



Photo, Upper left: Anette Andersson
Photo: Raimi Gbadamosi

Talkin' Loud and Sayin' Something?

ELIA symposium on artistic research¹

Gothenburg, Sweden, Museum of Fine Art

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Johan Öberg: It is easy to forget, when we work with models of institutionalisation, evaluation and quality control, what the freedom to teach and to do research is really about. I hope today's session will remind us of the real need for artistic research, the relevance of this activity. It's also easy to forget, unfortunately, that the only way to understand and evaluate an activity of this kind, which involves both sensuous knowledge and hard-core theory in a serious way, is dialogue and free discussion. Formalised evaluation practises will never be sharp enough to understand what is going on, happily. In this sense, today's and tomorrows meetings are important.

In view of the ELIA conference, and in order to create a good discussion, we wanted to present to you some interesting and relevant examples of artistic research here in the visual arts. We have given you some written materials beforehand and invite you to contribute to the discussions in depth. A platform for an unpredictable and free discussion: It's as easy and simple as that.

Today's session, which is dedicated to the work of Jacqueline Donachie, will start with some reflections by Mark Nash from The Royal College of Art, who was

also the opponent during the defence of Mike Bode and Staffan Schmidt last Tuesday. He will speak about artistic research and his view of this.

Mark Nash: I am going to say as little as possible because we have got a lot of eminent people here and very interesting exhibitions outside. I am going to start by talking briefly about the fact that I have been in dialogue with Göteborg and ELIA for a year or so. I was invited to speak at last year's ELIA research meeting in Zurich and some of you were there and will find the arguments and observations I am going to present repeated, and hopefully developed. There, our conversations focused on the production, generation, and creation of knowledge in the Arts. In particular I discussed how curating can be seen both as a research methodology and a creative practice parallel in many ways to the debates of fine arts research. I have spent a few years involved in fine arts research in the University of the Arts, but when I moved to the Royal College, I moved into the department of curating so I have straddled fine art/non fine art research, and there is a debate as to what extent curating is a creative practice or not.

¹ The speakers have been given the opportunity to do corrections and minor changes to this transcript from the symposium. For a schedule of the program and lists of the participants see: www.elia-artschools.org

As Johan Öberg said, here we are talking in the context of an exhibition of practice-led artistic research, *Talkin' Loud & Sayin' Something*. This is juxtaposed to another exposition, *History Talks*, which presents a number of artists whose work is research based. There we have a good opportunity to discuss both artistic research, art practice and the role of the academy. Johan put this rather well; intra mural here, extra mural there, if that's how one would like to think about it.

First, a few remarks about this exhibition, which hopefully you have seen, and will want to see more of. It presents the work of four artists involved in practice led research in Scandinavia and Jacqueline from the UK and it holds up well against its Konsthallen curated counterpart. One of the formal differences immediately apparent concerns the discursive support or framework of the two shows. Here in *Talkin' Loud*, the works presented challenge engage, encouraging you to follow the catalogue essays, discussions and interviews. In *History Talks*, on the other hand, there is discursive support in the form of explanatory wall texts and a much shorter catalogue that doesn't necessarily take you along the same lines of reflection at all. In *History Talks* you are looking at works shredded together to make an argument about the way artists reflect on historical processes. You are not thinking specifically about the individual artist's processes of research and reflection, and the development of their thinking. You are thinking about a set of reflections on art and historical processes set up by the curators of the exhibition.

Jacqueline Donachie's work is immediately striking and heterogeneous both in its content and in the installation. It makes you want to work out what connects these disconnected images of physical dislocations, of sculptural elements, interventions on the body, and the psycho-motor collapse implied in the drawings.

Heli Rekula's work presents images of the female body that both accentuate and question visual fetishisation. The artist's reflection on her practice gives us an insight into the representation of women's bodies today, and a sort of re-articulation of a feminist debate on artistic visualisation.

Annica Karlsson Rixon's and Anna Viola Hallberg's work presents a series of voices which together produce a challenging picture of lesbian and gay life in Russia today, particularly St Petersburg. You have both film and portrait photography which belie the challenges and difficulties articulated in the interviews.

This contrast between the two elements stimulates our curiosity to know more.

Finally, Sopawan Boonnimitra juxtaposes moving and still images of migrant people seeking a home in the Netherlands. The still images capture something of the ideology of pathos that surrounds such people. The moving image presents them as more active, able to take control of their lives. Again two contrasting elements encourage you as the viewer to explore the ideas further in the catalogue and debates with the artist.

A couple of weeks ago I was involved in hosting a conference in Tate Modern in London on landmark exhibitions. It was a collaboration with the van Eyck academy in Maastricht, whose model of post-doctoral research is very relevant here. The aim of the exhibition was to discuss contemporary art exhibitions that have changed the language of exhibition making. That is those exhibitions that change the way we think about exhibitions, and the way we make exhibitions.

As part of this conference Hans Haake gave a presentation of his artistic practice, many of his works, like those of the artists presented here at Konsthallen, are clearly research led. I will take you through two or three pieces, the most famous one, perhaps, the study of real estate holdings. There is a whole series of panels of apartment blocks in New York with details of ownership. He discusses and researches the transfer of ownership of these different buildings. It's a very powerful work. A lot of his practice involves engagement in sociological, political, and cultural research.

I asked him what he thought about this new area of fine arts research, and his answer was rather straightforward. He said art has always involved research, and he reminded us of traditions of artistic research from the Renaissance on, much of it interdisciplinary. He firmly presented himself within that tradition. It struck me that we too often situate artists who work in this way to one side of art historical narratives. The point he makes is obvious but we could draw a number of lessons from it. One of which would be to not set up artistic research as a secondary category within art practice. Nor to set up artistic research as a completely separate discipline from art practice itself. We have to argue for research as an essential element of artistic practice. Even if, for the last one hundred and fifty years or so, the romantic cult of the individual artist and the notion of the work as his or her expression has often served to hide the ideas and processes behind the work. We need a history of research-based artist prac-

tice, from Renaissance Leonardo to the present day, in which the centrality of this notion is argued for.

At the meeting in Zurich, a colleague from Bern proposed to do just that with examples of relevant practice, to enable us to better make the argument with both fine arts and art historical establishments. But as well as that, we need to develop an art history that is more open to these kinds of arguments. This would be quite an ambitious project because contemporary art history is quite a conservative discipline. But it wouldn't be any more ambitious than the way in literature somebody like Julia Kristeva, drawing on the work of Mikhail Bakhtin and others, discusses a sub-altern, carnivalesque tradition within poetic language which contests dominant narratives or literary production. This is, in a sense, what we are saying about the tradition of artistic research, or research in fine art, as it is developing in the academic space.

What I am arguing here today, is that on the one hand we have to continue to make the case for the establishment of artistic research as a discipline, and we have to do that within the notion of fine art practice that sees itself as research, ideas and concept driven. It was very interesting for me to be part of this PhD examination earlier this week, it is a very different structure from the UK and in many ways it is much more robust, and much more engaged with the projects. The five examiners from across Sweden and Scandinavia were totally fascinated by, and supportive of, the discipline of artistic research. Because artistic research reminded them that all disciplines need to renew themselves, and artistic research is in the process of creation and self-renewal.

We could draw a diagram to try to tease out these ideas. Two overlapping circles, one representing fine art, and one representing fine art research. What concerns me is then how you align the circles. You couldn't see them as two completely separate circles, that wouldn't make sense. The relationship between the two has to be one of constant re-negotiation. You can't map them exactly on each other. That would make all fine art, artistic research, and it wouldn't allow for the possibility of artistic researchers to not be fine art practitioners, for example. Perhaps the best way is to imagine these two circles loosely connected by a third, that of the trajectory of the artist who moves between these two domains of art and research, linking them closely or more distantly by their practice. Artistic research is a newly established discipline so we don't know whether

if Hans Haake was studying at the art academy today he would embark on a doctorate in artistic research or not. It's quite possible that he might, but nevertheless his work is an example. Thomas Hirschhorn would be another where you're actively engaged in presenting results of historical, sociological, cultural enquiries and producing artworks out of that, and producing quite articulate reflections upon that.

The point of my juxtaposing these two exhibitions and the distinct (though related) notions of research, art practice as involving research and artistic research, is to make the point that we have to be careful when we talk about artistic research. Not to give ground to the art education establishment, who would be happy for us to remain on a research reservation. It may be that the establishment doesn't exist because looking around here, and at the ELIA conference yesterday, it seems that everybody is very keen to get involved in this process. It may even be necessary to think about how you set up productive resistance to it. But my experience at the Royal College is that we are on a research reservation. The challenge this conference presents us with, is the opportunity to develop the second stage of an argument, where fine art research is taken back into the academy at all levels of the education process. What I mean, is that one of the logics of discussing fine art research, is to think about how we could construct Master of Arts and Bachelor of Arts programs that include more of a research element. It is only in this way that it is really going to be established. I am reminded, for example, in the University of the Arts where I used to teach, there were Master of Arts in Critical Fine Art Practice, that was linked up to post-graduate research. We can use fine art research to re-generate the curriculum.

Audience: What is the difference between art and art research and is the exhibition outside presented as art or art research?

Mark Nash: The exhibition outside is presented very clearly as art. It encourages you to engage in the research process, but as a viewer you are not the researcher, you are not engaged in that process. The two exhibitions are both curated art exhibitions. It's just that one takes you on a different journey than the other.

Audience: I don't see the difference between art and art research.

Mark Nash: If you have the same question at the end of the day tomorrow I think these sessions have not done their work, part of the aim of these sessions is to persuade people like yourself that it is a useful distinction.



Jacqueline Donachie, Annica Karlsson Rixon and Ana Samardzija
Photo: Anette Andersson

JACQUELINE DONACHIE:

I think I should start off by saying that I am here as an artist. I have new work in this exhibition but I have shown work from this project in other situations. I am not doing a PhD, I do not have a PhD. I think this is an important distinction to make. When you were talking about the role research plays, and the role research can have within an art practice, I think the thing it affords you, if you have direct connection with an institution, is that it gives you the door code to get into other institutions. I travel all over the world and I never ever have the door codes because I am not part of any institution. Within this kind of network it seems to be hard for people to make that connection. I think that will come up later, the distinctions between an art practice that uses research to inform the work that is shown, an art practice that exists anyway. I think it is a discussion about good and bad art, more than anything else.

The background to the exhibition outside: What it always comes back to is how you got into that process. I got into the process quite a long time ago with a letter I wrote in 2000 to a scientist, and asked if he



Weight, Jacqueline Donachie
Göteborg Konstmuseum
Photo: Lars Noord

wanted to work with me. He worked at the University of Glasgow, which is the same city where I am based. I was interested to find out what he did, because my sister had recently had a baby who was born with a genetic illness, and somebody in the art circle in Glasgow said: “You know, if you ever think about working with a scientist there is this fund from The Wellcome Trust” (which is a big scientific research institution in England). They have this fund for artists to work with scientists, but the project has to have some kind of dual outcome, the scientist has to get as much from it as the artist. I thought this was really interesting because artists the world over always want to know what other people do, so I was curious about the idea that it should be a shared thing, and wouldn’t just be an artist saying: “Can I see what you are doing, I want to photograph it, I want to draw it, I want to write about it”. I was curious if there could be that kind of duality within an Art-Science collaboration. So I wrote to the scientists, and asked if they would be interested in working with me, and they said they would.

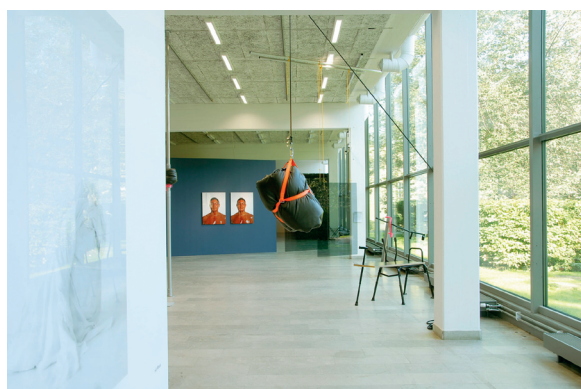
The illness my family has is called Myotonic Dystrophy. It is an inherited genetic illness that causes your muscles to fail that’s usually seen in in a three generation passage. When I first went to the genetics department of the university they gave me a whole lot of stuff to read, and they showed me a photograph. It was the scientific explanation of Myotonic Dystrophy, it showed a grandparent, a daughter and the daughter’s child. The illness becomes worse as it is passed on. So what you have is a mildly affected grandparent, an adult daughter who has quite clear symptoms to a scientist, and then a very badly affected grandchild, who has learning difficulties, muscle control issues, all sorts

of things that go on. When I saw the photo, I was a bit annoyed, because my family looks different, not like the photograph that I was given.

Mika and I have spoken about how artistic research works, and he says you have to set yourself some questions. So the questions I set myself were: Why does all scientific literature contain pictures of people who look in a certain way, when my family is also affected and look very different? I went on this huge journey. We got the funding.

