

Fauxthentication – Art, Academia & Authorship
(or the site-specifics of the Academic Artist)

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Art, Academia & Authorship

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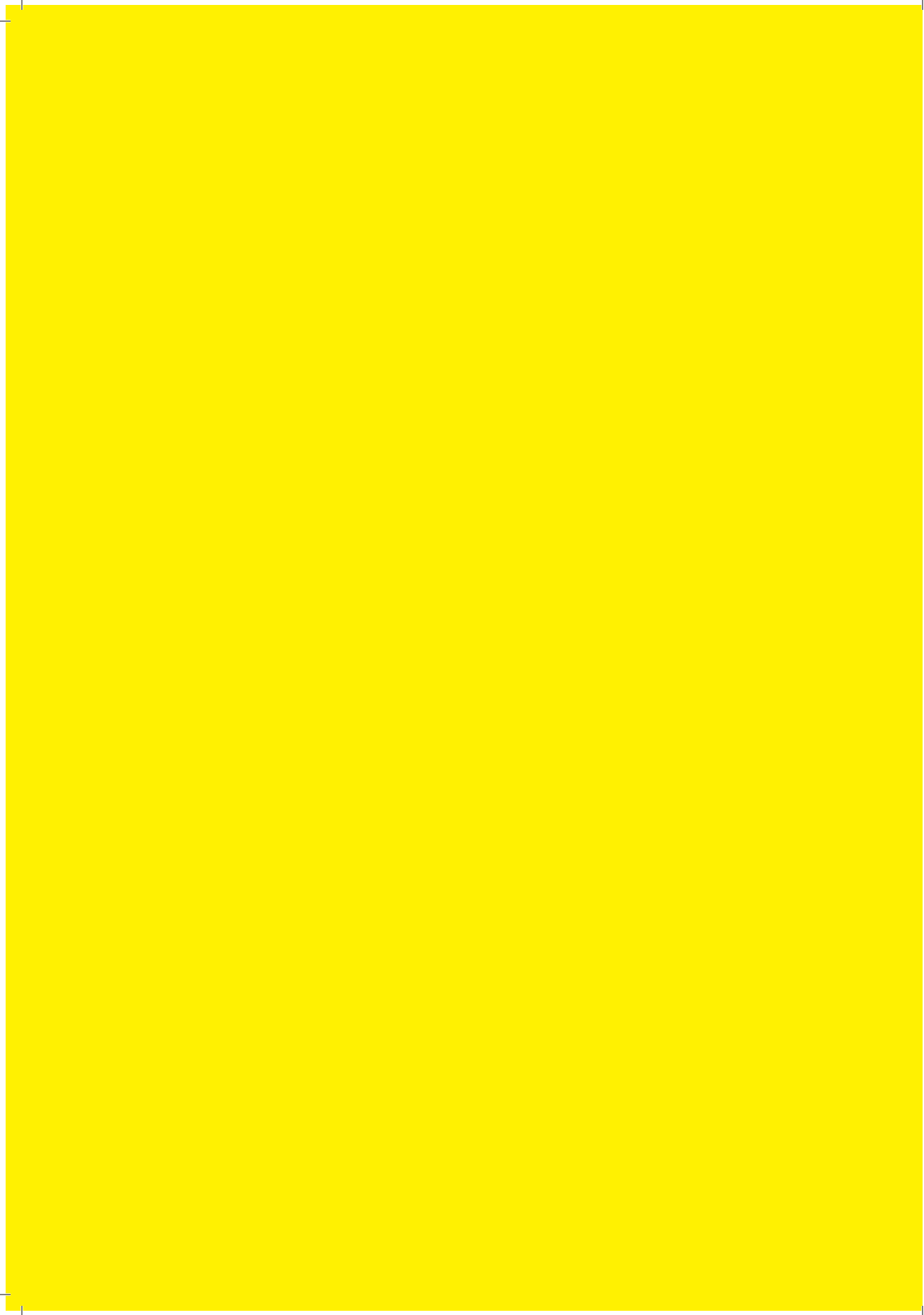
Bogdan
Szyber

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‘So, why am I an artist?
I guess it’s because I take a
critical position toward the
world. It’s not about hope.
It’s about showing my
disgust with the dominant
discourse.’⁽¹⁾

(1) Andrea Fraser,
*Museum Highlights: The
writings of Andrea Fraser*, ed.
by Alexander Alberro,
(The MIT Press, 2005), p. 216.

ABSTRACT

Fauxthentication – Art, Academia & Authorship (or the site-specifics of the Academic Artist) investigates the means of production of the art that can be created within the boundaries of artistic research.

It explores the factors that constitute its value system, who or what can produce these signs of value, and for what reasons.

The project examines the conditions that expose the flaws of the increasingly standardised higher education industry, which artistic research today is a part of, through the use of institutional critique, critical interventions and site-specific case studies.

In a series of performative stagings, *Fauxthentication* probes the pressures inherent to academic excellence, leading to the grey economy of the higher education industry, that supports and capitalises on academic fraud, all performed by a global digital proletariat.

Artistic research is habitually linked to an academised and thus bureaucratised art practice. This project draws critical attention to the risk of it creating its own branch of artistic research art, or ‘edu-art’, as well as its own category of artistic research theory; thus prone to becoming self-referential and codified, coagulating into a new ‘ism’ for the initiated. ‘Edu-art-ism’ grapples with artistic quality assessment, systematically addressing solely the theoretical framing of the work.

The *Fauxthentication* project acknowledges the complexity of the conditions of artistic research by proposing, through its series of explorative stagings, a challenging new way of viewing and hence transforming the very field that it is a part of.

Keywords:

economy of labour

digital economy

digital workforce

exploitation

globalisation

the organisational politics of academia

systemic structures of power

edu-art

edu-art-ism

artistic research

critical production

institutional critique

critical intervention

site-specific

ABSTRACT

Fauxthentication – Konst, Akademi & Upphovsrätt (eller den akademiska konstnärens platsspecifika omständigheter) undersöker de produktionsramar för konst som skapas inom gränserna för konstnärlig forskning. Framställningen utforskar vilka faktorer som utgör dess värdesystem, vem eller vad som producerar dess värdenormer och av vilka skäl.

Med hjälp av institutionell kritik, metodiska interventioner och platsspecifika fallstudier undersöker projektet de förhållanden som avslöjar brister i den alltmer standardiserade högskoleindustrin som konstnärlig forskning idag är en del av.

I en serie performativa iscensättningar undersöker *Fauxthentication* det inneboende akademiska prestationstryck som skapar dess svarta marknad, vilken understödjer och exploaterar akademiskt bedrägeri. Denna marknad i allt väsentligt bemannat av ett globalt digitalt proletariat.

Konstnärlig forskning är vanligtvis kopplad till en akademiserad och därmed byråkratiserad konstpraxis. Detta projekt uppmärksammar risken för att denna praxis skapar sin egen gren av konstnärlig forskningskonst, 'edu-art', såväl som sin egen kategori för konstnärlig forsknings-teori. Konstnärlig forskning riskerar därmed att bli självrefererande och kodifierad, stelnande till en ny 'ism' för de invigda.

'Edu-art-ismens' ömma punkt är konstnärlig kvalitetsbedömning, vilket leder till att enbart den teoretiska utformningen av verket adresseras och behandlas systematiskt.

Projektet *Fauxthentication* erkänner komplexiteten i villkoren för konstnärlig forskning genom att föreslå, via sin serie utforskande iscensättningar, ett utmanande nytt sätt att betrakta och därmed förändra själva fältet som det är en del av.

Nyckelord:

arbetets ekonomi

digital ekonomi

digital arbetskraft

exploatering

globalisering

organisationsstrukturer inom akademien

systemiska maktstrukturer

edu-art

edu-art-ism

konstnärlig forskningskritisk produktion

institutionell kritik

platsspecificitet

CONTENTS

PROLOGUE	13
Pivot	16
Research questions	19
Fields of research	19
Methodologies	20
The structure of the project	24
 FIRST DOMAIN OF INFLUENCE: THE ACADEMY	
The artful deception	28
The digital proletariat	30
Requests	33
The online assignment	35
I, Intellectual Prostitute	38
The script for FAUXTHENTICATION	
– A(n) (academic) study in two acts	45

