

# **ARTISTIC RESEARCH: THE LANGUAGE ISSUE**

SARN :: Swiss Artistic Research Network



# **ARTISTIC RESEARCH: THE LANGUAGE ISSUE**

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# SWISS ARTISTIC RESEARCH NETWORK WORKSHOP BOOKLETS

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

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

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

The booklet which you are holding in your hands right now (or reading online) is one of a series of reflections from the SARN-workshops compiled to capture the seriousness as well as the dynamic lightness of the work and to present some issues of Artistic Research in a comprehensible manner to an audience interested in tapping into and continuing the discussions.

Just as the buildings of the CERN area are not constructed for permanence or monumental fame, but rather to offer space to people unusually interested in solving unknown questions, the activities around SARN are knowledge driven and the challenge of the network is to support a high level of differentiation and give members the opportunity to exchange about their individual and intrinsically motivated work.

Artistic Research both highlights the important competences with which artists contribute to change as they make us question the set structures – also those of research itself – and contribute with both aesthetic and ethical practice and reflection which current society urgently needs.

SARN WORKSHOPS 2011-2014 (for details see [www.sarn.ch](http://www.sarn.ch)). 2011 April, June, October, December Introduction to projects of Artistic Research in the 5 Swiss Art Schools. 2012 March: Publishing Artistic Research\*, June: Organising Artistic Research, October: Topics in Artistic Research\*, December: Exhibiting Artistic Research\*. 2013 March: Open Source & Artistic Research\* June: Panel discussion: Politics around Artistic Research\*, October: Evaluation & Artistic Research 1, December: The Language Issue & Artistic Research\*. 2014 April: Evaluation & Artistic Research 2. \*Documented in SARN WORKSHOP BOOKLETS

**Richard Serra, 'Verb List Compilation: Actions to Relate to Oneself' [1967-1968]**

to roll	to curve	to scatter	to modulate
to crease	to lift	to arrange	to distill
to fold	to inlay	to repair	of waves
to store	to impress	to discard	of electromagnetic
to bend	to fire	to pair	of inertia
to shorten	to flood	to distribute	of ionization
to twist	to smear	to surfeit	of polarization
to dapple	to rotate	to compliment	of refraction
to crumple	to swirl	to enclose	of tides
to shave	to support	to surround	of reflection
to tear	to hook	to encircle	of equilibrium
to chip	to suspend	to hole	of symmetry
to split	to spread	to cover	of friction
to cut	to hang	to wrap	to stretch
to sever	to collect	to dig	to bounce
to drop	of tension	to tie	to erase
to remove	of gravity	to bind	to spray
to simplify	of entropy	to weave	to systematize
to differ	of nature	to join	to refer
to disarrange	of grouping	to match	to force
to open	of layering	to laminate	of mapping
to mix	of felting	to bond	of location
to splash	to grasp	to hinge	of context
to knot	to tighten	to mark	of time
to spill	to bundle	to expand	of carbonization
to droop	to heap	to dilute	
to flow	to gather	to light	to continue

**Hadley+Maxwell: 'Verb List 2: Actions to Relate to Actions to Relate to One's Audience' [2010]**

to explore	to work out	to communicate	to draw attention to
to articulate	to work through	to refer to	to assume
to experiment	to work in	to appropriate	to disseminate
to uncover	to work at	to expropriate	to connect
to navigate	to work on	to antagonize	to imagine
to describe	to position	to agonize	to allow
to compare	to compose	of discourse	to elucidate
to create	to react to	of dialogue	to propagate
to deconstruct	to reveal	of belief	to explicate
to construct	to hide	of conversation	to interpret
to confuse	to uncover	of tolerance	to mediate
to destabilize	to orient	of diversity	to state
to disorient	to demonstrate	to negotiate	to karaoke
to formulate	to illuminate	to engage	to connect
to propose	to use	to categorize	to strategize
to stimulate	to put to use	to reject	of conversion
to offer	to make use of	to summarize	of diversion
to consider	to renovate	to juxtapose	of faith
to focus	to frustrate	to illustrate	of relation
to gather	to make room for	to challenge	to devote
to preserve	to seek	to interrogate	to organize
to deem	to see	to deal with	to direct
to qualify	to look	to investigate	to invite
to quantify	to get at	to penetrate	to narrate
to pose	to relate with	to home in on	to employ
to question	to relate to	to mount	to reconsider
to transform	to relate	to conceive	