On the flight to the interview in London, we decided that the scientist (professor Darren Monckton) would talk about the art and the artist would talk about the science, which was hilarious. So we gave this presentation, and apparently the thing that swung it had nothing to do with the presentation we gave, but the apparent ability of the two of us to interact with each other. An important thing was that you did not have to say what you were going to produce; within the art field I know, to apply for any funding without knowing what the outcome will be is very difficult. With this fund it was very easy. We didn't know what we were going to do, but we wanted to learn from each other, and see what would come out of that.

One of the main things that the initial research funding allowed was a trip to a region in Quebec, Canada, that had a very high incidence of the disease, and we met people who have symptoms of the illness my family has. We took my sister with us. We met a lot of people. Following that, whenever I travelled with my own art practice I went to different institutions and looked at what they were doing. I was looking at different people's connection to this illness, and I photographed everyone. The initial project was a small book



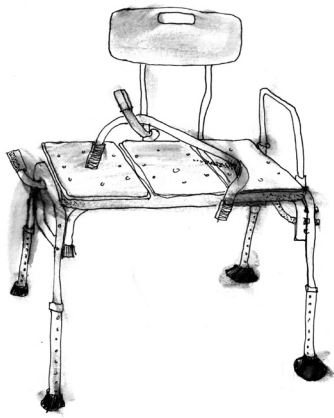
Weight, Jacqueline Donachie
Göteborg Konstmuseum
Photo: Lars Noord

(DM, University of Glasgow, 2002). All it has is a series of photographs of all the people I met. It also comes up in the bigger book (*Tomorrow Belongs to Me*, University of Glasgow, 2006), because even if you have a genetic illness. It's not necessarily the person who is carrying the gene who is affected by it. Whole families are affected by it. I was trying to illustrate this. This was the starting point.

Then we went on to the bigger project, this much heavier book here. Thinking about some of the work in Mika Hannula's catalogue, the questions sociologists would ask, we went on to make a film. I think the part of the film which is relevant, is that we met all of these scientists and they are all world famous geneticists, professors or doctors, and they spent a long time communicating with each other in the Seventies and Eighties without e-mail, and without very fast postal systems to prove this inheritance pattern that I can see in my family. That they are getting worse. Between my father and my sister's daughter, there is a definite pattern that shows that this illness is worsening. But it wasn't believed, because it was associated with the Eugenics Movement. So we went to meet these world famous scientists, in five continents, and asked them all the same questions. We probably asked them questions that somebody making a documentary would not necessarily ask. We asked them about their views on inheritance, on how they collected the samples. Some questions were relevant to some professors, and some were not. But everybody was asked the same thing.

This part of the project was led by the scientist, Professor Darren Monckton, not me as an artist. At that point I was more of a producer. But then when we had all the information we edited it into a film, which you can see. It's really just talking heads, with one answer from each person. To make a fifteen minute film from eleven hours of footage is very difficult! This was the final product. This book went along with it; because the interviews were so interesting, and fascinating to read that we wanted to include them. So the scientist and I edited them properly and included them in the contents of the book.

For the project here, I really wanted to make some sculptures and some drawings. What I wanted to do, was to go back and read the book I had published two years before, (that I never actually sat and read in detail after I had edited it). So I went back and read it, and that took me to the point of this work that is on show here.



Weight,
Jacqueline Donachie

One of the interviews in particular, was with a sociologist called Nancy Wexler. Her family have another genetic illness called Huntington's Disease. In 1970 there was no cure and no test for what her mother had just died of, and she wanted to know whether she was also going to die of this. So she went on this huge journey; she went to Venezuela, where she collected samples from several massive, extended families. She was doing this in the late Seventies and Eighties, going around in a canoe to all these people, asking for blood and sperm samples. When they finally had enough samples from the family gene pool, they could test it. I was trying to compare what she was doing in 1983 and what I was doing in 1983. That result is the work outside.

1983 was a key time, my sister and I had a very close relationship. We were both living at home, we spent a lot of time together, and we were physically very alike. Everyone always told us how physically alike we were, people thought we were twins. Since 1983 we started to separate in different ways. We have done different things, we have had children, we have different lives, we live in different cities. But now what is becoming apparent is that we are also separating physically. She has this illness and I don't. I don't know how to articulate that in an artwork. I think it is too difficult. I think what I should do is to stand outside and shout: "This is shit, I really think this is crap". But as a way to move my practice forward, I wanted to go back to this time and look at it.

So the drawings in the show are a series of works I did in my studio when I was ordering all this equipment. I was trying to make objects out of this equipment you get from medical supplies catalogues my father has. My sister will soon need some of these things, and her

children have some things already. There was quite a lot of anger when I was doing this. It was just a series of really quickly produced drawings, of these objects hanging in my studio. The sculpture with the steel is my sister and I in 1983, with her leather skirt. I wanted to bring these objects into the space, to produce a simple result to this period of research, reading literature and attending scientific conferences all over the world. This was something I wanted to do for closure, or to start a new chapter. But it was quite definite, to move away from the scientist, and take it back to an art project I wanted to introduce again. The titles of the works come from literary references: *Winter Trees* is from a Silvia Plath poem. I started to read quite a lot of her poetry recently, and the work she did when she was having children. I think these things give the work new layers I did not take the time to investigate when it was a big 'scientific/research-based/everybody is interested in it' project. I really needed to take it back to being some sculptures and drawings with a background (if you want to know it), but also not there (if you didn't want to know it).

Irina Sandomirskaja: This is really ironic, and I can assure you this is not staged, but my mother died of something like that. When I was reading your text and looking at the objects, I was thinking about that and I must comment on this non-scientific concept of 'the curse' which you bring up. I have quite a lot of reasons to be thinking of my family history in terms of 'the curse'. I am a part of this kind of thinking, but I have never thought about her disease as part of 'the curse', so thank you very much for raising my consciousness in this, now I have another reason not to be asleep at night. I'm sorry for this psychodynamic beginning, I think we have had enough of the psychodynamics in this first part. No offence.

The weight was my least problem. Probably because she was losing muscle mass so quickly, she didn't weigh anything. I wish I could have carried her around a little bit longer, but she did not want to. She chose to die. The weight was a saviour as long as it was there. There were other problems to deal with.

This leads me to think about this relationship of you as an artist, doing your own work on a subject that concerns you and your family, in the future and in the past. You have had a narrow escape, you and your child. The curse has chosen your sister and not you.

I must tell you, we have had all those issues with

her eyes, she had problems opening up her eyelids, she had problems eating and speaking. The Cartesian dualism was being acted out on the stage consisting of her body. We didn't know why. This Cartesianism was probably supposed to be the curse, if we had started to interpret the signs of the malaise, which we didn't because we didn't have the time. We just had to take care of her.

Speaking about the scientists, you gave them the possibility of presenting themselves, and to make a statement. Just one statement. I think that was very good. There were twenty-two hours and you edited it down to nineteen minutes. Wonderful. I hope it will be part of your artistic research in the future to tell students how you did it. It's like losing body mass, you have to be strong enough.

I would like to pose a question to Mark Nash, because he was outlining two additional fields that might be useful to the academia as artistic research. I completely agree with this history of research based artistic practices starting with Leonardo, or maybe with someone even earlier. We might find out things, and produce an art history that would be more open to doing research, specifically in the artwork.

My question is: Why do you need an artist in this kind of research? Why can't a non-artist do this kind of work, like a literary scholar or a social historian, or anybody else or that matter? Why do you need an artist here? This is the question that has been haunting me for a very long time. What is that lack in the Academy, in the establishment of established knowledge, that needs to eat up art and assimilate artistic work and artistic experience into the body of its knowledge?

This is partly a rhetorical question, but I really do not understand what is not enough in the establishment of knowledge that it also needs an artist? This is my question, maybe to both of you.

Jacqueline Donachie: I feel quite strongly about that, because over the years I have had to raise funds for the projects I have wanted to do, particularly with the film, which we had quite a large budget for. There were two filmmakers in the interview panel and they were very clear with us that this was a fantastic story, so interesting, but it really should be filmmakers doing it, that I was an artist, and did not know how to do it. But that is exactly why I should be doing it, and the filmmakers should not. They would make a different film. It would have made a very interesting

scientific documentary, but that was not what we were there to do. We didn't want to make a scientific documentary. I think that comes up a lot. The strength of the artist is that you are not any particular thing, you are not a filmmaker, you are not a director, producer, or writer. I have produced many artists' books and I am not a publisher, I am not a writer. I think that is very important, you have to defend the role of the artist as the person who is not anything, but is therefore able to be so many other things. You can take a step back and say: "I am going to look at this from a purely artistic, singular perspective, I am not going to look at this as someone who is trying to convey information", for example, which is what a documentary filmmaker would do. I think you really have to defend the role of the artist. If you are working with a research process, the end result is not information, the end result is art. I think that is really important to defend.

Henk Borgdorff: To connect to what was said now and earlier, the relationship between art practice and research. There is an essay by Mika Hannula in the catalogue which is very interesting. He says that artistic research is "a combination of two kinds of practice, an artistic practice and research practice. Again, artistic research represents two different views on relating to reality. To collide, contrast and cooperate". This sounds nice, but it starts from an opposition, there is art and there is research. Your project is an example of art-science collaborations. When you focus on art-science collaborations, you see them all around. Most of the time they are collaborations within the realm of life sciences, environmental studies, or natural sciences. Then where is the research actually located? Is it in the science, or is there also some research in the artistic creative process? Also, in your project is another perspective; the social science perspective. It's about engagement, action research, social innovation, about delving into the minds of people in order to change things. These are social science perspectives, nothing wrong with that. There is also a human perspective about political hermeneutics, cultural studies, critical theory. But the question is where is the artistic research located? We know all these science fields, and we know social science. If we focus more precisely on what is happening I think we will also have to focus on the creative process. How the research, whether it is gained in the process towards the artwork or whether it is gained afterwards in forms of interpretations, affects the

creative process itself? And how can we tell? The use of the colour red for instance, or the use of sculptures, drawings, is proof of research affecting the creative process, affecting the artistic choices. I have no answer to that general question, but I think there is a tendency within the artistic research debate to stress the art-science collaborations, and to go away from the focus of the creative process. I think we have to come back to focus on the creative process because that is finally the business we are in.

The other remark is that this translates institutionally. All over Europe different solutions are taken to institutionalise practice-based research in the arts in the academies and universities. For instance I have heard about an initiative in Berlin where they stress the collaboration between artist and scientist, if I am not mistaken. If there is a possibility for a PhD, it is not for artists, but for music therapists. In Vienna, the collaboration between art and science is stressed. Not by artist themselves, but from the interdependence with fields of science. It's different from the situation in the United Kingdom, and maybe also different from the Nordic perspective. But I think it is important to stress that the focus that concerns me has always been on the creative process, and what is happening in the artistic process itself.

Annica Karlsson Rixon: I am a PhD student at the university of Gothenburg, and I find it very interesting to be part of this panel with Jacqueline who is outside the system. It is very easy to relate to your approach, in a sense it is not so different. An artist within the university system will inevitably encounter unspoken expectations coming from the very history of academia and from the people involved of which many are not practising artists themselves. But still, they are involved in the arts and have a lot of experience. I sometimes feel there is a lack of knowledge of art in the processes we are developing. It's a very confusing, interesting, and inspiring situation to be in.

I think it is important to raise the question of how this new research is being manifested, and how the universities take care of the knowledge that is being built? Is it perceived as serious work by other parts of the university? How can I navigate in this system and discuss my work as research? The connection and access to other fields within the university are also very problematic and challenging. I think it is very important to have an exchange, but it is difficult.

Ana Samardzija: I would first like to thank the organisers of this symposium for bringing up the question of art research, and art from the starting point of art itself. What we have here is an exhibition and we hear the artist speaking about experiences of doing research. For me the real methodological problem in connection with research and artistic practice is how to not get locked up in the research process, how be able to step out of it, create a distance and create good artwork, based on the researching experience. I think this is what we should really discuss. And the process of translation (if we can call it that), between the research context, autobiographical context, in your case. And the distance that you bridge between that and the final work: your drawings, sculpture, and photography.

This methodological problem was raised for me through a research project I have been working on since 2005. The Toulouse School of Art, where I work as a teacher of philosophy, and the Department of Philosophy of the University of Paris 8 have started an exchange and a dialogue between philosophy students and art students. The idea of the research project was to create space for a dialogue between young philosophers and artists. We had ten students on both sides that were meant to meet each other's work in the very moment when it is most fragile, its emerging. The idea was brought up by necessity, the philosophy students do not refer to what is most alive and most recent in contemporary art work, and the young artists often refer to philosophy as something that can be a discourse to illustrate their own work, or a static authority that the work can illustrate. This exchange lasted two years and was very enriching. It brought us to a problem with the art students. They met with immense difficulty to step out of the discursive process of the exchange, take distance in their relationship to the young philosophers, and invent a form that would be a result of this exchange. They would exchange, talk, and write with philosophers, but they would not come to a visual form. Or they came to a form that was rather poor. It was difficult for them to avoid simple illustrations with an artwork of discursive practices that takes place in philosophy.

