

Expectations

- A journal that provide a platform for artists who are carrying out research in the academy.
- The journal has to be careful with the criteria for peer-reviewing.
 - Reflection on artworks are not enough and are not considered academic research
 - Reflection has to be synthesised and generalised so that it can be acquired by others later once it is disseminated.

EXPECTATIONS

- ① To negotiate the difference/dichotomy of "work" vs "text" - so that one does not illustrate the other but that they are the research together. (Journal & Catalogue)
- ② To consider the question: what is "finished" artistic research - and if there is such a thing. At what point does artistic research become suitable for dissemination?
- ③ Instead of using words like "inclusive" or "exclusive" to devise a set of criteria that qualify artistic research as such and as worthy of participation in the Journal/RC
31- (such as the criteria used currently to qualify PhD projects - is it new original communicable knowledge.)

Name: PAULINA LUCAS
Oslo School of Architecture & Design

EXPECTATIONS

- to produce more accurate counter-hegemonic knowledge about the world by finding new models for action and zones of visibility
- to allow less distortions in a political sense (politics being a struggle for power)
- to take the best from every niche in order to create a new community for intellectual debate
- not to use a language of a single discipline but to use our experiences in particular disciplines to speak from our ethical and political standpoint that are hopefully grounded in trans-ideology, trans-disciplinarity, trans-religion
- to create content that is capable of standing for the Other

Name: Maja Ciric

EXPECTATIONS

- pluralism, openness of peer-review process
- to guarantee the role of Art in the project of JAR
- sensitivity for surprises, to avoid strict definition while defining

Name: Kimara Sarje

The Finnish Academy
of Fine Arts

EXPECTATIONS

JAR should not just be a platform for artists exposing their research, it offers (should offer) the possibility of exposing work to people working artistically in traditional academic fields. There is a need for example in philosophy to expose non-academic, philosophical work — philosophy in literary form or other.

"Peers" should therefore be able to judge/discuss that kind of work!

Name: Julia Schaefer

EXPECTATIONS

That JAR is based in the Art World - Artistic Research would be understood as artistic practice that explores non-artistic phenomena. The academic world can refer on JAR but is not the only addressor.

Name: Hannes Rickli

EXPECTATIONS

1) very useful: the research catalogue!

problem: who decides with which criteria
what is included?

- criteria-research
- comprehensive
- absolutely correct

2) JAR und RC sollten für alle Künstler offen sein!
(Keine Einschränkung: eher auch für PhD-Studien oder
auch für institutionelle Forscher.

3) JAR muss für Kunst-welt von Relevanz sein (nicht nur
für ~~hoch~~ Hochschulforschung).

4) Hohes intellektuelles und diskursives Niveau!

5) Schwerpunkt auf Künstler:innen als Autoren
(aber nicht ausschließlich)!

6) Wechselnde Redaktionen für jede
JAR-Nummer!

Name: Christoph Schuber
Head of IFAR/2H12

EXPECTATIONS

1. Relevance: not an occasion for "vanity publishing" nor for continuing debate about "status anxiety" but a platform in which the relevance of artistic research (and all its family members - design-led, practice-based etc.) can be continually debated and extended. I welcome the inclusion of other disciplines in this respect.
2. Examples important. But also the strengthening of discourse - how do we arrive at judgment, evaluation, useful conversation? Is the object mute or eloquent? For whom? Q. of giving an account of the significance of the work = research.
3. Avoid oppositional thinking (typical of an insecure field - defining itself against the existing). Writing, for example, is also an artistic material. (I have worked at the creative-critical writing interface until today the distinction makes little sense); how do our technologies (including writing, but also digitization) shape the horizons of artistic research. Imp. to think of JAR etc. as a platform (with different tools)

Name: ROLF HUGHES

EXPECTATIONS

my need: to trace my practice
such that it opens itself
to reflection

- find ways to trace and document
- share, discuss and evaluate them

Name: Gerhard ECKEL

EXPECTATIONS

Jar gives the artist the possibility
to develop their own language
to talk about their research.

They do not have to take over the academic (philosophy, psychology, ~~the~~, ~~the~~, ...) or other theoretical approaches language to talk about their work.

In this way, there can develop an
interesting discussion between
both ways of writing, talking about
work.