# ARTISTIC RESEARCH: THE LANGUAGE ISSUE

LUCIE KOLB

Some protagonists in the field of artistic research make a plea for a language for artistic research that emerges from artistic practice or to formulate it differently: a language intrinsic to art practice. A prominent example is Vanessa Ohlraun's *Letter to Janneke Wesseling* from 2011.<sup>1</sup> Joseph Kosuth also stresses the notion of such a language in a text from 1970. He proposes turning away from an understanding of art as entertainment and to work instead towards a scientification of art. As the audience of conceptual art is composed primarily of artists "art becomes as 'serious' as science or philosophy, which don't have 'audiences' either".<sup>2</sup> Elsewhere he conceives conceptual artists as singular authors of often exclusive, 'private' codes or languages, "only in painting and sculpture did the artists all speak the same language".<sup>3</sup> Thereby Kosuth sketches a paradoxical situation of a science in which every peer speaks his or her own language. However he does not seem interested in embedding his artistic-theoretical practice in a larger discursive context. Ray Monk, who conducts a conversation with Kosuth in the framework of one of his exhibitions, describes this situation

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1 Vanessa Ohlraun: "*Letter to Janneke Wesseling*", in: Janneke Wesseling (ed.), See it Again, Say it Again. The Artist as Researcher, Amsterdam: Valiz 2011, p. 200-203.

2 Joseph Kosuth: "*Introductory Note to Art-Language by the American Editor*" (1970), in: Lippard, Lucy (ed.): Six Years: The Dematerialization of the Art Object from 1966 to 1972, Berkley, Los Angeles, London: University of California Press 1997, p. 146-149, p. 148.

3 Id: "*Art After Philosophy*" (1969), in: Stiles, Kristine/Selz, Peter (ed.): Theories and Documents of Contemporary Art. A Sourcebook of Artists Writings, Berkley, Los Angeles, London: University of California Press 2012, p. 976-982, p. 979.

"as if I am conversing in a strange, foreign language that uses the same words as mine, but uses them to mean radically different things".<sup>4</sup> Even though this description shows on the one hand that Kosuth's strategy of communication (or his refusal thereof) affects the convention of discourses and proposes to change its regularities and conditions, it also stresses that Kosuth's language quite plainly does not connect. Such an exclusive language does not allow a dialogue and a discourse that could be held in common. From my point of view this tendency towards an exclusive language can also be observed repeatedly in the discourse on artistic research.

A reverse position, which is equally present in the discussion on artistic research, is the demand for the development of a shared professional jargon. Characteristic of such a language is a canonized terminology, a set of terms that relate to one another in a formalized and standardized way. The claim for such a language can be read as an attempt to regulate, normalize and generalize the discourse and to delineate artistic research as an autonomous field and an academic discipline. From the point of view of the researchers this has the crucial advantage that not first and foremost economic and political forces decide on the quality and criteria for artistic research, but those involved in the process, the peers.

In recent years various contributions have dealt with the question of what the characteristics of such a professional jargon for artistic research should be. Thus Vanessa Ohlraun criticizes a vocabulary that is not intrinsic to the art field but arises from an academic field.<sup>5</sup> She proposes a language that is not applied to artistic practice from the

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4 Quoted after Jonathan Lahey Dronsfield: "Art Philosophy Differend, and a Note on the Materiality of Theory", in: id. (ed.), *Materiality of Theory*, Birmingham: Article Press 2011, p. 43-71, p. 70.

