ALL WE NEED
IS (ART) RESEARCH?

SARN - Swiss Artistic Research Network represents artists and researchers from the seven Swiss universities of the arts. Based on the idea of enriching the debates and practices of artistic research in Switzerland through open exchanges, group activities (workshops), publications and symposia, SARN wishes to represent and integrate the points of view of the artistic community in general (artists, institutions, universities, public authorities and foundations supporting culture and arts) and to promote the specific contribution of artistic research in Switzerland and internationally.

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FLAVIA CAVIEZEL

PRISKA GISLER

STATUS AND PERSPECTIVES
ON ARTISTIC RESEARCH AT
SWISS UNIVERSITIES OF THE ARTS

SWISS ARTISTIC RESEARCH NETWORK WORKSHOP BOOKLETS

JULIE HARBOE

FEDERICA MARTINI

Swiss Artistic Research Network has been an active network for artists and other researchers working within the Swiss art schools since 2011. The network supports an authentic dialogue on how and why artists do research, what the conditions are and how this work is made accessible to the public.

One of SARN's main activities between 2011 and 2014 has been a series of workshops where projects (often ongoing) were presented, discussed and thus 'used' by all participants to gain an understanding of the practice of this emerging field. Developing an open discussion based on volunteer contributions across institutional borders has been exceptional and rewarding.

The workshops took place in the schools in Bern, Basel, Zurich, Luzern, Geneva and Sierre on long afternoons in larger and smaller rooms in all sorts of seating arrangements and – as was noticed by guests and contributors – cultivated a particularly fruitful informality. Over the years the activities have shown us that it is possible to support an active and independent dialogue on artistic research between the practitioners of the different schools.

The booklet you are holding right now (or are reading online) was written by Flavia Caviezel and Priska Gisler. In two distinct parts it a) presents an investigation they undertook surveying Swiss publicly funded projects of artistic research

and b) excerpts from a panel and discussion organized with three protagonists engaged in the organisation of artistic research in Switzerland.

While this does not lay claim to any completeness, Flavia Caviezel and Priska Gisler are interested in contributing to the discussion about which kind of artistic research has been funded in order to support the ongoing debate. Voices and input from all actors in the field are needed to complete the picture of artistic research in Switzerland and this is more than ever SARN's objective.

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INTRODUCTION

This publication is the product of two events organised by SARN, the Swiss Artistic Research Network, that were dedicated to the questions of how artistic research funding in Switzerland has developed, which research topics have been taken up and which expectations and ideas will persist regarding the future importance and positioning of this research field. Of special interest was the perspective of the actors involved who are devoting themselves to promoting this research in universities of the arts in Switzerland.

There is no clear agreement about exactly when systematic research involving the arts began. What is sure is that the debate regarding how *in, with and through* art research could be carried out – not only in other European countries, also in Switzerland – intensified around the most recent turn of the century due to the Bologna Reform (Wilson & van

Ruiten, 2013, p. 23). However, already in the 1960s, the shift to conceptual art had brought about a changed understanding of the knowledge-generating, critical and analytical potential of artistic practice (Rebentisch, 2013). Furthermore, the 1970s and 1980s were accompanied by a growing examination of theory and theoretical questions relating to cultural practices (Wilson & van Ruiten, 2013, p. 24). This background information is important if one wishes to emphasise that questions regarding artistic research have arisen not only in the institutional framework of art academies and official funding institutions but that for many years artists themselves have been dealing with research questions. Additionally, the various artistic fields – literature, film, theatre, performance and fine arts – have at various times turned to research from the perspective of a multitude of attitudes and questions, in Switzerland as well.

The establishment of artistic research in higher education went hand in hand with a practice turn in contemporary theory construction that is with an increased emphasis on and exploration of practice: "[K]nowledge is constituted (rather than found) in and through practices, be they scientific or artistic", writes Henk Borgdorff, for instance, one of the many doyens of artistic research (Borgdorff, 2014, p. 148). In the meantime, a great many results stemming from specific research projects have been produced. These have come in the form of books, DVDs, exhibitions, performances and other publication formats, presented and made available to audiences both narrow and broad.

In addition to the amount and variety of publicly funded research initiatives, which we would like to explore in this booklet, there has been repeated criticism of the developments in the area of so-called artistic research. Doubts have been expressed, for example, regarding the precision of its procedures, the intentions and the modes of knowledge.[1] In the context of debates on knowledge and research terms and definitions, these critical voices should be considered a consequence of the inclusion of the arts amongst institutional research. The shift toward alternatives, thus, e.g., artistic practices, has also led to upheavals and dislocations in terms of the disciplinary and institutional fabric of knowledge generation because not only the arts themselves were challenged through this practice turn, but the universities and many long established disciplines were as well. It is these modified conditions that have led to more self-reflective practices both in the arts and in the sciences. In the panel discussion in June 2013 we wished to address such trends in conversation with three protagonists from institutions involved in and responsible for the development of artistic research.