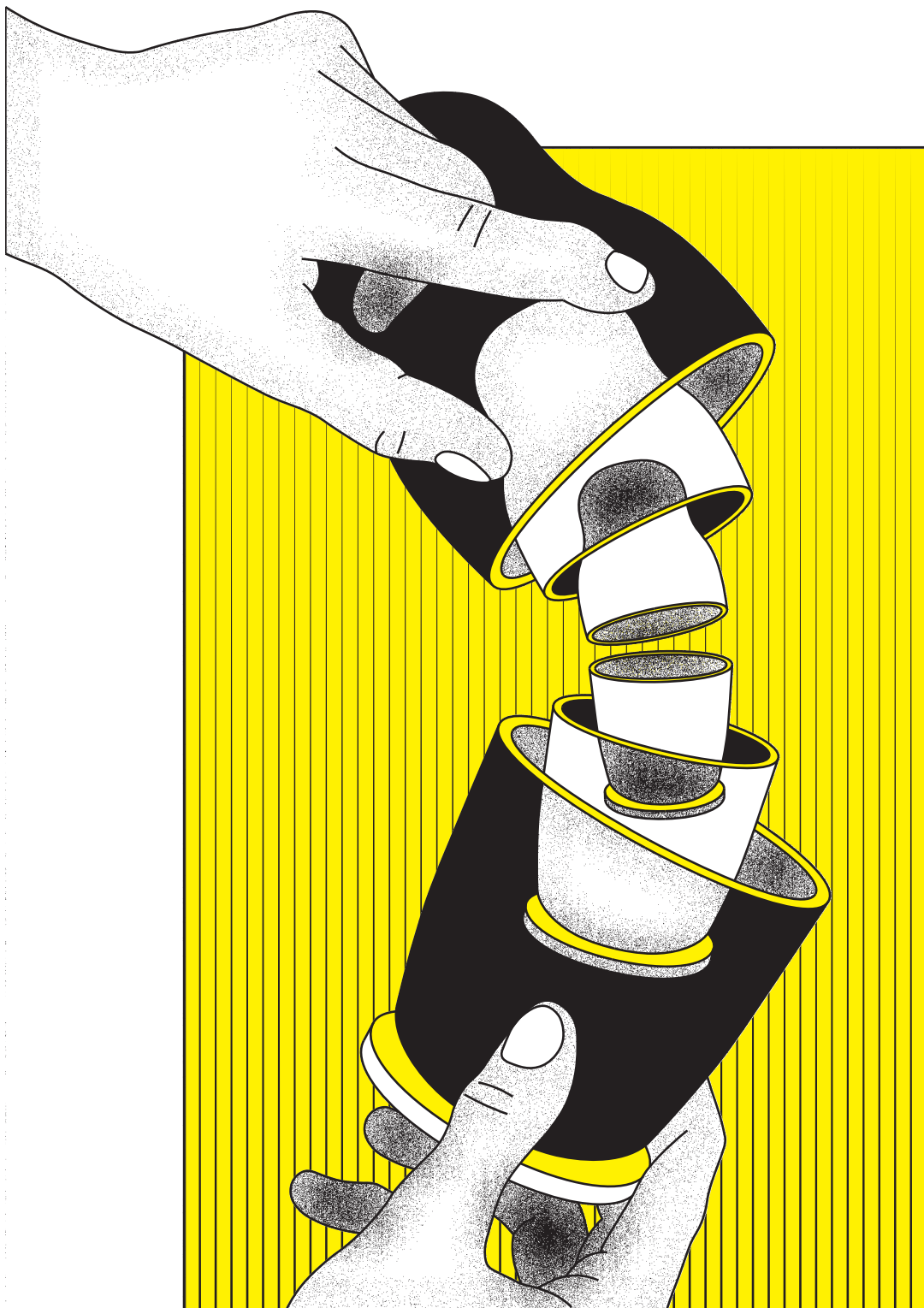
SECOND DOMAIN OF INFLUENCE:
ARTISTIC RESEARCH

A shift of critical focus	96
The script for FAUXTHENTICATION	
PART II – an institutionalised critique	
The merchandising of artistic research art and ditto theory	105
Intro to the current work	
– experiment in Edu-Art	107
Context	107
Methodology	108
The economy of labour	109
The hegemony of text and language-based systems	111
Conclusions	112

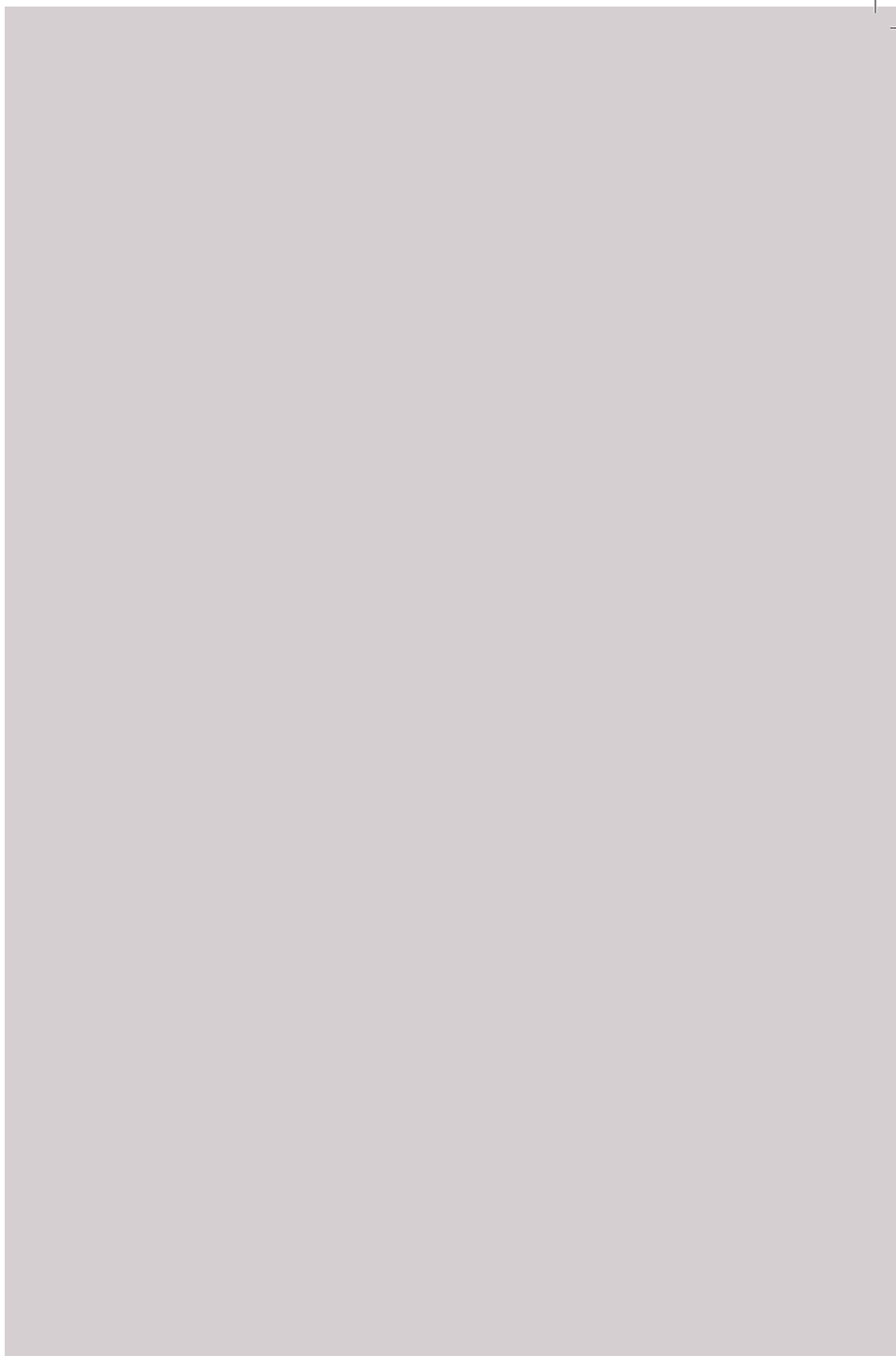
THIRD DOMAIN OF INFLUENCE:
THE MATERIALITY

A questioning of my questioning	116
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FAUXTHENTICATION PART III	
– Relevance, inversion and the creation of history	119
Voices from a selection of the exhibiting participants in MoAR: Andreas Gedin, Birgitta Nordström, Nils Claesson, Mårten Medbo	125
EPILOGUE	129
Summary and conclusion	136
APPENDIX	
Commissioned essays	153
A selected response	204
MoAR-catalogue	207
Resources, bibliography and acknowledgements	325



PROLOGUE



At the very end of the 20th century, a new paradigm of knowledge production, economy of labour and art-making emerged in various forms within the higher arts education institutions of Europe, namely, artistic research.

I entered this paradigm as a doctoral student at the newly founded Stockholm University of the Arts (Uniarts) in the autumn of 2014, after having worked freelance in performance and the performing arts since 1983.

As impetus for a contemporary artist, be it a documentary filmmaker or circus performer with her/his precarious conditions of work and wages,⁽²⁾ acquiring employment offering 4–8 years of monthly income in addition to SEK 400.000⁽³⁾ in art-making resources is extraordinary. It goes without saying that given Swedish conditions, this attracts hundreds of applicants per offered position.

I applied for the PhD candidate position with a project entitled ‘The Viral Stage’, the gist of which is a dramaturgically grounded analysis of the staging of campaigns on the Internet, be it political, commercial, artistic and personal, or any other cause/effect process.