I think what you and other artists, we can see in this show, have produced a successful solution to this methodological problem. You engage in a research process, you meet with scientists, you get the knowledge, you translate this knowledge into your own systems of belief and knowledge, and the next step is making a

work that is art. How does this step happen? How do you manage to bridge the distance, and how do you manage to translate both autobiographical and scientific context into true artwork that has importance? In order to have good art practice we should focus on the creative process.

The provocative question I would like to ask Jacqueline is: In order to make this work, did you really need to engage in the research process or would it be possible to do without it?

Jacqueline Donachie: I think probably yes. I wouldn't have made the same work had I not done the research, but I think other parts of the project, like the film and earlier books are much more directly connected to the research process. But they were always labelled collaborative works with the scientist I worked with.

This piece is the first work I have done where I have gone back and looked at the research I have done and taken it purely as research, not as experience. For the five years when I was making the film, and working with the scientist, I was much more involved in the day-to-day mechanics of doing it, and I don't think I was really looking at the knowledge I was gaining in an objective way. I think I was so immersed in it as a manager, running the whole thing. All of this became the mechanics of the project. It took me a year away from it all to start to read the things I had sorted out as my research practice, gain some distance from it, and then go and make the artworks that are in the exhibition. But if you look at my earlier works, physically they are not so different. There are elements in this exhibition I have used before. It's not completely out of the box. But what has gone into it has changed it in a way.

Annica Karlsson Rixon: You talked about your process of working with the scientist, and the outcome being this exhibition. Did you ever have a conversation with him about the reverse: Did his practice change in any way?

Jacqueline Donachie: We have had this conversation a lot, partly because of the way the project was funded. It was funded by The Wellcome Trust, who are quite clear that both parties have to get something out of the process. We have spoken a lot in conferences and many people have asked him if his practice has changed through the collaboration with an artist.

He always says: "No"! He says: "I am a scientist, my science is the same, nothing has changed". But then we start to talk about it, and it has changed. Sometimes he gets very frustrated, I think he doesn't like it that there has been a difference in his practice. It hasn't altered the way he takes samples, puts them into jars and analyses them. It hasn't directly affected the day-to-day management of his work but what it has affected is his view of what he does. What I have worked a lot with, and what has to happen in the field of science, is that people have to see each other more. The scientists have to see the patients.

I am involved in another project where I am part of the design team for a medical research building, and I think to have a person there who is not directly related to any of it is such a valuable thing, and it always has an effect, unless it's a really rubbish artist. The good artist should be able to have some kind of influence on the views of people, and the way people look at things.

Audience: Do you feel a difference towards this work if you compare it with the work you did before? Is it more important here that people understand what you are looking for?

Jacqueline Donachie: I think it's useful if you know a little bit of background when you see this work, but I think in most artworks there is always this element. So no, I don't see it as different because it's still my work, it has my name on it, and ultimately it is my artwork that is there. But I think there are some works I have done that require background knowledge. Often I do events or sculptures you can sit on, or there is some level of involvement from the audience. This is probably the least amount of audience involvement I have done for a long time. There is no physical way to interact with the works, you have to just look at it. But I think this is the way my practice is evolving, I don't think that it is entirely connected to the research process behind it.

Audience: If one is thinking of practice based research as an emerging art practice, a new way of thinking about what art might be, then one can find parallels to earlier movements. But what is worrying is not that the work might be good research and good artwork, but how do you negotiate between the two? To achieve distance, is it saying: "I am getting out of the relationship with research?" The thing that needs to be kept

going in order for things to be seen as art, is to stay in it. One's thinking about art has to go around it.

Audience: I am curious about whether you are interested in communicating with your colleagues? When you made your choices, did you do it to address other colleagues within your discipline, or did you do it to address the bigger environment?

Jacqueline Donachie: I think with the particular work I did with The Wellcome Trust, we had always the intention to make something that could work on various platforms. This is particularly true of the film. With an art audience, you don't necessarily get it the first time you look at it, and you need to know a little of its background. The idea was that it would be shown in a context where there would be literature available, or I would be presenting it. Also it was to be shown to scientists, because it shows a history of several genetic illnesses which is very important. Thirdly we made it something that could be shown to patients' groups. We saw it having three particular audiences. There was also the general audience, but we clearly had these three audiences in mind when we made the film.

To go back to the work here, I really wanted it to be part of the world of art. I wanted to take the work back to an art context, and for it to be seen as art. I did not want it reliant on a conference, I wanted it to stand alone. I always say when I am teaching that you have to make work for yourself. So I make my things for myself, and if others want to come and look at it, and get something from it, that is very good. But I can't make my art with other audiences in mind. If they don't get it I am left with nothing. The work is for me and I am delighted to share it.

Mark Nash: Are they going to show the work in The Wellcome Trust Gallery?

Jacqueline Donachie: When our project was being made the building was not finished. Just because you are funded by them does not mean you will be shown there, and they have a long waiting list for their space.

Mark Nash: Most of the projects there are about using art and artists to help the general public think about the body and medicine. It is very interesting in

terms of the history of exhibitions. Yours is the only piece I have seen which actually deals with the body in a direct, straight forward, and in a comprehensible way. In the museum of London, artists are being relied on for doing the public relations for medicine.

Jacqueline Donachie: Yes. I think it is very important that you make that distinction; art is art, and not education. There is funding there for this, and organisations are desperate to work with artists because they interpret scientific knowledge or experience for the wider world. That role is very important, but it is not contemporary art. What you need is something that connects the science and the history of medicine in a way but it is a middle field. I think it is a problem The Wellcome Trust has with their galleries, they feel they should always be educating and so never put something there and allow people to interpret it the way they choose.

Mark Nash: I just wanted to make one more point. We have been talking here about creativity and artistic practice, and of course there is a history of ideas and science which would say that science is also a creative practice, it just manifests differently. I think it is important not to have the image of science and research as a fixed practice, it is actually incredibly experimental and fluid. If I went to see a doctor and was met by an artist, I would not want that to happen but..

Audience: I am from the Amsterdam Theatre School. I want to connect to Henk's question about the process of working, You have described two different approaches to making art. Moving into the work as an alien, as a non film maker, an amateur. In the second phase you describe yourself taking distance from your management role and going back to the history of your artistic practice. I am interested in your conception of your own roles as an artist. What kind of scenarios have you chosen and why?

Jacqueline Donachie: I think the way I work is similar to the way many artists work. You are just not able to purely focus on your own practice, unless you are doing a PhD. But as I am not doing a PhD. You have to raise the money to make the projects, and for that element you are the manager. For the filming project, the scientists were all over the world, so the management was quite immense. It was an integral

part of the project. Often you are led into these things by necessity. You have to be the fundraiser because you need the funds to work, and you have to be the manager because you cannot afford to pay someone else to do it. You have to use the opportunities offered to you to tune your different roles to suit the way you want to work. So there is not a conscious decision. I did make a conscious decision with this piece though, because I had not done a contemporary group exhibition for a long time. From my background you can say that artists are chancers; you take the opportunities that are given to you. You have to turn your hand to work in different ways. I like that, I like to work in different ways. So yes, I am always an amateur.

Audience: There is a real transformation of things, and then it is almost denied. I would compare this panel discussion with a panel discussion about public art twenty years ago. Somebody goes out, like yourself and does a fantastic project and sets up a whole set of new relationships beyond the gallery. Then feels obligated to go back to the studio to do their own work. But their own work is the public work. Everybody talks about change, then go back into this ghetto where they think they will find themselves. I think if you engage in what you have engaged in, when you go back to find yourself, you won't be there. The new thing is what you are doing, and what we are calling research-based practice. It is an in-between practice. Going back is not an option.

Jacqueline Donachie: For my own practice, I think of it in waves. For fifteen years working professionally as an artist, you have periods when you have to actively look for ways to fund yourself. You have to take yourself out of the studio, whether it is teaching, waitressing, cleaning windows, whatever. I often have periods when I have to think about how I am going to pay my bills for the next few months. So you look at ways to do that.

You also have to think about how you can factor in the creative process that is necessary for your practice. I totally agree with what you are saying, *it is like* the public art debate where you are reinventing the wheel and then do your other 'proper' work. But I did not mean it that way. I came out of a public art tradition; everything is art if you say it is art. It is not dependant on the label you put on it or the way you produce it, it is just what the finished product is.

I have periods within my own practice where I want to pull back some creative time. Often it is used up. What I mean is that I really forced some creative time into this project. I had lacked that. Not that what I had done was not art, or not important and relevant to my art practice, it was just a time management issue. I really set aside some time when I was not turning on my computer, checking e-mail, talking to people and none of those management issues were coming into that. For quite a lot of the five years, I was doing other projects that were not a major part of my creative time. It's all one big picture, it's not something that starts and ends. It goes in waves, it's cyclic. It's not like saying that now this is over, I will go and do my real thing. I hear that a lot, and I think you are quite right. All the things you do form your practice.

Audience: You started off your presentation with the image of the disease and you said: "my family does not look like this". I thought that was already a very interesting research question. This is the rhetoric of disease. That was eight years ago. What we see in the exhibition are also images of your family, but they now look more like images of the disease. What happened in between?

Jacqueline Donachie: It is a very good question. My family got worse. When I started this project I was very evangelical; thinking: 'that is all of you, and you are sick, we are not and we are different'. In the five years of working directly with the genetics department things changed. In the beginning I was saying: "that photograph does not show anything of what I know of this illness." Now it illustrates exactly what the illness has done, and is doing to my family. When I started to make the work, I was saying that I had to make the work now because I didn't know what I would feel in ten years time. Eight years into it that is really true, I could not make that work now. The work with the steel pole, there is an angle in it, and that is my sister's neck, as she can no longer hold her head up straight. It makes me cry if I think about it too much. I have to be more distant now. I am glad I made it, it is done and it is there, but I think it is a very relevant point; I have changed so much in that time. Not all research-based projects have this big time bomb attached to them.



lak-ka-pid-lak-ka-perd
 Sopawan Boonnimitra
 Göteborg Konstmuseum
 Photo: Lars Noord

SOPAWAN BOONNIMITRA:

First of all I would like to express my gratitude to Göteborg University, Göteborg Museum and Elia for making this event possible. It's a pleasure to be here today. I will try not to repeat myself too much from what is already in the book. I will focus more on the process of my works. My two works presented here are part of the research I have done in the past two years on the issue of immigrants and the time dimension of my concept of sometimes closed-sometimes open, or using the Thai term, 'lak-ka-pid-lak-ka-perd'. I should perhaps give a very short explanation of the term here before we move on. There are similarities with the Western concept of 'in-between' space; however, given the different understanding of space as well as identity in Thailand, this concept of 'lak-ka-pid-lak-ka-perd' is more loosely formulated and dynamic.

This research started as a follow-up to my PhD research on the issue of homosexuality in relation to spatial representation, where I developed the concept of lak-ka-pid-lak-ka-perd as an attempt to understand the contemporary urban conditions and a tool to further explore similar kinds of conditions. After spending many years on my previous research, I was looking for a new direction, a fresh thinking, although it does not totally depart from my previous work. In these two new works, *Memory of the Last Supper* and *The Missing Trilogy*, I focus on the issue of immigrants

in Thailand and the Netherlands in relation to the notion of 'home', the subject I have been exploring through a series of works called 'leave to remain' at a later stage of my PhD, which focus on immigrants and people living in the Diaspora in relation to sexuality.

It is undeniable that while the borders of each country are tightening, the number of immigrants, legal and illegal, is also getting larger and larger. The difference between the two worlds that can never be joined together has created a gap between the two. There is that 'missing link', an 'in-between space' bridging the two worlds, ranging from the refugee camp, language schools, 'leave to remain' visas, and marriage licenses. These two works here continue to explore these so-called in-between spaces and conditions of 'lak-ka-pid-lak-ka-perd'.

Through my initial research on the immigrant situation in both Thailand and the Netherlands, I became particularly concerned with the occurrence of schizophrenic symptoms and the immigrants' experience of 'time', and how this might affect their construction of 'home'. What I wanted to explore in these two works were the moments of in-betweenness, of uncertainties between past and present, arrival and departure, here and there, etc, and vice versa, that which is rooted their identities, their memories, and their meanings of 'home'.