In Switzerland, artistic research has now developed its own independent areas of artistic thought and research and tested new procedures in conjunction with the humanities, and the social and natural sciences. Meanwhile, many teams work in an inter-, trans- and antidisciplinary fashion and are active within an open research concept.[2] Knowledge

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1 *E.g. in the broadcast* „Künstlerische Forschung – neuer Wein in alten Schläuchen?" *on radio SRF 2 Kultur, Reflexe, 13.2.*

2 *Cf. e.g., universities of the arts' projects funded by the Swiss National Science Foundation (SNSF), such as "Archiv des Ortes", "Computersignale", "Grenzgang", "Holyspace–Holyways", "Präparat Bergsturz", "RhyCycling", "Size Matters".*

production, presentation and reception, as well as the reflection of the related processes occupy a central role in these research constellations. That is why we became interested in where, how and with whom artistic research creates knowledge, how it is presented and what status it has in comparison to other knowledge forms.

The present booklet undertakes the task of giving an account of artistic research in Switzerland on the one hand while also looking forward into the future on the other. The first part goes back to a workshop that was conducted at the end of 2012 in the context of SARN at the Bern University of the Arts (Berner Hochschule der Künste) in which an overview of past and ongoing research projects in Switzerland was presented and discussed. The results in this booklet are a revised and updated outcome of a survey on the development of funded artistic research projects in Switzerland. The second part offers some insights into a panel discussion that took place at the University of Applied Sciences and Arts Northwestern Switzerland (Fachhochschule Nordwestschweiz, FHNW) in Basel, which along with a balance of what has been accomplished also took up some views and trends.

ARTISTIC RESEARCH IN SWITZERLAND (2000–2015): TOPICS, PRACTICES AND TEAM CONSTELLATIONS

The integration of the departments of health, social work and the arts in the Swiss universities of applied sciences took place in the context of the Bologna Reform in 2005 (Camp/Siska, 2011, p. 13). Art schools became universities of the arts that were from now on committed within the framework of the quadruple performance mandate (teaching, research, further education, services) to develop research competencies as a result. The research competencies and the research know-how were built up in particular with support and guidance from the Swiss Federal Office for Professional Education and Technology, the Bundesamt für Berufsbildung und Techno-logie (BBT, today: State Secretariat for Education, Research and Innovation, SERI) (Camp/Siska, 2011, p. III).

To do so, the Swiss research funding institutions made resources available, which were then increasingly sought out for the universities of the arts to exploit. Already in 1999 the DORE – DO REsearch – was founded as a joint funding programme from the Commission for Technology and Innovation (CTI) and the Swiss National Science Foundation (SNSF). The programme addressed in particular the new higher education areas of health, social work and the arts (Camp/KFH, 2008, p. 12). This research funding was specifically provisioned for applied research questions and to promote research at universities of applied sciences and arts. From 2004 to 2011, the SNSF itself continued the DORE programme without CTI. In autumn 2011, project funding for the arts (as well as the research of all other universities of applied sciences and other practice-oriented project funding) was completely conjoined into the regular SNSF or CTI funding (Camp/KFH, 2008, p. 12) and DORE was dismantled.

One report from the Rectors' Conference of the Swiss Universities of Applied Sciences (known and referred to here by their acronym KFH from the German: Konferenz der Fachhochschulen) notes that by 2007 DORE had already funded 71 projects in 'art/design' and 'music/theatre' – thus, research took place at a time when the performance mandate of research for the universities of the arts had only just been established (Camp, 2008, p. 12). Thereby, research was already gaining momentum at art universities before any such research performance mandate was established.

Artistic research increasingly became a subject in the Swiss art research field during these years.[3] First off, researchers in Switzerland – like their European colleagues – often asked from a meta-perspective how artistic research is to be understood or conceived of, in order to then thoroughly debate its legitimacy (Wilson & van Ruiten, 2013, p. 25).[4] In the course of these approx. 10 years, a greater differentiation in various areas of artistic research became apparent, even if the fields often overlap (e.g., design research and artistic research; artistic music research etc.), as is still the case today. The projects also differed with regard to their approaches,

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3 Since the early 1990s in the English-speaking world, artistic research has stood for promoted development of research in particular within the art academy environment and in a certain sense also for the internal reflection of design and art brought about by its academisation (Frayling, 1993). The field of artistic research is still, however, very open (in terms of subject and method) and not canonised (Caduff, et al. 2010; Leavy 2009). In many cases, the theoretical discussion represents a kind of meta-reflection on current situation, status and institutional nature of artistic research (e.g., Bippus 2009; Caduff, et al. 2010; Dombois, et al. 2011; Holert 2011; Tröndle & Warmers 2011; Peters 2013).

4 For example, "Kunst und Forschung. Ein Kriterienkatalog und eine Replik dazu" *by Florian Dombois and Philipp Ursprung in Kunstbulletin 4/2006.*

differences in the theoretical foundation and the types and ways of process documentation and presentation of results.

To get an overview of the artistic research in Switzerland,[5] we have investigated research projects that had received funding through third-party funds. We deliberately excluded projects funded by the universities of the arts themselves, because we wanted less to study the research build-up and more the content and methodological orientation, as well as the team composition for successful research acquisition.

