



Deliverable 2.4

Publication of anthology on Artistic Research



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Acronym: EU4ART_*differences*

Title: DIFFERENCES – ARTISTIC RESEARCH IN THE EUROPEAN UNION
(EU4ART_DIFFERENCES)

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Deliverable 2.4: Publication of anthology on Artistic Research

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Authors:	Adam Albert, Eszter Lázár, Dániel Máté, Edina Nagy
Reviewers:	Content Management Team
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Description:	<p>The research results are published in the form of a book. All members of the alliance will publish studies on their artistic research and results. Within the framework of the work package, one of the objectives is to publish a book on the question of art and research, based on the experiments and findings as well as research analysis of each WP. The book will collect studies from researchers involved in the alliance on the questions, approaches, or social and intercultural relevance of artistic research, on the one hand. It explores a methodological framework and the subject of artistic research, also from the different viewpoints of the four associates. On the other hand, it will also comprise case studies of divergent experimental methodologies, lab models as well as models for disseminating unorthodox methodologies through e.g., exhibition spaces, art education, etc. The book is planned to be published by a referenced art publisher at the end of the third year.</p> <p>The publication is based on a report on the notion of different approaches to the term "artistic research".</p>

Versioning and Contribution History

Version	Date	Modified by	Modification reason
v.01	20/12/2023		First version
v.02			

Glossary

Abbreviation	Meaning
ABAROMA	Academy of Fine Arts of Rome
AR	Artistic Research
B.A.	Bachelor of Arts
HfBK	Hochschule für Bildende Künste
LMA	Art Academy of Latvia
M.A.	Master of Arts
MKE	Hungarian University of Fine Arts
Pu	Public
R	Report
WP	Work Package

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1. Approximating Borders: Artistic research in Practice

1.1 Concept

The EU4ART_*differences* project, which was launched in January 2021, explores the questions and directions of Artistic Research conducted in these institutions, as well as the concrete forms in which these manifests, i.e. the possibilities and operations of third cycle (doctoral) programs. These art universities located in four different areas of the European Union are representative of the region's geopolitics, scientific policies, characteristic approaches, and status quo.

This book integrates and offers a differentiated presentation of the discourse that has emerged – the knowledge and experience that has been gained – through the research, conferences, and encounters that took place during the three years of the EU4ART_*differences* (2021-2023) project. The publication meets these objectives by building on the case studies that serve as its backbone: by analysing their chosen artwork, artists – who have consistently applied Artistic Research in their art practice and many cases convey that through their work in higher art education – offer insight into their methodology.

With the simultaneous presence of both art theory and art practice, the diverse backgrounds of the editorial board members have allowed for a balanced consideration of theoretical and practical perspectives in compiling this volume.

The primary target audience of this publication consists of graduate-level art students and doctoral students of third-cycle art programs. The way the book is structured, along with its focus on case studies and on rendering visible the diverse nature of Artistic Research, serves to emphasise that there is no such thing as “the” method or methodology. Artistic Research is made up of a diverse multiplicity of possibilities and approaches; the creative adaptation of these is as important as their competent and critical application.

The types of text featured in the book can be classified according to three broad categories. The central group of texts consists of the so-called artist contributions: partly based on questions compiled by the editorial board, and by taking into consideration the suggestions of partner institutions, invited artists from the European region describe their research process and the different phases of creating their artwork. In each case, an indirect approach is employed, as the given research and creative processes concern already existing works of art.

The second text category, defined as inserts, signifies brief summaries, mostly written by art theorists. In these texts, the authors describe the need to adapt to the institutional infrastructure of research and the impact of the directives and guidelines employed in higher education – in some cases from a historical perspective – thus strengthening the link between artistic research and education.

The third group of texts, consisting of interviews, signifies an area of common intersection between the two previously mentioned text types. Moving away from the self-reflective nature of case studies, texts in the “interview” category explore the interconnections between research and the process of art creation from more of an external vantage point.

Editors:

Ádám Albert, Eszter Lázár, Dániel Máté, Edina Nagy

Authors:

Ádám Albert, Costanza Barbieri, Till Ansgar Baumhauer, Anca Benera & Arnold Estefán, Judit Böröcz, John Butler, András Cséfalvay, Veronica Di Geronimo, Ilona Jurkonytè, Eszter Lázár, Manuel Ángel Macía, Dániel Máté, Vytautas Michelkevičius, Edina Nagy, Carsten Nicolai, Bence György Pálinkás, Alfredo Pirri, Benedek Purkarthofer, Elena Giulia Rossi, Grit Ruhland, Rasa Smite, Raitis Smits, Máté Szigeti, Tünde Varga, Santiago Reyes Villaveces

Editorial process:

The book was collaboratively edited by the members of the editorial group all part of WP2 at the Hungarian University of Fine Arts. The diverse backgrounds of the editors (curators, practising artists, doctoral students and doctoral supervisors) ensured that different perspectives regarding Artistic Research could be considered. The concept was conceived through intense discussion both in person and during online meetings. The selection of the authors needed to represent the different knowledge and practices of the alliance partners and showcase the diversity of Artistic Research practices. Theoreticians were asked to submit a short essay on a specific topic that connected both to their research agenda and to the theoretical questions of Artistic Research arising from the artistic contributions of the publication. Artists were asked to describe their research and artistic practice through one or more of their works, using both textual and visual materials. They were free to decide on the topic and form, but guidelines and questions were provided for the contributors.