Name: Duyeth Valetre
Kathrin
Kask, Gher

EXPECTATIONS

- Definition at crux what makes an art process 'scientific', not in terms of scholarly traditions at one hand - at the other hand: forgetting the circumstance that almost every kind of artistic work has research character.
→ meaning: A definition lies in-between those polarities.
- What is the emergence of such a system / journal: What kind of 'progress' is general related to art and the sciences is to be feared?

If those two point amongst many others could find a formulation you would have ~~in initial~~ a) as a basic idea of how peer reviewing processes should be structured.

Name: Marius
Maeder
ZhdK / ICST

EXPECTATIONS

- Information - on research of other institutions and experimental projects
- focus on art praxis
- about experiences + possible solutions for ^{difficulties experienced} on a organisational level on a transdisciplinary level
- per issue: a limited amount of "papers"
- selection is important → a solution via "navigation" ^{very good} through different sections ~~which~~
→ should be done in respect of different standards
- Platform - for further contacts
 - personal
 - institutional
 - funding
- Discussion on - artistic research → theoretical + practical research
- on Criteria →

no criteria on how from the artistic research point of view should be written/shown.

will ~~form~~ form a debate on a practical level

Name: Dominique Lämmli

EXPECTATIONS

My expectations for coming to listen are perhaps more clear than for the actual journal.

But I am very fascinated by the idea of an open space for artistic research that can be a common reference point.
— and the very fact that the format is online is very interesting

— Right now I have more questions than expectations.

Reihe
Brock Kn. Hen
Name: _____

EXPECTATIONS

I expect the attempt to create a journal - with all the characteristics of scientific, peer-reviewed journals - for A.R. to ~~to~~ create a lot of insights in ~~the~~ processes of disciplining and in- and exclusion.

and I expect the journal-former will create a focus on writing & reading ~~at a moment~~ to see in the development of AR

Name: Ruth Beischop

EXPECTATIONS

Make possible a real relation/communication
with the non-academic scene

this can be in $\neq$ ways

- > being open to artists that don't formally have
Phd (so all artistic research)
 - > peer reviewers are experts ~~in~~ also in the ^{field}
non-academical
 - > output of the journal in connection with
non academic institutions (like museums)
} other publications
festivals
- ~~xxxx~~
- > make online links to non-academic
institutions & their content

Name: Els Roelandt

EXPECTATIONS

find different peer reviewing processes

contextualise research

hidden agenda: program performance works

Name: Martin Burr
Impressc B&U

EXPECTATIONS

- ① TO WORK WITH INSTITUTIONS ON THE RC AS SOME INSTITUTIONS ARE ALREADY DONE WITH DOING THE LINK WITH THIS. THIS, WE MUST NOT TREAD ON TOES, WE NEED TO WORK TOGETHER.

THERE SHOULD BE A CALL SPECIFICALLY TO SHANT KNOWLEDGE OF WHERE WE ARE ALL UP TO. (OF COURSE THIS COULD THEN BE PROBLEMATIC IN TERMS OF FUNDING).

- ② NEEDS TO SHOW 'EVERYTHING' THAT AN ARTIST JUDGES AS RESEARCH? A KIND OF TRANSPARENCY?

- ③ TO BE MORE THAN A TALKING SHOP.

Name: STEVE DUTTON

EXPECTATIONS

1. I expect a reflection about concepts of knowledge that are / could be related to art as research
2. I expect a platform that allow to show in a proper & way non-discursive (non-linguistic-based) forms of reflection
3. I expect a non-disciplinary platform ... or at least space for non-disciplinarity (... as overcoming the transdisciplinarity...).

Thanks!

Name: Alex Arteaga

EXPECTATIONS

- 1) a forum for publishing artistic research reports
- 2) a site to get an overview of what is going on in artistic research
- 3) an archive of research already completed

(+ 4) a context to contribute to as editor, referee, writer, commentator, arbit etc.)

and 5)

something that is beautiful and interesting and necessary!

Name: Anette Alexander
ANNETTE ALEXANDER

EXPECTATIONS

- To get an overview on projects that focus on art practice as research.
- Clarify ideological differences.
- Grundlage um persönliche peerreviews zu machen, d.h. die Teilnehmer, Nutzer der Seite entscheiden und begründen.
(Das schließt eine JAR Journal nicht aus)

M. Schwander

Name: _____

EXPECTATIONS

- Discussions on methods of artistic research
- " on education of artistic research

Name: Marc-Antoine Camp

EXPECTATIONS

1. Open catalogue
2. Navigational tools of the catalogue
3. Peer reviewed journal
4. Open attitude in the journal to how to address the discursive and contextual elements of the artistic projects.