The following evaluation and commentary relate to the respective research projects that we could find via Internet searches, information garnered from conversations/interviews or further written sources for the period between 2002 and 2015. For these purposes, the term 'artistic research' was very generously interpreted. It was also used to apply to artistic and sometimes design-specific, film-theoretical questions or to inquiry in the field of applied theatre research. The following reconstruction discusses the sample with respect to quantifying developments, to selected thematic issues, approaches and team constellations without any claim to completeness. Certainly, with the focus on funded research in Switzerland, many of the precursory efforts going into artistic research had to be omitted.[6]

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5 A first overview of all the previous research projects that had been carried out at universities of the arts in Switzerland was created at the end of 2012 for the workshop on the 'state of affairs' of artistic research in Switzerland. The list has been supplemented by the newly added projects until spring 2015 for this booklet.

6 During the 1980s teaching programmes at HEAD anticipated the foundation of research-based master programmes (e.g. critical curatorial cross-cultural cybermedia studies CCC). And recently appeared a publication about another example of artistic research avant la lettre *in the French part of Switzerland: Alain Antille, Sibylle Omlin (Ed.),* Hors Piste, la recherche à l'ECAV. *ECAV art&fiction publications, 2014.*

Our snapshot revealed about 60 ongoing or already completed projects in the field of artistic research up through spring 2015. An increase is reflected in the number of projects since 2005, after the art education in the universities of the arts was 'academised'.

By 2012, three years ago, there were approximately as many CTI and SNSF projects as there were DORE-financed projects. After the end of the DORE programme, around ten more SNSF projects in the field of artistic research throughout Switzerland have been added to date. At the same time, there are only a few CTI projects to be listed. In other words, a development in the direction of SNSF-oriented research funding can be shown.

Also, it seems worth mentioning that some formerly DORE-funded projects – thus, projects supported by the SNSF for research build-up within universities of the arts – continued to receive funding in a second phase as regular SNSF projects. Therefore a series of long-term projects may be listed (e.g., "Denkgeräusche 1" and "Denkgeräusche 2", Dombois[7] or "Überschuss", Schenker/Rickli et al. and "Computersignale", Rickli et al.). There is practically no support to list dedicated through foundations or trusts, even when they came up sporadically to cover minor costs within the context of exhibitions or publications (cantonal cultural promotions,

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7 We mention each of the applicants and the project managers' surnames but not the whole team as such. The teams are mentioned as 'et al.'. We ask for their understanding where information is incomplete. All projects can be found under the name of the applicant in the SNSF-data P3 (Projects, People, Publications) on http://p3.snf. ch.

Biennale Bern, Göhner-Stiftung). Scientific communication of artistic research results is furthermore hardly ever explicitly promoted. However, an initial phase of this might be represented by the SNSF project "Handyfilme" (Schönberger/Hengartner/Ritter et al.) recently receiving financial support from Mercator Foundation for a handbook and an exhibition as dissemination forms, or the Agora project "The Trojan Pegasus" (Heimberg).

Thematic issues

For our analysis of the developments of artistic research in Switzerland we were also investigating the kind of topics addressed by the researchers in our sample and what inquiries they formulate to do so. In the following, no in-depth discussion should be expected but rather a representation of the situation as observed.

As mentioned in the beginning, some research projects were carried out before the official legal performance mandate for research came into force for universities of the arts in 2005. The investigation into the "Position et production de l'artiste dans un contexte périurbain" (Pfründer et al.) was promoted in 2001 by DORE already. "Perform space: Untersucht Kunst" (Cassens Stoian et al.) ran from 2003 to 2004 with the help of DORE; "Art Public Zurich" (Schenker et al.) could be performed thanks to the support of CTI from 2003 to 2007 and from 2008 to 2011.

Even though one might expect that artistic research is dealing with questions about artistic practice and its changes, as well as with the genesis of artistic work, such a task does

not seem to be a field that draws great research interest. Research projects that are devoted to the production of art and that explore artistic elaboration, as well as work processes, are not carried out in large numbers. Individually some changes at the level of artistic practice are investigated (e.g., "Sprechkunst. Methoden der sprechkünstlerischen Probenarbeit im zeitgenössischen deutschsprachigen Theater", Kiesler/Strässle et al.) or vice versa, the genesis of social realities through artistic and entrepreneurial practices (e.g., "Disclosing New Worlds. Artistic Entrepreneuring through Designed Fictions", Widmer/Steyaert/Marti et al., "Mentoratsbeziehungen", Caffari/Mohs et al.). Production-aesthetic inquiry also devotes itself to projects that examine the conditions of the production of art or consult the context in which art occurs (e.g., "Erlebniswelt Zentralschweiz", Spillmann et al.).

At the transition into a field of art historical research that turns toward contemporary thematic issues lie projects that pose questions about the institutional context of artistic understandings and work (e.g., "Kristallisationsorte der Schweizer Kunst der 1970er Jahre", Harboe et.al.) or that inspect the influence of artistic practice on art institutions ("Institutions of Critique", Gau; "Off OffOff Of!", Mader; "Ästhetik der Dekolonisierung", von Osten).