Editorial process - To ensure the consistency of the book, editorial guidelines and questions have been sent out to the authors:

1. The aim of the artistic contribution is to explore the way of the process of artistic research based on one (and probably its related) artwork.
2. Target group: MA students and doctoral students and those who are interested in Artistic Research
3. The narrative of the artistic research should be in both ways: written and visual:
 - a. written format can be:
personal notes, diary-style, fiction, kind of scientific language, interview or self-interview, quotes, any kind of written references, conversations. It should be written in first person singular. 8.000 – 20.000 characters
 - b. visual format can be: Drawing, visual notes, image-references (we should consider copyright issues), previous artworks made by the artist, archive photos, personal photos, books, webpages. 10 – 20 images
4. Since the processes of the Artistic Research are very diverse, we do not think that a concrete set of questions that should be followed is necessary, but there is a narrative line that should be explored in each case:

the original idea (incl. inspirations, etc.) through the process step by step until the documentation and the final mediation form (either be an exhibition format or presentation...etc).

In the case of a work in progress, the focus is naturally on the current work phases.

A few questions as guidelines to the contributions. Feel free to include other relevant aspects as well:

- How does this particular work relate to your previous artworks/artistic approach?
- Do you have a specific method of researching / creating that you apply to all your work?

- How do you start to work on a project? Are you collecting references, reading novels, scientific literature? Or can it be related to your personal experience or praxis?
- How do you collect your ideas from which you start developing an artwork?
- Can you distinguish distinct phases during the process of researching and making an artwork?
- Do you consult with theoreticians or experts in different scientific fields during your process?
- How do you deal with challenges during the process or with unsatisfactory end results?
- How does your process work? Do you work for commissions or exhibitions? Or do you rather work on your projects regardless of those?
- Do you use preparatory sketches, drawings, models / mock-ups to plan your artwork?
- Do you document your work during the process? (Take photos, make notes...etc.)
- How do you decide when an artwork is completed?
- How do curators involve in the process (if relevant). Do you consult frequently? In what phase of the process do you involve him/her?
- Do you provide a textual description of your own work, or do you collaborate with a curator or theoretician?

Authors were selected to represent the different local cultural and academic networks of the partner institutes, with a special focus on central and Eastern European authors to broaden the discursive sphere of artistic research.

1.2 Design

A competition was launched to design the book, and three valid applications were received. Réka Imre's, Krisztián Kristóf's and Erdélyi Sarolta's. The editorial group selected Imre Réka's concept and worked with the designer to shape the final design. The final design needed to represent the conceptual structure of the publication and give appropriate space for the artists' descriptive texts and images of their artistic and research practices. The book consists of three distinctively different paper sizes and types to differentiate between artistic, and theoretical contributions and the editorial text, biographies and imprint.

About the book

Printed in 600 copies.

Size: 205x260 mm, in several places 185x260 mm, or 140x260 mm

Colour: 4+4 colours

Cover Swiss and B1: 1 colour print + blind embossing, B2-B3-B4: unprinted

Number of copies: 600

Paper: Claro Bulk 135 g and IQ Color 120 g in 2 colours

Cover: 4 pages Unprinted + embossing in one place

Binding: thread-stitched

Volume number: single volume

1.3 Table of Content

Authors' Biographies

Ádám Albert, Eszter Lázár, Dániel Máté, Edina Nagy: Approximating Borders, Introduction

Benedek Purkarthofer: Art and Science in Johann Valentin Andreæ's Christianopolis

András Cséfalvay: Mythopœsis, optimism at the encroaching edge of the chasm, hope within a paradigm where realism floats beyond our ability to grasp it

Tünde Varga: Artistic Research at the Doctoral School of the Hungarian University of Fine Arts

Rasa Smite, Raitis Smits: Case Study of Atmospheric Forest, Visualising the Interplay Between the Forest, Climate Change and the Atmosphere

Elena Giulia Rossi: Artistic Research as "Active Æsthetics" Shared Methodologies and Cross-Contamination between Art, Science and Technology

Till Ansgar Baumhauer: ...a certain unity, which unites its whole being, its powers and abilities... Interview with *Carsten Nicolai*

Costanza Barbieri: Artistic Research, Patents and Innovation at the Dawn of the Modern Era

Veronica di Geronimo: From Visualization to Materialization, A Conversation with Alfredo Pirri on Spatiality, Materials and Working Methods

Bence Pálkás, Judit Böröcz, Máté Szigeti: Singing Youth, Text Collage and Original Music for a Choir Theatre Piece

Vytautas Michelkevičius: 5G in the Global East Challenges of Doctoral Programmes in the Arts

Grit Ruhland: Nuclear Portals, An Artistic Research Project in Motivation, Methods and Other Insights

