Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

JAR

Journal for Artistic Research

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

JAR

Journal for Artistic Research

RC AS SR

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

Journal for Artistic Research (JAR)

The planned Journal for Artistic Research is an international, online, Open Access and double blind peer-reviewed journal for the identification, publication and dissemination of artistic research and its methodology. The journal's most innovative feature is the Research Catalogue (RC), which is a searchable, documentary database of artistic research work and its exposition. The RC is an inclusive, open-ended, bottom-up research tool that supports the journal's academic contributions.

JAR is unique; it is the only journal worldwide that systematically features artistic research output in close proximity to academic articles and methodological discussions. Introducing a high-quality journal in the field allows an ever-increasing number of artistic researchers to partake in what in the sciences and humanities are standard academic publication procedures.

In the context of JAR, artistic research is double defined: in so far as it is research, it enhances knowledge and understanding; because it is artistic, however, the mode of presentation is essential. This definition excludes works of art, for which the mode of presentation is essential, but which do not enhance understanding. It also excludes research that is not dependant on its presentation. Given that artistic research is an emerging paradigm, contributing to the development of epistemological as well as artistic criteria for the exposure of artistic research is a key concern of the journal. JAR embraces research practices across disciplines thereby emphasising the transdisciplinary character of

RC AS SB

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

Main sponsors

Sponsors

RC AS SR

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

Main sponsors

Sponsors

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

JAR

Journal for Artistic Research

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

JAR

Journal for Artistic Research

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

JAR

Journal for Artistic Research

BC AS SB

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

JAR

Journal for Artistic Research

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

JAR

Journal for Artistic Research

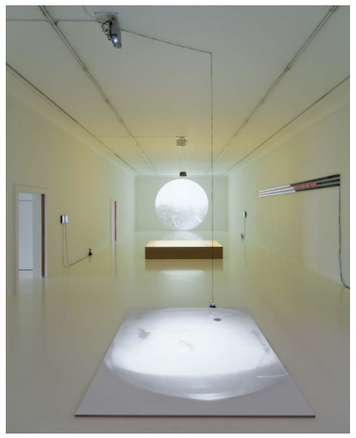
RC AS SR

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

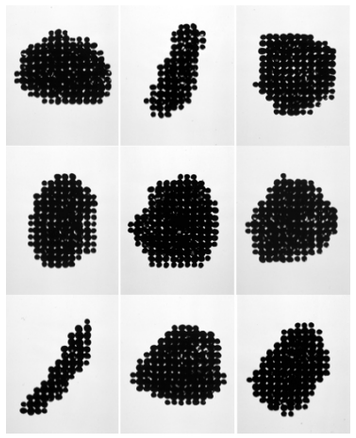
Title/Keyword



RC-743
Hannes Rickli
Videogramme (2009)
Installation

Three Historically Informed Experiments

RC-742
Buxtehude Ensemble
Three Historically Informed Experiments (2008)
Multimedia



RC-741
Michael Schwab
The Visual Logic of Second Order Artefacts (2009)
Art and Science

Luigi Russolo: L'arte dei rumori

RC-740
Reinhard Wendler
Luigi Russolo:
L'arte dei rumori (2008)
Art and Science

The Visual Logic Of Second Order Artefacts

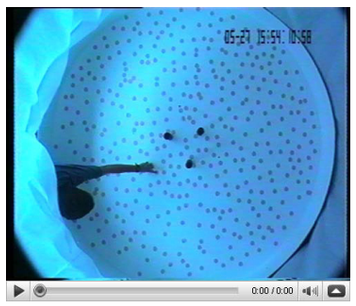
RC-739
Michael Schwab
The Visual Logic of Second Order Artefacts (2009)
Art and Science

Testing Transdisciplinarity in Site Specific Work: The Street Corner Project

RC-738
Marc Peterson & Philip Stroud
Testing Transdisciplinarity in Site Specific Work: The Street Corner Project. (2007)
Art and Science

Installations 2005–2010

RC-737
Riikka Karoliina Toivanen
Installations 2005–2010
Installation



RC-736
Hannes Rickli
Videogramme (2009)
Videoinstallation

RC-735
Reinhard Wendler
Luigi Russolo:
L'arte dei rumori (2008)
Soundinstallation

RC-734
Hannes Rickli
Videogramme (2009)
Installation

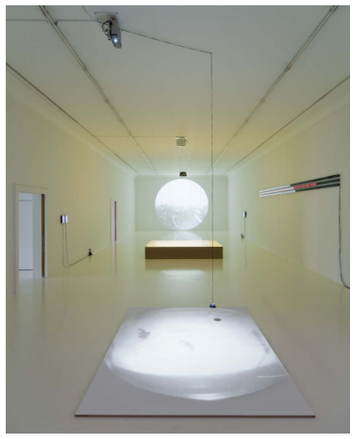
RC AS SB

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Michael Schwa

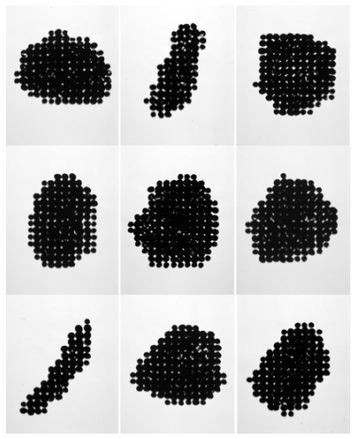
Title / Keyword



RC-743
Hannes Rickli
Videogramme (2009)
Installation

Three Historically Informed Experiments

RC-742
Buxtehude Ensemble
Three Historically Informed Experiments (2008)
Multimedia



RC-741
Michael Schwab
The Visual Logic of Second Order Artefacts (2009)
Art and Science

Luigi Russolo: L'arte dei rumori

RC-740
Reinhard Wendler
Luigi Russolo:
L'arte dei rumori (2008)
Art and Science

The Visual Logic Of Second Order Artefacts

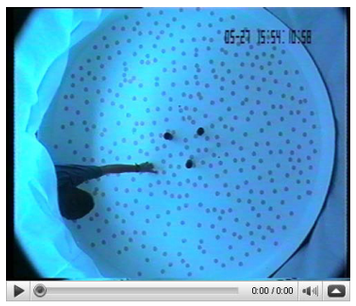
RC-739
Michael Schwab
The Visual Logic of Second Order Artefacts (2009)
Art and Science

Testing Transdisciplinarity in Site Specific Work: The Street Corner Project

RC-738
Marc Peterson & Philip Stroud
Testing Transdisciplinarity in Site Specific Work: The Street Corner Project. (2007)
Art and Science

Installations 2005–2010

RC-737
Riikka Karoliina Toivanen
Installations 2005–2010
Installation



RC-736
Hannes Rickli
Videogramme (2009)
Videoinstallation

RC-735
Reinhard Wendler
Luigi Russolo:
L'arte dei rumori (2008)
Soundinstallation

RC-734
Hannes Rickli
Videogramme (2009)
Installation

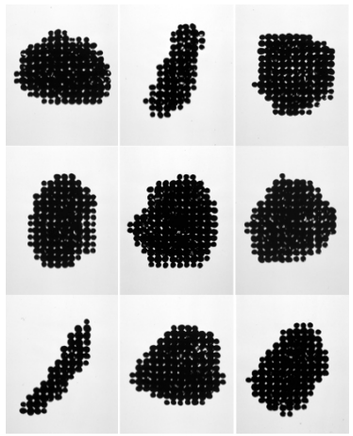
RC AS SR

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Michael Schwab

Title / Keyword



The Visual Logic Of Second Order Artefacts

RC-741
Michael Schwab
The Visual Logic of
Second Order Artefacts
(2009)
Art and Science

RC-739
Michael Schwab
The Visual Logic of
Second Order Artefacts
(2009)
Art and Science

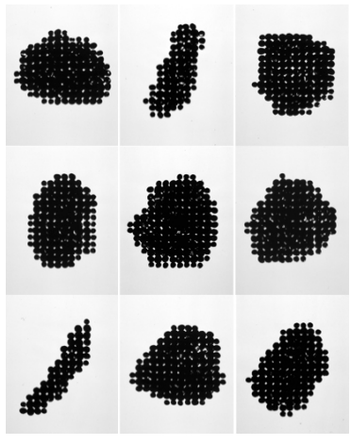
RC AS SR

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Michael Schwab

Title / Keyword



The Visual Logic Of Second Order Artefacts

RC-741
Michael Schwab
The Visual Logic of
Second Order Artefacts
(2009)
Art and Science

RC-739
Michael Schwab
The Visual Logic of
Second Order Artefacts
(2009)
Art and Science

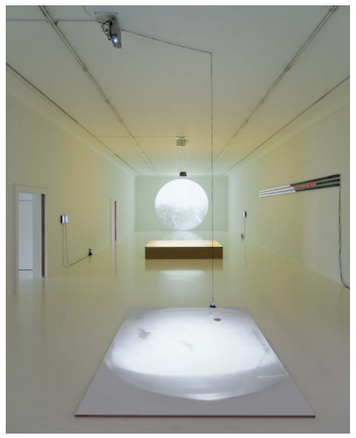
RC AS SR

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

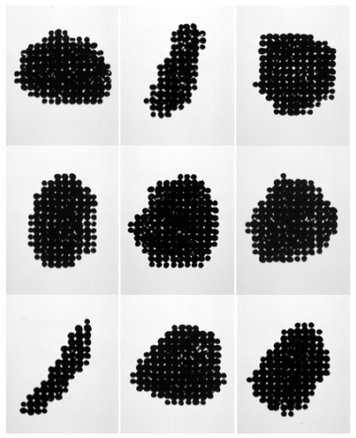
Title/Keyword



RC-743
Hannes Rickli
Videogramme (2009)
Installation

Three Historically Informed Experiments

RC-742
Buxtehude Ensemble
Three Historically Informed Experiments (2008)
Multimedia



RC-741
Michael Schwab
The Visual Logic of Second Order Artefacts (2009)
Art and Science

Luigi Russolo: L'arte dei rumori

RC-740
Reinhard Wendler
Luigi Russolo:
L'arte dei rumori (2008)
Art and Science

The Visual Logic Of Second Order Artefacts

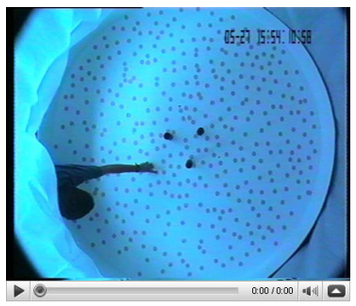
RC-739
Michael Schwab
The Visual Logic of Second Order Artefacts (2009)
Art and Science

Testing Transdisciplinarity in Site Specific Work: The Street Corner Project

RC-738
Marc Peterson & Philip Stroud
Testing Transdisciplinarity in Site Specific Work: The Street Corner Project. (2007)
Art and Science

Installations 2005–2010

RC-737
Riikka Karoliina Toivanen
Installations 2005–2010
Installation



RC-736
Hannes Rickli
Videogramme (2009)
Videoinstallation

RC-735
Reinhard Wendler
Luigi Russolo:
L'arte dei rumori (2008)
Soundinstallation

RC-734
Hannes Rickli
Videogramme (2009)
Installation

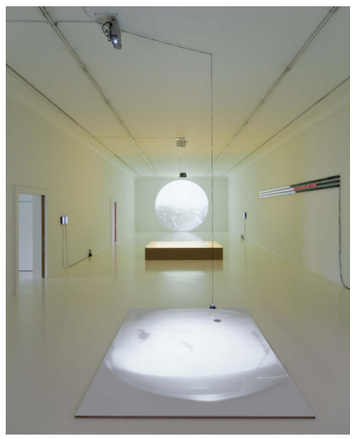
RC AS SR

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

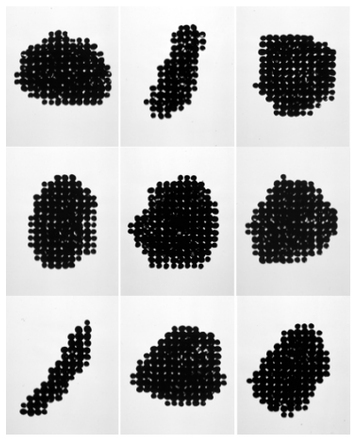
Title/Keyword



RC-743
Hannes Rickli
Videogramme (2009)
Installation

Three Historically Informed Experiments

RC-742
Buxtehude Ensemble
Three Historically Informed Experiments (2008)
Multimedia



RC-741
Michael Schwab
The Visual Logic of Second Order Artefacts (2009)
Art and Science

Der futuristische Künstler Luigi Russolo arbeitete fast vierzig Jahre lang an der Entwicklung von Instrumenten, mit denen es möglich sein sollte, plastische, dynamische Klangskulpturen zu 2 fo[illegible]en. Seine Intonarumori bildeten den Anfang einer langen Reihe von Instrumenten, die nicht nur stufenlose mikrotonale Klangmöglichkeiten besaßen, sondern auch und vor allem zur Erzeugung von Geräuschen fähig waren.