Again and again, research-based artists were looking into and engaging with archives and collections (e.g., "Archive, histoire projet" Margel, Ribaupierre et al., "Das Menschenbild im Bildarchiv", Vogel et al.). Especially in terms of the first project, it was argued that the archive should no longer be a simple public repository but could become rather an experimental space. The sustainable occupation with archives is noteworthy, especially as art collecting itself

or the art market is much less often questioned (exception: Owning Online Art, Storz/Schwander et al.). Researchers, however, also create archives (e.g., "Archiv des Ortes", Görlich/Wandeler, where collective strategies were designed for a photographic archive of spatial development).

Furthermore, there are a number of projects that may be listed, which are of a rather technical methodological nature or work with scientific concepts. These projects concentrate on concepts from the natural sciences or emanating and taking inspiration from them. This includes, for instance, confrontations with phenomena such as landslides ("Präparat Bergsturz", Gisler/Dombois et al.) or avalanches ("Recherche transdisciplinaire sur les représentations de l'avalanche", Margel) with models from the physical sciences as well as instruments that are usually employed to scientific ends (e.g., "Size Matters", Dombois et al.). Sometimes even (natural-) scientific theory building is sought via artistic exploration ("Indirekte Erfahrungen", Schenker). One related topic could be confronting questions regarding the nature of or connections between nature itself and society ("RhyCycling", Caviezel et al.; "Winterschlaf", Gisler et al.).

Media data and their visualization would be a media-specific expression of this thematic mapping, e.g. investigations into computer signals ("Überschuss", Rickli et al.), big data visualisations ("Experimental Data Aesthetics", Mareis/Miyazaki et al.), the design of biofeedback interfaces ("The use of biofeedback for a human-centred approach to improving cardio-vascular magnetic resonance imaging", Jhooti/Torpus et al.) or the use of feedback technologies ("Gestaltete Unmittelbarkeit. Atmosphärisches Erleben in einer affektiv-responsiven Umgebung", Heibach/Simon/Torpus

et al.). Interactive presentation formats could be a further manifestation of this category (e.g., "lifeClipper2" Torpus et. al.; "living-room1+2", Galantay/Torpus et al.; "RhyCycling", Caviezel et al.).

Artistic research projects furthermore continually focus relatively directly on current socio-political thematic issues. At the outset, the questions were raised rather in regard to art in the public space (CTI project "Kunst Öffentlichkeit Zürich", Schenker) or urbanisation tendencies ("Kunst in Stadt-entwicklungsprozessen", Mader) and the design of urban spaces ("UrbanMob New", Léchot Hirt). At the same time, societal developments like migration or border cross-ings were brought into focus (Migration Design, Huber/ Ritter et al.; "Creating Belonging", Schade; "Grenzgang", Florenz/Schwander et al.; "Check on Arrival – Grenzland Flughafen", Huber/Caviezel/Kumschick), new communication media amongst youngsters ("Handyfilme", Schönberger/ Hengartner/Ritter et al.) and tourism ("Und plötzlich China" and "Kunst & Tourismus", Spillmann et al.). Beyond their rather sociological aspects, these projects obviously also treat the technical-scientific novelties. Recently, questions regarding the environment, sustainability and cycles have been taken up ("RhyCycling" and "Times of Waste", Caviezel et al.) along with human-animal relations ("Wir sind im Winterschlaf!" Gisler et al.). Even religious, ethical and economic develop-ments are being investigated in various ways by means of artistic research projects (e.g., "Holyspace-Holyways", Henke/ Spalinger, "Brands&Branding", Huber et al., "Politiques et initiatives mémorielles et pratiques artistiques dans les pro-cessus de paix et de reconstruction" Queloz/Hazan et al.).

Finally, developments are also being addressed which affect the field of art on the whole, be it in terms of education policy ("Ästhetische Praktiken nach Bologna: Architektur, Design und Bildende Kunst als epistemische Kulturen in the making", Eberle/Gisler/Bippus et al.) or cultural policy ("Off OffOff Of? Schweizer Kulturpolitik und Selbstorganisation in der Kunst seit 1980", Mader).

Approaches

In many of these projects, there has been and continues to be a co-existence or side-by-side in terms of artistic and rather social or humanistic approaches. In some works, topics are sounded out by means of specific artistic interventions ("Stadt auf Achse. Kunst in Stadtentwicklungsprozessen", Mader et al.; "Wartezeiten", Klingemann). Additionally, the artistic work sometimes follows a research phase in which the topic of interest is dealt with (e.g., "Artists-in-Labs", Scott & Hediger). Some projects employ artistic processes as central elements ("Grenzgang", Florenz/Schwander et al.; "Size Matters", Dombois et al.) while others allow for some artistic-research methods to be carried out along or borrowing from other methods such as those of the social sciences ("Wir sind im Winterschlaf!" Gisler et al., "Intermaterialität", Strässle et al.). Still others employ a mix of methods ("Traces and Traceability", Boulaz et al.) or work comparatively ("Methods of Reenactment", Badura).