5 Ohlraun 2011, p. 200.

"outside", but is intrinsic to it, e.g. that is developed by the praxis. Helmut Draxler also questions the use of terms not immanent to art such as 'to deconstruct', 'to categorize', 'to quantify'. He argues that these describe the discussed practices inadequately and tell us more about the author's positioning strategy in the art field.<sup>6</sup> With the use of historical and possibly disciplinarily situated terms, artistic research attaches itself to the respective fields connected to these terms. Insofar as it does not make the transmission visible or alienates the term, it does not establish its own autonomous field. Kathrin Busch argues that this does not establish the intrinsic potential of artistic research, which she sees as the possibility to produce forms of knowledge that are excluded from the order of academic knowledge production.<sup>7</sup>

From my point of view, this line of argumentation underestimates the act of transmission itself, to which alienation is to some extent inherent. In an act of transmission a term or object is often identifiable, but appears alien at the same time. Bertolt Brecht famously recognized the epistemological potential of this operation for theater. In a state of alienation "existiert alles nur, indem es sich wandelt, also in Uneinigkeit mit sich selbst ist" (everything only exists, insofar as it changes, therewith in discord with oneself).<sup>8</sup> This 'discord with oneself' of the actors and scenery would allow the viewer to perceive and understand the conditions of production and not least would enable him/her to participate in the

<sup>6</sup> Helmut Draxler: "Eine Kultur der Spaltung. Künstlerische Forschung als Problem", in: Plattform Z+, Zürcher Hochschule der Künste, In Transition - Darstellungsformate im Wandel, 2013 (<http://blog.zhdk.ch/darstellungsformate>).

<sup>7</sup> Kathrin Busch: "Wissensbildung in den Künsten - Eine philosophische Träumerei", in: Texte zur Kunst 21 (Juni 2011), No. 82, p. 70-80.

<sup>8</sup> Bertolt Brecht: Schriften zum Theater, Frankfurt am Main: Suhrkamp Verlag 1961. p. 152.

making of a play. Such an alienation effect in Brecht's sense also seems relevant for the *theater of research*. This because it refers to two central aspects of research, transparency in terms of the conditions of production on the one hand, and the invitation (for interested parties) to participate respectively to continue to work on the framework on the other. How can a corresponding artistic research practice be thought?

An example that came to mind is the artists group Art & Language, which Kosuth was part of for a short period of time. This group formed a kind of alienated research community. They called for a position on the threshold between artistic and scientific text production. In this positioning they saw a transgressive potential – the making of a temporary independent place of production, in which the hegemonic order, demarcation of borders and the politics of institutional framings of art are not only made visible but also transformed.<sup>9</sup> From my point of view this describes a praxis similar to that which Jacques Rancière claims for his own scientific work through the term 'indisciplinarity'. Rancière uses this adjective to describe a common praxis interested in the question of deciding "who is qualified to speak about what".<sup>10</sup> Rancière proceeds on the assumption that there is no natural division between intellectual objects and each discipline should be considered as a provisional grouping, a provisional territorialization of questions and objects that do not inhere a specific belonging by themselves. He demands a rupture with thinking in disciplines, insofar as the classification of disciplines refers to a more fundamental separation that divides those who do research from

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<sup>9</sup> Art & Language: "Emergency conditionals", in: *id*, *Homes from homes II*, Zürich: JRP Ringier 2006, p. 184.

<sup>10</sup> Marie-Aude Baronian/Mirelle Rosello: "Jacques Rancière and Indisciplinarity", in: *Art & Research 2* (Summer 2008), No. 1. (<http://www.artandresearch.org.uk/v2n1/jrinterview.html>).

those who are seen as their objects. Rancière calls such a self-critical approach to disciplinary thinking 'indisciplinary'.

As a further example I would like to mention the publication *Formuler en Parlant* by Uriel Orlow and Andrea Thal.<sup>11</sup> It was published in 2009 in the framework of the exhibition *Neither Fish nor Fowl* by Uriel Orlow in the exhibition space Les Complices\* in Zürich. The exhibition investigated the relation of research, investigation and art. Research material by Uriel Orlow was shown on three big tables. Additionally Marie-Antoinette Chiarenza and Daniel Hauser (RELAX), Katharina Schlieben and Sönke Gau and Eran Schaerf were invited to bring in examples of their process-oriented practice. The visual documentation material of the exhibition and the notes of the discussion constituted the framework for the mentioned publication, which on the one hand documented the exhibition and series of conversations and on the other staged a dialogue between the participants of the series, their work, research, notes, mind maps as well as the exhibition. Each conversation is documented differently. Different languages (English, French and German) imaginary dialogues, institutional framing, research, mediation, critique and parody, overlap and crisscross one another. Thereby different methods are performed by which a moment of exchange can be recorded or reported. They are made visible as specific methods that inhere an equally specific thinking. It is these moments when a transfer is rendered visible that in my opinion demonstrate a potential of artistic research that we must activate.