The Visual Logic Of Second Order Artefacts

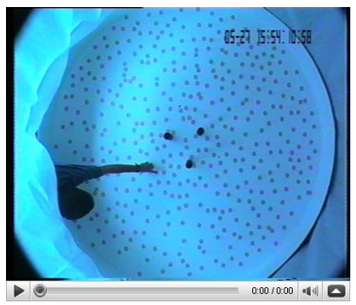
RC-739
Michael Schwab
The Visual Logic of Second Order Artefacts (2009)
Art and Science

Testing Transdisciplinarity in Site Specific Work: The Street Corner Project

RC-738
Marc Peterson & Philip Stroud
Testing Transdisciplinarity in Site Specific Work: The Street Corner Project. (2007)
Art and Science

Installations 2005–2010

RC-737
Riikka Karoliina Toivanen
Installations 2005–2010
Installation



RC-736
Hannes Rickli
Videogramme (2009)
Videoinstallation

RC-735
Reinhard Wendler
Luigi Russolo:
L'arte dei rumori (2008)
Soundinstallation

RC-734
Hannes Rickli
Videogramme (2009)
Installation

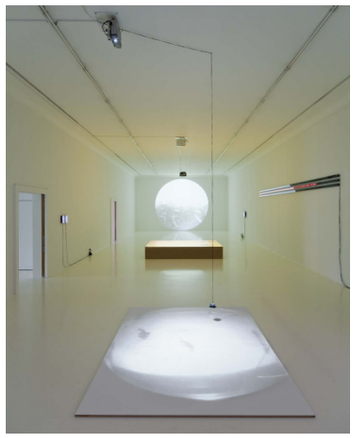
RC AS SR

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword



RC-743
Hannes Rickli
Videogramme (2009)
Installation

Three Historically Informed Experiments

RC-742
Buxtehude Ensemble
Three Historically Informed Experiments (2008)
Multimedia

Within the humanities, the notion of the ‚artefact' is most often used to describe objects made by humans in order to differentiate them from naturally occurring things. The term has been transformed since it has come to be used in information technology and more specifically in computer imaging where it is not the picture that is seen as artefact, but particular, artificial structures within it.

Luigi Russolo: L'arte dei rumori

RC-740
Reinhard Wendler
Luigi Russolo:
L'arte dei rumori (2008)
Art and Science

The Visual Logic Of Second Order Artefacts

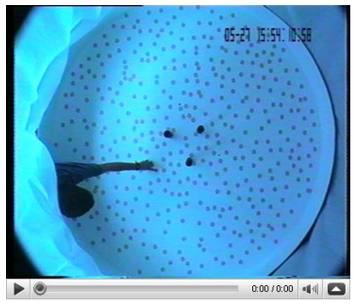
RC-739
Michael Schwab
The Visual Logic of Second Order Artefacts (2009)
Art and Science

Testing Transdisciplinarity in Site Specific Work: The Street Corner Project

RC-738
Marc Peterson & Philip Stroud
Testing Transdisciplinarity in Site Specific Work: The Street Corner Project. (2007)
Art and Science

Installations 2005–2010

RC-737
Riikka Karoliina Toivanen
Installations 2005–2010
Installation



RC-736
Hannes Rickli
Videogramme (2009)
Videoinstallation

RC-735
Reinhard Wendler
Luigi Russolo:
L'arte dei rumori (2008)
Soundinstallation

RC-734
Hannes Rickli
Videogramme (2009)
Installation

RC AS SR

Archive

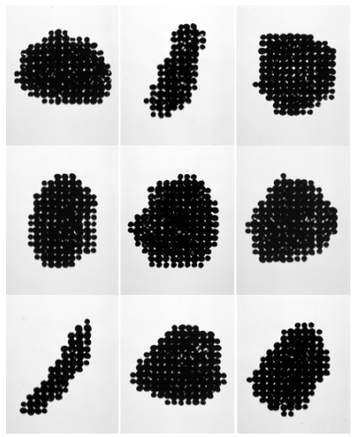
2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

Three Historically Informed Experiments

RC-742
Buxtehude Ensemble
Three Historically Informed Experiments (2008)
Multimedia



Michael Schwab The Visual Logic of Second Order Artefacts

RC-741
Michael Schwab
The Visual Logic of Second Order Artefacts (2009)
Art and Science

Luigi Russolo: L'arte dei rumori

RC-740
Reinhard Wendler
Luigi Russolo: L'arte dei rumori (2008)
Art and Science

The Visual Logic Of Second Order Artefacts

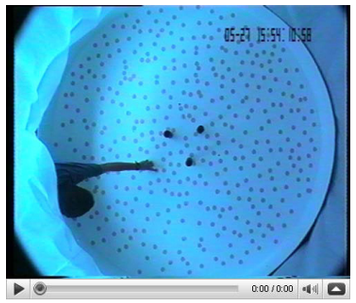
RC-739
Michael Schwab
The Visual Logic of Second Order Artefacts (2009)
Art and Science

Testing Transdisciplinarity in Site Specific Work: The Street Corner Project

RC-738
Marc Peterson & Philip Stroud
Testing Transdisciplinarity in Site Specific Work: The Street Corner Project. (2007)
Art and Science

Installations 2005–2010

RC-737
Riikka Karoliina Toivanen
Installations 2005–2010
Installation



RC-736
Hannes Rickli
Videogramme (2009)
Videoinstallation

RC-735
Reinhard Wendler
Luigi Russolo: L'arte dei rumori (2008)
Soundinstallation

RC-734
Hannes Rickli
Videogramme (2009)
Installation

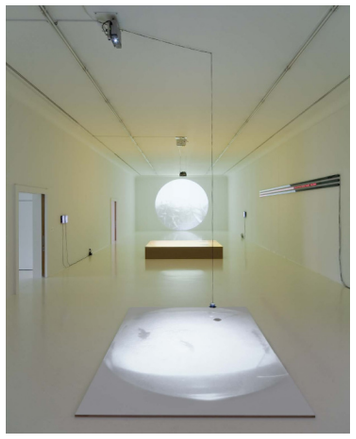
RC AS SB

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

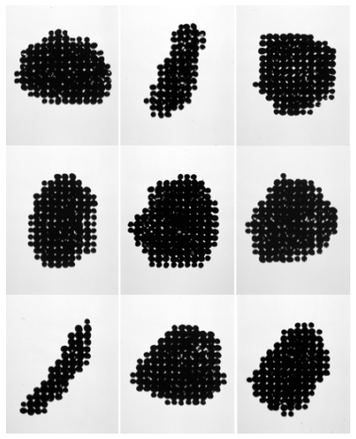
Title/Keyword



RC-743
Hannes Rickli
Videogramme (2009)
Installation

Three Historically Informed Experiments

RC-742
Buxtehude Ensemble
Three Historically Informed Experiments (2008)
Multimedia



RC-741
Michael Schwab
The Visual Logic of Second Order Artefacts (2009)
Art and Science

Luigi Russolo: L'arte dei rumori

RC-740
Reinhard Wendler
Luigi Russolo:
L'arte dei rumori (2008)
Art and Science

The Visual Logic Of Second Order Artefacts

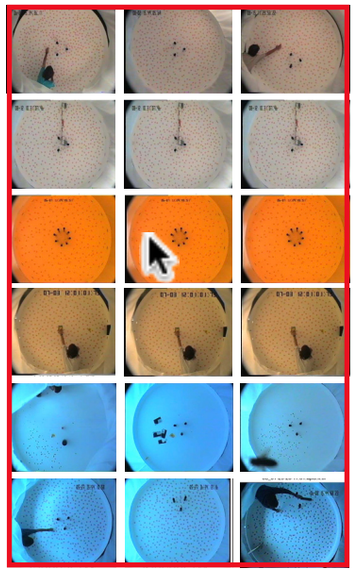
RC-739
Michael Schwab
The Visual Logic of Second Order Artefacts (2009)
Art and Science

Testing Transdisciplinarity in Site Specific Work: The Street Corner Project

RC-738
Marc Peterson & Philip Stroud
Testing Transdisciplinarity in Site Specific Work: The Street Corner Project. (2007)
Art and Science

Installations 2005–2010

RC-737
Riikka Karoliina Toivanen
Installations 2005–2010
Installation



RC-735
Reinhard Wendler
Luigi Russolo:
L'arte dei rumori (2008)
Soundinstallation

RC-734
Hannes Rickli
Videogramme (2009)
Installation

RC AS SR
741

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

First and second order artefacts

Michael Schwab

Within the humanities, the notion of the 'artefact' is most often used to describe objects made by humans in order to differentiate them from naturally occurring things. The term has been transformed since it has come to be used in information technology and more specifically in computer imaging where it is not the picture that is seen as artefact, but particular, artificial structures within it. Arguably, the best-known artefacts are 'jpeg' artefacts, which are well known from photographs made with devices that require a high compression rate due to memory constraints. Jpeg image compression reduces the amount of memory required to store the file to about a tenth, but produces a block-shaped pattern that is most visible in high contrast areas.1 When patterns such as these are referred to as 'artefacts', the term is meant to indicate visible traces of the algorithms that are used to produce, store or present the data. Although artificial, these artefacts are of a second order, because they appear within images that are artefacts in the own right. If a first order artefact can be understood as a trace of human activity in the widest sense, the second order artefact is a trace of the machine which occurs within what is a trace of the human. [Lurk3]

Differentiating between first and second order artefacts not only allows to understand modes of production, but it also helps to make sense of the visual difference that is apparent in images that show second order artefacts. Some art of the last two decades is based on this difference and has attempted to shift the primary visual approach to an image

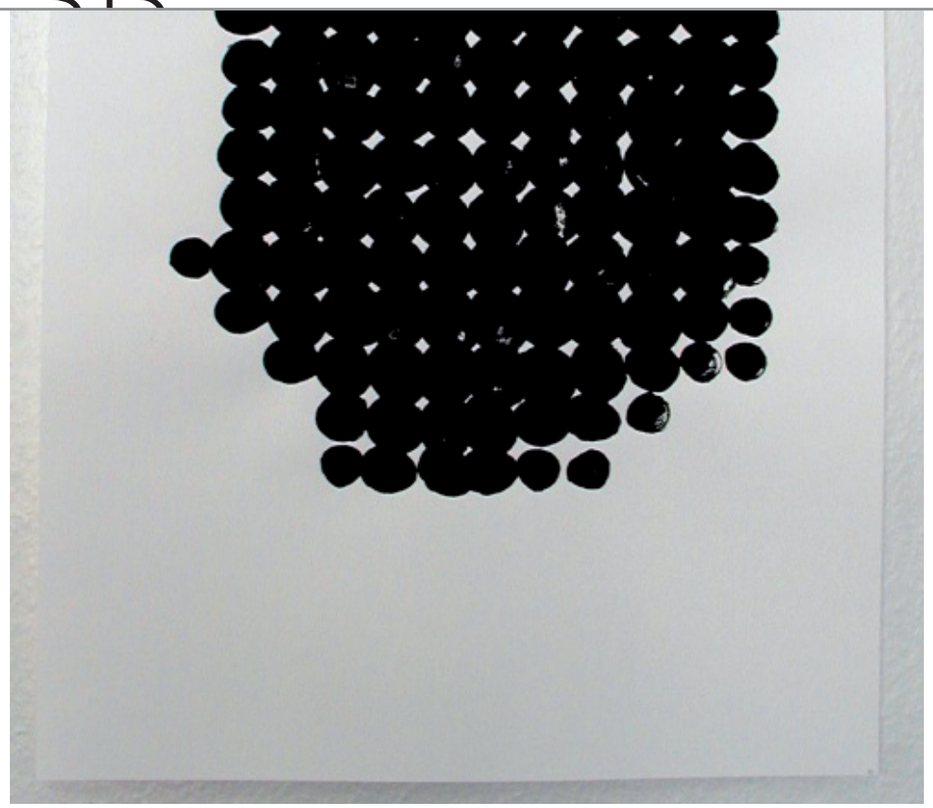
RC AS SR
741

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword



Potato Prints, 2004
The series consists of 9 works, black gouache on paper, each 50 x 70 cm. It is made using the sampled area of a single white rose on each of the 12 images of a series of photographs downloaded from the internet.
The work is done using 5 different sized, halved potatoes as 'palette', whereby a larger potato was used to represent a brighter colour value, while a smaller potato was used for the darker areas. Printed in black, the work presents a negative of the original white rose.