I began my research in Thailand in the last few months of 2006, in a notorious town called Samut-sakorn, west of Bangkok, known for its large population of Burmese migrant workers. It is a harbour town whose economy is based on the fisheries industry. For some, the city is now known as "little Myanmar". It was a quite different approach from the one I had taken before. I became a stranger, an outsider in my own country, in order to pry into this other community, while in England, where I based my 'leave to remain' works, I was seen to belong to that 'other community'. The non-governmental organisations have become an important springboard for me, although it is underneath that network that I have found another web or network of people who offer a different kind of friendship, not based on duty. I have been able to observe and become quite attracted to the very small details in their surroundings and their everyday life and how these form the core of their very being. I then entered into another kind of knowledge that opened up for me to explore, and a different set of questions from the official ones was needed.



Memory of the last supper
Sopawan Boonnimitra

From the beginning, the process of my research produced various kinds of visual works, some collaborative, that allowed me to understand more about the subject. One is the collaborative project between myself, NGOs and my students, where I set out the concept and framework loosely, allowing space for interpretation. These open participations, including immigrants, students and NGOs, have become another means of exploring the issues and have given me a broader understanding of the subject. These projects have resulted in many films on the subject both in the Samutsakorn area and in the refugee camp right on the border of Thailand and Burma. I would like to show a short clip from one of the works here so you can see part of the process of my research. It is about a family in the camp who are about to leave for the USA, where one of its members is already living. (clip from film)

What strikes both the filmmakers and the audience here is the mundane-ness of their life, which is hard to fit into any sociological research or academic sphere: the photographs lying around the room, the US guidebook, the pieces of clothing, the gathering for dinner, the watering of flowers, and so on. These little details make up their notion 'home'. If you look carefully, these little things may offer us a different kind of knowledge that will make up another kind of understanding of the immigrants.

Last year, I also had a chance to take my research into a different context in the Netherlands, where I spent two months in Utrecht. It is one of the host countries, like Sweden, where immigration policies are getting tougher and tougher, with a high rate of schizophrenic symptoms among the immigrants. I researched into their immigration policies and procedu-

res, and went through the whole network of NGOs to obtain as much as information as I could, as well as to be able to make contact with those who were invisible from the street.

One of the last NGOs I visited was Vluchtelingen Werk Midden-Nederland, an organisation which looks after the interests of refugees and asylum seekers in the refugee centre in the middle region of the Netherlands. Through it I found a network of refugee centres and have visited a few of them. It was at the refugee centre in Amersfoort that I finally made direct contact with the refugees. It turned out that many of these immigrants, mainly from Burma or Myanmar, Iraq, and Nepal, had spent many years at the refugee camp near the border with Thailand, and some had been illegal immigrants in Thailand before they were called to stay in the camp to await leave in the resettlement country.

The idea of the last supper came from the unexpected moment when the immigrants gave me, an unexpected guest, a warm welcome and invited me to many dinners. Food has always been a central part of our life, and very specifically for Asian people. It is one thing that reminds us of 'home'. Over our casual dinners we often talked about food and how they missed Thai food. Food, in a way, has linked us together and given us a sense of 'home'.

By asking about their memories of their last suppers in their original homes, these moments reconnect them with the past at times of uncertainty about the future. They are the moments of being caught in-between 'homes', 'legal and illegal' status, 'past and future', and in-between the mundane and the extraordinary moment. At the same time, the moments of the here and now are being captured.

During the interviews, many of them had trou-



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ble remembering and were sometimes confused, as it had been a long time since they had left their original home. Most of them had spent a long time in Thailand and some had been raised in the refugee camp. While they attempted to recall their image of home, the concept of 'home' was also being constructed anew in the present time, linked to different layers of meanings, places and times. Home is no longer something where you are 'being' at 'home' but something that is 'becoming'. In the photographs, I also want to capture all these feelings and the 'becoming' of 'home' for these immigrants. They are almost performance, almost documentary, almost still photographs – a feeling created by backlit photographs, an almost moving image. One is not so sure of the situation and has to make a connection in different ways.

In the second work, *The Missing Trilogy*, the networks of people I came to know in the Netherlands, and their stories, linked me back to an invisible network of immigrants living in Bangkok, many of whom were living illegally while awaiting the decision of UNHCR to be relocated to the third country. I was particularly interested in one story, where the husband and wife were separated after their wedding, and I decided to explore that particular experience further while assisting the husband in his legal battle in real life.

This couple had been separated by the departure of the wife from Thailand to the Netherlands, while the husband was refused his application and was left behind as the marriage was seen as fake. Instead of a token of re-union, the wedding is the cause of their separation. The experience of waiting, of being trapped in-between here and there, past and future, took its toll on the psyche of the husband. I filmed them in one of the busiest piers in Samutsakorn, the town where I spent a lot of time doing my research. These are also the piers where Burmese workers are employed to work during the night and early morning. The wedding scene could either be a dream or a nightmare amidst the reality of their everyday life, replayed again and again in their memory.

These two works, *Memory of the Last Supper* and *The Missing Trilogy*, are juxtaposed in the dynamic of stillness and movement, past and present, past and future, and so on. It is in these between-states that the notion of 'home' could be understood in today's conditions.

This black box – almost sculpture-like – is more or less a kind of black hole for me, containing frozen

lives, and in a way you are invited to look into it. You can seize the chance to look at it, or ignore it, through these transparent windows which themselves also confuse the sense of space between then and now. The box can also be seen as a kind of in-between space itself, of being on either side of the looked at and the looker, between here and there, moving and still, and so on.

On one last note, looking back to the title of the exhibition, Sarat Maharaj's caution comes to my mind throughout the process, that I need to keep telling myself that perhaps we could talk loudly, but not talk louder than the subject, in this case the immigrants, the refugees, the others.

Henk Slager: Could you tell us how you developed this display system and how you made the connections between the moving images and the photographs?

Sopawan Boonnimitra: It came to me during the process. What impacted me the most in being in a foreign country was the quality of light, and during my visit I tried to get the sense of who they were in these tiny little rooms. What I felt most was the quality of light that changed through the day and how it evoked the emotion and feeling of homesickness, where the strong sun had become part of your life back home. I think this sensitivity also came from being a photographer where I have to rely on the quality of light. It helps change the perception of how we view the subject. And I want to bring that feeling into the work. The idea of using black box and backlit image is more or less to emphasise the light quality and for encouraging the audience to experience it in the way that I was overwhelmed with light. Moreover, I want to echo the experience of the immigrants as they are sitting in their tiny room in a foreign land and staring out of the window through this structure of a black hole, this black hole where a large amount of light is moving towards it and disappearing, but before it completely disappears, a small amount of light is still enough to illuminate these in-between moments. It is the light from the back that illuminates these back-lit photographs.

Katy Deepwell: I am very attracted to the question you ask: What is your memory of the last supper? Because this is a question no historian, sociologist, traditional philosopher or person from the migration boards would ask a refugee. Maybe a psychoanalyst

would ask it. It is a very powerful question. It is not a scientific question, not a static question. But I am interested in the process of transposition. You transpose this question, could you tell us something about this process of transposition?

Sopawan Boonnimitra: It is important to look back to the process and see how the question has come up and how it differs from the questions other professionals will ask. When I started out on the research, this question was not premeditated, although it came from the process as I realised how food became a means for me to associate with them and talk about home. It is the common way people in the Southeast, or to larger extent people in Asia, interact. It quickly brought the feeling of nostalgia. For photography, it is important to have that instant feeling in order to be able to transcend that moment in a fracture of a time through photography. I felt that the title 'Memory of the Last Supper' would best capture the essence of their experiences at that time.

Katy Deepwell: I have another question that has to do with how you see your subjects. I wonder how you avoid getting caught by national government's imperatives or agendas of Non-governmental organisations in how you frame your subjects?

Sopawan Boonnimitra: I think the essence of art research is the relationship between the artist and the subject. It has to be side-by-side, making this process and working together. In *Memory of the Last Supper* they look at me as one of their own people. It is different from the Westerner or white person whom they understand through the hierarchies in the relationship. Photojournalists are looking at the subjects in an objective way while we are looking in a subjective way.

Katy Deepwell: This goes back to your last point of talking loud. Who is talking loudest? This is also the question journalists have to ask. When we look at your work, are we seeing the voices, ideas, sensibilities of the refugees, or are we seeing the artist's take on the refugees?

Sopawan Boonnimitra: I think that is always the dilemma. I have to go back and forth, in my mind and through the process, again and again to ask the-

se questions. It is not going to be the perfect view of either side. My process is different from that of a journalist. I do not go out with an agenda but rather let the subject develop itself through time. What I was interested in earlier, the schizophrenia symptoms, changed as I became more attracted to the banal everyday life of the immigrants. I thought if it impacted upon me at the time, the audience would feel the same way as I did when they saw these images. It is my aim to try to balance the two subjective views, me and the immigrants, although it is up to the audience to decide who is talking loudest.

Audience: I think that is the question. What is the obligation among researchers to ask questions of their own research rather than of the things they are researching? You can't take a position when your activities are not implicated. Where do you position yourself? And in the academic frame one has to remember what the research question is. And you are in it as a researcher, you have to be.

Katy Deepwell: I am trying to gently open up this question about ethics and morality. Because that is actually what it is about. And your ethics and morality are closely tightened to the policies you are pursuing. Hopefully in the centre of your artistic position you will see something about the ethics, morality, politics that you have taken.

Audience: But you have to frame that, it cannot only be negative to something else.

Katy Deepwell: But you always form your position in relation to others.

Jacqueline Donachie: Again, we have come back to what the end product is. In these situations people are researching an issue for whatever reason, and that research involves discussions with other people to take their knowledge, to learn what they know, to explore it together, and to ask them to give you something of their experience that you then take and do something else with. If you are a photojournalist you will do something very different with it than if you are an artist. I think that we can often lose sight if we get into this route: that the artist has to always be very aware of what the end product is. Their end product is not photojournalism, not scientific research, not an

academic paper. It's an artwork. That is the essence of what I am doing. I could be a photojournalist, sociologist, I could be many things but I have chosen to be an artist. The research I do, and I think perhaps also what the other artists in this exhibition are doing, is channelling into something that has a very different end product. It is important to maintain that.

I want to refer to you talking to the people, and you have this different relationship to them. This is a little bit like when I was going to meet the scientists, and I had this other angle, particularly with the clinicians, because I was able to say: "my sister does this and my brother does that". We always went for dinner with people the day before we did the filming, just because the element of the meal is so evident. I am curious why you chose not to show any eating or taking part of a meal with them.

Sopawan Boonnimitra: I did make a documentary based on the interviews and surroundings, but for this work I think it would take away the essence of the moment I want to capture. I think it is best not to show it. It is part of the process of making.

Kirsten Langkilde: I would like to ask you about your text, *Farewell to a Post-Colonial Thinking*. What kind of influence does it have on your research work? If this is your approach, what are its implications for the message and measurements of quality?

Sopawan Boonnimitra: When I first got involved in the project in China with the theme of farewell to post-colonialism, it helped me enhance the perspectives, how to look at things from the perspective of Asia and particularly from South East Asia. I got involved in the project early this year, and I am not quite sure how it will affect my other works in the future. My job is to curate the works from Asian countries, so by researching into other people's work it helps to expand the notion of post-colonialism from the one I had before, and gives different perspectives to my own work. I think I am still taking in the theme; it helped me to see that there were alternative ways of looking into things, different ways of thinking from the East. The Buddhist theme has always been a big influence on my thinking and on the construction of the overall concept of 'lak-ka-pid-lak-ka-perd'. What is important is the moment of now, as in the Buddhist teaching: 'You don't have to dwell on either side, the past and the future, too much, it is the present moment which makes everything pos-

sible.' Then you can allow things to happen at the same time.

Kirsten Langkilde: How would you say this Asian influence you talk about has influenced your research methods?

Sopawan Boonnimitra: I do not think it is necessary to be Asian to think this way. With my research I take things as they come along, I don't plan things ahead too much. The immigrants' pattern of life is unexpected, so you cannot plan things ahead too much.

Question from the panel: You are one of the few persons in this room who has done a practice-based PhD. Could you comment on what kind of influence it had on you as an artist?

Sopawan Boonnimitra: I made this work after the PhD. I am not part of the institutions, but it is the way I know how to do it. It is part of how I work and I don't know other ways to work on the subject. There is no before and after for me. It has opened up a lot of opportunities for me to take more chances, to explore things, to use different methods, things you would not have thought of before. For my PhD research I also organised a film festival and curated other projects alongside my own work. So I think it has opened up more opportunities for me to explore things from different approaches.

Question from the panel: Do you see a difference in the show here in the Art hall and works being done within practice-based PhDs?

Sopawan Boonnimitra: I have not seen many shows specific to PhDs during the last two years. I don't see the difference between what I did before and now. Maybe you cannot see much difference between other artistic works and artistic research works from the outside because it is more in the process and not the end product. If you are not looking into it deeply you might not see a difference.

Corina Caduff: I would like to speak about theory-based art. In the text of the catalogue you mention many theorists, especially from French modernism, such as Foucault. When I look at your work, I have to say I do not recognise your work with theory. I am not sure if this is good or bad. For me there is no visibility

of theory. Could you say something about visualisation of theory, or is that not an approach in your work?