Very often research takes place with transdisciplinary concepts and various partners from outside the universities. This is sometimes due to the format of DORE, which called for practice partner participation. A question for more profound

investigation (we have not done this here) would be to what degree the number of practice partners changed since DORE was integrated into the general funding programme of the SNSF.

The selected practice partners often come from an art- and culture-oriented context (museums, art spaces etc.), but they also represent research environments such as scientific laboratories ("Computersignale", Rickli et al.) or natural-scientific disciplines, for example geology („Präparat Bergsturz", Gisler et al.), finally also practice-oriented institutions such as state offices, NGOs, archives ("Archiv des Ortes", Görlich/Wandeler; "Bilder verstehen", Huber/Vogel et al.; "RhyCycling", Caviezel et al.).

Various media 'products' have emerged from the projects and the results are made available in very different forms and formats (e.g. "Top of Experience oder die Kunst der Erlebniswelt", Spillmann et al.; "Bilder, leicht verschoben", Vogel/ Binder; "Verletzbare Orte", Huber/Ziemer et al.; "Now1+2", Schenker/Köppl et al.). The outputs have included workshops, panel discussions, exhibitions, artistic works, art books and scientific publications. It becomes apparent that, unlike the disciplines with longer histories, no clear order can be discerned in regards to the forms and ways of publication.

Team constellations

When we consider the ongoing or completed projects that exhibit artistic elements and respectively assert them, an interesting picture emerges regarding the team constellations. From the beginnings, the project application was

often handled by the head of the institute or another leading person (mostly with an academic background). An increase in artists as successful project applicants can be observed recently. For the 'project leadership' as differentiated by 'application of the project' or official project responsibility, artists and academics are rather in balance. Generally artists are engaged as junior or senior researchers more often than as project leads. That people with a university background are used for project entry in the field of art research is something that has not significantly changed in recent years. Camp & Siska have diagnosed this as the "problem of succession" within artistic research (Camp/Siska, 2011, p. IV).

Project orientation

The public alignment of projects is very clear, which probably has to do with the practical orientation of DORE funding and is reinforced by the public communication of research results as required by the SNSF. The research results are often aimed at both expert and lay audiences simultaneously. Publications are rarely directed toward a particular group of experts, as the range of disciplines to which artistic research speaks has not solidified into a specific scientific community. This shows that the audience as well as the interlocutors of artistic research outcomes are still in the state of negotiation and can thus far be considered fairly heterogeneous.

The concern taken up in the panel discussion as concretisation and continuation of the workshop was a résumé of the state of the art with discipline specialists and educational policy experts and a discussion of their expectations and wishes for future development in artistic research. It was concerned with debating what consequences could be drawn for research content and procedures, as well as for the funding of research.

After roughly a decade of Bologna Reform and over 10 years of research at universities of the arts, brought on by an increased academic focus, the question arises of whether a 'social-science-isation' or a 'humanities-isation' of artistic-research thinking and practice has been established at these former art schools. Or rather, vice versa, to ask what the emphasis on research has done for works of art, especially for those that are driven by research or are based explicitly on research projects.

The discussion took place on 11 June 2013 at the Academy of Art and Design of the University of Applied Sciences and Arts Northwestern Switzerland (HGK FHNW), concept and introduction by Flavia Caviezel and Priska Gisler, moderation by author and journalist Christoph Keller. The panelists were Kirsten Langkilde[8], Guido Miescher[9] and Giaco Schiesser[10].

8 *Director, Academy of Art and Design, University of Applied Sciences and Arts Northwestern Switzerland HGK FHNW.*
9 *Scientific Consultant, Department National Research and Innovation/State Secretariat for Education, Research and Innovation SERI/SBFI.*
10 *Responsible for the dossier R&D and Director of the Departement Art & Media, Zurich University of the Arts, ZHdK.*

WHAT IS ARTISTIC RESEARCH?

The following excerpts of the discussion are organised thematically and slightly linguistically adapted for intelligibility and to fill in context where necessary.

Verifiability / scientific character

Moderator CHRISTOPH KELLER: "Artistic research" seems to be not quite evident. What is it that constitutes the core of this artistic research, in what direction is the whole thing evolving? Giaco Schiesser, where do the fundamental problems lie in this direction of research?

GIACO SCHIESSER: Very broadly speaking, there are natural science approaches, there are humanities and cultural science approaches and there are artistic [approaches] and artistic research approaches. And what's interesting with artistic research is, if such a thing even exists: it is not the same as art. As a philosopher, I would say it makes no sense to have two terms for the same set of facts and circumstances. Thus, one must be able to describe what the differences are. At the present time, after 25 years of [international] or 15 years of [Swiss] research, I believe that one should be able to designate this in general.

First, it takes an explicitly formulated set of research questions, which is often also present for good art but not necessarily so. Second, the people who expose themselves to artistic research have to know the "state of the art", that means they have to know what is being researched about the research topics and settings that they are recommending.