Johan D. Heerberg
Name: _____

EXPECTATIONS

→ JAR

- ① ~~1~~ To contribute to the discussion/
② ~~2~~ To encourage discussions on the subject ;
③ when is an artwork an artwork, and
when is an artwork the result of ~~an~~ an
intentional ~~research~~ research trajectory

② idem :
the formulation/writing of quality criteria,
and as a consequence : what items should
be ~~be~~ introduced and stored in the RC

③ idem :
the disclosure of the true nature of
research in and through artistic practice

Name: Fraans de Ruiter

EARN - different positions.

EXPECTATIONS

- ① First, that it will provide a context where the outcomes of artistic research can be placed (meaning inclusive of artwork)
- ② that it will contribute to the development of appreciation of artistic research
- ③ That it contributes to the development of a community of researchers.
- ④ That it ensures that everything involved, used, not used, etc., can be assessed
- ⑤ That it is radical in approach

Name: _____

EXPECTATIONS

JAR shall provide
generous and vigorous access
to artistic research

JAR shall by practice
question ~~peer review~~
criteria of quality for AR

JAR shall challenge all of
us by showing excellent
practice

EXPECTATIONS

ARL a dynamic platform that functions as more than a repository of research projects. That facilitates active researchers/projects w/ a platform for talking with and not just talking about. As Michael says: the event value of a platform

- ARL means of exploring enabling and facilitating research as a process - not just a reflection on a process - sustaining a lively community of researchers in situ.

Name: Shirley Druff

EXPECTATIONS

- an extensive and growing mapping of the „field“ *transforming* Artistic Research
- at the same time a very open structure to share - and a strong voice focusing on a „quality discourse“
- a strong tool to move - „art“
 - „academic“
 - „research“

Name: Heinrich Lüber

EXPECTATIONS

1. a comprehensive, transparent and searchable platform to get informed about forms of artistic research.
2. a domain where we can explore and test what kind of 'economy' (house-keeping, exchange system) is fit for hybrid practices that contain elements of art and research. How do these hybrids affect both art and conventional research?
3. having a lively community where we as museum can investigate ~~what~~ how this type of artistic practice can be supported (or not) by an institute whose defining feature is to collect and exhibit art.

Name: Steven ter Vrije
Van Abbemuseum.

EXPECTATIONS

- ARTISTIC RESEARCH CASE STUDIES
W/ MULTIPLE, 'TRANSDISCIPLINARY'
PERSPECTIVES
- INVESTIGATIONS OF HOW ARTS
HAVE HELPED PRODUCE THEORY
- 'NEUTRALITY' OF RC - DOCUMENTATION
(AGAINST ITS IMPOSSIBILITY)
- AS RESEARCH IN SCIENCE, ETC,
RC MATERIALS / JAR /
CRITICALLY ENGAGE THE PROCESS
OF A WORK'S PRODUCTION, ITS
CONTEXT OF POSSIBILITY
- ARISE UPITIS -

EXPECTATIONS / ~~uninteresting~~

RC

Open source
platform
→ to develop
a project
pid-objects

Documentation of
finished projects
archive
research database

? Differences between JAR & RC - Who makes the decisions which projects will be on RC?
- editors?
- experts?
- quality
- boundaries
- formats

JAR

- Is the JAR a tool / to create / develop the artistic research?
- Who may contribute to the journal? artists / art institutions / philosophers / ... everyone?
- artists write about their own work ... that is exclusive ... → is an architect an artist? → no more transcriptionality.

- topic-related journal
- reflection about term "artistic research"
- reflections about artistic research projects

- JAR can not be an "online exhibition", I think it has to be related to some "academic" standards or formats.
→ what's the scientific in artistic research?

Name: Selma Kuepper

EXPECTATIONS

Clear quantitative
criteria of what
we consider
as research
(as ~~literature~~ research)

Name: _____

EXPECTATIONS

- generate collaborations btw artists and researchers
 - ⇒ producing artistic research. (ref. to the issue of written/non-written support).
- space for performative papers/articles.

Name: Léonore EASTON
PhD + performer.

EXPECTATIONS

JOURNAL

be a journal that interests artists, art critics, curators, etc. A journal that is accepted as a specific journal with a specific focus by the art world / field.

ARTISTIC

therefore a journal that not only focuses on artistic research projects within academia / art academia, but also focuses on artistic research projects in other different fields of the arts.