‘The Viral Stage’ expanded the metaphor of a theatrical staging, including scripting, action, protagonists, audiences, spatial and graphic design, costuming, type-casting and narrative structuring when conceptualising, planning, realising and finally following through any temporal action in the digital landscape of our cybernetic devices.

(3) Ca €40.000 (2019).

(2) Swedish Arts Grants Committee, *Artists in Sweden: Demographics, Earnings and Social Status – A report on creators and practitioners in the arts in 2014 based on gender, age, income, business activity, residence, non-Swedish background,*

social background and education, Konstnärsnämnden 2018, ISBN 978-91-982566-4-2. According to the report ‘Artists’ incomes have risen by four percent in the past ten years, which is significantly less than the rest of the Swedish population,

where the increase was 18 percent. Meanwhile, artists are receiving less unemployment benefits and other subsidies.’

PIVOT

While laying the methodological ground for 'The Viral Stage', I came in contact with a work logic that was – at least for me – totally new. People in all strata of a multitude of different occupations seemed to have outsourced their enterprise, well, sometimes their whole online existence, to independent online contractors, who in their turn outsourced some of the tasks to still other sub-contractors, who in their turn... Etcetera.

But in fact there is nothing new here; the history of artists delegating their work to others goes back centuries. Peter Paul Rubens, Leonardo da Vinci, Maurizio Cattelan or Damien Hirst have all created production processes whereby their work has been manufactured and/or performed by employees though finally signed by and credited to themselves.⁽⁴⁾

This practice is also well documented inside academia, where a cadre of researchers can produce a body of work documented in a paper, that is also signed by and credited to, say, the faculty head of research or other senior figures not necessarily active in but associated with the project and desiring citations, leading to still more recognition and ultimately more research funding.⁽⁵⁾

Indeed, the role and meaning of authorship and its connotations of authenticity has historically been questioned, contested and in a myriad of ways explored by all kinds of artists: writers, theatre and film makers, choreographers, musicians and whatnot. I myself have employed freelancers like dancers, lighting designers or musicians in several productions, who claimed and thus in the marketing material were granted agency on the same level of origination as myself. *So I thought: why not replicate the same methods in my PhD project?*

An overwhelming amount of delegation takes place within the online gig economy, where all form and/or content of one's blog, personal and/or professional homepage, mail handling, job applications, bookkeeping, legal servicing, animated posts on Facebook/YouTube/Twitter/Instagram, infomercial and/or any other social media Likes or comments; from writing an article all the way to a whole book (of course then being claimed by and credited to the commissioner, hence the term ghost-writer). Yes, *everything* is continuously monitored, updated and controlled by freelancers, sometimes in two different time zones due to the global market rhythms.

An old-fashioned analogy would be having a personal secretary in the Philippines, a lawyer in India, a film team in Montenegro, and a Ukrainian hacker to get one's YouTube clips 'viewed and Liked by hundreds of thousands of followers' (at least until one of YouTube's algorithms discovers it and shut the hack down). On top of it all, one might also be selling a book on Amazon written by a psychology MA from the West Indies though signed by oneself as the commissioning contractor.⁽⁶⁾

I decided to stage the very same process in my 4–8 years of artistic research.

The final outcome, the dissertation defence, would become the perfect mind and rule-bending dramatisation of this process, by allowing these very commissioned freelancers to show up and forcefully assert their authentic authorship over the thesis; and in this unique act illuminating everything from commissioned academic paper production, over legitimacy, truthfulness and agency, all the way to our radically changing

(4) Rubens:
<https://www.britannica.com/biography/Peter-Paul-Rubens>; Claire Bishop, 'Delegated performance: Outsourcing authenticity,' *October* (2012): 91–112. Marina Galperina, 'Artists Who Don't "Make" Their Own Work', *Flavorwire*, Jan 20, 2012. <https://www.flavorwire.com/251160/artist-who-do-not-make-their-own-work>.

(5) Kevin Strange, 'Authorship: why not just toss a coin?,' *American journal of physiology. Cell physiology* vol. 295,3 (2008): C567-75. doi:10.1152/ajpcell.00208.2008.

(6) As witnessed in my further dealings with Ms C. from Trinidad and Tobago.

(7) Richard Adams,
*Number of students going
on to higher education
almost reaches 50%.*

<https://www.theguardian.com/education/2013/apr/24/students-higher-education-almost-50-percent>

Swedish statistics show similar results, after taking into account various class, ethnicity and gender variables. SvD, 'I Stockholm börjar flest unga på högskola', September 12 2017, retrieved October 2020, <https://www.svd.se/i-stockholm-borjar-flest-unga-pa-hogskola>.

An example: the Savannah College of Art and Design (SCAD) began its first academic year in the fall of 1979 with seventy-one students, eight faculty, four staff, five trustees, and eight majors. In 2010 SCAD maintained campuses in Atlanta; Lacoste, France; and Hong Kong, and more than 10,000 students were enrolled at its four campuses and in its eLearning program. The school now employs more than 1,500 full-time and part-time employees. <https://www.georgiaencyclopedia.org/articles/arts-culture/savannah-college-art-and-design>.

working conditions, including various gender issues and effects of globalisation. In my inner mind I pictured the think-tank members flying in from widely opposing time zones of the planet, all converging on the assembly room of my dissertation defence. Heads would turn as they calmly strode into the auditorium, soberly claiming that they had written the dissertation, not I, Bogdan Szyber. This (melo)drama would then offer a veritable Pandora's box to the very system of conducting artistic practices in academia, exposing its inherent paradoxes and difficulties. At the same time, I would emerge as the shrewd and penetrating Jack-in-the-Box, collecting praise for my astuteness and many-layered inquest of everything but the kitchen sink...

Nevertheless, it didn't work out that way.

•

I have worked with performance and the performing arts since the beginning of the 1980s, and if I were to name one common denominator for most of my artistic *modus operandi*, then it would have to be a critical listening to the *Genius Loci* of every location or site; the Spirit of the place – its vibe, atmosphere or ambience if you will.

In this sense, the academic art-research environment is a quite specific place, context or site. Upon beginning my PhD education at Uniarts, the peculiarities of the environment soon asserted themselves and I became fascinated with the machinations of the site and its overall socio-economic, aesthetic and ultimately meaning-creating context.

•

I've always been a natural born questioner.

In any situation or context that I find myself, be it a workplace, a meeting or a marriage, I question it. It's a kind of reflex. And that is what happened when I entered this particular 'room'/space/conversation – The Stockholm University of the Arts. I thought to myself, 'Well, if I'm a director and I'm supposed to be making 'art' of artistic research, then the staging of my PhD is the most logical sub-plot in this bigger drama.' So, basically I'm only responding to my circumstances.

This led me to an in-situ investigation of a) What constitutes value creation? b) Who produces these signs of value and for what reasons; c) How is this staging within the globalized academic system and particularly its newly born sub-genre of knowledge production – artistic research – related to itself?

Since my graduation with a bachelor's degree from Stockholm University College of Dance in 1983, the numbers of partakers in higher education in general and of arts education in particular have literally exploded.⁽⁷⁾ This is due to several factors, of which I distinguish the rise of the acclaimed notion of our late-capitalist economies entering the era of the knowledge economy with its production line of a good stock of highly educated 'human capital'.

My PhD project has encompassed a series of scripted and staged meta-events⁽⁸⁾, all of them looking at different facets of the position of an academic artist. The events have been paced according to the rhythms set by the university's bureaucracy: the 30% seminar, the 50% seminar, the 80% seminar, and the final thesis defence. Each staged, performative meta-event was positioned at the crossroads between the higher education industry and its productive logic and addressed and dealt with both the theory and the art being produced within the field of artistic research.

(8) 'Meta-event' connotes in this case a dramatisation of an in-real-life/taken for granted act of value expression as well as production.

Fauxthentication – Art, Academia & Authorship (or the site-specifics of the Academic Artist) is a fourfold series of dramatisations of hegemonies behind the dilemmas faced by artists today inside the domains of what is entitled ‘artistic research’ within the higher education industry.

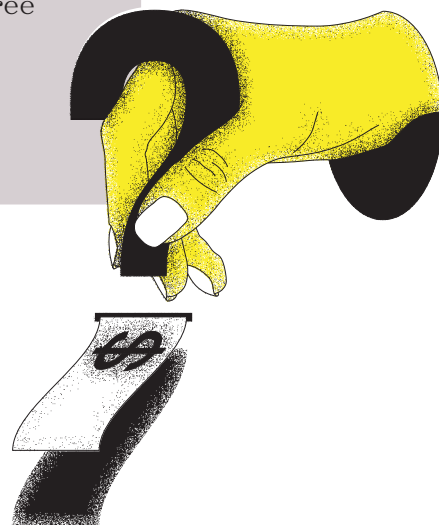
RESEARCH QUESTIONS

- In what kind of systemic context does the artist-as-academic find her/himself at the beginning of the 21st century? Is there a ‘shadow’ side to the economy of labour within this sought-after art-space-within-academia?
- If art context theory holds also within this site of Art-housed-in-Academia and its economy of labour, what kind of art can, and will emerge from within artistic research practices?
- If I can identify these various characteristics, can I create dramatisations of them?