Sopawan Boonnimitra: I don't think as an artist or an art researcher I have any obligation to make visible which theories or frameworks I use to complete the work. I am more interested in the methodology or the changing paths I used from the beginning to the end. I think the way in which these works raise many questions between the process and the end result is already an achievement of art research in itself. It is not one thing or the other that is more important but it is that possibility that opens up the discursive discussion that I think is embedded in all art research works. It allows us to think out of the context of art itself and how theory shows up even if you could not recognise it during the working process.

Corina Caduff: I think there is a small gap between the text in the catalogue and the work in the exhibition.

Sopawan Boonnimitra: I think the gap is good. It creates the space for a dialogue between the written texts, the process, and the works.

Audience: There is a problem in language in terms of what we think we are talking about. It is becoming clear to me that there are two different categories of activities: one is 'research for' and [the other] is research. Until the practice of the artist as researcher engages with what it is they are researching, it remains 'research for', which is not that far away from being resourceful. It involves getting stuff. Until it involves shifting and asking questions about one's own activities, it does not stand a chance of becoming 'research'. I think you could more or less divide this morning so far and yesterday into those two categories.

Corina Caduff: As most of the people here who are artists have affirmed: the business of being an artist and a researcher is making art. Ultimately we are going to look at the art.

Audience: It takes a form.

Corina Caduff: Even the humble landscape painter, who is not usually put in the category of artistic research, even they have an understanding and knowledge about the materials they use and the viewpoint

they have taken, which could easily be articulated in a PhD.

Audience: Not easily. It would have to be reframed, and rigorously.

Mika Hannula: There is a difference between what comes first and what comes after. If you first have categories and then force the reality into them, you can get some kind of security, but you are running over the reality, and running over the possible process of something evolving with the content. Either you respect the content and let that evolve, or you have a category and let that rule the world. It does not really help to build those juxtapositions at the beginning. It has to be both.

I find it difficult to understand why you insist on asking Sopawan the same thing, when she has already answered it twice. She is saying it is about the relationship between her and the people she is working with. That relationship: how it is constructed and what is happening in it, necessarily means that she is thinking about what she is doing, when she is doing what she is doing. There is that element of doubt. Without that it would not be a responsible relationship between her and the ones she is working with. It is there. There are so many different ways to do it. This particular exhibition here purposefully articulates that gap in-between, but you can do it the other way around.

Katy Deepwell: We will now continue the discussion through the work of Annica Karlsson Rixon and Anna Viola Hallberg. It is a collaborative project.

I think people have the idea that when you start talking about research and art, it should be one thing, one kind of practice. The myriad of models we have today, of what contemporary art is, makes it impossible to do that. The question: "what is artistic research?" is for me the same question as: "what is art? It is endlessly occurring and there are endless multiplying responses to the question. It can't be pinned down to a specific type of approach, look, or practice. Every time we try to do that we end up with idealised models. Every ideal model is there to be pulled apart. Artists today certainly think that is their job. Critics too.

Annica is now going to present the project *State of Mind*.



State of Mind
Anika Karlsson Rixon & Anna Viola Hallberg
Göteborg Konstmuseum
Photo: Lars Noord

ANNICA KARLSSON RIXON & ANNA VIOLA HALLBERG:

Annica Karlsson Rixon: I am halfway through my research program. *State of Mind* is a collaborative project with Anna Viola Hallberg and one of three projects we are working on together. I am the one on the PhD program. We have an artistic collaboration both outside and within the program. The working title of my research project is: *Resonance, State of Mind and Code of Silence: Reflections on Visual Representation, Construction of Identity and Writing of History Through Three Lens Based Art Projects.*

Yesterday, Efva Lilja said “I wanted to investigate the questions I was asking myself in my art practice”. Here, I recognise my own interest, and also why I chose to apply to the program in artistic research in Gothenburg. My art practice is discussion based and context dependent. From the beginning of my career as a photographer, I have had an intense relationship with documentary, socially engaged photography. But from time to time I have moved far away from that perspective, finding it too overwhelming a task to work in a direct way with questions of representation. But I have always kept an interest in making art in dialogue with contemporary social discourses.

Documentary photography has a long, never-ending, history of problematisation. The problem of

documentary photography will never be solved, but it demands of us artists that we always consider our positions and carefully evaluate the decisions we make.

Being involved in artistic research within a university is an opportunity to practice art within a lively and critical environment, to engage with yet another community and share its interests on a deep level. This is especially true for the cluster group where I have my research colleagues, but I also find affinities and opportunities for dialogue with other groups, disciplines and persons within the university. Personally, I find it very useful to locate a part of my research practice in gender and queer studies. To act as an artist within a university system opens up possibilities to take part in seminars and conferences and it is a challenge to present and even claim art as knowledge production.

State of Mind forms a trilogy with the two other projects *Resonance* and *Code of Silence*. In different ways these lens based art installations cast light on aspects of socially and culturally constructed identity-based groups in contemporary society. Photography and video are used in combination in order to expand practically-theoretically into the separate histories of the two media with a specific focus on interviews, portraits and documentary. This is the point of departure for all three installations. Thematically, the question of how and why different groupings construct networks and communities in order to achieve a sense of belonging are in focus; as well as the conditions and necessities appearing in the process of forming this community. The projects look at social conventions of family, lover, friend, and carer. They deal with power



State of Mind
Anika Karlsson Rixon & Anna Viola Hallberg
Göteborg Konstmuseum
Photo: Lars Noord



State of Mind
Annica Karlsson Rixon & Anna Viola Hallberg
Göteborg Konstmuseum
Photo: Anette Andersson

relations such as gender, ethnicity, sexual orientation and class.

State of Mind explores everyday life and the boundaries between ethics, legislation, prejudices and civic expectations in the LGBTQ (Lesbian, Gay, Bisexual, Transgender and Queer) life in St Petersburg, Russia. It emphasises individuals identifying as lesbians or bisexual women. Anna Viola's and my own starting point for this project was the question: "Who would we be if we placed ourselves in St Petersburg for a while? Could we get in touch with, take part in a community? Get a sense of belonging?"

As artists who frequently travel in our profession we have an international community, meaning we can tap into places of shared interests and common spaces. The same goes for the queer scene. But for two Swedish artists, with some time spent in the United States: what kind of network would be available in a country geographically much closer than the United States of America, but with unfamiliar language and cultural codes?

State of Mind has been in progress since the fall of 2005 when we initiated contact with a couple in St Petersburg on an international matchmaking site. They were looking for international friends, and we were looking for pre-understanding of life in St Petersburg. This gave us a chance to form our impressions prior to getting there, but it also gave us something to bounce our thinking against upon arrival. We went to St Petersburg for a week in July 2006 to meet up with this couple. This first visit gave us a platform for making the five-minute one-channel work *State of Mind: Prologue*, which is not included in the installation here.

The next important forum was a reception held at the Swedish Consulate General in St Petersburg in the fall of 2006. We spent about seven weeks during the fall of 2006 in St Petersburg on an artists' residency. This provided the opportunity to invite an array of guests, to whom we could present our previous work and get much needed authority and approval of the project from the consul general himself. We experienced competition between various groups in the LGBTQ community, which is something I think everyone will find in any country. Our method was to encourage everyone present at the reception to engage with us, and to plan for an interview. We did not actively select anyone, people approached us, and we included everyone who was interested. Much of fall 2006 was spent talking to people representing some of the activist groups in St Petersburg. We did film some, but it was basically research time and we left the final presentation of the project open.

When we returned in the summer 2007 for a three-week session, we were able to work much faster. By that time many people knew about us and about the project. From our standpoint we also knew more about how we wanted to pursue and to finalise the project, having spent almost eight months looking at material, thinking, and discussing the project with people involved, and others. Thus, one explicit goal was to maintain a high level of presence in the 'talking-heads', make the interviewees talk directly to the person listening in the art installation. We worked through a translator, but the full translation was done upon afterwards, in Sweden, which meant that we returned to Sweden without being fully assured about the linguistic content of our results: we were not totally sure of what people were talking about. Then, one of the women working with us in St Petersburg came over, we worked through the material together, translating and picking what sections to develop further.

We soon abandoned the idea of an indoor environment. It felt relevant to show people in public spaces, as the gay women were actually quite visible in the streets of St Petersburg. The selection principle was at arm's length, both with us, and the growing group. We had people we were connected to, and they brought more people into the project. We said we wanted a broad representation in terms of age, occupation and lifestyle. One visual impression we knew we wanted to leave behind in the installation was networks, people coming together. These were the conditions to pursue in order

to present an indexical collaboration between the activist groups and selected individuals in St Petersburg, and in the cities where the exhibition would travel.

The State of Mind exhibition opened in Stockholm three months ago. The opening was connected to the opening of *Europride*, which took place in Stockholm this year. The installation was very similar to the one you see here. It was a two-person show in the Cultural house in Stockholm, which was also the Pride house, which was the centre of the Pride festival with space and seminars. So the context was very different indeed. We also showed the project in St Petersburg at the state-run photo gallery *ROSFOTO*. It was up for six weeks and closed two weeks ago. For various reasons the show looked a bit different in St Petersburg. The rooms were smaller, and we could not paint the walls.

We had to have an ongoing communication with the people involved in the project about the presentation; we had to check with every person and place we show in the project, if it was okay. Some women did not want to be identified, so we took away some of the photographs and blocked some of the images because they did not want to be recognised in St Petersburg. We did a lot of negotiating work, but I think it has to be like this in those kinds of projects based on personal trust.

The final destination of the project is the show here, where it has been moved out of the LGBT community context into the context of artistic research. All along the project we have been communicating with different groups. At the Consulate General reception, about 60 people from human rights organisations, and the gay and lesbian community in Petersburg showed up. This was a way for us to reach out and find people to communicate with. We also met people in bars, lesbian clubs and so on. We have been in St Petersburg seven times during the last two years. In June, the Swedish organisation RFSL, which is an organisation for LGBT rights and issues, had a big conference in St Petersburg. We went there to present the project and to make connections with other countries like Ukraine and Belarus.

Alongside with the exhibition, this summer we arranged a workshop called *The Lezzy Think-Tank*. This was yet another way to connect to the community and to activate the work for human rights. This was the first think-tank in Stockholm of that kind. It was funded by the Stockholm Pride organisation and we got the opportunity to invite people from Petersburg and

from Ukraine. We had already been to the Ukraine to connect to galleries and the LGBT scene. This whole project, one must say, is very much about connecting, talking, meeting, creating a community around us, and work with the communities on site around the exhibition.

In Stockholm we formulated questions around the project and the situation for LGBT that we brought to St Petersburg. In St Petersburg, the think-tank was hosted by the organisation *St Petersburg Out*. We did a presentation, and did a workshop in Russian. There, we received written statements, and new questions to pass on to Gothenburg. Once again in Gothenburg we did a *Lezzy Think-Tank* hosted by *Kvinnofolkhögskolan*, *The Womens' Community College*, and a group called *Video Activists Network*.

I think I should stop here. Thank you.

Henk Slager: I have a question about how you install the work. You have the video screens inside the box and outside you have the photographs. About the instalment you wrote in the catalogue “we investigate the boundaries between the moving images and frozen frame photography”. Can you elaborate a little bit more on this investigation? What does this actually mean for the understanding of the specific condition of photography and video?

Anna Viola Hallberg: I can start a little bit with that and give context. When we were about to install this for the first time in Stockholm, it was supposed to be installed in two different sections of the Kulturhuset/Culture house. Being there we felt strongly that the photographs needed to be informed by the video piece and vice versa. We experienced that visitors to the exhibition benefited from having both in the same space. This is the reason why the blue construction out here happened. Both from our side and the curator's side we felt the need to cross-inform the two media. In our first collaboration we had video and photography in the same space. I think it is something we need to remember as artists and visitors to museums that the conditions we face determines how we can present things. In Stockholm we had a space of about seventy square metres, so I think we had no opportunity to install it in that sense. The same thing here, it would have been hard for us to show the video piece having these glass walls. It is the desire to closely combine them and enhance the practical function of both media.

Henk Slager: How do you see the interaction between your work and Sopawan's? How do you see the connection?

Annica Karlsson Rixon: It is inspiring to have Sopawan's work in communication with this project. We have not had the time to think much about installing the works, we had to install our work before everyone else came here so unfortunately we were not able to install them together. There are a lot of connections between our works, just not specifically how we chose to install them in this space. The content of the works are definitely interlaced.

Sopawan Boonnimitra: We informed each other about the subjects, and we tried to discover the dialogue.

Katy Deepwell: Could you tell us a bit about the collaborative praxis? It's collaborative knowledge production. How do you manage this dialogue?