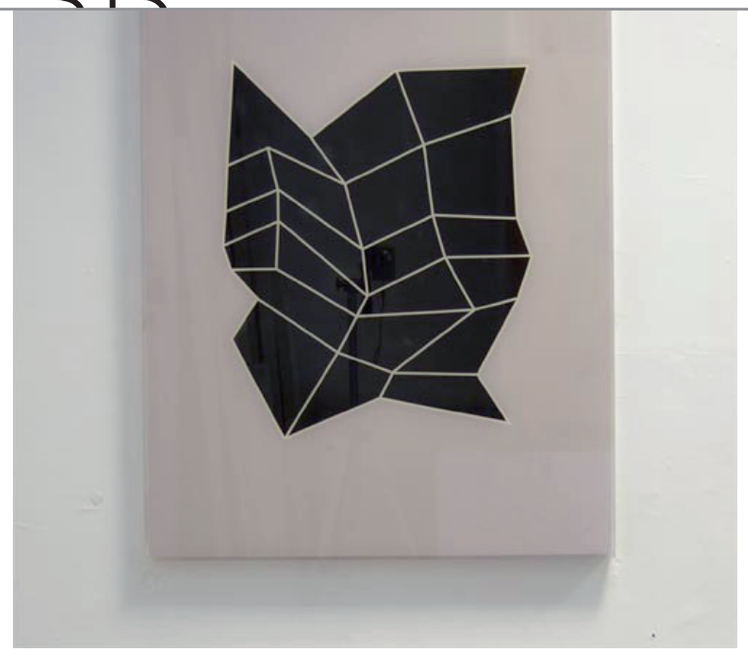
RC AS SR
741

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword



Matrices, 2009
Spray paint behind Perspex trays, 60 x 80 x 4 cm. Series in progress, 3 works done at the time of writing.
Using three predominantly pale colours the work shows arbitrary shapes, which are the result of initial doodles. (Connected zigzag lines.) The spray paint behind Perspex gives a high gloss finish without brush marks (only at the intersections of the lines can imperfections caused by the masking tape be seen).

It is clear that each of these examples represents, strictly speaking, a first order artefact in so far as it is a culturally made and not a naturally occurring object. However, if the second order artefact is defined as an interruption of the first order artefact (which functions as the second order artefact's 'natural' environment), in these works the first order artefact is kept to a minimum, most often the material ground or a monochrome surface without any visible traces of brushwork etc. A single shape 'sits' on this ground with a more or less clearly defined outline and some inner colouring or structure that sets it off the ground. The shapes are positioned centrally and, in terms of size, in such a way as to be in 'balance' with the ground. (In this respect, Reconstructions,

RC AS SR
740

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

Luigi Russolo: L'arte dei rumori

Reinhard Wendler

Zur Entstehung des Grundgedankens

Russolo wurde entweder am 30.04.1885 (Waterhouse 1980, 347), am 01.05.1885 (Prieberg 1958, 124) oder am 07.05.1885 (Bianchi, 1995, 52) in Portogruaro geboren. Er war der Sohn eines Uhrmachers und Organisten, der die örtliche Scuola Filarmonica leitete. Zunächst studierte er Violine und Orgel und arbeitete dann als Assistent des Restaurators Crivelli bei der Resturierung des Abendmahls-Freskos von Leonardo in Mailand, bevor er, im Zuge dieser Arbeiten, im Jahre 1909 selbst zu malen begann. Bereits zu dieser Zeit spielte der Klang eine wichtige Rolle in seinen Gemälden, etwa in La Musica von 1911 (Abbildung 1 [Bildunterschrift: Luigi Russolo, La Musica, 1911, Öl auf Leinwand, 225 x 140 cm, Estorick Collection, London. Ein im Vordergrund verschatteter Pianist ist von lachenden, maskenhaften Gesichtern umgeben. Lichtführung, konzentrische hellblaue Kreise und ein geschwungenes blaues Band setzen die Wirkung der Musik ins Bild. Quelle: Tagliapietra, Gasparotto 2006, 153) Viele seiner Arbeiten, etwa Dinamismo di un automobile (Abbildung 2 [Bildunterschrift: Luigi Russolo, Dinamismo di un'automobile, 1912-13,Öl auf Leinwand, 104 x 140 cm. Musée National d'Art Moderne, Centre Georges Pompidou, Paris]) von 1912/13, La Rivolta von 1911 oder Dinamismo di un treno von 1912 zeigen den ikonischen wie 3 konzeptuellen Einfluss der Fotografien von Überschallparaboloiden von Ernst Mach aus dem Jahre 1889 (Borscheid 2004, 306) (Abbildung 3a und b [Bildunterschrift: Abb.

RC AS SR
740

André Breton, Jean Arp, Ferdinand Leger, Wassily Kandinsky, Amedee Ozenfant, Michel Seuphor, Edgar Varèse und anderen. Russolo schuf die klangliche Untermalung von Filmen Jean Painlevés, eines Pioniers des populärwissenschaftlichen Films. Vermutlich lieferte Russolo die Klangkulisse für Filme, die so vielversprechende Titel trugen wie etwa „Images mathématiques de la lutte pour la vie" von 1937, Mathematische Bilder vom Kampf ums Überleben. 9

Zur Einordnung des Schaffens von Russolo

Mindestens vier Quellen sind zu bennen, aus denen Russolo schöpfte, im Verlauf seiner Arbeit aber nicht in den Quellgebieten verblieb. Russolos Arbeit ist erstens aus der Musik heraus inspiriert. Seine familiäre Herkunft und sein frühes Musikstudium weisen ihn als Musiker aus. Damit tritt sein späteres Schaffen in Beziehung zu dem Projekt der Loslösung von der Tonika in der Dodekaphonie, wie sie Arnold Schönberg und Josef Matthias Hauer entwickelt haben. Sie verfolgten das Ziel, die kompositorischen Möglichkeiten zu erweitern, indem sie die Einschränkungen aufzuheben versuchten, die von der klassischen Harmonielehre auf den Zusammenklang der einzelnen Töne ausgingen. Doch während sich Schönberg und Hauser nur von der Harmonielehre trennten, sagte sich Russolo, wesentlich radikaler, von der Harmonie los und betrat die Welt des Krachs. Neben dieser musikhistorischen Einordnung steht zweitens jene in die künstlerische Avantgardebewegung des Futurismus. Die Idee der „mouvants corps sonores dans l´espace" ist klar dem Kanon der Ideale des Futurismus zuzuordnen. Russolo hätte ohne den Futurismus weder ein Manifest geschrieben, weder die Entschlossenheit aufgebracht, sich radikal gegen die Harmonie zu wenden, noch ein Forum gefunden, seine Entwicklungen vorzuführen und zu diskutieren. Ein weitere Quelle stellen drittens die physiologischen akustischen Forschungen von Hermann

Archive
2010-2
2010-1
2009-4
2009-3
2009-2
2009-1
Artist/Author
Title/Keyword

RC AS SR
740

André Breton, Jean Arp, Ferdinand Leger, Wassily Kandinsky, Amedee Ozenfant, Michel Seuphor, Edgar Varèse und anderen. Russolo schuf die klangliche Untermalung von Filmen Jean Painlevés, eines Pioniers des populärwissenschaftlichen Films. Vermutlich lieferte Russolo die Klangkulisse für Filme, die so vielversprechende Titel trugen wie etwa „Images mathématiques de la lutte pour la vie" von 1937, Mathematische Bilder vom Kampf ums Überleben. 9

Zur Einordnung des Schaffens von Russolo

Mindestens vier Quellen sind zu bennen, aus denen Russolo schöpfte, im Verlauf seiner Arbeit aber nicht in den Quellgebieten verblieb. Russolos Arbeit ist erstens aus der Musik heraus inspiriert. Seine familiäre Herkunft und sein frühes Musikstudium weisen ihn als Musiker aus. Damit tritt sein späteres Schaffen in Beziehung zu dem Projekt der Loslösung von der Tonika in der Dodekaphonie, wie sie Arnold Schönberg und Josef Matthias Hauer entwickelt haben. Sie verfolgten das Ziel, die kompositorischen Möglichkeiten zu erweitern, indem sie die Einschränkungen aufzuheben versuchten, die von der klassischen Harmonielehre auf den Zusammenklang der einzelnen Töne ausgingen. Doch während sich Schönberg und Hauser nur von der Harmonielehre trennten, sagte sich Russolo, wesentlich radikaler, von der Harmonie los und betrat die Welt des Krachs. Neben dieser musikhistorischen Einordnung steht zweitens jene in die künstlerische Avantgardebewegung des Futurismus. Die Idee der „mouvants corps sonores dans l´espace" ist klar dem Kanon der Ideale des Futurismus zuzuordnen. Russolo hätte ohne den Futurismus weder ein Manifest geschrieben, weder die Entschlossenheit aufgebracht, sich radikal gegen die Harmonie zu wenden, noch ein Forum gefunden, seine Entwicklungen vorzuführen und zu diskutieren. Ein weitere Quelle stellen drittens die physiologischen akustischen Forschungen von Hermann

RC AS SR
743

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

Videogramme

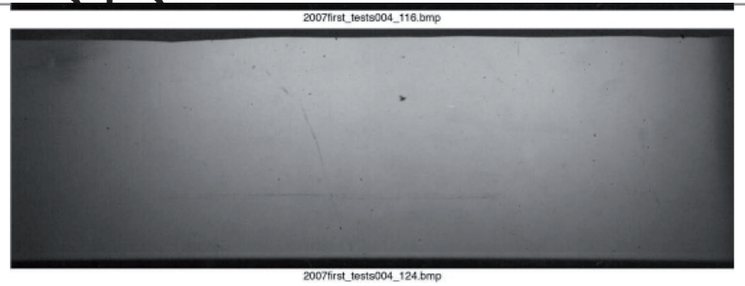
Hannes Rickli

1 Schwarzbäuchige Fruchtfliege (Drosophila melanogaster)
2 Roter Knurrhahn (Trigla lucerna) und RemOs1 (Unterwasserstation)
3 Varroa (Varroa jacobsoni Oud.)
3 Honigbiene (Apis mellifera)
4 Gemeine Stechmücke (Culex pipiens)
5 Ormia (Ormia ochraceae)
6 Afrikanischer Buntbarsch (Astatotilapia burtoni)

1/6
Schwarzbäuchige Fruchtfliege (Drosophila melanogaster)

Beitrag
Ausstellungen
Presse

RC AS SB
743



Experimentator/Leiter des Experiments: Dr. Steven N. Fry
Forschungseinrichtung: Institut für Neuroinformatik, Universität Zürich und ETH Zürich
Zeitraum des Experiments: ab April 2006
Publikationen s. http://fly.ini.uzh.ch

Forschungsfrage:
Wie Tiere ihre Bewegungen in der natürlichen Umgebung kontrollieren ist sowohl für die Erforschung neuronaler Steuervorgänge von Interesse, als auch für die Umsetzung biologischer Regelprinzipien in Mikrorobotern. Untersuchungen über rückgekoppelte Kontrollmechanismen im Flug von Insekten sind für Studien am Schnittpunkt von Neuro- und Ingenieurwissenschaften besonders interessant, weil diese Tiere experimentell gut zugänglich sind. In der Arbeitsgruppe von Steven N. Fry dient die Fruchtfliege Drosophila melanogaster als Modellorganismus. Ziel dieser Forschung ist es, motorische und neuronale Abläufe umfassend von den im Flug gegebenen sensorischen (z.B. visuellen und mechanischen) Reizen bis zu den einzelnen Flügelbewegungen zu erschliessen.

Versuchsanordnung:
Ausgangspunkt der Versuche ist die Beobachtung, dass die Fliege eine bevorzugte Geschwindigkeit einzuhalten sucht, die sie über die optische Wahrnehmung kontrolliert. Um die neuromotorischen

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

Beitrag
Ausstellungen
Presse

Archive
2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist / Author
Title / Keyword

RC AS SB
743

Grundlagen dieses reflexiven Verhaltens zu untersuchen, wurde eine Versuchsanordnung eingerichtet, in der die visuelle Reizumgebung automatisch und in Echtzeit gesteuert werden kann. Die Anordnung besteht aus einem Windkanal kombiniert mit einem 3D Tracking-System zur Verfolgung der Position der Fliege im freien Flug. Fliegen werden jeweils einzeln in den Windkanal eingelassen, wo sie angelockt von Essigduft gegen einen Stadt Zürich Kultur Helmhaus Limmatquai 31 8001 Zürich Tel. 044 251 61 77 Fax 044 261 56 72 www.helmhaus.org 2 / 6 verwirbelungsfreien Luftstrom anfliegen. Ihre Fluggeschwindigkeit wird dabei von einem variablen, auf die Seitenwände projizierten grafischen Muster gesteuert.
Während den Beschleunigungsmanövern ändert die Drosophila ihre Körperlage ähnlich einem Helikopter, wozu sie zusätzlich mechanische Sinnesreize über die Körperbewegung verarbeitet. Um dieses Phänomen im Zusammenspiel mit dem optischen Fluss zu untersuchen, ist zusätzlich eine Hochgeschwindigkeitskamera installiert, welche die Körperlage der Fliege mit 1000 Bildern pro Sekunde misst («Fruchtfliege #1, first tests»). Die Zusammenführung dieser Daten mit denjenigen von Position und Fluggeschwindigkeit bildet die Grundlage, das Flugverhalten und seine Kontrolle in quantitative Modelle zu fassen.

Um die verschiedenen optischen Mess- und Steuerungskomponenten aufeinander abzustimmen, wurde in der Aufbauphase des Experimentalsystems das Insekt simuliert mit einer kleinen schwarzen Fläche, aufgemalt auf eine lichtdurchlässige Folie, die sich im Luftstrom des Windkanals bewegte («Fruchtfliege #2, dot in tunnel»).