FIELDS OF RESEARCH

- Institutional critique
- Staging and context / site specificity
- Artistic research

Using my performance and performing arts background as a director, playwright and scenographer, *Fauxthentication* became an overlapping investigation of three habitats:



- The Academia as site of performance
- The online digital economy and digital labourers as actors
- The conceptual art of institutional critique as method

METHODOLOGIES

I have approached the PhD process through:

- viewing it from a site-specific point of view
- grounding myself in the conceptual art tradition of institutional critique and the sociological theory of institutional logics
- drawing upon my embodied artisanship as an interdisciplinary artist with 40 years of experience⁽⁹⁾

(9) This domain of a non-verbal – yet through my 40 years of articulated artistic practice fundamental – knowledge production framework for comprehension and reasoning cannot within this academic matrix be recognised as such. As a reference system it can be received and experienced, but not *defined*. Note here the difficulty for academic, prerogative and bibliognostic Harvard, Chicago et al. system references.

New York City's Solomon R. Guggenheim Museum website offers following definition of *site-specificity*: 'Site-specific or Environmental art refers to an artist's intervention in a specific locale, creating a work that is integrated with its surroundings and that explores its relationship to the topography of its locale, whether indoors or out, urban, desert, marine, or otherwise.'⁽¹⁰⁾

In a broader understanding of the term, one of the key artists and theorists for my project, Andrea Fraser, writes:

For the most part [...] I have understood 'site' not as physical, geographical, or architectural spaces and places, but as relational, discursive, and also temporal. Site specificity can also be understood as a kind of boundary of critical intervention: the limit

(10) <http://www.guggenheim.org/newyork/collections/collectiononline/movements/195235/description>.

of its possible efficacy. Site specificity in this sense implies that a critical intervention is only going to function as such, at best, within the very specific conditions of the historical moment, physical place, and social relationships for which it was conceived.⁽¹¹⁾

Institutional logics is a variety of concepts in sociological theory, and within organisational management studies is defined as ‘...systems of cultural elements (values, beliefs, and normative expectations) by which people, groups, and organizations make sense of and evaluate their everyday activities and organize those activities in time and space.’⁽¹²⁾

In its original form, *institutional critique* is a form of conceptual art emerging in the late 1960s, centred on the critique of museums, galleries, private collections, and other art institutions in their broader economic, social, and political roles and actions. It aims to expose the ideologies and power structures underlying the circulation, display, and discussion of art. It can also in itself be reinterpreted as site-specificity, broadening the concept and hence acquiring a fascinating double meaning.⁽¹³⁾

Since the 1960s, institutional critique has itself become canonised and hence institutionalised, exposing the inherent paradox of the artist-as-critic being both active and procreative part of the ideological and above all economic totality of the institutional system.⁽¹⁴⁾ This is also the position I’ve found myself in from the very beginning of the project – the paradoxical Russian doll entrapment of a critic paid, supported and encouraged by the very system that is being criticised. I cannot stress enough the absurd dilemma of my position as

site specificity”.’ Anne Doran, ‘It’s Important to Be Specific About What We Mean by Change’: A Talk With Andrea Fraser, Artnews, 2016. My italics.

(14) All of the participating artists from that 1st wave of institutional critique, Hans Haacke, Michael Asher, Martha Rosler, Daniel Buren, Marcel Broodthaers, Chris Burden and Lawrence Weiner have since become a part of art history and – like Marcel Duchamps’ urinal, the ultimate act of questioning art from an epistemological perspective – are being exhibited and sold for huge sums of money on the international art market. Isabelle Graw writes about the support that institutions extend towards artists’ critique: ‘[It can] become a reified practice that feeds capitalism’s all-consuming appetite’ and ‘...the more seemingly self-evident critical functions that can be attached to a work of art, the better its promotional value.’ Isabelle Graw, *Beyond Institutional Critique. In Institutional Critique and After*, Soccas Symposia Vol. 2. Zurich: JRP / Ringier, 2006. Compare to ‘...artists who attempted to manoeuvre within institutional precincts seemed ultimately to confirm the (liberal-democratic myth of the) elasticity of those institutions – their ability to tolerate even their own most hostile opposition.’ Craig Owens, ‘The Indignity of Speaking for Others’: An Imaginary Interview, *Beyond Recognition*, University of California Press, 1992.

(11) Andrea Fraser: *Collected Interviews*, 1990–2018, A.R.T. Press & Koenig Books, London, 2019.

(12) Heather A. Haveman, and Gillian Gualtieri, *Institutional Logics*, Oxford Research Encyclopedia, Business and Management, online publication date Sep 2017. <https://oxfordre.com/business/view/10.1093/acrefore/9780190224851-e-137-div1-6>.

9780190224851.001.0001/acrefore-9780190224851-e-137#acrefore-9780190224851-e-137-div1-6.

(13) ‘I define institutional critique as “critically reflexive

as “critically reflexive

an observer/critic; being integral, yet finally with this analysis an active procreator of the very institutional organism I have been criticising, but the fact of me being part and parcel of this organism allowing for an interesting overview from within the system. After having applied for and received the privileged position of a doctorate employee, what better use could be made of it than from that position to scrutinize the system and point out the hazardous shortcomings it generates? The position allows for a picture-perfect contribution of critique. The South African artist Sophia Kosmaoglou writes:

The argument that artists can infiltrate the institution and subvert it from within is either naïve or intentionally misleading. Institutionalisation does not happen from one moment to the next, it is a process of internalisation and it is exploitative of subjective values, desires and personal relationships. Although artists practicing institutional critique maintain an ostensibly critical attitude toward the art world in their work, institutional critique reproduces established critical models as well as institutional conventions. Most artists currently practicing institutional critique function without causing friction within the institution, erecting a professional career along institutionally established routes [...]. Institutional critique takes place within the value system it claims to challenge, working with and upholding the very same values and means that it critiques, the aim of institutional critique therefore is to perpetuate the institution.⁽¹⁵⁾

(15) Sophia Kosmaoglou, *The self-conscious artist and the politics of art: from institutional critique to underground cinema*, Goldsmiths University of London, June 2012. https://research.gold.ac.uk/8000/96/ART_thesis_Kosmaglou_2012.pdf.

The above can also be viewed as a reflection of the impossibility of becoming a critic of the present capitalist world economy, wherein every creative act of defiance is appropriated, packaged and sold in the ‘nonconforming’ market of Che Guevara tea cups, Sex Pistols t-shirts, skateboard culture merchandise and the aesthetics of Ad-busters becoming the norm for hipster consumerism worldwide.

The artist-as-rebel meme has always been and continues to be a successful marketing strategy narrative for selling things and making of careers.⁽¹⁶⁾ It can even be argued that the rebel, reacting to the present state of the political, aesthetic, commercial and environmental structures is the very motor of the market, creating new products, concepts, policies and behaviours that then become new norms that can be reacted against. Add to this the contemporary normativity of norm-criticism, transgression and subversion within the artistic university milieu; buzz words that today have almost lost both their inherent meaning and their original intention. Today even heavy drinking can be framed as a form of resistance and subversion.⁽¹⁷⁾

This does not mean that my *critique* of the system is useless. I know that my critique won’t change the institution (just witness the reply from JAR at the beginning of the Epilogue), but it can make a difference for artists not yet in the system as well as for the discourses outside of it. The in many respects dysfunctional system has a huge impact on the terms and conditions of the ‘outside art-art’ situation.⁽¹⁸⁾ This thesis cannot change the edu-art system from within, but perhaps it can pose a number of questions about its present maladies.

(16) Joseph Heath, and Andrew Potter, *Nation of Rebels: Why Counterculture Became Consumer Culture*, Harper Collins, 2004.

(17) Chris Hackley, ‘*Transgressive drinking practices and the subversion of proscriptive alcohol policy messages.*’, KELM (Knowledge, Education, Law, and Management) 11, no. 3 (2015): 192–205.

(18) ‘*Artists are turning to education, borrowing its techniques, social settings, tools, aims, furniture, characters and so on.*’ Dave Beech, *Weberian lessons: art, pedagogy and managerialism*, Curating and the Educational Turn, Open Editions; De Appel, London; Amsterdam, 2010.

