

Introduction

Frictions

In the previous issue of ArtMonitor, a particular focus was made on the discourse on artistic knowledge and on non-discursive knowledge in the arts, with a somewhat critical glance at the kinds of practice-based research that has dominated British graduate education.

The alternatives we presented (mainly Nordic perspectives) all pointed to the necessity of close ties between artistic practice and research. That artistic research is an integrated part of artistic practice – intra and extra muros

The authors share the view that an advanced artistic practice, with a researching and critical ambition and/or framing, may well constitute a rewarding form of scholarly knowledge, though this does not necessarily conform to the discursive practices of traditional university research.

To summarise, three main paradigms were invoked: (There are more!)

- a poetics: viewed as a problematising and problem solving activity, finding its ideal form of expression in the essay.
- a doxological perspective: insisting on the practical, creative, and human character of all kinds of knowledge – philosophical as well as artistic practice.
- a discursive art: enhancing autonomy in late modernity, affirming the person's right to self determination.

One of the pearls in this new issue, Mats Rosengren's essay on 'cave art', is a critical follow-up of his contribution to the previous issue on doxology. Here, the focus is on the problems of truth and practice in history and art history in the Humanities of today, and on a lacunal space for a research-based artistic practice, within the framework of a philosophical/doxological paradigm.

Other important follow-ups are two essays, which in our context, could as well be called "small treatises on poetics". Bryndis Snæbjörnsdóttir's and Helena Pedersen's essay on animal art and Parveen Adams' text Art of Repetition.

In connection with Parveen Adams intervention, I am happy to mention our gratitude to her and Dariush Moaven Doust, whose important art show and seminar project Undercurrents in 2006/2007 at the Gothenburg Museum of Fine Art made their respective publications in this issue possible.

This issue of ArtMonitor focuses more specifically on the unmapped territories, where the new research practices at the crossroads of art, philosophy and technology, encounter and perceive their own discursive and non-discursive conditions of possibility and the political demands conditioning them. (Aktualität, institutional requirements, creativity-on-demand, growth, mobility, and socio-pedagogico-political instrumentality.)

One conclusion, after a final reading of the contributions in this issue, imposes itself in the form of a necessary choice. In order to establish itself, scholarly artistic research should reflect much more (and more critically) on conditions of possibility. This is absolutely necessary if this kind of research activity wants to become a zone of free enquiry about those very hierarchies that condition the relationships between art, subjectivity, philosophy,

technology, and contemporary politics. This is the strategy, which is a strategy of frictions, to employ for an artistic research which aims at contributing, not only to developing itself institutionally, but to art, to discourse on artistic practice, and to politics.

Those perspectives and choices are problematised and analysed in the essays of Marcia Sá Cavalcante Schuback and Dariush Moaven Doust from Södertörn University College in Stockholm and University of Gothenburg respectively, and they merit to be taken very seriously.

Another important aspect of this issue is a de facto, we hope, tension and friction between artistic practice and the critical reflection on artistic research that we undertake. In this issue the dialogue between "artistic research" and one of its conditions of possibility – contemporary art – is practiced by artist Lotta Antonsson (Professor of Photography in Göteborg) who created and selected some works for this occasion. Her contribution is called Works on paper and we present them here as a foundation for a dialogue between visual expression and text. We expect many comments on this experiment from readers and onlookers.

The role of art and artistic research in late modernity will be the main theme of forthcoming issues of ArtMonitor this year. In the issue on Politics of Magma with Mats Rosengren as guest editor, and an issue dedicated to the exhibition on research art, Talkin' Loud and Sayin' Something, that opens at the Göteborg Museum of Fine Art in September 2008. The exhibition will be in focus during the Tenth Biennial Conference of the European League of Institutes for the Arts (follow those developments on www.elia-artschools.org).

We shall continue to monitor the relationships between art research, philosophy, technology, and the 'creative economy'. In a more systematic way we will return to this relationship when the reports and analyses of the French project *Le passage à l'acte: art et philosophie*, realised by philosophers Antonia Birnbaum of Paris VIII and Ana Samardzija of the École des Beaux-Arts in Toulouse are published later this year.

The beginning of their project sounds very much like the programme text for our publication:

"May there exist a direct dialogue between contemporary art practices and contemporary philosophical practice, well beyond any authoritarian references to the authority of aesthetical and critical discourses usually organising this inter-relation?"

Johan Öberg