Beitrag
Ausstellungen
Presse

2/6
Roter Knurrhahn (Trigla lucerna) und RemOs1 (Unterwasserstation)

RC AS SB

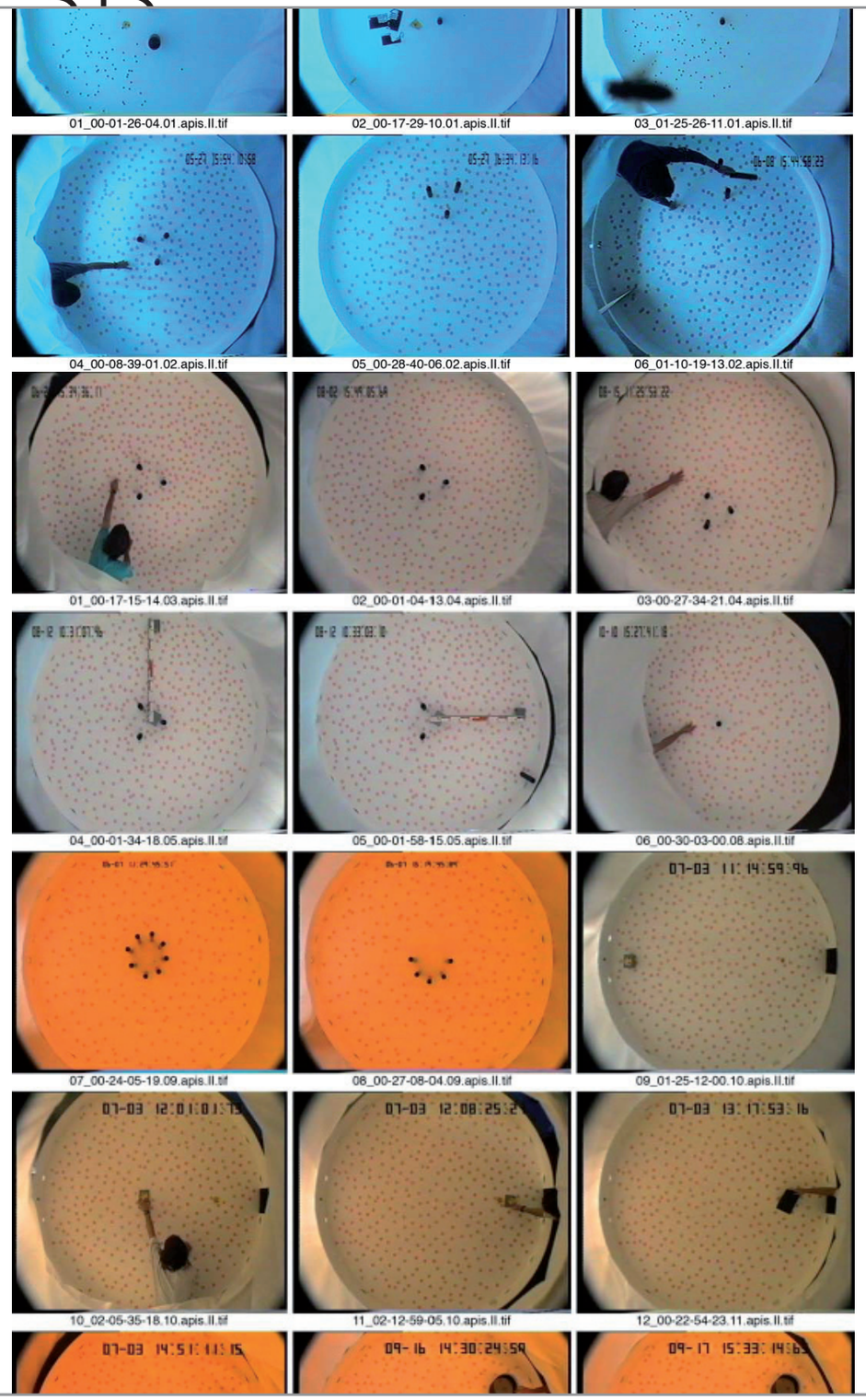
743

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword



Beitrag
Ausstellungen
Presse

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

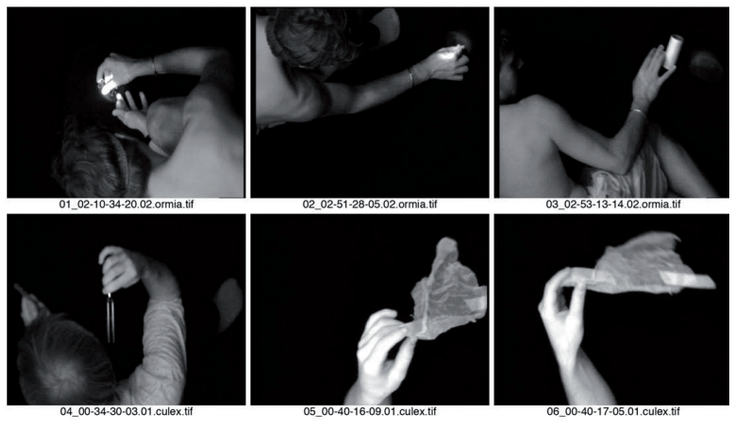
Artist/Author

Title/Keyword

RC AS SB
743

Eine Herausforderung stellte neben der Arbeit in der Dunkelheit (die Stechmücke ist dämmerungsaktiv) die Minimierung von Fehlern in den Messreihen dar. Fehlerquellen waren etwa Mücken, die den Ziellautsprecher nicht erreichten und später bei anderen Messungen zufällig das Bildfeld der Kameras durchquerten. Der Experimentator lockte sie mit einer Stimmgabel an, deren Schwingungen den Flugton simulierten, sog sie mit dem Mund in einen Schlauch auf und brachte sie in den Container zurück.

5/6
Ormia (Ormia ochraceae)



Experimentator/Leiter des Experiments: Pie Müller (Doktorand), Daniel Robert (Leiter)
Forschungseinrichtung: Bioakustisches Labor, Zoologisches Institut Universität Zürich
Zeitraum des Experiments: 2000
Publikation: Robert, Daniel; Müller, Pie: Death comes suddenly to the unprepared: singing crickets, call fragmentation, and parasitoid flies. In: Behavioral Ecology Vol. 13 No. 5 2002 (S. 598-606)

Beitrag
Ausstellungen
Presse

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

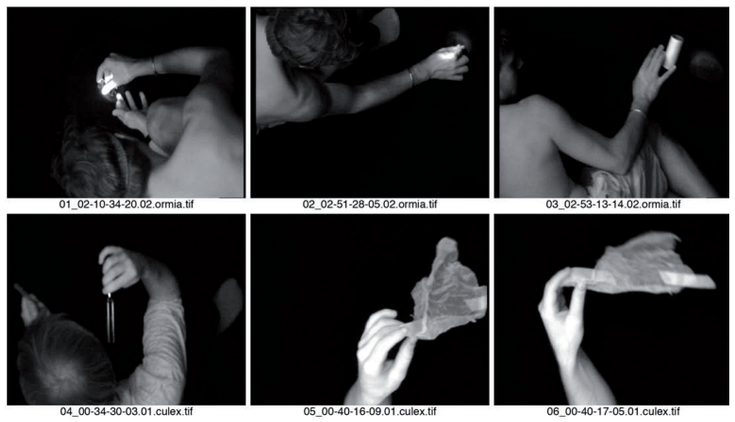
Artist/Author

Title/Keyword

RC AS SB
743

Eine Herausforderung stellte neben der Arbeit in der Dunkelheit (die Stechmücke ist dämmerungsaktiv) die Minimierung von Fehlern in den Messreihen dar. Fehlerquellen waren etwa Mücken, die den Ziellautsprecher nicht erreichten und später bei anderen Messungen zufällig das Bildfeld der Kameras durchquerten. Der Experimentator lockte sie mit einer Stimmgabel an, deren Schwingungen den Flugton simulierten, sog sie mit dem Mund in einen Schlauch auf und brachte sie in den Container zurück.

5/6
Ormia (Ormia ochraceae)



Experimentator/Leiter des Experiments: Pie Müller (Doktorand), Daniel Robert (Leiter)
Forschungseinrichtung: Bioakustisches Labor, Zoologisches Institut Universität Zürich
Zeitraum des Experiments: 2000
Publikation: Robert, Daniel; Müller, Pie: Death comes suddenly to the unprepared: singing crickets, call fragmentation, and parasitoid flies. In: Behavioral Ecology Vol. 13 No. 5 2002 (S. 598-606)

Beitrag
Ausstellungen
Presse

RC AS SR
743

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist / Author

Title / Keyword

Helmhaus Zürich, 6. September bis 25. Oktober 2009

Beitrag
Ausstellungen
Presse

RC AS SR

743

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

Helmhaus Zürich, 6. September bis 25. Oktober 2009

Beitrag
Ausstellungen
Presse

RC AS SR

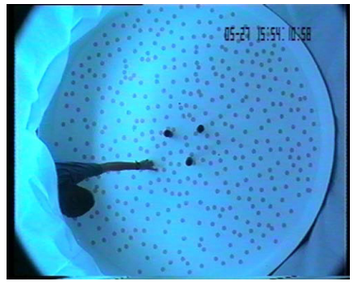
Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

Honigbiene



Hannes Rickli, 2009
Tape #01-20, 1. Mai 1995 bis 21. September 1996
Video, Farbe, ohne Ton, Loop 37 Std. 35 Min. 52 Sek., Vertikalprojektion, 200 x 269 cm,
Höhe Podest 43 cm
Zielnavigation bei Apis mellifera, Zoologisches Institut, Universität Zürich, 1995–1998.
Aufnahmen und Kooperation: Steven N. Fry.

Linked artefacts

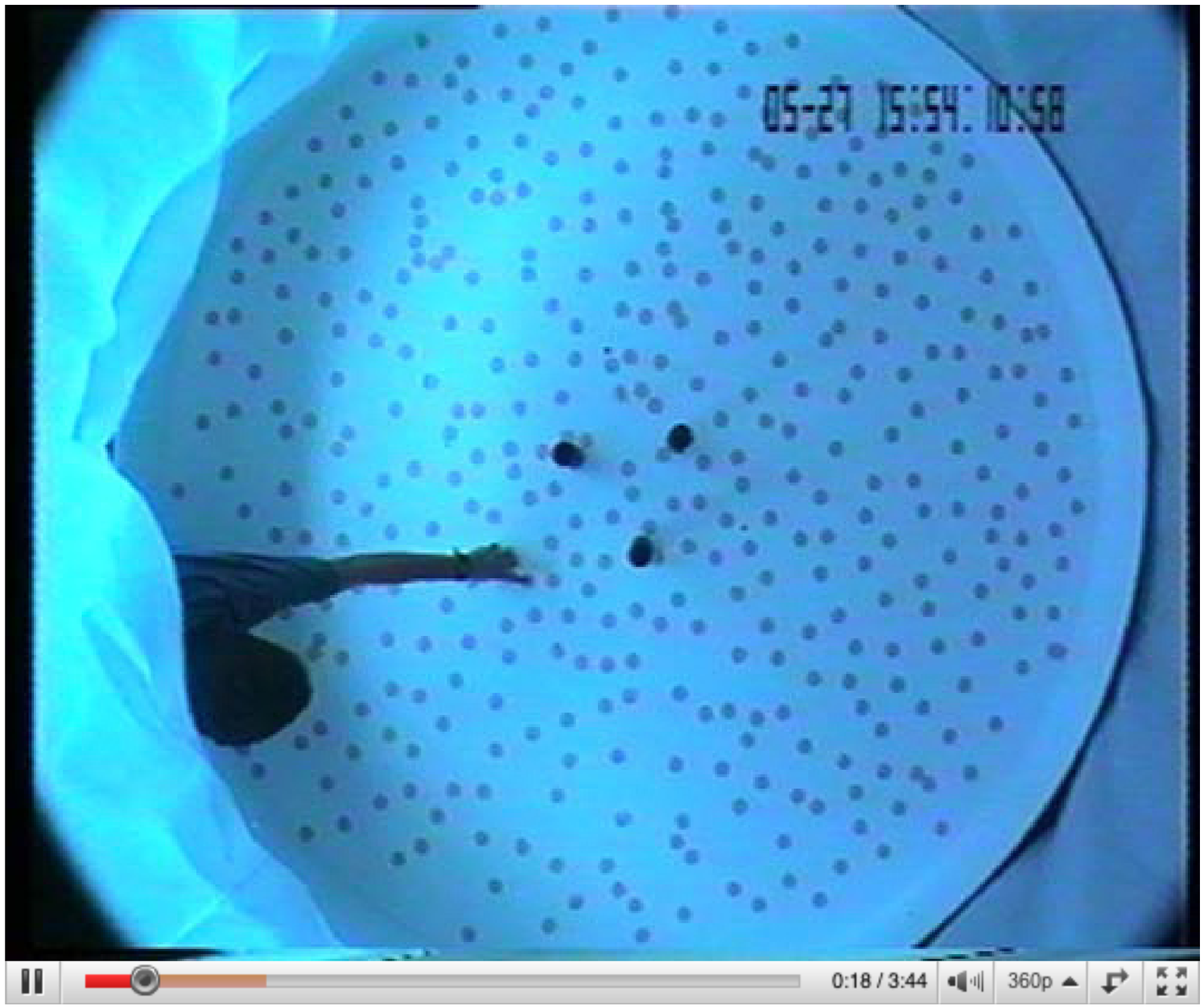
RC AS SB

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword



JAR

http://jar-online.net/

Google

Journal for Artistic Research

About Sponsors

RC AS SR

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

RC AS SB

743

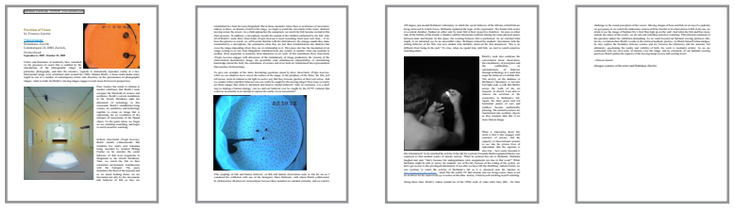
Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist / Author

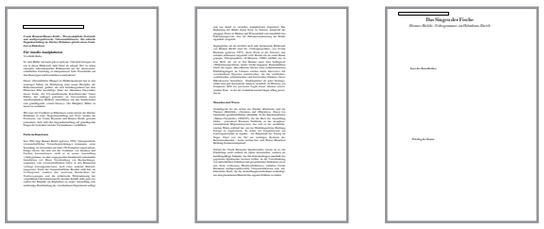
Title / Keyword

Kunstbulletin 10/2009



ARTslant worldwide (22.09.09)

Tages-Anzeiger (15.09.2009)



Die Wochenzeitung (17.09.2009)

Beitrag
Ausstellungen
Presse

RC AS SB
743

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist / Author

Title / Keyword


Die Wochenzeitung (17.09.2009)

NZZ (15.09.2009)



Tages-Anzeiger (15.09.2009)


Züritipp, 11. Sept. 2009

KUNST 33

HANNES RICKLI IM HELMHAUS

FLIEGENBALLETT

Die Wissenschaft ist auch eine Bildmaschine. Hannes Rickli durchleuchtet den medialen Output von Laborarbeiten.