THE STRUCTURE OF THE PROJECT

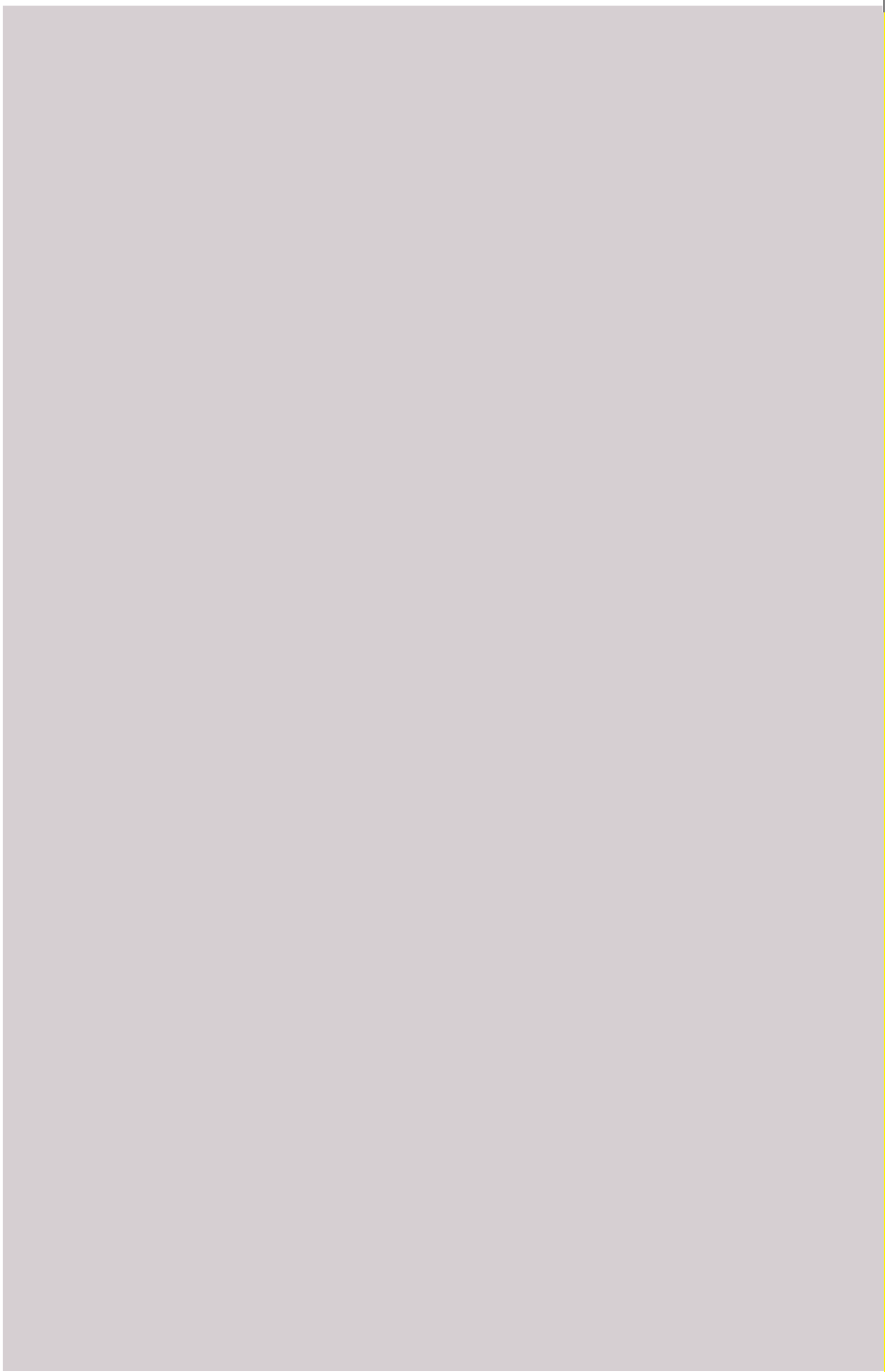
- Prologue: How and why I applied for the PhD candidate position; the re-orientation into institutional critique as well as site/context specifics.
- First Domain of Influence:
 - a) An investigation of academia – the contextual, ideological, financial, tradition-laden site of which artistic education and research today are a part; academia's economy of labour, its hidden agendas, policies, and above all the grey economies of its value market.
 - b) A collaborative process together with a think-tank comprised of some active elements of the digital proletariat of developing countries working in academia, selling their intellectual property online to more affluent academics worldwide. Act 1 culminated in a 30% public research seminar comprised of a performance wholly commissioned and written by one of the independent academic writing contractors, with me in the role as the artist-academic.
- Second Domain of Influence:
 - a) An investigation of what kind of art that is produced within the environment of artistic research and for what reasons.
 - b) A collaborative process together with a freelance artist/photographer commissioned to do whatever she pleased in order to make visible the academic hegemonies of theory and language as the vessels carrying value and status. This stage of the project culminated in a 50% public research seminar comprised of a concert as well as an animated film.

- Third Domain of Influence:

Staging a full-scale experiment of the artefacts and statements produced within artistic PhD processes in Sweden: MOAR, the 'Museum Of Artistic Research' in The Baroque Hall of The Swedish History Museum. MoAR, the arena for my 80% public research seminar, became the first-time group exhibition of artistic research, representing approximately 10% of all artistic researchers that publicly have defended a doctoral thesis in Sweden, covering all disciplines from film animation over fashion design to choreography.

- Epilogue: Summary and Conclusion

- Appendix



First Domain
of Influence:

The
Academy

[People] will tend to reflect on their 'situationality' to the extent that they are challenged by it to act upon it. Human beings are because they are in a situation. And they will be more the more they not only critically reflect upon their existence but critically act upon it.⁽¹⁹⁾

(19) Paolo Freire,
'Pedagogy of the
oppressed (revised).',
New York: Continuum
(1996), 90.

...being in a situation has a spatial, geographic, contextual dimension. Reflecting on one's situation corresponds to reflecting on the space(s) one inhabits; action on one's situation often corresponds to changing one's relationship to a place.⁽²⁰⁾

(20) Gruenewald,
David. 2003. *The Best of
Both Worlds: A Critical
Pedagogy of Place*.
Educational Researcher,
32(4): 3–12.

Now that artistic research had positioned itself within the huge, tradition-laden body of academia, what makes this body tick? What is its metabolism, what does it consume and what excrete?

The economy of labour within academia, the currency in its bloodstream so to speak, is text.⁽²¹⁾ Text is being produced, circulated, sold, bought, creates status and has since times immemorial been valued higher than the labour of the body in all socio-economies from the earliest civilisations we know of and on to the present day. The corporal being-in-the-world as carpenter, ditch digger or dancer has primarily been measured and described by the educated elite of scribes – consider the fact of us having a Nobel Prize in literature, but not in an embodied practice of any sort. The very thought seems otherworldly and absurd.

(21) Tim Harford,
*Why there will never
be another Da Vinci*,
Financial Times, July
9, 2011. Retrieved
August 17, 2019.
[https://www.ft.com/
content/7e528f0e-
a780-11e0-beda-
00144feabdc0](https://www.ft.com/content/7e528f0e-a780-11e0-beda-00144feabdc0)
Note – in 2016 the
number of scientific
articles had grown to
circa 7.000 per day.
'The annual revenues
generated from
English-language STM
[Scientific, Technical
and Medical] journal
publishing are
estimated at about
\$10 billion in 2013,
(up from \$8 billion in
2008, representing a
CAGR of about 4.5%),
within a broader STM
information publishing

market worth some
\$25.2 billion.' Mark
Ware, and Michael Mabe,
'The STM report: An
overview of scientific
and scholarly journal
publishing.', (2015).
[https://www.stm-assoc.
org/2015_02_20_
STM_Report_2015.pdf](https://www.stm-assoc.org/2015_02_20_STM_Report_2015.pdf).
Retrieved 2019.10.23.

As the whole game of the academic endeavour is the production of text, one key concept becomes crucial for an understanding of its *raison d'être*, as in any marketplace in the globalized capitalist structure we all inhabit. 'All ideological [...] apparatuses, whatever they are, contribute to the same result: *the reproduction of the relations of production, i.e. of capitalist relations of exploitation*.'⁽²²⁾

Yes, indeed – why would or should the economy of labour within the worldwide higher education industry be different from any other? In addition to this, as in any other economy of labour, circulation of text as a commodity creates all the incitements needed for a manipulation of the market in order to get a vantage ground and profit from it.

Hence academia, generally considered as one of the noble fields and its champions motivated by the quest for knowledge, is filled with fraud, plagiarism and cheating. There exists an entire industry that supports academic fraud. The exchange of money for academic writing is a billion-dollar industry which crosses international borders and relies on anonymous tradings between people who rarely if ever meet.⁽²³⁾

What one person can do in one lifetime can be multiplied by as many times as the academician's budget permits by accessing the intellectual capacities of others.

These persons appear on no official payrolls, are not entitled to benefits and their input is not acknowledged. This is capitalism at work, and we are witnessing the birth of what Nate Bolt refers to as a 'new binary proletariat'. This group is so diverse and geographically separate that class consciousness moves from inevitability to near impossibility.^(24, 25)

29

(22) Louis Althusser, 'Ideology and ideological state apparatuses. Lenin and philosophy and other essays.' *Trans. Ben Brewster. New York: Monthly Review Press* 1270186 (1971): 154. *My italics*.