Anna Viola Hallberg: Both Annica and I come from a background where we are very interested in the 'documentary'. But we are very challenged by it in many ways and we both avoided it for many years. This aspect of the project provides a lot of opportunity to argue, and we argue a lot, which is a very good part of it. The phases between going on site, to do the actual filming, are facilitated by Annica. Being on this PhD program means having a lot of people from different universities coming in to view our work, and we talk about our work with them. Documentary becomes an argument between us, but also between us and people from other fields. We really access what is provided from the university in that sense. What we also do on site is have a couple of people as consultants or experts from that side as well. The work develops in between these different layers all the time.

Katy Deepwell: But you have external advisors and use external knowledge.

Annica Karlsson Rixon: Always and specifically in this project, the people taking part in the project are also involved in discussing the work.

Anna Viola Hallberg: Understanding any new context is always very difficult, mastering the language,

the cultural codes, or the sub-cultural codes, we wanted to have those local checkpoints and references.

Katy Deepwell: I am curious about the two media you are working with (photography and video). It divides the visual aesthetics of the work. Does this underline the question of collaborative work, or could you see them separate from each other?

Annica Karlsson Rixon: We did show one photograph at an exhibition here at one point. But it becomes more important to contextualise the work if you separate the photos from the video piece as they inform each other. The chosen aesthetics is two-way form of informing and talking about the subject. It is also the matter of what the context is around the exhibition. If the photography and video are separated, where do you then place them? And what are they then surrounded by? It's a flexible piece in that sense. Also touring this piece, we are now trying to take it to Ukraine and Belarus, and these aspects are always things we will have to consider and re-consider.

Anna Viola Hallberg: We did thirty-five interviews in nineteen days and produced eleven large format photographs. We could never have done this unless we had made all the other trips prior to that. By the time we did those interviews and photographs we knew what we wanted them to look like. It's not a matter of me being the videographer and Annica dealing with photography, we have common ground and common goals. Within the timeframe we have available to us, there is a moment when people are there and that is what we take. In that sense, it is not possible to divide the two from the part we are coming from. That they have a life of their own, is perhaps another question.

Sopawan Boonnimitra: I see many similarities in our works. Not only in the subject, but also in the way we work. How one needs to get involved with the subject in order to gain their trust, and be able to portray them. Are there differences in the process of film making and making this work?

Anna Viola Hallberg: What you are bringing up is extremely relevant in this case. People in St Petersburg, not only the people we met, have very little sense of what contemporary art is and it is difficult for them to understand what we wanted to do with the mate-

rial. We did not even get into the process of explaining what we were doing. If we had been filmmakers there would have been a pre-understanding. Not necessarily the correct one. This is the reason why we used the facilities of the Consulate General to establish that sense of security, so our participants could have some sort of framework to build their trust on. Of course we had a dialogue around it. Some of them came to Stockholm and saw it, and they had not imagined it would be that.

Annica Karlsson Rixon: The couple we are working with in the project are the owners of an unofficial distribution business in Russia. They copy any film you can imagine could have any significance for a lesbian couple, they have a web site and you can buy films there. They are eager to include our piece in their archives of films. Of course we cannot put all these interviews there to be distributed, for many reasons, but we are now working to pick out the interviews they and their friends have okeyed. We are going to give that material for them to use. In this way we are giving the material back to them, which they can make their own piece out of.

Jan Kaila: I am wondering about your principles for selecting and editing. In both cases this is not a documentary because you selected, decided, and carved out a piece of reality from your material. In this piece you have deliberately positive, affirming photographs of happy couples, relationships, the sun is shining. It's very life affirming. In the interviews, this is rarely what people are talking about. The interviews are much more about identity, problems, particularly with family, and about whether or not they are activists.

Annica Karlsson Rixon: It is a very conscious decision. There is the dilemma of us doing a project from our point of view, being artists. And it is a representation of a group of lesbian women. Not only in Russia, but lesbian women all over the world have not been represented very much as a group in images. What image should we introduce? How many movies have we seen with the lesbian women dying in the end? We could easily make a pretty depressing movie about the situation, but the situation is not like that. It is complex. We can choose to create an image.

This project is not only for this space in Gothenburg, we travel with this project, and it has been to Russia. There many of the women brought their families to look at the work. When we showed it in Russia we chose to be very low-key about the LGBT issues when we presented it to media, we did not feel the exhibition was a platform to create a big fuss that could be turned into a very negative thing. But on the other hand we had a network of internet sites and communities so it was widely spread. We were told that so many women, predominantly young women came holding hands to see the show. The director was quite confused about this. It could have turned into a negative event because this is not a project that is easy to show in Russia. There was an LGBT film festival that was going to take place when we had the show there, but it was turned down because the fire department decided they could not be in a particular movie theatre. Things like that happen all the time. We were lucky to succeed in having the show up for six weeks and have the community and other people take part of it, and avoid creating a negative reaction. This is connected to how we have chosen to present the people. To find a way to be able to talk about very serious issues, and also be a part of image-making.

Katy Deepwell: I was wondering if you could talk about precursors, people you see as coming before you. Specifically people who influenced decisions that were made between the research and the representation or aesthetic articulation process. Who do you see as people you borrowed from?

Annica Karlsson Rixon: There are a lot of different kinds of influences. Anna Viola has worked with Barbara Hammer on a couple of projects. She is a lesbian American filmmaker. I come from a documentary background but have also worked with Nordic paintings in a couple of projects. Anna Viola and I come from different backgrounds and I think we use different tools to think about the work. I connect to feminist reading and writing and queer theory in my way of thinking. The environment of feminist studies is very useful to me.

Audience: You talk a lot about community making. But you have not used the concept of political subjectivity or new political subject. From my point of

view you seem to try to negotiate between one kind of identity-based political subjectivity and a new kind of subjectivity, maybe more related to queer theory and to a political subject that is problematic, more temporal. Now you speak about your background and interest in landscape and nationalistic paintings. That kind of political identity construction relates very much to the work you do now. I find the idea of political subjectivity absent in the way you talk about it. If there is a construction going on here, what kind of global political subject are you trying to construct?

Annica Karlsson Rixon: Wow. I don't think we can do that.

Katy Deepwell: I have a sub-question that might be a different translation of that: would it have been possible to make this project in Sweden? I wonder how much tension in your project is related to the relationship between Russia and Sweden. If you had made such a project in Sweden, with Swedish participants, Swedish networks, would the discussion be of human rights? Because people still get bashed up, there are still anti-homosexual feelings and hostility in spite of the enshrining of human rights. Would that have changed the question about political subjectivities?

Annica Karlsson Rixon: I don't think so. Yes, we do have a legal system and the situation is completely different. But I also think there are different ways of mirroring yourself and looking into this project. The project is also about having a child, it's very much about everyday life and how you deal with this.

Johan Öberg: I think there are two problems with exoticism here; the exoticism of Russia and the potential exoticism of lesbian couples. And they somehow annihilate each other in those movies. And that you see something very fresh and human.



The Absent Body
Heli Rekula
Göteborg Konstmuseum
Photo: Anette Andersson

HELI REKULA:

I will not talk directly about the works in the exhibition nor will I talk about a specific project because there isn't one. My work is about a continuous working processes and one work leads to another.

First of all, thank you for inviting me to participate in the exhibition and for giving me this opportunity to talk about my research project. I am an artist working within the field of fine arts and I am studying and doing research in the postgraduate program at the Finnish Academy of Fine Arts in Helsinki.

The working title of my research project is *Absent Body*. It charts out the relationship between the working process and finalised artwork in lens-based media. I am studying a gap between the work to be presented work and the process, the photographic event and the gesture by which it is made. My research is an attempt to explore and deepen these questions through describing my own artistic process in relation to related studies and artworks 'performed' by others.

My work can roughly be divided into two categories: staged works and landscape works. The categorisation originates from two different kinds of practices in the working process. Both categories include what is essential to my research, and that is the gap between the bodily experience and the representation of it in lens-based art. The staged and constructed works are based on written and visual memoranda. The productions of these works are carried out according to prior planning.

The staged works arise from a personal experience

in life. This sounds very banal and flat, so I looked up what my Macintosh dictionary had to say about the word 'personal'. This is what it says: "of or concerning one's private life, relationships and emotions rather than matters connected with one's public or professional career". I pick up one word from that, and it is 'emotions'. Georges Bataille has written very beautifully about it in a book titled as *The Tears of Eros*. I am going to quote a short piece.

Death is associated with tears and; sometimes sexual desire is associated with laughter. But laughter is not so much the contrary of tears as it may seem: The object of laughter and the object of tears are always related to some kind of violence which interrupts the regular order of things.

Emotions are experienced as bodily reactions. The notes preceding the working process of the staged works are my visual interpretations of something that has cut into the sphere of my experience, that has stirred emotions into my consciousness, that has, as Georges Bataille says, interrupted the regular order of things.

I think of my staged and constructed photographic and video works, and process behind them, as 'private performances for the camera'. I use myself, as well as other people, as models or performers for the work to be done. The significance of the matter or the question of who is in the picture lies within the working process, not in the finalised work of art. The process of making the landscape works is different. The landscapes are not based on notes, which means that no specific pre-planning or pre-studying of locations is done. The works have come about from where life has taken me, or put it in another way, where I have been as 'in a kind of a passing'. The process is however not completely spontaneous, the photographic events and gesture are preceded by a 'settling into the landscape'. This means and requires spending time in a place and allowing a relationship to evolve. That leads into another level of being and understanding. Documenting the situation through photography, video or film is an attempt to visually delineate and record that experience, and through that in my memory. Therefore I call my landscape works as notes or as 'experiential notes' themselves.

I work both with still and moving image works, which include film, usually as an original material.



The Absent Body
Heli Rekula
Still from a video *Room I* (2007)

Video and video installation sometimes involve built elements as part of the presentation. The moving image works are usually composed of static, photograph-like images. Yet they are temporal performances even though they are devoid of traditional, dramatic narratives. Being both arrested by and progressing through time, they lie on the boundary between photography and the moving image. There is an immediate connection to the themes and visual aesthetics I work within photography. Quite often I work within the same theme with both media. Like this work here, there is video work existing beside photographic work.

The first artistic component of my research, an extensive retrospective exhibition was on display for four months in the spring of 2005 at the Museum of Contemporary Art Kiasma in Helsinki. The exhibition, *DESERT - Works from 1989-2004*, took place in two floors of the museum and brought together nearly all my work to that date. The exhibition presented over 60 photographs from themes or series of *Portrait*, *Pilgrimage*, *Landscape*, and *Body* as well as 8 video works in the form of projections and installations.

The second part of the artistic component is individual works produced between 2005 and 2008. These works have been presented in different combinations, contexts, and spaces within the field of visual arts and theatre. Four videos were on display as a spatial installation in conjunction with a dance performance that took place at Kiasma Theatre, Helsinki, in February 2007. With this project I discovered a method of presentation that was new to me. Live performance combined with shadow story, a video narrative projected in the same space as the dance performance. The simul-

taneity was to explore issues of presence and absence in front of a live audience. These videos have since been on display in various exhibitions together with other video works and photographs. This spring, May 2008, I had a solo exhibition in Helsinki entitled *Stage*, which referred to the titles of photographic works from 2006 to this year. Some of the works are in this exhibition. The video installation we see in the front of the image is called *Room II* and it is a second version of *Room I*, which is on display on the hanging screen in the next room.

I am not producing a final exhibition or final artwork as part of my demonstration of knowledge and skill, as a part of my thesis. Examiners have been evaluating my work from the first artistic component, which was the retrospective exhibition at Kiasma. I now see my research project formulating into three parts: First, I am dealing with themes and questions that constantly keep coming up within my practice. The retrospective exhibition was a great opportunity to look back and reflect on new works in relation to earlier ones. Second, I deal with works that were produced during my studies in the post-graduate program. I am in the middle of a process finding ways to transform visual thinking into verbal language. For me artistic practice and artistic research overlap in a productive way. Research does not only reflect on, or come after finished work, it simultaneously feeds, gives and challenges the



The Absent Body
Heli Rekula
Stage IV (2008)
c-print diasec, 150 x 160 cm

thematic and visuality of a work in progress. My aim is to connect questions that have arisen from the artistic process and research with surrounding discourses in different ways. I said earlier that my research is an attempt to explore and deepen these questions through describing my artistic process in relation to related studies and artworks 'performed' by others. I will take classical theory into my discourse as well as points and questions that arise from other artists' works. But philosophy and theory written by others is background material for me, and not the centre of the research. There will be a publication, possibly in the format of a book, that will be published together with my thesis, my demonstration of knowledge and skill. Finally, the third aim of my research is to get back to practice through verbalised thinking and writing. So my plan is to include in the book an unfinished artistic process in the form of written and visual notes and photographic material. Incomplete work. The presented work in progress functions as a starting point for new visual work.

Henk Slager: Your research seems to operate on the interface of photography and video, and you describe your image production in the catalogue as follows: "they are at once photographs that give the impression of a moving image and moving images that give the impression of being a photograph". What surprised me when I read this is that you connect this form of image production with Roland Barthes' old-fashioned notion of the 'punctum'. Don't you think that current artistic production requires a more topical concept, or maybe a more dynamic interpretation of that notion?