Von Daniel Morgenthaler

Züri-Tipp (11.09.2009)

Beitrag
Ausstellungen
Presse

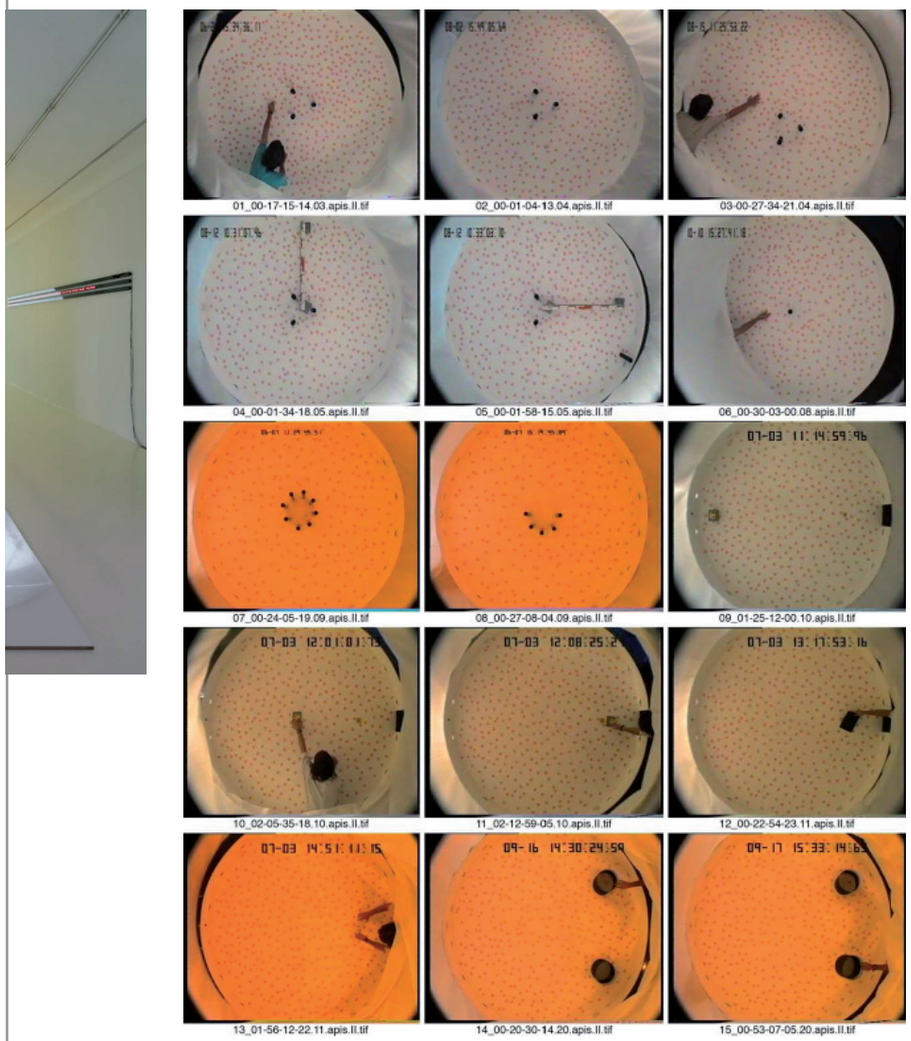
RC AS SR

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword



RC-736
Hannes Rickli
Videogramme (2009)
Video

3/6
Honigbiene (Apis mellifera)

Experimentator/Leiter des Experiments: Steven N. Fry
Forschungseinrichtung: Zoologisches Institut Universität Zürich
Zeitraum des Experiments: 1995-1998
Publikation: Fry, Steven N.: Goal-Navigation in Honey Bees, Universität Zürich 1999 (Dissertation). Weitere Publikationen 2002 und 2005 s. http://fly.ini.uzh.ch

Versuchsanordnung:
Die Grundausstattung zur Beobachtung von Zielflügen bildete eine zylinderförmige Flugkammer aus lichtdurchlässigem textilem Material. Ihre Abmessungen in Höhe und Durchmesser betrugen je 2.4 m. Mehrere Einfluglöcher wurden in die ca. 30 cm hohe, auf dem runden Boden aufstehende Seitenwand gebohrt und auf der Innenseite des Versuchsraums mit einem kleinen Podest versehen. Der helle Boden war mit zufällig verteilten rosafarbenen Punkten aus Papier visuell strukturiert. Anfänglich wurde die gesamte Arena von oben mit einer Standard-Videokamera (Pana-

RC-734
Hannes Rickli
Videogramme (2009)
Installation

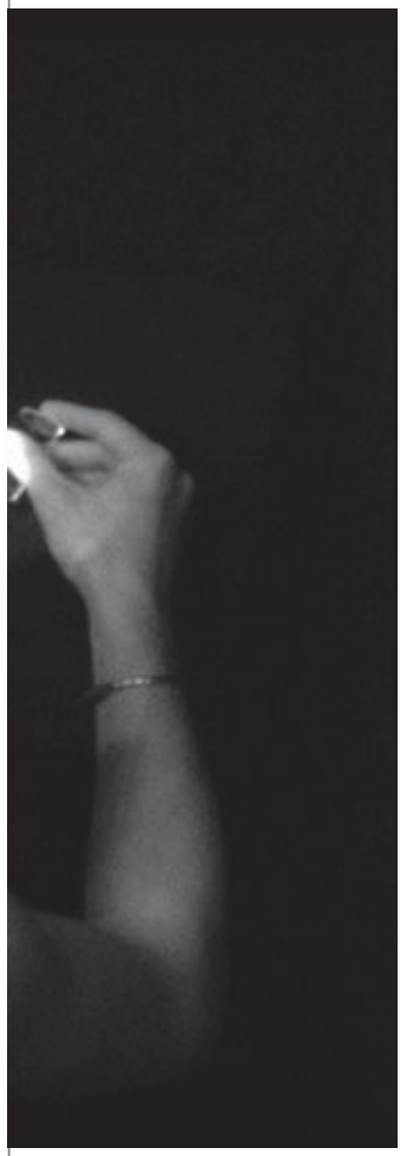
RC AS SR

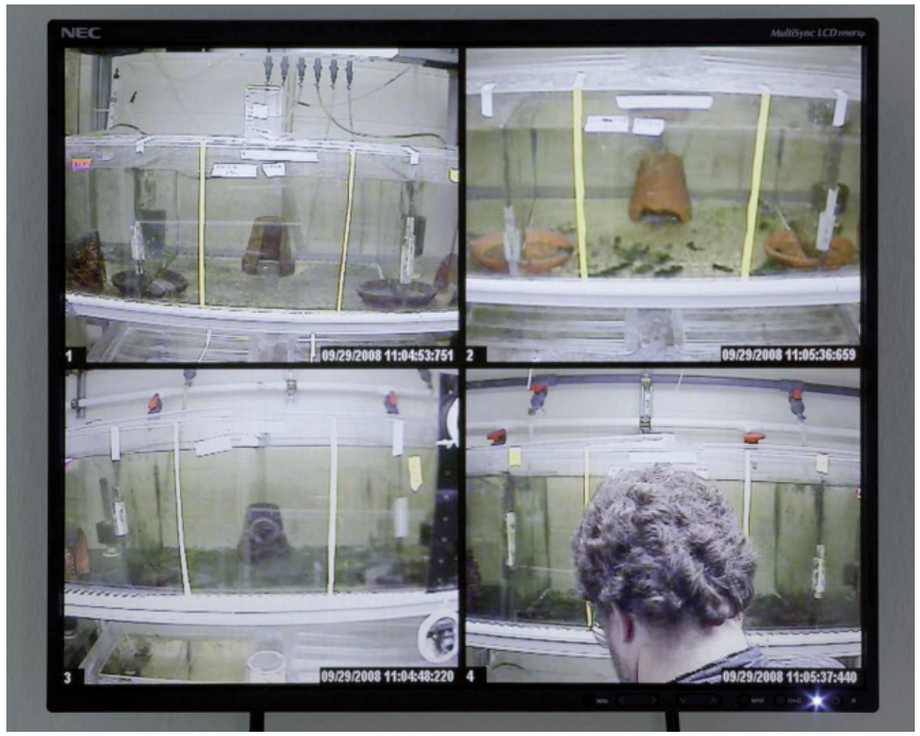
Archive

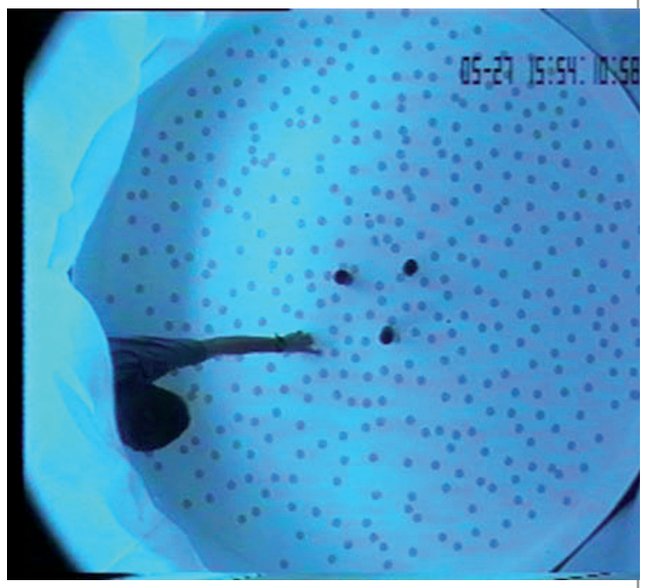
2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword







RC-736
Hannes Rickli
Videogramme (2009)
Video

RC AS SR

Archive

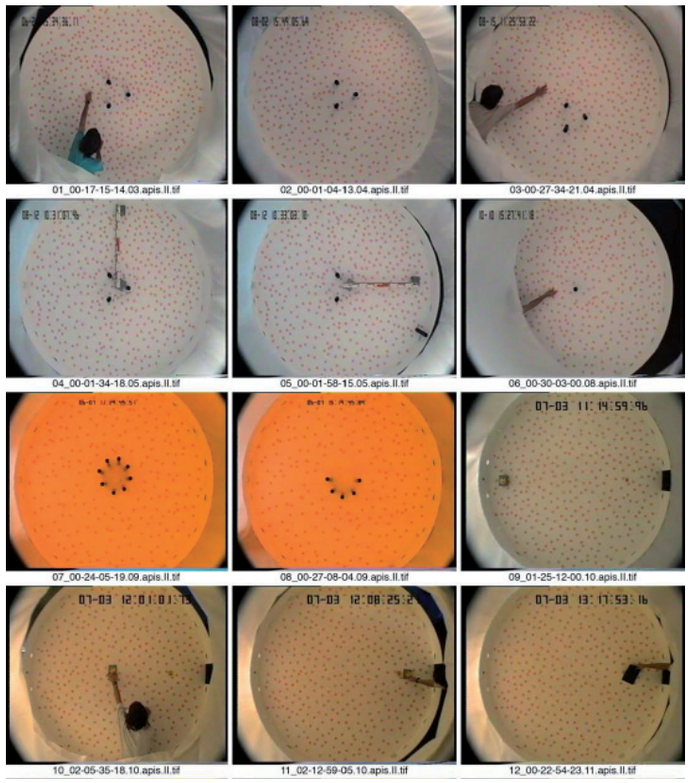
2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