(23) 'In 2005 Barclay Littlewood, who was then chief executive of All Answers (which promoted itself as UK Essays), estimated that the business was worth £200 million a year and boasted that it had allowed him to buy a Ferrari and a Lamborghini.' David

Matthews, 'Essay mills: University course work to order.', *Times Higher Education* 10 (2013). <http://www.timeshighereducation.co.uk/features/essay-mills-university-course-work-to-order/2007934>. article. Retrieved January 14th 2016.

(24) 'The call centers of 2,000 telemarketers who sell the drone of their authentic human voices make up the Binary Proletariat. The cubicked floor space of start-ups turned agglomerates make up the Binary Proletariat. The 3,500 temporary workers at Microsoft, subject to the slightest change in the new global market, are part of the Binary Proletariat.' Nate Bolt, 'The Binary Proletariat', *First Monday* 5, no. 5 (May 1, 2000). <https://doi.org/10.5210/fm.v5i5.746>. Retrieved March 20th 2016.

(25) Here I quote from the essay commissioned to my first think-tank collaborator, Ms C., from Trinidad and Tobago. For the full essay, see Appendix, p.166.

Universities were formerly sites of challenge to power. Knowledge – or its destruction by radical students – had meaning. Today universities are simulacra – issuing worthless diplomas like Eurodollars without any real equivalence in work or knowledge. All squabbles between tutors and students are nostalgic yearnings for a time when knowledge was a real stake.⁽²⁶⁾

(26) Chris Horrocks,
*Introducing Baudrillard:
A Graphic Guide*, Icon
Books, 2003: 116.

But before we explore the particularities of academia's relations to exploitation, let us look at the one key socio-technological game changer that both made these relations global and transformed the way they are structured: The Internet.

THE DIGITAL PROLETARIAT

Before the Internet, it would be really difficult to find someone, sit them down for ten minutes and get them to work for you, and then fire them after those ten minutes. But with technology, you can actually find them, pay them the tiny amount of money, and then get rid of them when you don't need them anymore.⁽²⁷⁾

(27) Moshe Z. Marvit,
a fellow at the
Century Foundation
and labour and civil-
rights attorney,
quoting Lukas Biewald,
CEO of CrowdFlower.
Moshe Z Marvit, 'How
crowdworkers became
the ghosts in the digital
machine.', *The Nation* 5
(2014): 2014.

In 2005 Amazon.com started a crowdsourcing marketplace called Mechanical Turk, after an 18th-century masterful (fake) chess-playing machine, which appeared as an automaton but was in fact a mechanical illusion that housed a human chess master inside to operate the machine. The concept behind MTurk is that there are still many menial, seemingly robotic tasks that humans perform better than computerized algorithms, such as labelling photos

or videos, describing products, or transcribing scanned documents. The jobs pay hourly from a few cents up to a few dollars, on other similar sites perhaps even hundreds of dollars per hour, depending on the skill level of the contractor and/or how complicated the task is.⁽²⁸⁾

The Mechanical Turk image of a human as the real worker for what at first sight appears to be a highly automated robot is a perfect semiotic example of the new, global digital workforce, ‘...one not providing healthcare and retirement benefits, sick pay, and minimum wage, because they pay by the piece and treat workers as independent contractors rather than employees. They can also avoid laws on child labour and labour rights. Additionally, workers may have little idea of what their work is used for. The result may be that workers end up contributing to a project which has some negative impact or which they are morally opposed to.’⁽²⁹⁾

The Mechanical Turk provides a perfect metaphorical analogy for the staging of a real contracted job based on faux artistic grounds as well as the staging of what I perceive as a fascinating elaborate construction – an academically structured artistic research degree. Above all, it frames my entire project etymologically. Witness its impact on the German language: etwas türken – daraus das Partizip getürkt – und einen Türken bauen / stellen heißt fingieren, inszenieren, vorspielen, vortäuschen.⁽³⁰⁾

(28) Ellen Cushing, ‘Amazon mechanical turk: The digital sweatshop.’ Utne Reader (2013): <http://www.utne.com/science-and-technology/amazon-mechanical-turk-zm0z13jfzlin.aspx>.

(29) Jonathan Zittrain, ‘Work the New Digital Sweatshops’. Newsweek, December 8, 2009.

(30) To *turk* something – from which the past participle *turked* – and to *put on a Turk* / means to *fabricate, stage, play, pretend*. Source: <http://faql.de/etymologie.html#tuerken>, © 2018 Ralph Babel.

GENDER DISPARITIES

Since 2005 the number of platforms for independent freelancers working from home or such, anywhere in the world, has literally exploded via sites like CrowdFlower, Clickworker, Toluna, PeoplePerHour, Elance, UpWork and Amazon's Mechanical Turk. There is inevitably a gender issue at hand; according to a survey by a research team at NYU, the majority of the microtask workers in the U.S. (its largest workforce base) and the Philippines are women.⁽³¹⁾

Female mechanical turkers meet their parallel in the female computers before them. Before the word 'computer' came to describe a machine, it was a job title. David Skinner wrote in *The New Atlantis*, 'computing was thought of as women's work and computers were assumed to be female.' Female mathematicians embraced computing jobs as an alternative to teaching, and they were often hired in place of men because they commanded a fraction of the wages of a man with a similar education.⁽³²⁾

I entered this world of buyers and sellers of services and intellectual property, created a number of profiles on several of the freelance internet platforms and posted an assignment free for anyone in the market to reply to. I focused on the freelancer, in order to give a number of voices to members of the global digital proletariat within the academic writing genre. This growing yet largely invisible segment of the global workforce is disproportionately female and as such, all the freelancers hired to assist in this project were women. Swedish freelance workers and freelancers from various de-

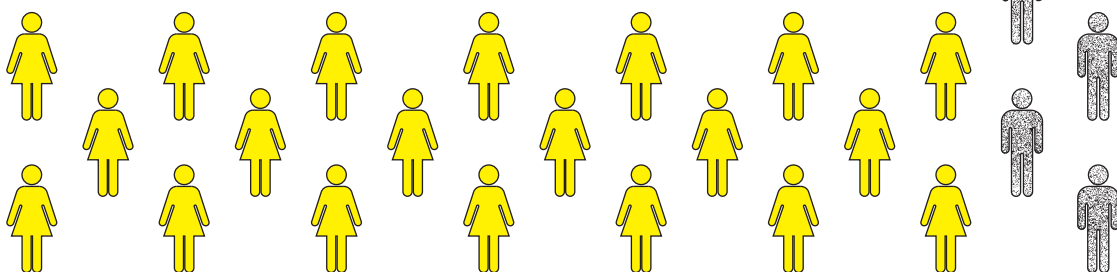
veloping countries agreed to share their stories about this hidden industry and how participation in it affects their lives. From all of their collective experiences, a wider narrative was created about the practice itself and the way it shapes the world in general. This then formed The Act 1 and the foundation of my 30% public research seminar.

A number of requests were commissioned to different online contractors stationed in developing countries. The requests dealt with:

- the education industry
- the digital sweatshops
- the artist as commissioner, i.e. a testversion of the contemporary economy of labour / the gig economy

All the above was grounded in a conversation about the skewed power relations between the artist/academic and the craftswoman/worker. The servicers conducted online dialogues with me about the imbalances of power and hence the implicit perspective of exploitation inherent in the system. The dialogues were partially scripted and partially improvised on the spot, taking their starting point in where the academic contractors view their place in the world.

The staging of assignments online aimed primarily to *bring forth the voices and personalised agendas of the protagonists in the digital sweatshop workforce*, all in a comprised meta-dialogue with the commissioning academic artist/researcher. Relations of power, language, effects of digitalisation as well as globalisation came into play and revealed themselves.



THE METHODOLOGY
— COMMISSIONING ONLINE ACADEMIC
GHOST-WRITERS

- Searching out the appropriate subjects on various micro-and/or macrotask websites.
- Contacting them with tryout tasks or HITs (Amazon ‘Turk-speak’ for *Human Intelligence Tasks*).
- Defining the working group after the evaluation of received material.
- Contracting them with the tasks: writing content on staging fraudulent situations online that impact the ‘real’ world, how to succeed within the education industry, academic deception, their thoughts on the new digital workforce and its implications for our understanding of exploitation and globalisation.
- Connecting them in order to exchange experiences and texts, thus creating possibilities of serendipity.

THE ONLINE ASSIGNMENT

Dear freelancer,

I would need you to give me the hours you need and/or a minimum of 1000 words on:

- Academic fraud and the forces behind the academic writing industry.
 - The level of your wages per hour in relation to your point of origin compared with other countries.
 - Your own personal evaluation on the phenomenon of outsourcing the writing of other people's theses, dissertations and such.
- Please share how you feel about being a ghostwriter – This Part Is Important!