Manuel Ángel Macía, Ilona Jurkonytė, Santiago Reyes Villaveces: Regimes of Knowledge Production A Conversation on the Predicaments of Artistic research

Anca Benera, Arnold Estefán: Portrait of a Sand Grain, Orbiting Between Satellite and Microscope

Manuel Ángel Macía, Dániel Máté: On the Situation of Institutional Artistic Research, An Interview with *John Butler*

The book is available online for download: [AR_book_final_small.pdf](#)



Figure 1: Cover page of printed version

2. Theory and science in artistic practice, Artistic Research reader

2.1 Concept

In the course of the project's work on artistic research and the editing of the English-language volume in the framework of EU4Art_*differences*, we came to the realisation that the literature on Artistic Research – which is now known and inescapable in art higher education – is rather scarce in Hungarian. This led to concept of a reader on Artistic Research in Hungarian, which could function both as an educational tool and as a handbook. We realised this concept into the publication “Theory and Science in Artistic Practice, Artistic Research Reader”.

Originally, the planned publication would include only contemporary theoretical texts, it became clear that there is a need for a historical overview, in which important twentieth-century artists describe and write about their research, the theoretical issues that arise in the process of creation, and about their artistic practice. Texts like Robert Morris's “Notes on Sculpture” which was presented by its Hungarian Ármín Földvári in the Doctoral School of MKE. This and other similar texts from the period

Artistic Research is often understood as a distinctively twenty-first-century phenomenon. Today the ubiquity of interdisciplinarity has led to art and science crossing paths in so many places that the term 'Artistic Research' has become taken for granted, perhaps even overused.

However, the texts in this volume, which were published in the 1960s and 1970s, show that the history of Artistic Research goes back much earlier than that, even though the term itself was not used. These twentieth-century positions could offer a good counterpoint to the contemporary positions that examine the typically contemporary problems, that involve the most up-to-date contemporary techniques in artistic production, and discuss these issues in an emphatically theoretical framework.

For ease of reference, the texts have been grouped into five chapters (Spaces of art: the studio; Spaces of art: the exhibition space, museum and school; Art and Science; Artistic Research - form, medium, discipline; definitions and positions: the institutional framework of Artistic Research). This thematic arrangement is only a suggestion - many other considerations could have been taken into account in the grouping – and serve as a possible way of reading the texts. Nevertheless, the chapters indicate the main lines along which the issues related to Artistic Research are currently emerging and could be discussed.

Editors:

Ádám Albert, Eszter Lázár, Dániel Máté, Edina Nagy

Authors:

Svetlana Alpers, Claire Bishop, Louise Bourgeois, Henk Borgdorff, Mark Daniel Cohen, Florian Cramer, Agnes Denes, James Elkins, Paul Feyerabend, Renée Green, Tom Holert, Julian Klein, Joseph Kosuth, Philip Larrat-Smith, Vytautas Michelkevičius, Walter Mignolo, Robert Morris, Jussi Parikka, Susan Schuppli, Ben Spatz, Hito Steyerl, Nienke Terpsma

2.2 Table of content in Hungarian

Előszó

A művészet helyszínei: műterem

Robert Morris: Jegyzetek a szobrászatról (részlet)

Joseph Kosuth: Elmélet mint praxis: Szerepjavaslat az „antropologikus művészet” számára (részlet)

Louise Bourgeois: Válogatott írások

Svetlana Alpers: Pillantás a műteremből

A művészet helyszínei: kiállítótér, múzeum és az iskola

Walter Mignolo: Múzeumok a modernitás koloniális horizontján

Renée Green: A művész-gondolkodók által tapasztalt paradoxonok

James Elkins: A festészet és a káosz mámoros eszmecseréje

Claire Bishop: Információs túltengés

Művészet és tudomány

Paul Feyerabend: Fejlődés a filozófiában, a tudományokban és a művészetekben

Agnes Denes: Megjegyzések egy vizuális filozófiához

Vytautas Michelkevičius: A művészeti kutatás gyakorlatalapú megközelítése

Javasolt módszer: leképezés és diagrammatikus vizualizáció

Henk Borgdorff: A tudás létrehozása a művészeti kutatásban

Tom Holert: Művészeti kutatás: egy felemelkedés anatómiája

Művészeti kutatás – forma, médium, diszciplína

Hito Steyerl: Az ellenállás esztétikája? A művészeti kutatás mint diszciplína és konfliktus

Susan Schuppli: Terepfeljegyzések és felvételek

Jussi Parikka: Földi erők – Kortárs tájművészet, technológia és újmaterialista esztétika

Ben Spatz: Művészeti kutatás és a queer látnokiség

Definíciók és pozíciók: a művészeti kutatás intézményes keretei

Julian Klein: Mi a művészeti kutatás?

Frascati kézikönyv 2015 (részlet)

Firenzei alapelvek (részlet)

Bécsi nyilatkozat a művészeti kutatásról

Florian Cramer, Nienke Terpsma: Mi a gond a művészeti kutatásról szóló Bécsi nyilatkozattal?

2.3 Bibliography

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Figure 2: Cover of Artistic Research reader