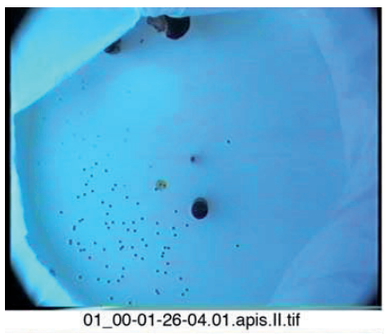
Artist / Author

Title / Keyword

3/6
Honigbiene (Apis mellifera)

Experimentator/Leiter des Experiments: Steven N. Fry
Forschungseinrichtung: Zoologisches Institut Universität Zürich
Zeitraum des Experiments: 1995-1998
Publikation: Fry, Steven N.: Goal-Navigation in Honey Bees, Universität Zürich 1999 (Dissertation). Weitere Publikationen 2002 und 2005 s. http://fly.ini.uzh.ch




01_00-01-26-04.01.apis.II.tif

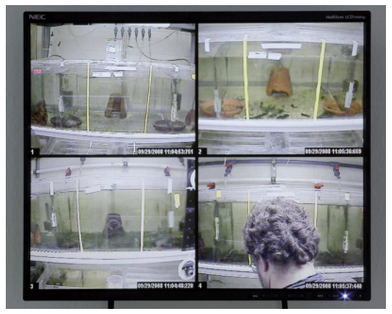
RC-737
Videogramme (2009)

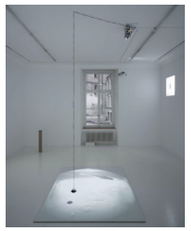
RC-736
Videogramme (2009)

RC-736
Hannes Rickli
Videogramme (2009)
Video

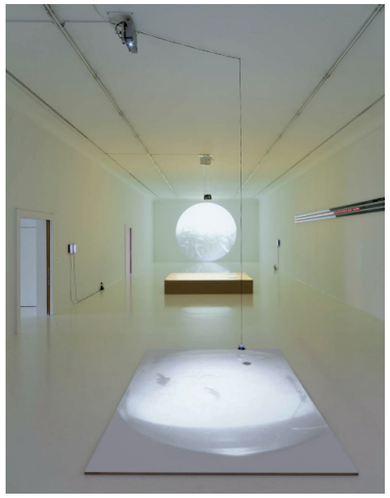
RC-736
Hannes Rickli
Videogramme (2009)
Video

Forschungsfrage:
Honigbienen fliegen weit entfernte Futterstellen an. Dabei benützen sie u.a. Landmarken zur visuellen Orientierung. In seiner Dissertation befragte Steven N. Aufgrund von Messungen von Zielflügen 4 / 6 entwarf er ein Modell, das die Orientierungsleistungen der Honigbiene in einfachen und komplexeren visuellen Umgebungen erklärt. Flugmuster wie z.B. Suchflüge und stereotype Anflüge lassen sich mit verschiedener Gewichtung der einzelnen Elemente des Modells verstehen. Ferner konnte gezeigt werden, wie durch Lernvorgänge die Bienen ein ursprüngliches Suchmuster sukzessiv durch einen schnellen und verlässlichen Zielflug ersetzten.



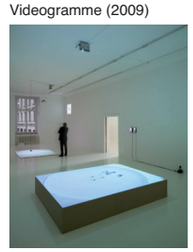


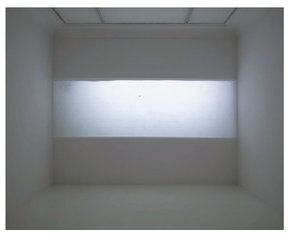
RC-737
Videogramme (2009)
RC-737
Videogramme (2009)



Versuchsanordnung:
Die Grundausstattung zur Beobachtung von Zielflügen bildete eine zylinderförmige Flugkammer aus lichtdurchlässigem textilem Material. Ihre Abmessungen in Höhe und Durchmesser betrugen je 2.4 m. Mehrere Einflugl öcher wurden in die ca. 30 cm hohe, auf dem runden Boden aufstehende Seitenwand gebohrt und auf der Innenseite des Versuchsraums mit einem kleinen Podest versehen. Der helle Boden war mit zufällig verteilten rosafarbenen Punkten aus Papier visuell strukturiert. Anfänglich wurde die gesamte Arena von oben mit einer Standard-Videokamera (Panasonic F10, ausgerüstet mit einem Weitwinkelobjektiv) gefilmt. Ein Videorecorder nahm die Flüge auf und überspielte sie zur Auswertung an einen Computer. Bevor jedoch Messungen vorgenommen werden konnten, wurden die Bienen so dressiert, dass sie das Podest beim Eintrittsloch in die Arena fliegend verliessen. Dies geschah mittels eines mobilen Futterbehälters mit Zuckerwasser, der in immer grösseren Entfernungen vom Einflugloch präsentiert wurde. Nachdem die Bienen gelernt hatten, das auf der gegenüberliegenden Seite der Arena gelegene Futter anzusteuern, erhielten sie zur Orientierung Landmarken in der Nähe des Zieles dargeboten in Form von

RC-737
Videogramme (2009)
RC-737
Videogramme (2009)
RC-736
Videogramme (2009)





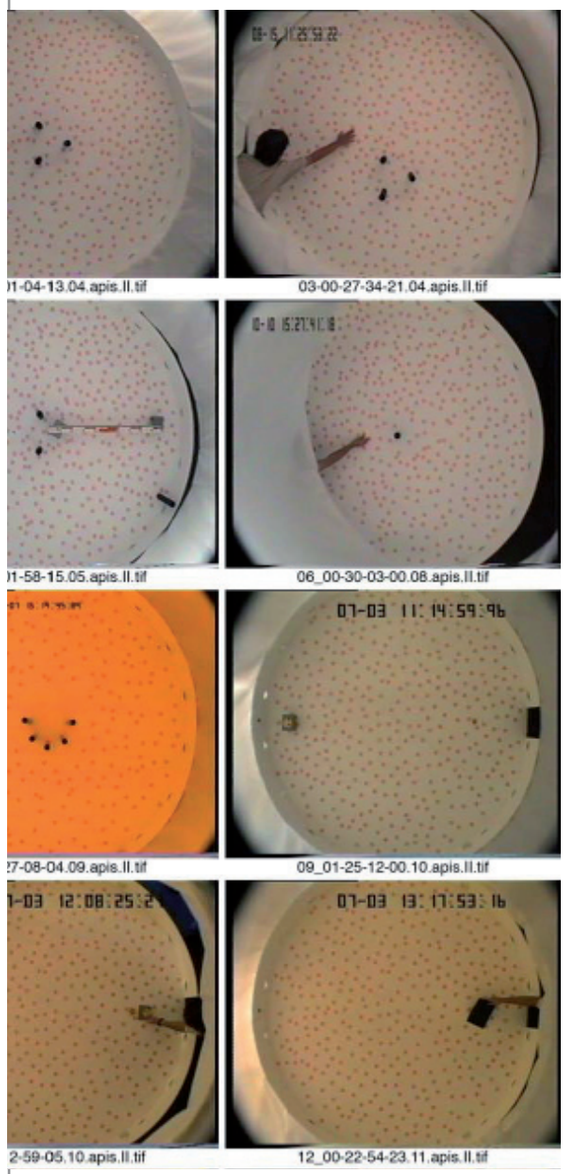
RC AS SR

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist / Author

Title / Keyword

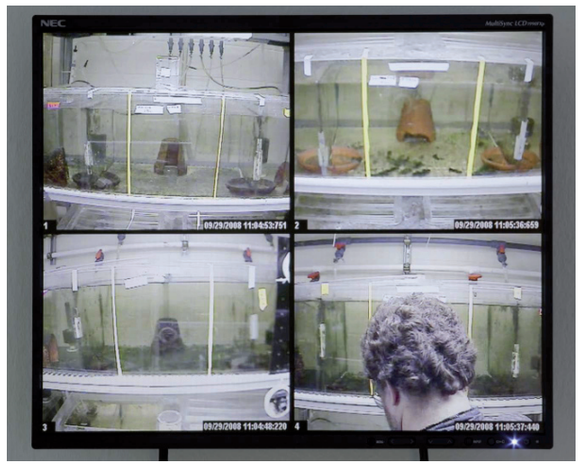


RC-737
Videogramme (2009)

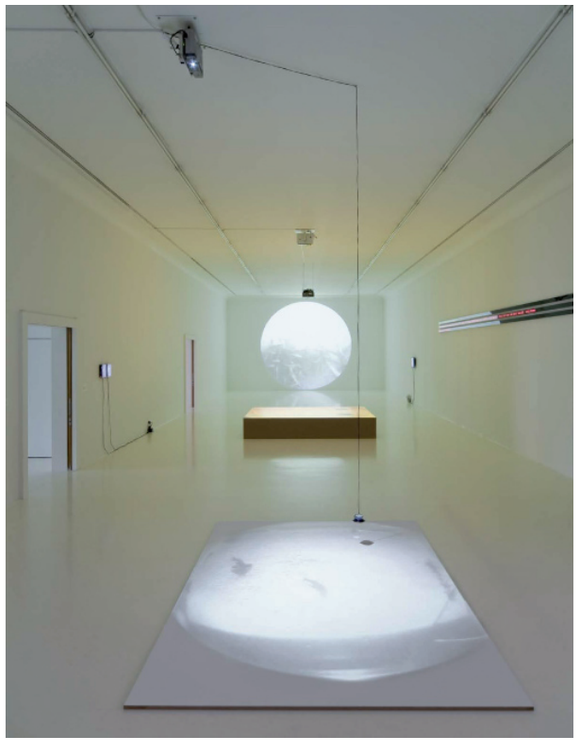
RC-736
Videogramme (2009)

RC-736
Hannes Rickli
Videogramme (2009)

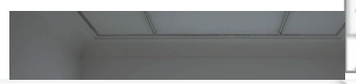
visuellen Umgebungen erklärt. Flugmuster wie z.B. Suchflüge und stereotype Anflüge lassen sich mit verschiedener Gewichtung der einzelnen Elemente des Modells verstehen. Ferner konnte gezeigt werden, wie durch Lernvorgänge die Bienen ein ursprüngliches Suchmuster sukzessiv durch einen schnellen und verlässlichen Zielflug ersetzten.



Videogramme (2009)
RC-737
Videogramme (2009)



wand gebohrt
Versuchsraums
versehen. Der
verteilten rosaf
visuell strukturi
gesamte Arena
Videokamera (
mit einem Weit
Videorecorder
spielte sie zur
ter. Bevor jedo
werden konnte
siert, dass sie
in die Arena flie
schah mittels e
mit Zuckerwas
Entfernungen
wurde. Nachde
das auf der ge
Arena gelegen
ten sie zur Orie
Nähe des Ziele