Feel free to elaborate stylistically as well as content wise, incorporating any sources of reference: from your own experience to already existing research and/or publications on the higher education industry, the pressure to publish, outsourcing, globalisation, gender, exploitation, etc.

This is part of a much larger art-based research project, and this first task proposed to you is a tryout of how you approach this kind of text production: the style, rhythm, reference frames and such. All of this is within the context of an artistic research project dealing with:

- The higher education industry and the forces behind it
- The global digital proletariat
- The application of the theatre metaphor on academia; viewing it as a Stage

If we both like this particular arrangement, then there will be much more writing (& collaborative art making...) to be done along these lines in the future.

Best regards
/Bogdan

In retrospect it is difficult to state exactly what I was looking for while ‘casting’ the members of this think-tank working team. The style of writing, the depth of critical introspection, the willingness to share personal details from their practice within the online economy and, of course, ethnicity and/or geographical location, all combined in the choice of collaborators. My cherry picking of those co-actresses from the point of view of being ‘an exploited female academic from a developing country’ in order to illustrate the statistics of the gender issue *was* and is, as I have subsequently understood, a much more complex topic, and even perhaps *the* driving force behind the selection process.⁽³³⁾

The very fact of them having staged an online ‘persona’, in addition to being able in our mutual goings-on to claim just about *anything* as a truth (or ‘truth’) concerning themselves, just made the whole fiction/staging vs. authenticity aspect even more intriguing.

Ms C. from Port of Spain in Trinidad and Tobago was the first person I invited to the brain trust.⁽³⁴⁾ Calm and composed, ostensibly with a MA in psychology, she became my deputy application author, both within Stockholm University of The Arts as well as externally. Besides acting the consigliere regarding which others to bring into our inner circle, she wrote a new work assignment⁽³⁵⁾ that in turn attracted the attention of another key player, Joana Chrystal Ventura⁽³⁶⁾, a professional nurse from Quezon City in the Philippines. Both Ms C. and I were enticed by her fascinating and at the same time deeply unsettling witness report, ‘I, intellectual prostitute’. She claimed to have authored several doctoral dissertations for the US academic paper market, without herself having completed a PhD. Whether this was true or not was beside the point; her willingness to share, full-on energetic approach and bringing in of various scientific methodologies to our investigations made her a remarkable complement to Ms C.’s more cautious and restrained approach.

Who knows, perhaps her confrontative, head-on approach even contributed to Ms C.’s withdrawing from the project a couple of months later:

I wish we could break free of this ‘honeymoon stage’ where everyone is trying to be nice and supportive of each other. We are not getting anything done because at this point, all of our ideas are ‘good’ ideas. It’s time to start tearing each other’s intellectual pet ideas so that the strongest ones are the only ones left standing.

Joana Chrystal Ventura, December 2015.

The project stalled for a while, then suddenly, on one of the online freelance platforms where I had posted Ms C.’s assignment a mere 8 weeks before the set date of my 30% public research seminar, the director and former television scriptwriting professor (Olivia) Libay Linsangan Cantor wrote an intriguing and thoroughly researched piece on the proposed subjects. Already six weeks later she was contracted and had written a whole script for me for the 30% seminar, based on all the hitherto investigations and fundamentals of my arguments. Her countrywoman J.C. Ventura provided her with all the academic references for the undertaking, becoming a kind of a subcontractor herself.

(33) Yes, the research on the demography of Amazon Mechanical Turk micro-tasking by Panos Ipeirotis and his NYU team stated that 51% of those involved in it were women. My smooth extrapolation of that statistic to the whole of the online freelance economy simply cannot be done, as it varies to a wide extent between different countries as well as whole economic regions. A multitude of studies has actually shown quite the opposite, with a disproportionately much larger male online freelance workforce, *especially* in the developing countries. See e.g. Alpina Dubey, Kumar Abhinav, Mary Hamilton, and Alex Kass, “Analyzing gender pay gap in freelancing marketplace.” In *Proceedings of the 2017 ACM SIGMIS conference on computers and people research*, pp. 13-19. 2017.

(34) Looking back, the circumstances leading to exclusively working with female academic ghostwriters are several. The aforementioned cherry-picking to make a point of the gender issue in order to score ideological bonus points from my educational institution; the fact that Ms C. and I seemed to have a preference for choosing insider-witness reports from in addition to simply preferring to engage in Skype-meetings with women; my private inclination to rather place confidence in women than men – all this along with the simple fact that, after we had posted Ms C.’s new work assignment online, considerably more female academic ghostwriters responded to the call – contributed to the arrangement.

(35) *Wanted: Artistic Academic or Academic Artist (Long term)*
Hello,
This post is deliberately vague because the right candidate for the position must be willing to approach situations courageously where not all variables are known. The job in question will involve research and writing of a somewhat academic nature and take place part-time over several years. If you are selected, you can expect to be paid fairly (or even generously) for your work.

Due to the nature of the project the candidate must be experienced in freelance writing, female and come from a country that is considered 'developing'. These traits will not be used for exploitative purposes and their relevance will be explained to those who make it to the next round of selections. At that point a sample piece will be commissioned to further gauge suitability.

If you intend to bid for this position, your proposal should reflect both your academic and artistic nature. You may provide samples to this effect but ensure that they are brief. Proposals that appear to be made in accordance with a standard template are likely to be ignored. Proposals that do not begin with the freelancer's favourite colour at the very top will definitely be ignored as will all submissions from agencies.

(36) Ms Ventura as well as Ms Libay have granted me the right to use their real identities within the documentation of the project.

Again suddenly, my collaborators now began to jump ship, beginning with my very first ghost-writing online contact, Ms C., followed by Joanna Chrystal Ventura, who wrote to me and Libay Linsangan Cantor stating that she '...didn't want to give an official face to academic fraud...' in my planned dissertation defence performance or final dramatic revelation act.

The clever unmasking of academia through a collective choir of developing countries' female academics collapsed. I henceforth had to stage the PhD process in a completely different manner...

*The following is the commissioned essay by
Joana Crystal Ventura, academic for hire,
Quezon City, the Philippines:*^(37,38)

(37) The essay is in its
verbatim, unaltered
form. For eight more
verbatim commissioned
essays, see *Appendix*.

(38) *'La prostituée
(migrante, précaire,
dont les ressources
affectives, linguistiques et
somatiques sont les seuls
moyens de production) est
la figure paradigmatique
du travailleur biopolitique
au XXI^e siècle.'* [*The
prostitute (migrant,
precarious, whose
affective, linguistic
and somatic resources
are the only means
of production) is the
paradigmatic figure of
the biopolitical worker in
the twenty-first century.*]
Paul B. Preciado, *Un
appartement sur Uranus
(essai français)* (French
Edition) (p. 71), Grasset,
Kindle Edition.
My translation.

I, INTELLECTUAL PROSTITUTE

Let me begin my narrative by saying that I am very much contented with my line of work. I've been working as an 'academic researcher' for about three years now. I get paid a little less than USD\$15 an hour, and my clients all come from first world countries. This is largely due to two reasons: first – and mostly – because my hourly rate is a bit expensive for local clients to afford; second, I prefer working from home, and clients from other countries cannot ask you to come over for a quick face-to-face coaching session or other such tasks. I am in my 30s, I have a young son, and being an academic ghost writer means that I don't have to go outside the house for work, and that I get intellectual stimulation in the bargain. Now, on to the minutiae.