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11 Uriel Orlow, *Les Complices\** (eds.): *Formuler en Parlant*, Zürich: edition fink 2009.

... verhindert  
eutschen Spurenwache" gemacht  
Touristen so beliebten "Spurenwache" ver-  
bindet die Gemeinde Anden einen  
Zuwachs an Arbeitsstellen. Da es unklar  
ist, ob die Rechte an Röckappchen bei  
Röckappchen selbst liegen, sei sich die  
Heidiland Tourismus AG überfordert.



Im Juni 2009 fand bei Les Complices\* die Ausstellung *Neither Fish Nor Fowl* von Uriel Orlow statt. Die Ausstellung versuchte den gewohnten Produktionsrhythmus mit einer Untersuchung künstlerischer Praxis zu unterbrechen und zu befragen. Gezeigt wurde eine Anordnung von drei Tischen mit ausgebrenntem Bildmaterial, Videos und einem Wandtext. Die unterschiedlichen in der Ausstellung enthaltenen Elemente stammten aus dem Materialarchiv von zwei Projekten und bezeichneten deren spezifische inhaltliche und historisch-geografische Zonen: *Flat Earth* (2004–2009) thematisierte die letzte dramatische, sich am Polarkreis in Lappland abspielende Episode in der Geschichte der Geodäsie, während *The Benin Project* (2006–2009) sich mit den gestohlenen Kultobjekten aus dem Königreich Benin auseinandersetzte.

In einer Konstellation als räumliche Montage setzte die Ausstellung heterogene Elemente – ohne den Anspruch auf ein Ganzes oder eine Übersicht zu erheben – in Verbindung. Die modulare Methode der Ausstellung stand in engem Zusammenhang mit fragmentarischen Assoziationsketten und Konfigurationen und umriss einen Schwebezustand zwischen Werk und Werkstatt, zwischen Rohmaterial und Klassifikation, zwischen Dokument und Imagination.

In Zusammenhang mit dieser Auseinandersetzung mit Arbeitsprozessen luden Uriel Orlow und Andrea Thal fünf Künstler\_innen und Kurator\_innen zu drei Gesprächen ein, um über die eigene künstlerische, kuratorische und oder kulturwissenschaftliche Praxis, die Rolle der Forschung in der Kunst – beziehungsweise der Kunst in der Forschung – und die Fassung künstlerischer Praxis in den mehr oder weniger engen Begriff des «Projekts» zu diskutieren. Innerhalb des auf den drei grossen Tischen als Auslegegrundung angelegten Ausstellungs-Settings waren Marie-Antoinette Chiarenza und Daniel Hauser von RELAX, Katharina Schlieben und Senke Gau sowie Eran Schaefer eingeladen, Beispiele der eigenen Praxis und deren Prozesse mitzubringen und auszubreiten.



TO BE RELOCATED



MAUPERTUIS  
VENUS PHYSIQUE  
SUIVIE DE  
LA LETTRE  
SUR LE PROGRES  
DES SCIENCES  
PATRICK TORT  
L'ORDRE DU CORPS

## Bekennerschreiben auf Wanderblog

*„Ich habe Rotkäppchen verschleppt“ meldet eine Frau in einem für Wanderberichte der Region Wallensee genutzten Blog. Als Beweis veröffentlicht die angebliche Schlepperin ein Bild von Rotkäppchen mit der Familie, bei der das Mädchen in der Nähe von Jaffa untergebracht worden sein soll. „Man kann nicht viel machen, wenn man nicht zwei ist“, heißt es weiter. „Manchmal, wenn man ganz allein ist, muss man sich verdoppeln können, sein Vaterland verraten oder eine zweite Nationalität annehmen. Eigentlich war nicht Palastina mein Ziel, sondern Italien. Auf Italienisch konnte Rotkäppchen zum ersten Mal in seiner Geschichte den Wolf überlisten und ihm entfliehen. In allen anderen Sprachen musste das Mädchen sich von dem Wolf fressen lassen und anschließend auf einen zufällig vorbei kommenden Jäger warten, um von ihm gerettet zu werden. Es geht nicht um Lösegeld, jedenfalls würde ich nicht, von wem ich es verlangen soll. Ich*