RESEARCH.

and therefore uses a broad concept of research in order to be as inclusive as possible.

hence it will be necessary to have a pluralistic editorial team and editorial board, which more or less represents different existing concepts of artistic research.

Name: Kirsten Lesage

EXPECTATIONS

RC-Catalogue:

- should offer possibility not only to represent artistic research outcomes as documentation (big variation in uploading different media) but also to foresee tools for on-going-presentations like exhibitions of interactive installations, performances, concerts...
- should offer sophisticated tools for "difficult-to-archiving" projects like interactive computer-installations (see <http://check7.ifu-z.ch>)
- having an affiliated development group dealing with questions of software devices etc. (often rapidly changing for presentation of ^{new} media art, research results)
presented
- linking to "discussions" in texts going on in the JAR (kind of Name: Flavia Carierel Network showing links between reflections in RC and in (meta-)texts in JAR

EXPECTATIONS

- 1) That the catalogue should generate an abundance of material, all of which, in the mind of its creator, constitutes artistic research.
- 2) That the software of the catalogue should permit sophisticated navigation of this material.
- 3) That the journal should deliberately adopt a series of contextualising thematic approaches which would permit selection not just on the basis of hierarchical quality but also on the ways in which different contributions reflect upon the theme and upon each other.

Name: Jeremy Cox

EXPECTATIONS

Questions:

1 - does the JAR aim for an impact factor?
if Y, how?

2 - should we try to consider the professional
~~pos~~ position / financial background of
- the editors
- the reviewers
- the authors
(in terms of: paying ^{them} for what kind of work?)

3 - how can performances be reviewed?
→ because if we take them seriously
the ~~will~~ have to be visited by the reviewers,
or not?

Name: Julian Klein

EXPECTATIONS

Chester et al.:

- a place of value: a space in which the tacit, the numinous, the inutterable, can 'speak' on its own terms, as out, or as closely as possible
- a courageous enfranchisement of excluded eloquence, both existing + new voices

BUT also:

- the creation of eloquent and elegant new languages (written, spoken, bricolages?)
in the creation of a crucial metadiscourse
(i.e. we should be responsible for this metadiscourse: otherwise, our discourse will be appropriated by other parties)

Name: DARLA CRISPIN

WISHES EXPECTATIONS

Let it be art practical
based rather than
an intellectual tool
talking about artistic
research.

A platform for artists and
their visual needs to
find a ground to construct
artistic research involved
in their art ~~long~~ not
being forced to
the medium of writing.

~~The~~ JAR enables artists
to stay in their disciplines
in the process of exhibiting
(A painter don't need to mutate
into a writer)

Name:

Juda Jaeger

EXPECTATIONS

1. That The Journal will present studio work as research contextualised primarily by the artist themselves - with the help of referees' feedbacks.
2. That the catalogue is a less structured archive/database that can be reconfigured by users for research/narration/dialogue with artists.
3. That the criteria used by referees to accredit work as artistic research employ both the requirement to 'contribute to knowledge' through rigorous investigation and the artistic requirement to potentially 'move' or engage an intended audience.

Name: _____

George Petelin
Old College of Art
Griffith University
Australia

EXPECTATIONS

* HIGH-LEVEL JOURNAL OF HIGH-LEVEL ARTISTIC RESEARCH

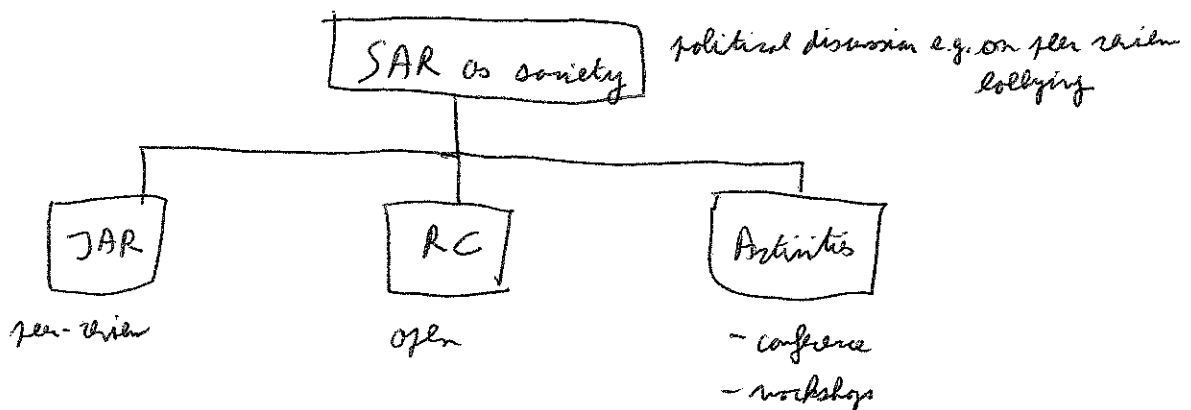
- good peer-review
- excellent procedures
- high level graphics