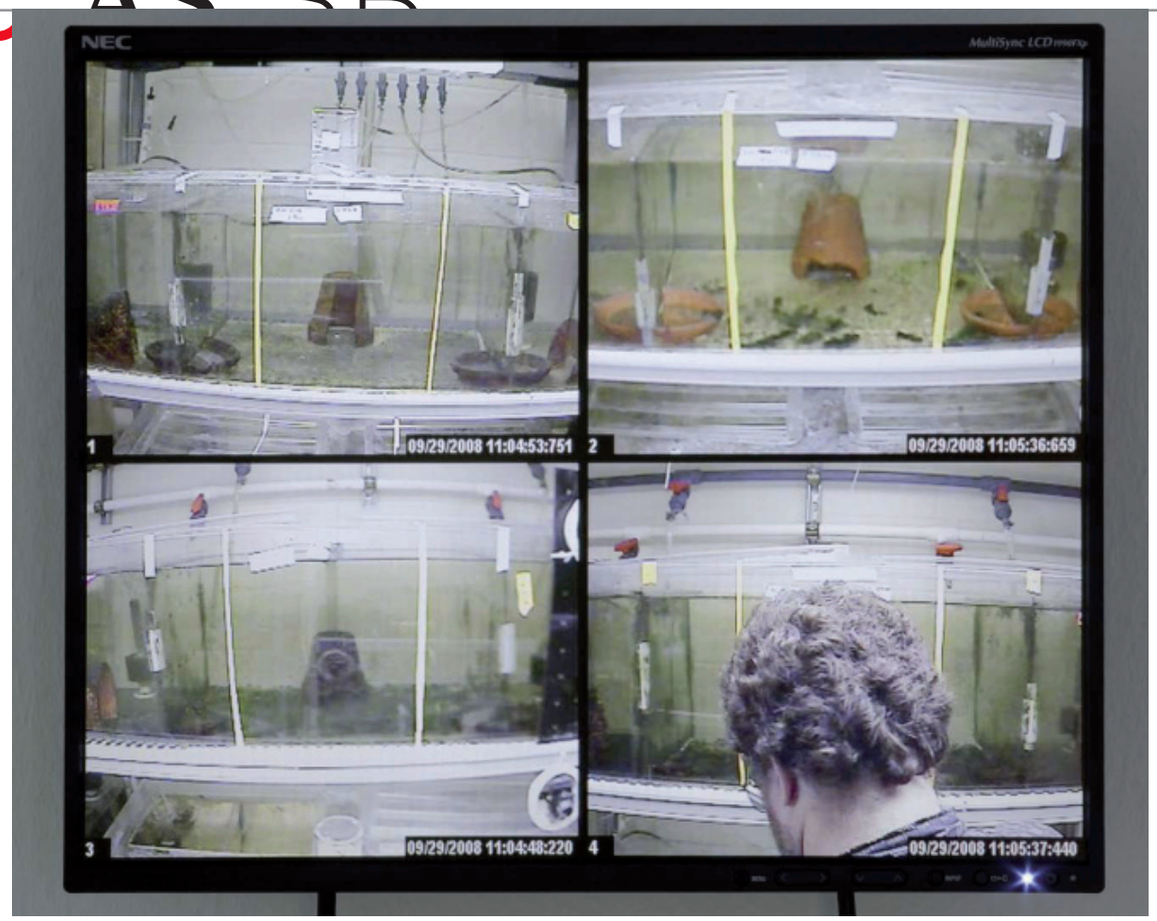
BC AS SB

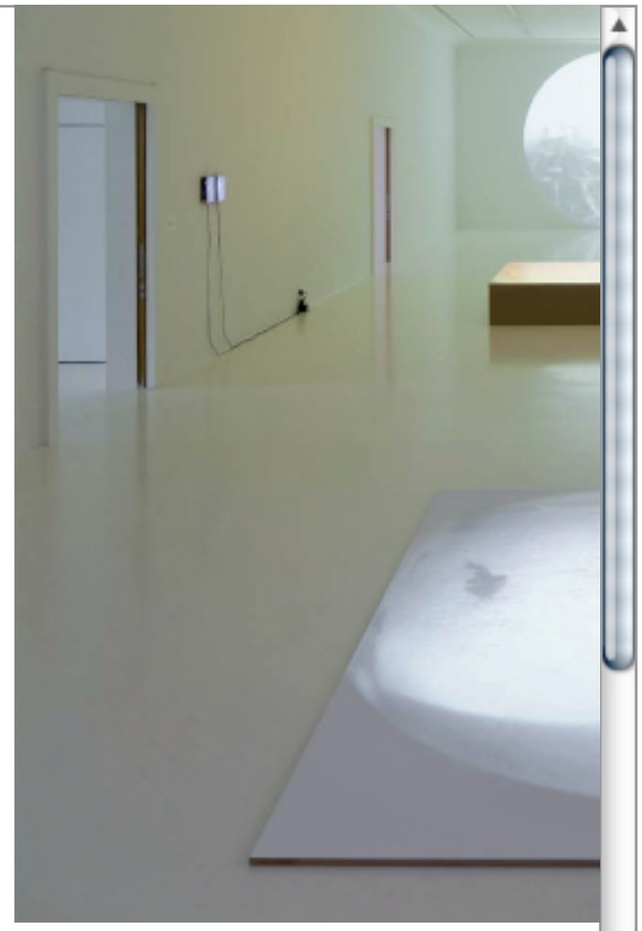
Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword





− +

RC AS SB

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist / Author

Title / Keyword

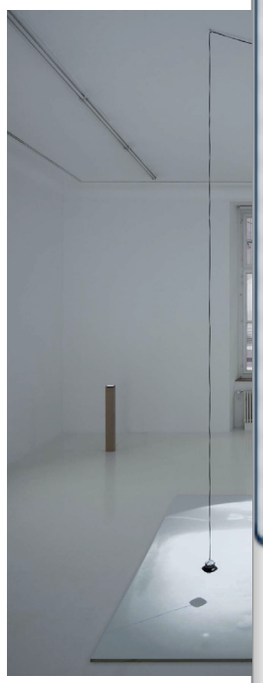
ich

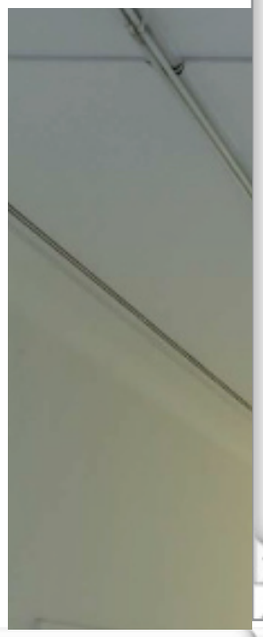
Universität Zürich

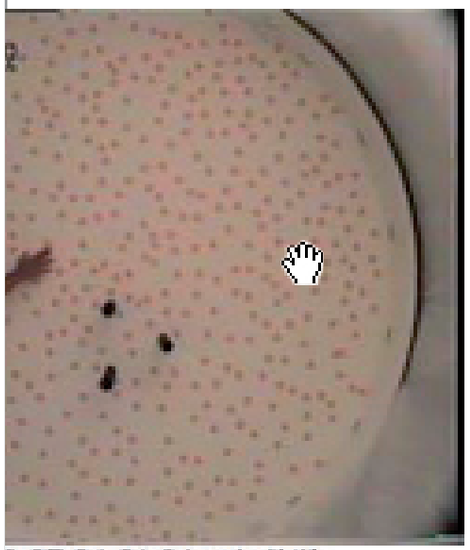
ttp://fly.ini.uzh.ch

Forschungsfrage:

Honigbienen fliegen weit entfernte Futterstellen an. Dabei benützen sie u.a. Landmarken zur visuellen Orientierung. In seiner Dissertation befragte Steven N. Aufgrund von Messungen von Zielflügen 4 / 6 entwarf er ein Modell, das die Orientierungsleistungen der Honigbiene in einfachen und komplexeren visuellen Umgebungen erklärt. Flugmuster wie z.B. Suchflüge und stereotype Anflüge lassen sich mit verschiedener Gewichtung der einzelnen Elemente des Modells verstehen. Ferner konnte gezeigt werden, wie durch Lernvorgänge die Bienen ein ursprüngliches Suchmuster sukzessiv durch einen schnellen und verlässlichen Zielflug ersetzten.







0-27-34-21.04.apis.II.tif

− +

RC AS SR

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

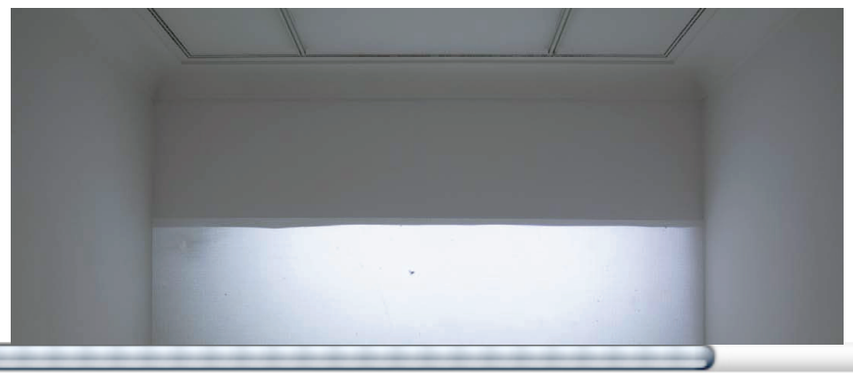
Artist/Author

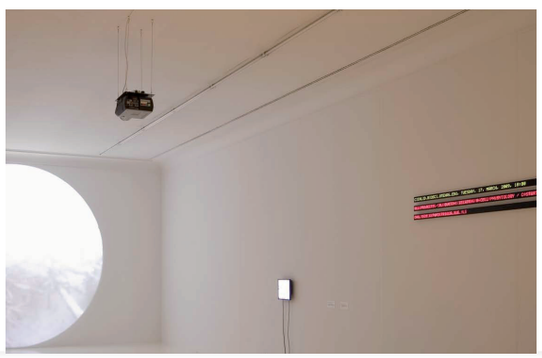
Title/Keyword

RC-737
Videogramme (2009)

RC-737
Videogramme (2009)

RC-736
Videogramme (2009)





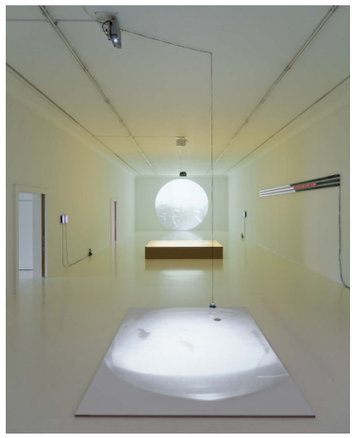
RC AS SR

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

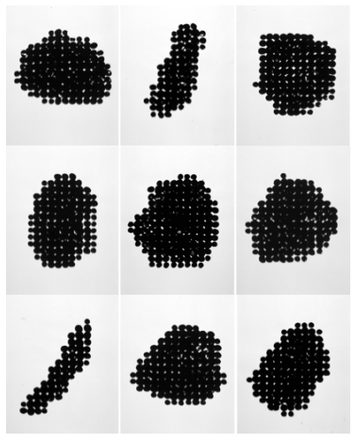
Title/Keyword



RC-743
Hannes Rickli
Videogramme (2009)
Installation

Three Historically Informed Experiments

RC-742
Buxtehude Ensemble
Three Historically Informed Experiments (2008)
Multimedia



RC-741
Michael Schwab
The Visual Logic of Second Order Artefacts (2009)
Art and Science

Luigi Russolo: L'arte dei rumori

RC-740
Reinhard Wendler
Luigi Russolo:
L'arte dei rumori (2008)
Art and Science

The Visual Logic Of Second Order Artefacts

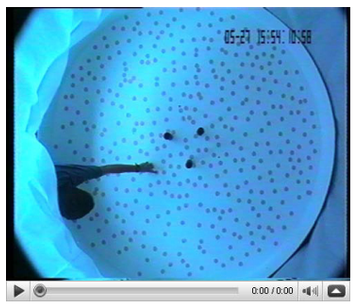
RC-739
Michael Schwab
The Visual Logic of Second Order Artefacts (2009)
Art and Science

Testing Transdisciplinarity in Site Specific Work: The Street Corner Project

RC-738
Marc Peterson & Philip Stroud
Testing Transdisciplinarity in Site Specific Work: The Street Corner Project. (2007)
Art and Science

Installations 2005–2010

RC-737
Riikka Karoliina Toivanen
Installations 2005–2010
Installation



RC-736
Hannes Rickli
Videogramme (2009)
Videoinstallation

RC-735
Reinhard Wendler
Luigi Russolo:
L'arte dei rumori (2008)
Soundinstallation

RC-734
Hannes Rickli
Videogramme (2009)
Installation

RC AS SR

AS-261
AS-262
AS-263
AS-264

Archive

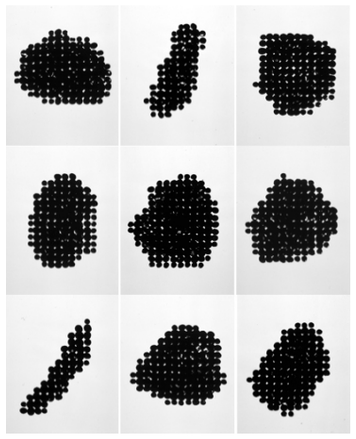
2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author
Title/Keyword

RC-743
Hannes Rickli
Videogramme (2009)
Installation

Three Historically Informed Experiments

RC-742
Buxtehude Ensemble
Three Historically Informed Experiments (2008)
Multimedia



RC-741
Michael Schwab
The Visual Logic of Second Order Artefacts (2009)
Art and Science

Luigi Russolo: L'arte dei rumori

RC-740
Reinhard Wendler
Luigi Russolo: L'arte dei rumori (2008)
Art and Science

The Visual Logic Of Second Order Artefacts

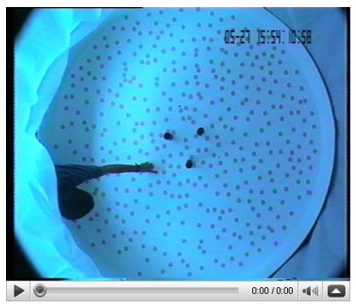
RC-739
Michael Schwab
The Visual Logic of Second Order Artefacts (2009)
Art and Science

Testing Transdisciplinarity in Site Specific Work: The Street Corner Project

RC-738
Marc Peterson & Philip Stroud
Testing Transdisciplinarity in Site Specific Work: The Street Corner Project. (2007)
Art and Science

Installations 2005–2010

RC-737
Riikka Karoliina Toivanen
Installations 2005–2010
Installation



RC-736
Hannes Rickli
Videogramme (2009)
Videoinstallation

RC-735
Reinhard Wendler
Luigi Russolo: L'arte dei rumori (2008)
Soundinstallation

RC-734
Hannes Rickli
Videogramme (2009)
Installation

RC AS SR

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

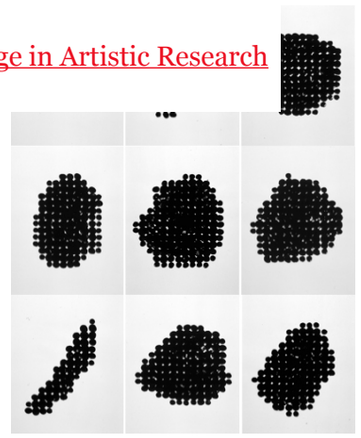
Artist/Author
Title/Keyword

AS-261
AS-262
Henk Borgdorff: The Production of Knowledge in Artistic Research
AS-264