*möchte mir die besondere Fähigkeit von Rotkäppchen, sich selbst zu retten, zunutze machen. Ich müßte mich, weil es sein könnte, dass jemand das Mädchen vermisst. Auch möchte ich mich bei dem Amdener Bauer bedanken, der uns in seiner Hütte Zuflucht gegeben hat, und bei diesem Wanderblog, dafür, dass er sich für Ein- und Auswanderer nicht sperrt. Rotkäppchen geht es übrigens sehr gut.“*

Das Bekennerschreiben löste im Blog eine Flutwelle von Kommentaren aus. Überwiegend deutschsprachiges Bloggen scheint die offenbar mit der italienischen Sprache zusammenhängende „besondere Fähigkeit“ Rotkäppchens unbekannt zu sein. Erst als Blogger Yuri sich mit der englischsprachigen Übersetzung der Geschichte meldete, widmeten sich die Kommentare wieder Empfehlungen für Wochenendwanderungen.

» Seite 4, 15, Metamorphe

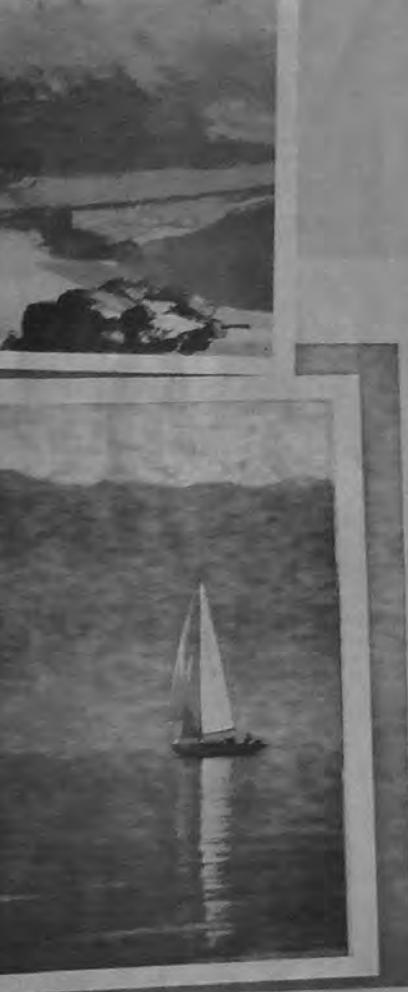
### Offenheit

Eine Grundfrage bei Projekten mit Forschungscharakter in der Kunst ist, wie offen sich die Arbeit verhalten kann, wie offen etwas formuliert und überlassen wird. Dies führt zu einer inklusiven Methode, die Rezipient\_innen werden veranlasst, die Arbeit weiter zu denken. (siehe inklusive Methode, Struktur und Migration)

### Prozess

Rohmaterial, das kein Werk geworden ist, zur Diskussion zu stellen, akzentuiert den nichtabgeschlossenen, prozessorientierten Charakter künstlerischer Praxis, die sich als Recherche begreift. Forschung jenseits des wissenschaftlichen Modells kann also als Prozess verstanden werden, der seinen Untersuchungsgegenstand nicht im Voraus definiert und Ergebnissen keinen höheren Stellenwert als der Denkerfahrung gibt. Wie könnte eine gegenstandslose Untersuchung gedacht werden?