- neutral (non-political)

- inclusive
- bottom-up
- different/many perspectives

* STIMULATE ARTISTIC RESEARCHERS IN TOP-LEVEL PEER-REVIEWING

* VARIETY IN EXECUTIVE BOARD; EDITORIAL BOARD; REVIEWERS



Name: JOHAN VERBEKE

PROBLEMS



EXPECTATIONS

IS THIS THE RIGHT QUESTION?

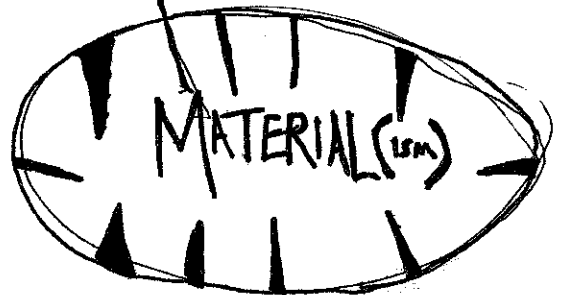
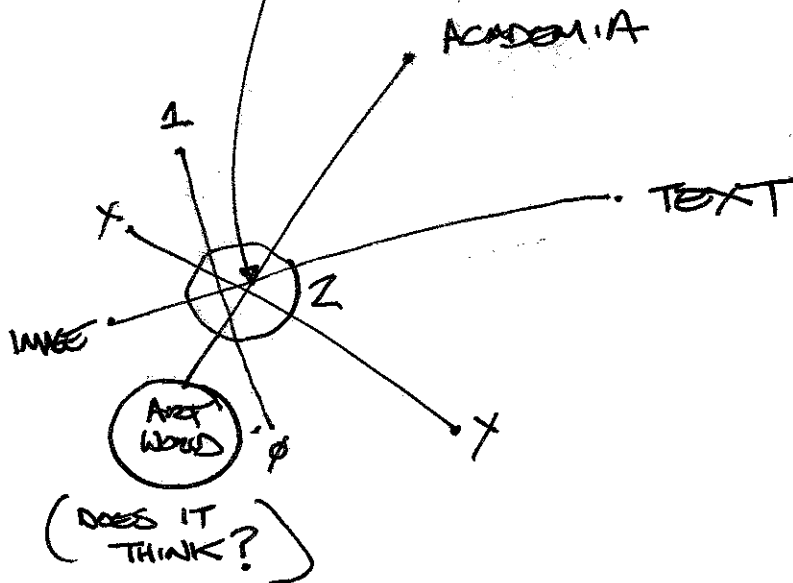
DESIRES

1. 1, 2, 3

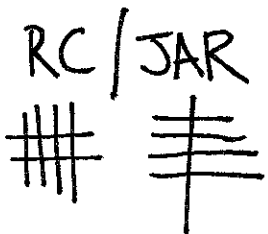
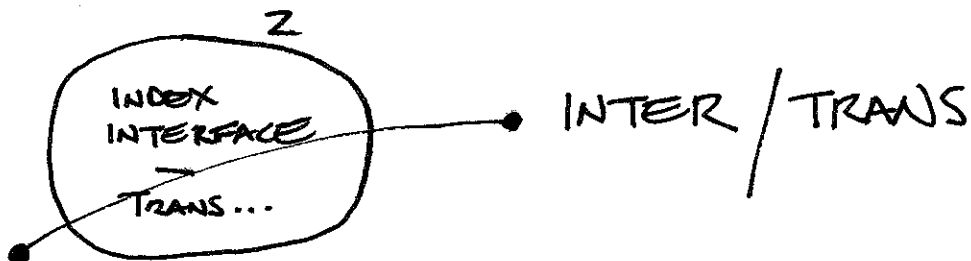
2. MATERIALISM

3. SPLIT INTO GROUPS...

CROSSROADS



- TRANSMATERIALISM
- INTERTEXTUALISM



Name: DANIEL MILLER