks and spectatorship? My intervention will address these questions by proposing the physical tangibility and the experience of inhabiting exhibition space as a way to shift visitors' presence as an active achievement of political awareness, focusing on the difference between the concept of 'visitors' and 'spectators'.

Postresearch!

Christiane Kues

Academy of Fine Arts Vienna

Peter Osborne currently analysed the concept of 'postresearch' and its self-contradictory claim wanting to leave the 'research' paradigm, or further cognitive capitalism and forces of administration in academia.(1) He emphasized that Artistic Research has to fulfill a non-administrative function, which the 'concept of art' as he states does by neglecting or revising its form. Higher education standards for PhDs (in Practice) and legitimation processes of Artistic Research practices follow stricter standardization rules (e.g. written supplements, presentation and publication standards within academic discourse). So if Artistic Research does not compete with the 'idea of art' (whatever that can be) nor as a legitimate science or discipline and furthermore does not escape administration, should these practices reclaim its status as art?

The discourse around Artistic Research has not solved the question of how to position itself between art and science, because this is what makes it so attractive as an interdisciplinary and transdisciplinary junction for crossing disciplines and critical studies. If the resulting practices, exhibitions and formats cannot transport the ‚polydisciplinamory‘ (Natalie Loveless), the critical debates around Artistic Research stay cannibalistic, with an ongoing impulse for introspection, which has been precisely the topic of the SAR conference in Plymouth, UK, 2018.

Postresearch! How can the ‚postresearch‘ impulse in the case of Artistic Research operate?

(1) EARN/NWO Smart Culture Conference *The Postresearch Condition*, 26-30.01.2021, basis voor actuele kunst, BAK, Utrecht.

16:35-16:45

Mineral water and fitness break

16:45-17:00

PRESENTATION OF OUTCOMES: Collaborative Workshop Flying Frogs: Manifesto On Artistic Research (2nd part)

Julie Harboe, Mirja Koponen, Mikael Scherdin, Raimi Gbadamosi

17:00-18:00

POST-SESSION-CLOSING PANEL DISCUSSION WITH REFRESHMENTS

moderators Aldis Gedutis and Vytautas Michelkevičius

All the Moderators and everybody welcome to join for informal round-up