Heli Rekula: I have used written theory to open up some questions to me, and I used 'punctum' to try to locate the place where the written and visual memoranda have arisen from, in relation to the production of the staged photographic work. I am not a Barthes expert, but it was a joy for me to connect with that.

Henk Slager: Roland Barthes describes a connection between photography and the future. In that sense he is talking about staging the situation. But for me it is a little problematic to think that you can also stage the 'punctum' because the impression of the text is that the artist is able to organise a situation that enables the situation where the 'punctum' happens. That is

not a discussion I would like to go into now, so maybe I should leave it to someone else.

Heli Rekula: Actually the line I referred to from Georges Bataille I connect to ‘punctum’. Something disturbs your natural order of things.

Maria Hirvi-Ijäs: This is a different type of artistic research project than the other ones that we have been hearing about, and I just want to disturb the conceptual base of the discussions. I want to point out distinctions I think are very important to keep in mind. First, there have been people confusing the concept of art research and artistic research. I am an art researcher. I could never make artistic research because I am not an artist. Of course artists could make art research, but then it is about art in a different way. I want to also point out the difference between research-based practice, and practice-based research. There is a big difference. Research-based practice has been presented here earlier, that is not necessarily practice-based research at all. Another important distinction is the difference between the tradition of the fine art academy, which is the context the three of us come from and want to cherish. The tradition comes from Sixteenth Century Italy and has involved artistic thinking and thought all the time through the centuries. In the Nordic countries, the mixing between fine art academy traditions with university traditions has happened over the last ten years, as they seek to fuse and merge things into each other. Traditions of learning, traditions of expressions, traditions of knowledge production that come from very different kinds of contexts. Our institution is one hundred and sixty years old and began as a very small drawing school in Helsinki. We made this small anthology with the idea of somehow lining out the different kind of working processes from the institutional tradition to basic artistic teaching, and artistic learning. This will also include different kinds of artistic research and interpretations. We need to go back to basics.

Jacqueline Donachie: I want to go back and talk about your work. When we were installing the exhibition you dealt with the mechanics of hanging the works, and talking about how one work will relate to another in terms its physical appearance. But going back to reading the notes and the catalogue, I was very taken with the way you talk about melancholy in your work. You have a very clear relationship to the body in what you are doing. I was taken with your reference

to Finnish tango. I think in the relationship between two dancers, they have a very intimate communication within a huge place. There is something very intimate that goes on between those two people when they are dancing, there is this relationship when they go back and forward. When I go back to look at your show, particularly the big white photograph, when you talk about running away from the photograph because you don’t like being photographed, and it is just this dance between the two works in particular in the middle, I think the reference to tango is excellent.

To see the whole thing as a moving thing, the moving image is in the middle, but the relationship between all those images is very special, and now I think a lot about that reference.

Heli Rekula: Thank you. I will keep that in mind.

Sopawan Boonnimitra: Regarding the position of the artist that allows us to get involved with the subject. I think in your case you directly form a new relationship and build a new perspective toward your own works, looking at them in different ways. I know you have been in the program for some time, have you discovered anything during the process? Things you had not noticed before in your work?

Heli Rekula: Like I said earlier, one work takes the work itself and the thinking forward, and it evolves from that. Yes, I have been thinking a lot through the studies. I will say a little bit about why I applied for the program. I come from a background of photography, and my first public work ever was an experimental black and white film with two projections. But my identity was as a photographer, not within the field of fine arts. One thing led to another, and my work was usually misunderstood. My work, especially the work dealing with body, was mistaken as documentation of a performance. I have never been in front of an audience, and I find that thought terrifying. I actually don’t even like being in the audience of live performances. That was the reason why I applied to the program: What am I doing, because of this question of performance. I think the latest works here, especially the works in the exhibition called *Stage*, I am dealing with the questions of private and public, being staged in front of an audience, and the framed image as a stage or a space.

Jan Kaila: Could you comment on something

not being discussed here, as a separate thing? Writing: loads of research is centred around writing as its medium of expression. What is your feeling about writing in relation to the PhD you are doing?

Heli Rekula: Writing is not my media. Let's put it this way. I think visual works are visual thinking, but we are sitting here and communicating, and I am trying to pass on my ideas through speech, not through art objects. I am writing, but it is not easy. I am working on it.

Katy Deepwell: I hope I did not contribute to the discussion about your work as staged photography back in 1996, but I think I was actually one of the people who pointed out the sharp distinction in my article in Siksi on the exhibition "Body as Membrane". I think the model you are proposing for doing your PhD is very interesting and is certainly one I would support. It is carrying the tension that most people doing practice-based research have with doing a PhD, which is: how to make sure that the text they are producing speaks about the practice and speaks to the practice and speaks to the process of research, and is not regarded as a text that becomes the art historian or they become the critic of their own work. This is a key problem in artistic research. I would be very interested if the other artists could also speak about what work writing has to do as a demonstration? What does it demonstrate?

Jacqueline Donachie: With the point about writing in general, Heli talked about the landscape photograph in her work being used very much as notes, and in my work, when I am developing things, I write a lot. But it is very different to the writing that Mika chases you for in your holidays when you have to write a catalogue text. It is a more intuitive, creative writing that I have developed over the last ten years. Sometimes it goes into artist books I produce alongside projects, they are parallel. For my purpose, I think if the discussion of a PhD study is to happen, I would hope that the writing would be the creative writing side that would run in parallel, because it would develop at the same time of the work, but it would not be a description or an analysis of the work. I quite strongly feel that other people should be doing that to an extent. To write a four-page artist statement for a catalogue that already has a long interview in, I feel your start to repeat yourself, and it is quite difficult to know what

you are going to discuss to remove it from analytical essays in books. I don't come from a PhD program, but I am very interested to see what the potential for that development would be. I think that written part is crucial, even within a practice-based PhD. I think it is something that has to be seen as a creative thing, and not an analytical thing.

Jan Kaila: Is the artist a creative writer then?

Jacqueline Donachie: No, it is compiling research. It is like Heli's landscape photograph, it's note taking. You draw pictures, take notes, write things on your laptop in an airport. These are things that inform your practice. All these gates and walls being set up that separate it do not seem necessary.

Heli Rekula: It is give and take. I am gaining a lot through the process of writing and thinking. Writing is a different kind of artistic process. My task is to add my point of view to certain issues that already are being discussed and questioned. I think like Maria said: it is only artists who can make artistic research, and I think artists can produce knowledge that no one else can, from their specific point of view.

Mika Hannula: This has to be central when dealing with reality and two ways of knowledge production. Heli, can you talk us through your experience, because you have been in the program for some years and you have been thinking through this issue of how to compound this in different ways and how to learn a way of writing that makes sense for you, with and through the practice. Can you say something about strategies you have found out, how do you then do it? How have you decided to articulate these things?

Heli Rekula: To many questions in two sentences. will look into that Mika, thank you.

Sopowan Boonnimitra: I wanted to mention, that for me, the writing quite an important part. It is a space for reflection. Sometimes I miss something during the process, so it is a time for reflection and space for me to formulate new ideas, to ask question of the works I have done before.

Audience: I am from the National College of Design, Dublin. The first thing a piece an artist's writing tells you is whether they can write or not. If the pur-

pose of writing within a PhD is to be a part of the reflection on the practice, then it has to take a form that is appropriate to that practice. The work we have just looked at seem to me to be more integrated than the other projects, and seems to be more in the category of practice-based research rather than research-based practice. But I was slightly confused over the chronology, you presented work that seemed to predate you doing the PhD. Is research not something you do, do you need to know you are doing research to be doing it? Can you do it retrospectively? Can you reframe work that was done prior? How conscious do you have to be about the research question?

Heli Rekula: My identity is firstly a practicing artist and I am doing practice-based artistic research. Works, that predate my studies are naturally part of the discussion, because all newer works are a continuum to earlier ones.

Audience: I am not questioning your status as a practicing artist, but I am questioning whether there is a gate we are trying to go through to another space where there is a thing called a research-based artist? Why do we keep going back?

Jacqueline Donachie: Do you want to investigate some kind of elevated platform for artists who have passed through the gates of a PhD program?

Audience: Elevate is the wrong word. It is this thing I thought you were all engaged in, but actually...

Jan Kaila: I have gone through a practice-based PhD myself and was examined in 2002. I would say that there is a gate, if you call it gate. People who have gone through this program, change. Their attitude to their work, and the way they do things in the arts change. Be it the writing, the art making or both, but something happens, and should happen. The work made before the studies is crucial as a platform to start from. I think it would be naive to expect a zero ground where nothing exists, and then everything is given new, you fill the bucket. That is not the way it looks like. I am not too worried about the balance in between.

Audience: The concern is that research is about new knowledge. It is about change, about transformation. Speaker after speaker seems to be holding up

the prospect of change, but then appear unwilling to change. In resorting to go back being this thing called 'an artist', rather than being less tied up with that, and seeing where the research takes them. Insisting on the status of 'artist' all the time is like you know the outcome to research. What is this research? I am going to make more art.

Jan Kaila: There are too many things here. We are now talking about institutional questions. Loads of these people will end up as teachers, researchers, and in different kind of contexts. It is exciting.

Johan Öberg: Your dissertation is one of the most famous dissertations in art research. It is the same thing Heli spoke about, it is a problem-solving thing. You have interest in an artistic problem that you solve over years. I think that is what you did when you entered the program. It is not about belonging to the art world or belonging to a community of researchers. It is about concrete artistic problem-solving activities and finding a space where that activity can take place. It is not identity politics. We try to avoid that.

Audience: I have a question concerning criticism. I was a bit surprised when Heli said that people misunderstood your work. During the last ten years or so we have seen an explosion of text in the contemporary art world: curatorial and artistic statements. On an international level this has created some kind of common critical language (produced by artists, curators, advisors, collectors), a lot of critics have started to use. At the same time a lot of interesting art criticism is being done by people who do not read what the artist think about the work or the practice or what the curatorial statements are about. My question to you relates to the idea of a specific kind of critique of artistic research that might relate to the question of how to judge artistic research. Do you find it important to create a new kind of critical perspective that is related to another idea of critique than we have seen so far? In other words, if there are artistic researchers, do we need artistic researcher critics that are not necessarily schooled in the same kind of discourses that artistic researchers are in the contemporary artistic PhD programs we have?

Heli Rekula: I do not know if there is a right way or a wrong way, but my work was understood in a way

I did not think about before. I did not take it as criticism. As an artist I do not think the text is needed to be critical towards an art piece. I believe in image. I believe in the work. So it is okay to write a critique without reading anything. But I would not say that about artistic research.

Maria Hirvi-Ijäs: One could go back to the concept of Talkin' Loud. I think the idea of artistic research has always been going on, but it has not had an arena or discourse. This is one way for artists to speak louder, to get their own articulations heard. There is a lot of bad art criticism that has ignored the idea of artistic thinking. This is one way of ignoring the artist as a speaker. Artistic research has always been going on, it is just within different kinds of contexts and discourses. Institutional legitimisation has been proffered. We heard earlier of the opportunities for funding, or access in to different communities comes through the institutional context, and would not be accessible otherwise. It is a new situation, but art theory and art research has always been dependant on artistic thinking. Most modern art theory is based on artists' thinking that has been translated in different ways, including their writings. Now it is possible to articulate the research question in a different way. I think there is a lot of good artistic research happening, but also very much confusion.

Audience: I have also done a practice-based PhD in performing arts and have supervised and examined some. Again it is the question of words and the role and function of words in artistic practice framed within a PhD, and the ways in which new knowledge is acknowledged and recognised. In part it seems to me that we are involved in a process of change, it is not static. Therefore not only is artistic practice changing, but the universities and academies are as well. Nonetheless, the ways in which those two things relate are more easily questioned and more easily presented in this time. When we have ten thousand artistic practice PhDs, then we may have a different situation about how and ways by which artists reflect on their practice and the ways that is recognised to be a PhD. Another thing to add is that in the UK some doctoral degree called doctor of art practice or artistic practice have been developed. It is distinct from the practice-based PhD. So we have yet another category to decide as to what is the appropriate mode of representation and

representation to discuss.

Jan Kaila: We are living in a jungle of concepts. We have PhDs, that is probably Great Britain, Sweden, Australia, South Africa and some other countries. Then there is the Doctor of Fine Arts, which is a lower degree in relation to the PhD. And we have a system in Finland where people become Doctor in Fine Arts, Theatre or Art, which is the same as the PhD. So there needs to be a lot of translations. But I do not think that discussing the content is the essential problem.