Entstehungsprozesses einer Arbeit sche zu legen, bricht die unausge- Regel in der Kunst, sich nicht Kulissen schlamm zu lassen. Von zu sprechen, heisst, eine implizite zwischen Werk und Diskurs, Recherche und Werk und Prozess etzen. (siehe Prozess, Migration)



## FRANZ KRÄHENBÜHL

I remember that the discussion in the workshop gained momentum once we started to talk about the publication *Formuler en Parlant*. The origin of this publication was not very different to the subject of our discussion. On the occasion of an exhibition at Les Complices\* the artist Uriel Orlow and the curator Andrea Thal invited artists and curators to share ideas about research in the arts or art in research and produced a sort of a summary as a catalogue.

Maybe the reason was that despite the introductory notes by Lucie, most of us did not really know what we were looking at, or what they were supposed to do with it. It was not so much her words as the unconventional form of the publication: Pages, loosely folded into one another, with text, handwritten notes, simple sketches, photos and images of working situations. They were intertwined next, over and in one another in ways that were seemingly associative and elusive for the viewer.

Our workshop dealt with the question of the form and adequacy of language for artistic research and whether it should develop its own terminology or not. Maybe it was exactly this question that separated the participants into two groups. If we understand language in a deterministic way, terms and formulations are developed to describe a definite phenomenon, object or topic. Language is understood as precise and one dimensional, because one word stands for one meaning. According to this approach, all other terms are either wrong or inaccurate. Only the experts involved understand the "local" language. The professional

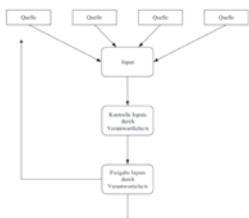
jargon becomes a foreign language that one needs to learn.

The other approach also claims a specific form of expression for every discipline, but not on the level of specific deterministic words. The significance and the meaning of words vary according to their changing contexts. The precise derivation of a term becomes a matter of interpretation. The ability to express yourself and communicate in a special language is more likely to be based on learning shared interpretation skills and similar approaches to texts. If one side demands commitment to an exact language of artistic research, the other side values its very openness and interpretational potential.

*Formuler en Parlant* was set up as an open structure. Images, texts and sketches do not appear in a particular hierarchy, but influence and even compete with one another. But we are not used to this equalizing approach to the relation of image and text. As the determinists among us criticized the missing structure and validity of the publications, others appreciated the richness of associations on offer, which by themselves do not have a claim to universality or conclusiveness. Can the chosen representation function as an open work process or is it rather a crude assemblage of image and text material? Can image, text and sketches stand next to one another equally? Can the viewer determine his or her own interpretation or is the producers' responsibility thereby given up too easily? Is it legitimate to counter the criticism that there is a loss of decisive meaning in language by championing an ambivalence that may be more familiar in the logic of the image? Is indeterminacy a deficit or can it be made productive? Perhaps ambivalence and ambiguity can themselves be considered productively as the constitutive and specific language of art and artistic research? Is it not art that works with complex layers, multiplicities of meaning and displacements of interpretation? Maybe it is time that art

research starts to emancipate and to test experimental text- and image forms with more confidence. The discussion was vehement but the end seemed inconclusive...

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# MODUS MODUL

## Modusmodul Jahresbericht / annual report

von Alexandra D'Incau, Christoph Lang

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# REFLECTIONS ON WORKSHOP

JULIE HARBOE

Attention! Artistic Research is work in progress. Believe in the changing paradigm. Do not dilute the unknown. Explain as vigorously as possible. Be sure to be clear about the contents. Always!

XètàòãX à-á-ò-éX

ခေတ်ချိန်မြတ်စွာ အောင် ပေါ်လေ့ရှိခဲ့သည်။

Ѡპრემიან ესტურ უპრემიან ესტურ უპრემიან ესტურ უპრემიან  
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## አዬስታዊ ፊሬንስ ዘመን

## NOISY JUNCTIONS

WORDS TRAVEL FROM ONE CONTEXT INTO ANOTHER  
EXSPECIALLY WHEN THERE'S NOT YET AN EXPRESSION  
/ VOCABULARY FOUND FOR A PARTICULAR PHENOME-  
NON – JUMP IN METAPHORS – PENG!