What art takes those things up? Third, and this is a very big problem, I know from my professional experience, supervising PhD candidates: When one asks them, where they see innovation potential, then 90 per cent of the artists break down. [...] Is that interesting for the art world? For society? Is it interesting for other disciplines? That means there is an explanation for that which one is doing – which is for artists in their artistic practice often only implicitly present.

This means that methodologically there is a very dedicated attitude, which is not shared by all. In accordance with the epistemologist Gaston Bachelard, who wrote in the 1930s […] for every knowledge object, for every research question that one poses, the methodologies in the research process must first be developed, […] every knowledge object requires its own mix of methodologies. This is something that artists, however, are very familiar with. […] And in artistic research, the same thing has to be worked out, in the research process.

Kirsten Langkilde: I agree. Early on, I got involved in the Danish Carlsberg Laboratory, where they are doing gene manipulation. And there I learnt: Method, that is something very pragmatic in biochemistry. This also follows for experiments, accidents, coincidence. These surprising moments, they don't belong to the artist alone. Now, I'm more relaxed when it comes to fixed methods.

Traceability

CHRISTOPH KELLER: I'm now a bit heretical. I eventually learnt that research is based on verifiable methods that can also be verified externally. I've also got a product in front of

me that reveals the research process, not just an artifact but possibly a text where I can trace how the research process transpired. Mr Miescher, is that research, what is being described? Or is it a hybrid between research and art?

GUIDO MIESCHER: I am a representative for two things. I was Head of Neurobiology in the Cantonal Hospital of Basel. Neurobiology is basically an exact science. But that's the thing, it gets rather complex all of the sudden. And here I am a representative of the government, thus the tax money that we spend; and we're pretty stingy. So far, we have only ever had to deal with simple communities: federal versus cantonal and players of the like. Today the players are very different than they were just a few years ago. We have European research funding, we have foundations that set the standards. […] The Bill Gates Foundation sets standards in many disciplines and is a very good partner in the partnership-based approaches to research.

[…]

CHRISTOPH KELLER: Only there, I would be a bit irritated if I were a cancer patient at the cantonal hospital when the chief doctor who examined me said, he worked in artistic research.

GUIDO MIESCHER: Now I need to mention something that is discussed very little. One can make statistics with one variable, two variables, three variables. In cancer, it happened purely by coincidence that a biologist was using corncobs to do creative, visual work. There are corncobs with black kernels between the yellow ones. Barbara McClintock won the Nobel Prize, because she figured out that there are

genetic elements that cause that one corn kernel to be yellow and another to be black.

There had been decades-long research on chemical carcinogenesis and she discovered certain causalities. Then virologists discovered cancer-reducing viruses, and already we've got three variables. Which means, fortunately it all came together in the 1970s and resulted in a series of Nobel Prizes. But that is a coincidence and it leads to the circumstance that no clinician would ever treat a patient with less than three medications. And that already is a very difficult statistic endeavour. In the future, it will probably take four or five.

CHRISTOPH KELLER: Kirsten Langkilde, I feel you are listening carefully. What about this depiction is so interesting to you?

KIRSTEN LANGKILDE: The complexity. We should not think that there is a simple procedure to follow in research. And it is about the concerted effort. One has to be willing to combine energies and talents. For the sake of common projects. I like that. […] There is an important project that we have to solve. Why not commit ourselves as a university to it? There are fields, clusters, and then we bundle the energies and negotiate with each other. And: How do we give the researchers from each of the areas their freedom?

CHRISTOPH KELLER: Someone mentioned thematic subject fields. Clustering, conversing with one another, looking at a problem from different angles in a way that is open to all the findings.

GIACO SCHIESSER: At certain times, certain approaches are more plausible than others. […] There are ranges and it is culturally conditioned which approaches have what meaning at which points in time. […] That's why I'm of the opinion that if artistic research is to prove itself in terms of societal questions, then it must confront this task.

[…]

KIRSTEN LANGKILDE: Then we have to put the arts out there and say, what is the discipline's role. How do we deal with it? What relevance do the [artistic disciplines] have? […] To get away from saying, we are not discussing sculpture in particular or installation art and then the theory/practice for it. We'll attempt, for the first time, to get at what's behind it: What role do aesthetics have today? […] This should rather be seen as an arena for negotiation, where one can exercise an expanded artistic practice while adding these relevant theoretical elements at the same time. It's rather a place of negotiation than a classic definition of different disciplines – in order to investigate how they are to interact with each other.

Publication / Public

GIACO SCHIESSER: I would even go as far as to say if there is something like artistic research that is also distinguished from the humanities and the natural sciences, it is not only of interest for the artistic research community and the art world, but for society as a whole. That is actually the deployment that it pursues in my opinion. Because in addition to the primacy of the economy, we have a primacy

of biotechnology after a fashion […], which could turn around the kind of mono-causal thinking. […] We have a return of the dominance of biotechnology so that with artistic research the inquiry, the irritation, the undermining of the debate would be available, which is societally very interesting. Also that one has absolutely no problem at all conducting this debate with outstanding people from the natural sciences and the humanities. This obstinacy of art and artistic research is essential for me, because if it weren't, if it were just a helper science, then it's superfluous. Then one shouldn't waste their life on it.