Katy Deepwell: The word the artists doing a PhD use the most is 'reflection'. Reflection on the practice they are producing, as they are producing it, after they have produced it. Insight into making them produce more work. This 'reflection' idea is really important, because it seems to me that if you as an artist take the time out, or concentrate your energy on getting a PhD, what else are you going to use it for, but to criticise the assumptions you are making within the practice you have already worked with? It has to have that level of reflection, self analysis, questioning the assumptions under which you have been making your practice, in order that you will change, that you will see something else, that you will develop in a different way. Most peoples' desire, as I understand it for do this PhD process, is to have that special time to do precisely that.

Jan Kaila: The myth and fear that has been around since maybe the Eighties and Nineties within this context has always dealt with the question about how the artist can be objective, or how he/she can be certain to distance him/herself and so on. What has always been tried to avoid is the artist speaking about him/herself in a private or subjective way. This myth is very deep. But in practice, the works that have these kinds of problems are very rare. So this is a small minority that it is not even a problem, in my personal opinion. There are more people who actually take this myth too seriously, take too much distance, and lose the relation between their own art practice and the verbalisation of it, producing something that is more neutral. In my opinion this should be turned around. To realise that artists actually have a lot of interesting things to say about their own works, without it being too egoistic, subjective, or private.

CONCLUDING REMARKS

Jan Kaila: Now I will throw a question in the air, and Johan has given me a list of people to comment on the question, and we will see what kind of discussion it will create. This is a question posed yesterday by Mark Nash. He said we need a different kind of art history, and we need a history of artistic research. He was talking about research activities going on already from the Renaissance, then he took up Hans Haake as an example of someone who is research oriented. If I summarise this and put it in a new question I would ask: Is there good or better media for artistic research? Are some media, aspects and attitudes to be prioritised or not? Are we falling back to what used to be the way of thinking in art criticism, where you had the system of good versus bad which fell off in the Sixties and was instead replaced by the word 'interesting'? Is some kind of artistic research or some mediums more interesting than others? Why is photography and moving images so central in artistic research, compared to painting?

I will ask Mika to comment this. You are first on the list.

Mika Hannula: You are looking with a certain tunnel vision if you claim this is the state of affairs, that they neglect the other media. I do not think so.

Jan Kaila: Are we continuing to 'develop', it is a problematic word, art that is existing now into something, or are we looking for a new form of art through artistic research? This is one question that could be thrown out. Annica Karlsson Rixon, would you like to comment on what has been said around the themes in the last five to ten minutes?

Annica Karlsson Rixon: I was thinking of what Maria Hirvi-Ijäs said about research-based practice and practice-based research. I think it is a very interesting distinction, and it is not a very clear distinction. I think there can also be a combination. Most art is dependent on some sort of research-based practice, whether it looks like Heli's or our work, there is always research behind it. What is then practice-based research? This is walking to the art from the research, and then using the art to do artistic research. I think it was a very interesting and useful point.

Johan Öberg: Jan Kaila, I would like to refer to your dissertation once more. An important part of it is about painting, and you use a modernist painter as a sort of reference to your own practice. It is practice-based research where you use other people's practice, in dialogue with them. If you ask this question about painting you have your own view on this from your own research work, and it would be interesting to hear your own comments.

Jan Kaila: That is correct. Actually I came from a more pragmatic point of view. We have a certain amount of applications each year, and then we take a certain amount of students. Like any program would do. With people who are older than the average Master of Arts students, the choices become very political. You are choosing mostly from people who already have a career. And you are not thinking of the education as the formatting education as you do with Bachelor of Arts students, where you have very young people who will change psychologically, and grow up during the education. Here you think of what the people who have applied represent. The Finnish art world looks quite traditional, there is contemporary art of course, and people use different media, but there are also quite a few who stick to their medium in a fundamental way among slightly older artists. Therefore the question arising is: 'what is going on, and can we measure this?' Is there something most suitable for artistic research? That is where my question came from.

Audience: The research is the message. The research is the research. The research is the message.

Jacqueline Donachie: Again as somebody who is coming from outside a program, when I think about what these things can do for your practice as an artist, one of the aspects of it that interests me, is the role of the supervisor within the time you spend doing the PhD. From my point of view, I think that how you put together your body of supervisors has to add something to your practice, that you can get something from the people whom you choose to be your supervisors. Not necessarily the ones that are directly connected to the institution, but others you can invite to work with you. Partly because a lot of the works I have done during the last five years has been with the genetics department, where I have watched what the scientific PhD do. What I tried to do at Glasgow university

was to see if we could continue to work together, perhaps doing a PhD, but it created all sorts of stumbling blocks because mine would have to be done under the banner of fine arts, where it would cause difficulties to have somebody from the genetics department be one of my supervisors. It probably goes against what has been said about defending the role of the art academy, but most academies have to be taken into the realms of universities. There has to be some thirst for knowledge that is pushing you into this program to develop your work through an academic situation, rather than just a studio-based experience.

The panel: I think the category of fine art is so open and free, anything can happen there. We could have supervisors from a genetics department. That would not be a problem.

Jan Kaila: A little bit of the pressure that is projected on these programs could be taken away. If you look at science in general, questions about general knowledge that is available for everybody, is almost never taken up by the university itself. It is mainly taken up by critics in the public space. The main purpose in science is often to give back knowledge to the scientific field itself. Our ambition level is extremely high and demanding. I think this can be eased a little bit.

Audience: I would like to try to answer Jan Kaila's questions. The first one was if it might be a good idea to try to write the history of artistic research and my answer to that would be, it would be very interesting. It is a good idea to look back and look at things that have been going on from another angle. Kevin had this trouble with our artistic researchers here that they are maybe trying to look at their earlier work from this artistic research point of view. How do we handle this looking back stuff? In one way we are used to that. You know this simple concept that art was from the Eighteenth century. But once we had it, we could look back on medieval art and say that is art to. We did not think of that before, but now we know. So this idea of having a history of artistic research is a very good one.

Then we have this other question of if there are certain media more suited for artistic research than others. The first seven candidates from the Norwegian artistic research program were: one guy who made sound installations, three composers, one musician, one performance artist and one embroiderer. It worked

out nicely. But maybe because the kind of artistic research these people were doing might be termed as 'research for art' rather than 'research through art'. The musician has developed a quarter-tone marimba because he wants to be able to perform contemporary music using quarter tones and you cannot do that on a normal marimba. So it is research that goes into his practice.

I would also like to pose a question to you who are the research artists. When you are doing your writing? Who are you writing for?

Jan Kaila: I personally write mainly for other artists. So there is a hierarchy, and at the top are other artists and colleagues. Then come other categories, and the more categories you are able to reach in your writing, the better.

Nikos Papastergiadis: I was thinking about the differences between artistic research and PhD here in Scandinavia and Australia, where it has been quite established for over a decade now. The concerns in Australia have moved to another phase, which I must warn you about. News of where you are going perhaps, and the complexities you are about to confront. After the PhD of course there is the option, as Heli suggests, to go back to where you were, to be a practicing artist, informed by the experience. There is also the option that you with the PhD can insert yourself into the academy, and have access to all the institutional resources the academies provide, which in Australia are significantly more, deeper and wider than the art institutions. In order to have access to those kinds of resources, the research has to be validated through scientific standards, and it has to be quantifiable and measurable by criteria. The debate that is going on in Australia is no longer whether artistic research is worthy of being a PhD or not, but once it is done, how do you then challenge the categories by which you measure it as research? The debate becomes much more challenging in terms of 'this is research', how is it similar, but different. How does it complement and extend the categories of what research is? That would require a more vigorous and self-confident approach to the formations that are produced in the research. That would require a stronger capacity to be aware of the outcomes of what is produced through the research. What are the distinctive forms and ideas and forms of knowledge that has been transformed?

This is a very political situation because we have to explain to scientists why this is what it is, and the value of what it is. To be able to do that, you need a very strong consciousness of your own history. I appreciate the comment just made, but in the previous session, one of the people here asked if you can say something about an individual research and its precedents? I have noticed throughout these days an enormous anxiety and reluctance, and often amnesia over history, to be able to say 'my practice is informed by, but separate from', 'I have learned through but depart from'. These are simple little gestures that every other PhD practice takes for granted. Why do we have a difficulty in acknowledging the little steps and departures every PhD practice also undertakes, and why is it implied but not explicated?

Jan Kaila: I think many are familiar with the Australian situation, and I suppose there are also discussions in Great Britain and in other countries. If this is to be said in a very simple way it would be:

The PhD is creating an elite, and that elite will have the jobs in art schools in the future. This is said by many, including American theorists writing about the phenomena. This is obvious and it is partly why they are there. But what happens during the education is crucial, I think. If people who are being trained are believed to be artists, why not? At the same time you should have a space of freedom, where you would not need a PhD for a job. It is very problematic. If you need scientific criteria for getting jobs in art schools, we are in trouble. Not saying there is anything bad in science, but we are coming from another background.

Audience: You raised the point about new knowledge, and I would also like to address this. I agree with you, we take this on too heavily. We heard a reference to create a new form, and some have called this a paradigm shift. I do not think most PhDs attempt this and I don't think they need to attempt it. There are so called incremental additions to knowledge, and they are very important. There are many fields in which someone has done a paradigm shift, but it is actually the people who did the incremental bits of research who identified the field. They are very important and should not be undermined. Most artists do not really like to think of themselves as giving incremental shifts of knowledge. But to take up the point in a more spec-

ific and detailed way: there is a distinction between new knowledge for the field, and new knowledge for the student or researcher. We need to keep that distinction very clear. Is it therefore a requirement of the PhD that the student themselves identify the contribution to knowledge they are making, whether it be incremental or paradigm shifting?

Henk Slager: I do not completely share this enthusiasm about history of artistic research because we have a long tradition in the art academy of framing knowledge by art history. And I am worried that we will get a new frame that is going to control the creativeness of artistic research.

Annica Karlsson Rixon: I think it could be interesting to find the backgrounds. Because, I think for example with Heli, I am not sure if it is easy to see what the history for her subject or research question could be. She is developing something.

Henk Slager: That is something different. I think it is very important that the artists are aware of how they are contextualising, and how they have relations with previous examples.

Audience: I am still struggling with a question that has not come up yet, probably because it is so banal. It is the question: Why do we want to do artistic research? What is the necessity of artistic research, which is not the same thing as doing research to produce art? Why is it a separate field? History is interesting because if you look back in history, you see that art history as a discipline started to exist at the same time as art became autonomous, then became a separate field. Then it might be possible that this art research thing is a paradigm shift, in the sense that it is a consequence of art trying to become something else. Maybe that is obvious, but for me, it is a new thought. 'Reflection' should always be the paradigm we are forming, and what is the relation. Again: who is the research talking to? If it is a paradigm shift in research and art, where is it going? It is not about a loss of autonomy, because I do not think that is the main point. What does art talk about and what part can research play in that?

Jan Kaila: One dimension, which has not been spoken about very much, is the group. Research is coll-

ective. It does not mean there will be several people sitting writing the same paper, but we easily speak about one. Actually, if you ask the students who are in these programs why they are there, quite a few of them will tell you that they are there because of being able to communicate and share with others. It is very important. Something might happen with art, yes. But we are also creating new communities as such within this field.

Audience: I want to return to the idea of precursors. I was a bit uncomfortable with the lack of citations and references. I have a sense that some of the artists the people were referencing in their work, may or may not have been the appropriate choices in terms of either theoretical or aesthetic grounding. Is there a place in this arts based PhD program for the kind of rigorous theoretical grounding that will allow the candidate to really choose their precursors? Even with those they are in disagreement with, realising that they are positioning themselves within a field. I actually feel that the person who is most in touch with that is outside the Academy, which I find very interesting.

Heli Rekula: To my knowledge, most of my colleagues involved in the idea of artistic research, are involved because they want to achieve deeper knowledge in their own art, and how to communicate that according to other artists. I am in performing arts, and I have not met one researcher who is in it for the title or career in the Academy. In my field it is not the way of making a career, title, and position. It is to be better as an artist, to come further and really dig in to your questions, and how you deal with this rare opportunity. Or reflecting and finding ways of documenting that could be shared, so that the process will be available for others to reflect upon. This sharing is so important and very precious for the artist. How do we communicate? We want to develop something within the arts and to be recognised as knowledgeable also by other fields.

Johan Öberg: I would like to try to answer the question of why artistic research is being done. We must remember that we are within a bureaucratic logic in late modernity. It is about cognitive capitalism and it is about the Bologna process, and if we do not try to own those questions we will be just products of this system. I would like to take an interesting example

from Göteborg in regard to this. It is the literary education we have, it is called literary composition. Their founding idea is that: in late capitalism no one cares for literary quality anymore at the publishing houses. Somewhere in society there must go be an important discussion on what is literature: How do I write? So they created this group. It is not about cognitive capital, creativity, creative economics, or productivity, it is just a free reflective space. If it is possible for artistic research to create a reflective space in society, where artistic values can keep up and try to use this bureaucratic logic in some Baron Munchhausen way, then I think it is justified. I think that is what we are more or less doing. But we all have double and triple agendas when we do it.

Jan Kaila: That will be the final words. Thankyou for coming.