## METAPHORS ARE TIME CAPSULES

WORDS INFUSE THEIR IMPLICATIONS/ATTRIBUTES FROM  
THEIR "ORIGINAL" CONTEXT INTO A NEW ONE. AT THE  
SAME TIME THEY TAKE ON **CROCODILE** HUCH! LAN-  
GUAGE REBELS...WITH ITS VERY OWN MATERIALITY...

## PRECISE AMBIVALENCE

IS LANGUAGE, IN ARTISTIC RESEARCH THOUGHT TO BE  
USED FOR MEDIATING RESEARCH (WORDS ARE NEV-  
ER TRANSPARENT – REMEMBER THE ANIMAL WITH THE  
POINTY TEETH) OR IS LANGUAGE USED AS POETIC, AR-  
TISTIC MATERIAL? – NEITHER FISCH NOR FOWL? (AGAIN,  
ANIMALS)

17 DIFFERENT VOCABULARY CAN BE SEEN AS ROLES TO  
PLONGE INTO, TO DISGUISE, TO PLAY WITH, TO IRRITATE

WHERE ARE THE JUNCTIONS WHERE ARE THE TRANSI-  
TIONS? LET THEM MAKE NOISE.



SARN :: Swiss Artistic Research Network – WORKSHOP IV/2013 “Artistic Research: The Language Issue”, 12 December 2013. Organization: Lucie Kolb (HSLU). Participants: Flavia Caviezel (FHNW), Zoe Dowlen (HSLU), Julie Harboe (HSLU), Ronny Hardliz (HSLU), Franz Krähenbühl (ZHdK), Christoph Lang (HSLU), Andrea Portmann (ZHdK) and Anke Zürn (HSLU).

Point of departure for the workshop “Artistic Research: The Language Issue” in December 2013 was a series of conversations with among others Lucie Kolb, Julie Harboe and Ronny Hardliz in Lucerne, in which we discussed places and presentation formats of artistic research in the context of the first symposium of the Swiss Artistic Research Networks (SARN) in April 2012. One of the goals of the symposium was to develop and test specific forms of presentation for the field of artistic research. It was (as are other activities by SARN) for one part a space of reflection for language, legibility and power, for the other its discussions could be considered constituent moments for the identity of a new discipline, artistic research. The workshop aimed to navigate this field of tension. For this booklet the workshop participants were invited to revisit their notes and to add short contributions to the discussion.

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#### Credits

p. 4: Workshop material: Hadley + Maxwell’s “Verb List Compilation II: Actions to Relate to Actions to Relate to Oneself.” The piece is a response to Richard Serra’s “Verb List Compilation: Actions to Relate to Oneself from 1967-68”. Source: Vanessa Ohlraun: “Letter to Janneke Wesseling”, in: Wesseling, Janneke (ed.), *See it Again, Say it Again. The Artist as Researcher*, Amsterdam: Valiz 2011, p. 200-203, p. 203.

p. 10/11: Workshop material: Uriel Orlow, *Les Complices\** (eds.): *Formuler en Parlant*, Zürich: edition fink 2009.

Insert: Workshop program with comments by Ronny Hardliz

## SARN :: Swiss Artistic Research Network

Julie Harboe – Researcher and lecturer at Zurich University of the Arts, FSP Transdisciplinarity and Lucerne University for Applied Sciences and Arts, School of Business.

Ronny Hardliz – Independent artist. Architect (EPFL). PhD candidate at Middlesex University; SNSF DocMobility-fellow at Curatorial/Knowledge, Goldsmiths.

Lucie Kolb – Artist. PhD candidate and SNSF Doc.Mobility-fellow at Academy of Fine Arts Vienna.

Franz Krähenbühl – Researcher, art historian and curator works amongst others at Zurich University of the Arts, Institute for Contemporary Art Research.

Christoph Lang – Researcher and lecturer at Zurich University of the Arts and Lucerne University of Applied Sciences and Arts, School of Art and Design.

Andrea Portmann – Author, scientific associate at Zurich University of the Arts, Institute for Contemporary Art Research (2008-2014).