KIRSTEN LANGKILDE: A topic that is also connected is publication. […] But how does one evaluate them? With what form of publication? […] When we say we are working in the digital field and have innovations as our focal point, then it can result in differentiated narrative forms, e.g., with the aid of digital device development. And they need another form of publication, they have another community, one speaks of other curatorial practices. […] Another question would be: How much truth-value does an image have in contrast to text? And is it the case that the image reflects the text or can only the text reflect the image? This is up for negotiation. And perhaps there is such a thing as a cinematic reflection. There may be new, previously unknown exhibition formats. That's where I see huge potential, if one says an artist's career doesn't just take place in galleries and museums, there are other forms […] like a political intervention, changed processes in the public space, which are triggered by the arts. That is something totally new – that we do not yet know. Nevertheless, it already has to be validated today as valuable artistic knowledge in the sense of research.

Community building

CHRISTOPH KELLER: The methodological concept is – to some extent – outworn in the natural sciences because research contexts are always multi-causal. […] Only the method per se, since there is the chance that one goes in circles and does not progress. What is the criterion for advancement? Of course, a natural scientist can say: Eureka, I've done it. But maybe he won't experience it himself. It is indeed in the interaction with a community that creative concepts are found and in the end advancements are made.

GUIDO MIESCHER: If we look at that, we have somewhat of a similar difficulty as the artist himself has. Where is the scholastic, hermeneutical community to be delineated and where are we on a path of research and innovation? […] When Pasteur made his very simple experiments, the world was not convinced that he got it right. It took decades until he could prevail. What happened there? A community comes about that can work on an idea long before it's chiselled in stone. Creativity takes its course. And then you realise that the one community is petrified, sclerosified, scholasticism pure, while the other gives wings to design, metastasises abroad and that leads to a paradigm shift. And that is something we share amongst us again: Paradigm shifts characterise modernism. Biology, the natural sciences, just like art. This vitality that speaks to us, that inspires us. And there is where we're in emotional tones.

GIACO SCHIESSER: Hans-Jörg Rheinberger has said, for example, there are epistemically recalcitrant qualities between the natural sciences and the humanities, so very fundamental differences. And the same applies to art and

artistic research. One has to point that out. And at the same time, they have to establish connectivity. Interdisciplinarity and transdisciplinarity is only conceivable if one can point out specificities and, at the same time, where is the interest in working together.

[…]

GUIDO MIESCHER: We have experienced that these partnership developments sometimes take awhile. Paradigm shift, that happens all the time. […] this is where scientists, academics as well as outsiders, politicians, can come forward. If one brings the communities together for longer, they realise how they can learn from it. We don't have a situation, where we can act from the ministry side. In Switzerland, we do well with bottom-up. The role of the federal government in a supervisory view is to set the legislative framework and not pose too many questions. […] We cannot distribute widely according to the shotgun principle. That means learning how things develop and see where there is a dynamic and where our support could be the crucial push.

GIACO SCHIESSER: Someone give the Secretary of State a pat on the back. Compared to five years ago, the federal organisations, i.e. CTI, DORE, SNSF, learnt an awful lot. There is no question that artistic research is taken seriously in the Swiss National Science Foundation and funds are deployed and exploited for it. Interestingly what is happening now is that the EU has this crazy policy with flagship projects, from which one in three goes to Lausanne. It is one billion that the EU is investing in 10 years and Switzerland has to raise 500 million itself – that called the Swiss National Science Foundation and a few federal institutions into action. […] What

does that mean for the Swiss research landscape? It has been supported by the board of the ETH [Federal Institute of Technology], and the universities, that this bottom-up concept is the foundation of why Switzerland is doing so well in terms of research […] The flagship project has actually rather strengthened the willingness to continue to follow this route.

KIRSTEN LANGKILDE: That's why I went to Switzerland two years ago. It's obvious: Compared to the Berlin view or a Scandinavian one, there's just another, healthy dynamic here. Not in Germany, that's obvious.

CHRISTOPH KELLER: But what does bottom-up mean in the field of artistic research? Is it a different process than what happens in classical universities? What is the difference?

GIACO SCHIESSER: Two examples that immediately make the seriousness clear: In Great Britain, the government decided that, with regard to all of the universities, the natural sciences would be funded, the humanities would be funded and the arts, including artistic research, would be completely taken out of national funding. The universities of the arts are being forced under penalty of their own collapse to privatise all of their financing, completely.

Second example: In Germany, the DFG [German Research Foundation] decided that artistic research is not an area that they want to promote. They are very sceptical. At the same time, the Volkswagen Foundation and the Schering Foundation have decided that these are interesting alternative approaches – keyword epistemically recalcitrant qualities. At the Volkswagen Foundation, this is a bit hidden because they cannot call it thusly, since otherwise they would have to

change the foundation's mission. That's a quick look at two national situations that are fundamentally different and have massive impacts.