RC-743
Hannes Rickli
Videogramme (2009)
Installation

Three Historically Informed Experiments

RC-742
Buxtehude Ensemble
Three Historically Informed Experiments (2008)
Multimedia



RC-741
Michael Schwab
The Visual Logic of Second Order Artefacts (2009)
Art and Science

Luigi Russolo: L'arte dei rumori

RC-740
Reinhard Wendler
Luigi Russolo:
L'arte dei rumori (2008)
Art and Science

The Visual Logic Of Second Order Artefacts

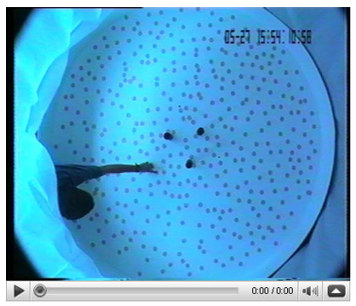
RC-739
Michael Schwab
The Visual Logic of Second Order Artefacts (2009)
Art and Science

Testing Transdisciplinarity in Site Specific Work: The Street Corner Project

RC-738
Marc Peterson & Philip Stroud
Testing Transdisciplinarity in Site Specific Work: The Street Corner Project. (2007)
Art and Science

Installations 2005–2010

RC-737
Riikka Karoliina Toivanen
Installations 2005–2010
Installation



RC-736
Hannes Rickli
Videogramme (2009)
Videoinstallation

RC-735
Reinhard Wendler
Luigi Russolo:
L'arte dei rumori (2008)
Soundinstallation

RC-734
Hannes Rickli
Videogramme (2009)
Installation

RC AS SR

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

RC AS SR

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

RC-743
RC-742
RC-741
RC-740
RC-739
RC-738
RC-737
RC-736
RC-735
RC-734

RC AS SR

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author
Title/Keyword

RC AS SR

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

AS SB

SB-265
SB-264
SB-263

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author
Title/Keyword

AS-264
Lifting the Veil: Aternative Exegesis for Research by Design
Marie-José Langman

AS-263
Methodological Investigations in Digital Performance
Louis Stone

AS-262
The Production of Knowledge in Artistic Research
Henk Borgdorff

AS-261
Where Drawing and Writing Meet.
A Poetic Intervention in the Studio
Anna Törnqist

BC AS SB

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

RC AS SR

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

RC AS SR

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author
Title/Keyword

JAR AS SR
262

The Production of Knowledge in Artistic Research

Henk Borgdorff

Introduction

This chapter examines artistic research as a form of knowledge production. It will conclude, however, by saying that artistic research seeks not so much to make explicit the knowledge that art is said to produce, but rather to provide a specific articulation of the pre-reflective, non-conceptual content of art. It thereby invites to 'unfinished thinking'. Hence, it is not formal knowledge that is the subject matter of artistic research, but thinking in, through and with art.

The expression artistic research connects two domains: art and academia. Obviously the term can also be used in a general sense. Every artist does research as she works, as she tries to find the right material, the right subject, as she looks for information and techniques to use in her studio or atelier, or when she encounters something, changes something or begins anew in the course of her work.[1] Artistic research in the emphatic sense – and as used in this article – unites the artistic and the academic in an enterprise that impacts on both domains. Art thereby transcends its former limits, aiming through the research to contribute to thinking and understanding; academia, for its part, opens up its boundaries to forms of thinking and understanding that are interwoven with

[1] Christopher Frayling (1993) examined the distinction between research ('r') and Research ('R') more closely in his widely debated article 'Research in Art and Design'.

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

RC AS SR

se. Every artist does research as she works, as she tries to find the right material, the right subject, as she looks for information and techniques to use in her studio or atelier, or when she encounters something, changes something or begins anew in the course of her work.[1] Artistic research in the emphatic sense – and as used in this article – unites the artistic and the academic in an enterprise that impacts on both domains. Art thereby transcends its former limits, aiming through the research to contribute to thinking and understanding; academia, for its part, opens up its boundaries to forms of thinking and understanding that are interwoven with artistic practices. These specific 'border violations' can spark a good deal of tension. The relationship between art and academia is uneasy, but challenging. That is one reason why the issue of demarcation between the artistic and the academic has been one of the most widely discussed topics in the debate on artistic research in the past fifteen years.[2]

A related issue of demarcation is at play in the relationship between academia and 'artistic development' and 'artistic practice'. In some quarters, one prefers to speak not of artistic research, but of 'artistic development'. [3]The word 'research' stays reserved for activities in traditional universities or industrial research centres. Indeed there is something to be said for preferring the term 'artistic development'. Artistic research certainly contributes to the development of the arts, just as all other research tries to contribute to the discipline in question. Research and development are intimately entwined, and it may sometimes make sense to highlight the developmental aspect, especially when one is inclined to question the importance of research for art practice. One issue that continuously resurfaces in the debate involves where, precisely,

[1] Christopher Frayling (1993) examined the distinction between research ('r') and Research ('R') more closely in his widely debated article 'Research in Art and Design'.

[2] The demarcations and dichotomies employed in this chapter should not be interpreted too absolutely, but rather taken as imperfect dialectical tools to put the subject matter into perspective. See Borgdorff 2006 for a discussion of this problem of demarcation, and Candlin 2000 and Borgdorff 2008 for insights into the uneasy relationship between art and academia. The relationship between the seemingly undisciplined artistic and the ultimately disciplinary academic makes the project of artistic research into an endeavour in which that relationship

works of art, the artistic actions, the creative processes) is not just the motivating factor and the subject matter of research, but that this artistic practice – the practice of creating and performing in the atelier or studio[6] – is central to the research process itself. Methodologically speaking, the creative process forms the pathway (or part of it) through which new insights, understandings and products come into being.

Another distinguishing feature is that contemporary art practice constitutes the relevant context for the research, alongside the academic forum. The research derives its significance not only from the new insights it contributes to the discourse on art, but also from the outcomes in the form of new products and experiences which are meaningful in the world of art.[7] In part, then, the outcomes of artistic research are artworks, installations, performances and other artistic practices, and this is another quality that differentiates it from humanities or social science research – where art practice may be the object of the research, but not the outcome. This means that art practice is paramount as the subject matter, the method, the context and the outcome of artistic research. That is what is meant by expressions like 'practice-based' or 'studio-based' research.

In the literature on artistic research, we regularly see a distinction made between research on the arts, research for the arts and research in the arts. This differentiation, which derives from, but also deviates from, categories proposed by Christopher Frayling (1993; cf. Borgdorff 2006 and the introduction to this volume), expresses different perspectives on the status of art practice. The interpretative perspective ('research on the arts') is common to

[6] I use an expanded notion of 'studio', referring to artistic experimental practice in which the studio or atelier might be an element, but does not always need be. Many contemporary artists are not physically located in the studio, or even oppose such an isolated, non-situated position and condition.

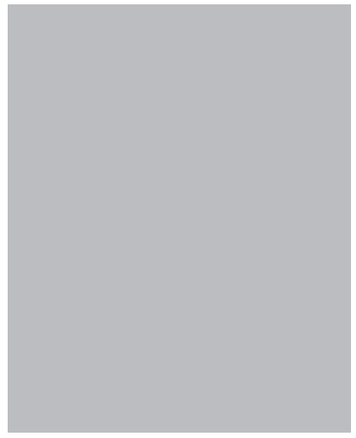
[7] Cf. what Biggs and Büchler argue in this volume about connectivity and selectivity criteria: 'Meaningful research in CI [creative industry] has to have certain properties in order to be recognized as research by the academic community, hence connectivity, and it needs to address certain values in order that the outcome is significant to the CI community, hence selectivity.'

and products. I will come back to this in my final section. I shall now make a series of comparisons between artistic research and research in the humanities (cultural and arts studies in particular), philosophical aesthetics, qualitative social science research, and technology and natural science research.

Humanities

There is a self-evident kinship between artistic research and the research in musicology, art history, theatre and dance studies, comparative literature, architectural theory, and moving image and new media studies, as well as the research in cultural studies or sociology of the arts. In all such academic disciplines or programmes, art (the art world, art practice, artworks) is the subject of systematic or historical research. A wide array of conceptual frameworks, theoretical perspectives and research strategies are employed, which one might summarise with the umbrella term 'grand theories of our culture', among them hermeneutics, structuralism, semiotics, deconstruction, pragmatism, critical theory, cultural analysis. To study its research objects, each such approach has its own specific instruments available –iconography, musical analysis, source studies, ethnomethodology, actor-network theory.

Important for a comparison with artistic research is that those frameworks, perspectives and strategies generally approach the arts with a certain theoretical distance. That is even true of fields like hermeneutics, which acknowledge that the horizons of the interpreter and the interpreted may temporarily merge, or cultural analysis, where theory may be seen as a discourse that 'that can be brought to bear on the object at the same time as the object can be



Bildunterschrift mit Blindtext. Lorem ipsum dolor sit amet, consetetur sadipscing

Bildunterschrift mit Blindtext. Lorem ipsum dolor

BC AS SR
262

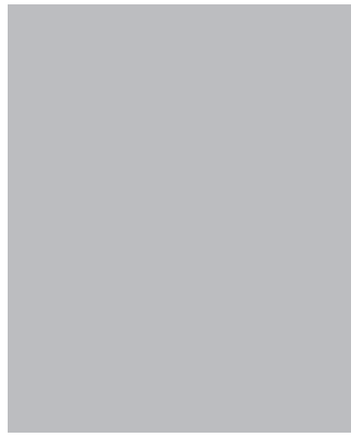
Archive
2010-2
2010-1
2009-4
2009-3
2009-2
2009-1
Artist/Author
Title/Keyword

and products. I will come back to this in my final section. I shall now make a series of comparisons between artistic research and research in the humanities (cultural and arts studies in particular), philosophical aesthetics, qualitative social science research, and technology and natural science research.

Humanities

There is a self-evident kinship between artistic research and the research in musicology, art history, theatre and dance studies, comparative literature, architectural theory, and moving image and new media studies, as well as the research in cultural studies or sociology of the arts. In all such academic disciplines or programmes, art (the art world, art practice, artworks) is the subject of systematic or historical research. A wide array of conceptual frameworks, theoretical perspectives and research strategies are employed, which one might summarise with the umbrella term 'grand theories of our culture', among them hermeneutics, structuralism, semiotics, deconstruction, pragmatism, critical theory, cultural analysis. To study its research objects, each such approach has its own specific instruments available –iconography, musical analysis, source studies, ethnomethodology, actor-network theory.

Important for a comparison with artistic research is that those frameworks, perspectives and strategies generally approach the arts with a certain theoretical distance. That is even true of fields like hermeneutics, which acknowledge that the horizons of the interpreter and the interpreted may temporarily merge, or cultural analysis, where theory may be seen as a discourse that 'that can be brought to bear on the object at the same time as the object can be



Bildunterschrift mit Blindtext. Lorem ipsum dolor sit amet, consetetur sadipscing

Bildunterschrift mit Blindtext. Lorem ipsum dolor

BC AS SB

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

SB-265 (26.02.2010)

Art Research and the Post-Fordist Knowledge Factory (...)

Ron McArthur

SB-264 (18.02.2010)

André Jan van Houten and Estelle Brooks (eds.):
Performance as Research - Research as Performance (...)

Steven Sonderweg

SB-263 (24.01.2109)

Pamela J. Giessen: Laptop Music Research (...)

John Gaalen

BC AS SB

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

SB-265 (26.02.2010)

Art Research and the Post-Fordist Knowledge Factory (...)

Ron McArthur

SB-264 (18.02.2010)

André Jan van Houten and Estelle Brooks (eds.):
Performance as Research - Research as Performance (...)

Steven Sonderweg

SB-263 (24.01.2109)

Pamela J. Giessen: Laptop Music Research (...)

John Gaalen

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

Art Research and the Post-Fordist Knowledge Factory

Januar 15th, 2010 / 2 Comments

The expression artistic research connects two domains: art and academia. Obviously the term can also be used in a general sense. Every artist does research as she works, as she tries to find the right material, the right subject, as she looks for information and techniques to use in her studio or atelier, or when she encounters something, changes something or begins anew in the course of her work.

Comments: 2

Daniel_Muster // Jan 15, 2010 at 13:31

In discussing artistic research as a form of knowledge production, I begin by tentatively describing this type of research – in terms of subject, method, context and outcome – as research in and through art practice.

Klara_Maier // Jan 19, 2010 at 00:57

I explore similarities and differences between artistic research and other spheres of academic research, in the domains of humanities, aesthetics and social sciences and in fields of natural science and technology.I explore similarities and differences between artistic research and other spheres of academic research, in the domains of huma-

Archive

2010-2
2010-1
2009-4
2009-3
2009-2
2009-1

Artist/Author

Title/Keyword

Klara_Maier // Jan 19, 2010 at 00:57

I explore similarities and differences between artistic research and other spheres of academic research, in the domains of humanities, aesthetics and social sciences and in fields of natural science and technology.I explore similarities and differences between artistic research and other spheres of academic research, in the domains of humanities, aesthetics and social sciences and in fields of natural science and technology.

Leave a comment

Name

E-Mail

Website