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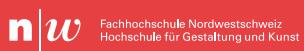
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Fachhochschule Nordwestschweiz

Hochschule für Gestaltung und Kunst

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Institute for Contemporary Art Research  
Institut für Gegenwartskunst

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art should not be obliged to anything.

practice giving both an insight into different research processes and enabling stakeholders to participate.<sup>1</sup> which can be spoken and In her text "Letter to Janneke Wesseling" [2011] curator thereby "for me", the Vanessa Ohlraun proposes to reclaim a language that is intrinsic to artistic practice (for art research).<sup>2</sup> inverse model versus

These two examples may not be exemplary, but they fan out the problematics of accessibility, authorship, concept of work-concept (see note 2: the inverse of research, art and research methodology within the question of an model is a method individual and a common research language that we want to debate: to catch a lion.) How do we develop a language that is both "common" and emerges from it? How the logic inherent to individual research practice? What kind of discursivity is intrinsic to both individual art research practices and comprehensible for the development of a larger research community? contradiction

The material behind the two examples will be sent to the participants as soon as they join the doodle (with email). All participants are expected to prepare a response to our two proposals that maps them onto their own art research practices by means of visualizations, diagrams, texts, etc. During the first round-table we will look at our material and during the second we will reflect on them with regard to possible methodologies. what?

We seem to understand; but there's only visual marks on surface that cancer some electric and chaotic operations in our brain and body. There is no such thing like language — or rather, all is made like language. The way out? Talk loud saying nothing. No kind of thinking. It will be understood and something new will be constructed. The end of your language is its endlessness!

Note: The difference between blue and red is the color(AE)/colour(BE).

Note: The coffee marks are added on purpose, not only as marks of other language, but also as nostalgic reference to Hemingway: I am trying to go lion hunting with EH. Compose: method to catch a lion.

<sup>1</sup> Vanessa Ohlraun: "Letter to Janneke Wesseling", in: Janneke Wesseling (ed.), See it Again, The Artistic Researcher, Amsterdam: Valiz 2011, pp. 209-203.

<sup>2</sup> Andrea Thiel, Katrien Oliwa, Formelles en Parler, Berlin: Edition Fink, 2009.

## Workshop December 12, 2013

SARN :: Swiss Artistic Research Network - WORKSHOP IV/2013 ::  
www.sarn.ch ::

### Artistic Research: The Language Issue

December 12, 2013. 13.30-17.30 HSLU, Lädelistrasse 12, 6003 Luzern ~~act of~~

Art should not be obliged to anything, nor even to a certain language.  
The SARN workshop invites participants to join the debate on the function of speaking about/with the language of art research. A ~~Acronym~~ Acronym,

certain use of language is inevitably a commitment to a certain method and therewith often a discipline. Therefore, any discourse around art research projects forms the ways we can think (about) "art research." Against this backdrop we think it is important to develop a more reflected use of language that wouldn't simply append the languages of art research to existing disciplines. On the one

an ~~use~~ hand: if we use terms that are historically situated and situated

within a discipline we have to shed some light on how we look at them and on how we use them. On the other, the languages of art

research can't be as private as those of the arts, where every

artist develops her or his own language. What about "Parler en formule" ... While the journal's title

But then again, The journal "Formuler en Parlant" edited by artists Uriel Orlow and Andrea Thal [2009] proposes a conversational visual ~~presupposes a language~~

research.

that?

But then again,

The journal "Formuler en Parlant" edited by artists Uriel Orlow and Andrea Thal [2009] proposes a conversational visual ~~presupposes a language~~ of a peer group?

Program:

13.30-13.45 Welcome Julie Harboe (SARN)  
13.45-14.00 Introductory talk Lucie Kolb (HSLU)  
14.00 - 15.00 Round-table discussions 1) Examples and Positions  
15.00 - 15.15 Coffee break  
15.15 - 16.15 Round-table discussions 2) Visions and Barriers  
16.15 - 16.30 Coffee break  
16.30 - 17.30 Feedback and discussion

Please register: <http://doodle.com/c4n2u3bi2ftyym6n8>

— From the Inside —  
— Themes in Swiss Artistic Research —  
— Presentations and Debate —

SARN aims at establishing a continued exchange within the Swiss community of artistic research. The SARN workshops gather artist researchers, professors and students for a dialogue about their projects, sharing their research experiences and imagining possible future collaborations.