Kirsten Langkilde: But to add to Scandinavia: Ther is massive public support there. There is a tacit understanding that culture is a very important area. The role of the ministries of culture in Scandinavia is very different than here. This is due to the monarchies, maybe. [Laughter from the audience] Who knows? Major promotion of culture is the norm. There is also this respect there, one can also see it as a kind of bottom-up thinking. One questions the community and asks them to take part in the structures. The ministries delegate expert groups and solicit advice from expert communities. They gather the expert knowledge and initiate processes [between the participants]. And then they talk about funding – there is quite a lot of funding.

[…]

GUIDO MIESCHER: We see it rather in terms of interdisciplinarity and defining HOW to incorporate communities. When one involves a pure discipline-oriented academic in the evaluation of an interdisciplinary area, there will be a lot of blockage. Thus it is important that the communities determine their standard peers with whom they are prepared to collaborate.

GIACO SCHIESSER: In the Fine Arts field in Switzerland today, it is not possible to set up research groups because people indulge an individualistic artist perception. They want to do their own promotion. I also wanted to build up a research group, but it was unthinkable. I had to find

an intermediate form. In the collaborative arts, in dance, theatre and music, where collaboration is part of artistic practice, this is much quicker and more possible. […] Thus, there will be a sophisticated field, where the development – which is already the case today – will be very greatly differentiated. And if there is a failure within the fine arts to make a fundamental break with the cult of genius, which today's students seem again more eager to follow than at other times, then interdisciplinarity or transdisciplinarity will never be possible. In that case, they only want to do their classic, personal work.

GUIDO MIESCHER: The SPP [strong focus research programme] priority programmes of the '90s were a fiasco, a Stalinist one. In that case, someone developed the research priorities. And then suddenly, they had a post-doc scene. If critical masses emerge in individual disciplines in different ways, communities develop, [...] there will be a dynamic – and the Swiss National Science Foundation will hopefully continue to listen.

CHRISTOPH KELLER: We've heard the keywords: An end of the cult of genius, more promotion, more collaboration. Many thanks to the panel.

ARTISTIC RESEARCH AS ACADEMISATION – SOME CONCLUDING CONSIDERATIONS

If we take stock of this brief look at the development of artistic research in Switzerland and the debates about the current situation and the future, some aspects seem to come to the fore that we would like to sum up here:

Artistic working processes themselves have only recently gained precedence as objects of new research projects and can probably be interpreted as an increased move toward basic research. They confront a great many inquiries, dealing with socio-political aspects, as well as those that are closely related to thematic issues belonging to the natural sciences. Along with this, a great joy in experimental approaches and the exploration of epistemological procedures can be shown.

Very often the projects and team constellations are inter- and transdisciplinary. The question of whether transdisciplinarity – i.e., research that explicitly includes external partners – will decrease as the DORE programme is incorporated into regular SNSF funding, however, cannot yet be answered, but it must necessarily be posed.

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We think the following point is particularly important: The number of SNSF projects has increased in recent years. Over time, that increase has tended toward basic research; whereas, surprisingly there has simultaneously been a decrease in CTI projects, which themselves are rather application oriented and directed toward very specific addressees as well. And as per usual, there is still very little foundation funding to speak of. The tendency toward an academisation

that one could imagine to be due to the increase in SNSF-financed projects is also supported by a further finding: The responsibility for research projects falls to a majority of classic-academically trained researchers, even if they can sometimes and increasingly boast a more artistic profile or develop one. Artists trained at universities of the arts are still mostly in the role of academic employees.

Some of these topics were also taken up in the panel discussion. Not completely disregarding scientific rules, to which belong the clear line of inquiry for any research project, recognition of the state of the art and a formulation of the approach, has also clearly been spoken to. That this never-theless – as in other research disciplines – is to be coupled to the moment and appreciation for coincidences, of devia-tions, of luck has also been stressed. That research is not the same as art has furthermore been reiterated, however, it allows for an expanded artistic practice to be exercised and for this to be extended with theoretical elements. This seems important to us as a manifestation for the further promotion of artistic research.

The uncertainties that artistic research (still) encounters can be traced, according to the panel participants, to various research support mechanisms in the countries where the research is undertaken time and again – such as declining Government support, change to the funding conditions, etc. That the inquiry – the irritation – should be permitted against mono-causal explanations and earmarked interests of the cooperation partners is where the panel participants were in agreement, because it characterises the current situation of artistic research in Switzerland.

The reference to Pasteur, whose ground-breaking contributions against infectious diseases were strongly called into question for a long period, recalled that the difficulty of prevailing not only distinguishes the state of artistic research: Other scientific disciplines were also deeply questioned for a long time or put through harsh critique and yet triumphed and indeed prevailed in the course of a central paradigm shift. Thus, it will be interesting to observe how artistic research positions itself in the future and whether this still largely un-cannonised concept will be able to succeed in competing for research funding.

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