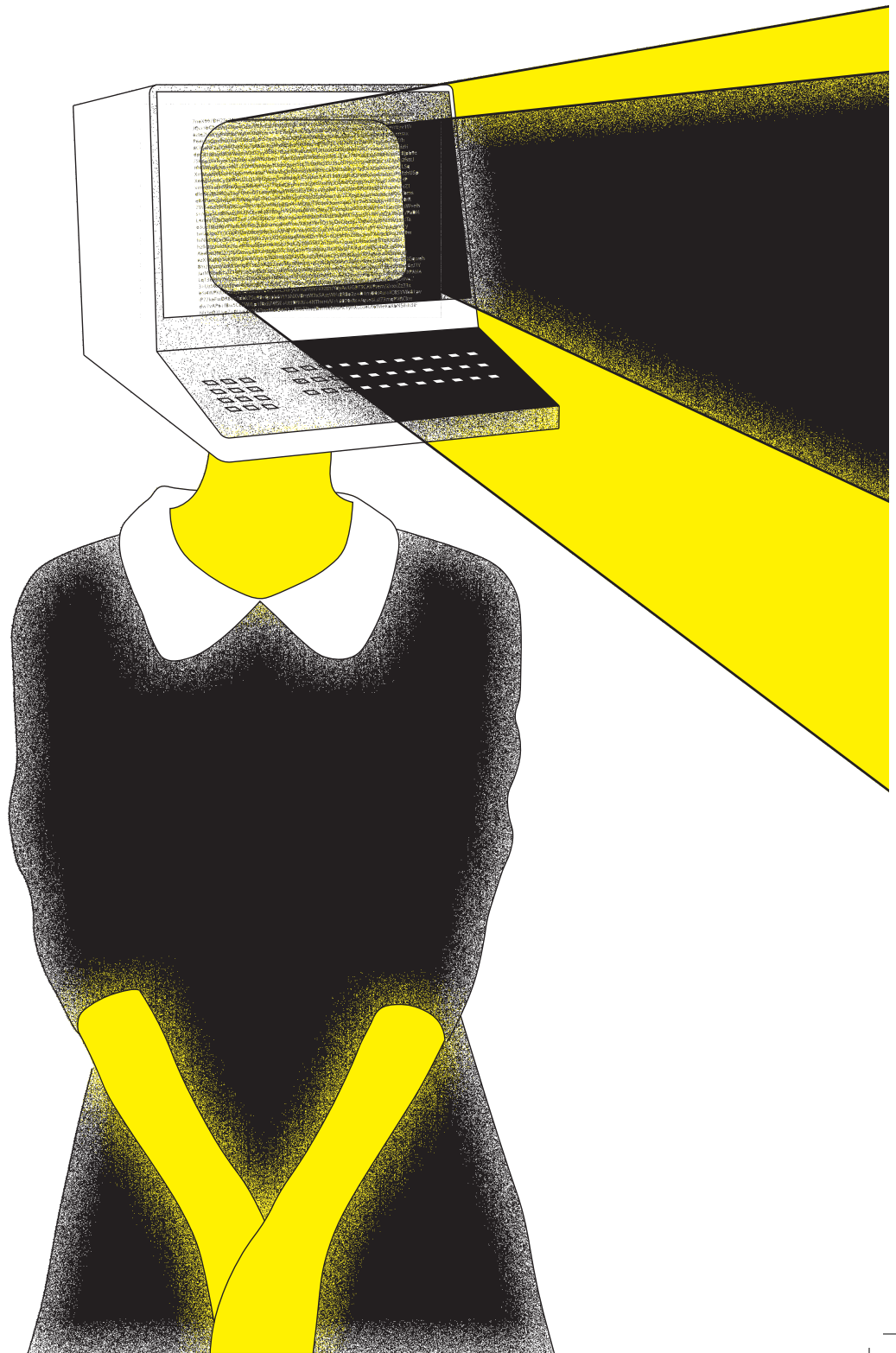
THE ECONOMICS. I am aware that for the level of expertise I am currently working at – I ghost write for post-graduate students, some of them at Ph.D level – my fee is rather low. An American client (not an academic one, but someone who needed web content) rather insensitively pointed out to me once that his teenage daughter can earn as much as I do babysitting. I browse at oDesk and Elance and I see rival writers commanding hourly fees twice or even thrice mine. But that's the beauty of it; thanks to the global marketplace, workers like me are hitting the sweet spot: we work for fees that are highly competitive within the host economy but can be considered as generous within the home economy. I

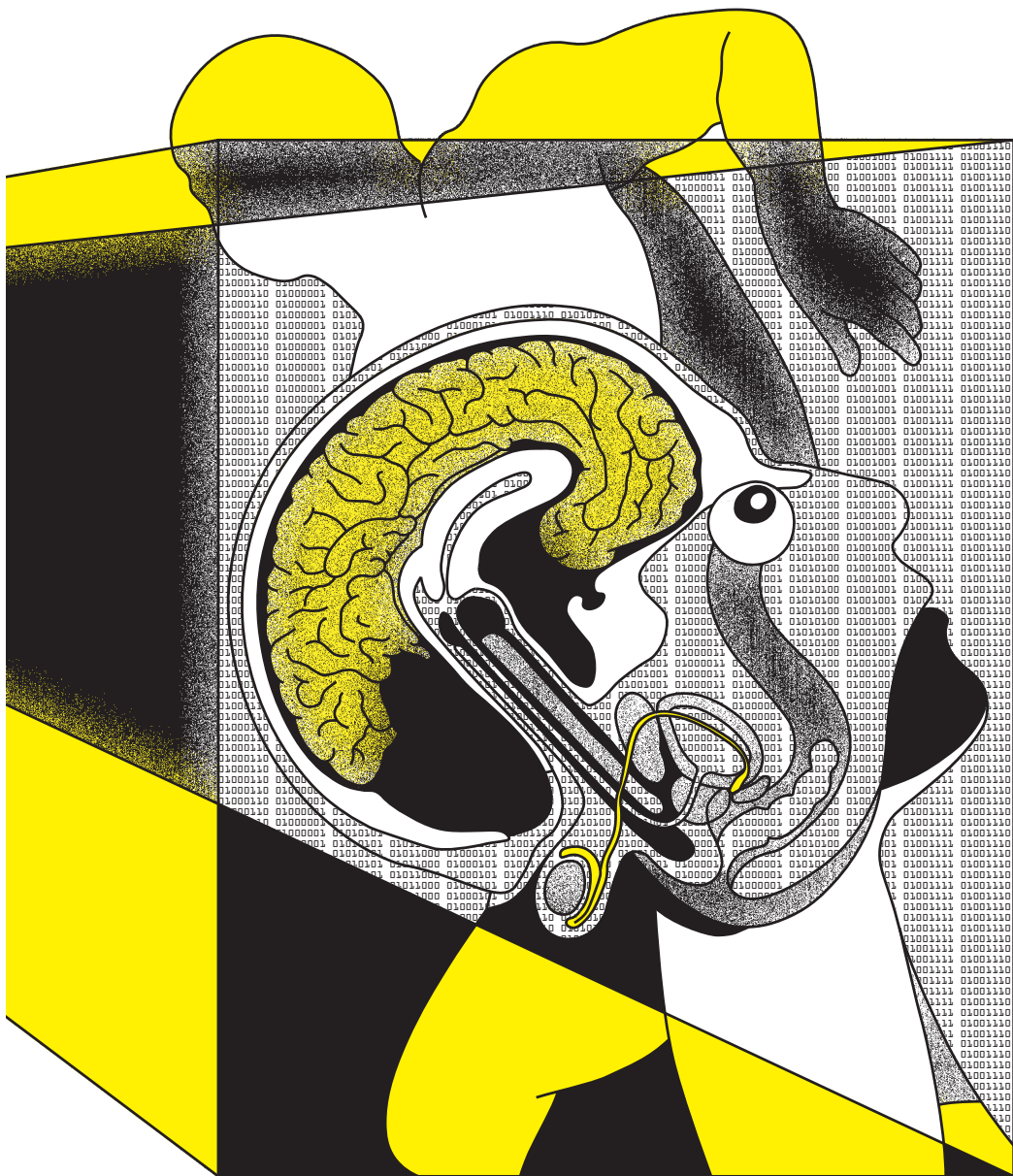
come from the Philippines – a country whose main export is manpower. I have millions of compatriots who are willing to be physically separated from their home and families just to exploit this sweet spot. I count myself lucky that I can leverage this advantage virtually.

I also have another advantage, one that counts whether you are in a developing country or not; one that not every woman has. I come from a family that is comfortable enough to keep me and my son sheltered, fed, and clothed in a basic fashion during times when I cannot earn from online work. Thankfully, since I started, this has not happened for longer than a couple of weeks (and only twice, when I've flu or colds) but the security that this affords me has freed me from feeling desperate when there are no good offers to be had.

THE MORALS. When I first started work as an academic ghostwriter, I needed to grab whatever projects I could because I didn't have a reputation as a good researcher yet. That meant literally forging assignments and assuming the clients' identity. I had a toddler that I couldn't face leaving every morning every day to go to the office or the hospital (I have a degree in communications, and also am a licensed nurse) but I also had bills to pay and all I could think of was that I wanted this work-from-home thing to work.

For the first one and a half years, I was writing essays and reports on an as-needed basis. At the start, I was okay that I was writing content that I couldn't get credit for because it seemed like very light work for me and my focus was on my baby, not on professional fulfillment. There were times when I would reflect on what I was doing, and think that it was literally like being a prostitute (although an intellectual one, rather than a carnal





one) because I was doing degrading things with my mind. Here I was, my two college degrees from prestigious universities in the Philippines and with some masteral credits to boot, trying to write some inane paragraphs about an assigned course reading then having to dumb it down so that it would sound like something my client could have written. At first, I was fine with it, trying to make peace with the path I have chosen but at the back of my mind, I was screaming: is this all that there would be for me— a choice between my self-respect and being able to be here for my son?

Every prostitute has a story of the worst trick they have ever turned— a paying client who brought them to the lowest they have ever felt, forced them to do the most debased act that made them feel less than human. As an intellectual prostitute, here is mine. He was an American in his early 20s, currently trying to cheat his way to a masteral degree by looking for someone who he can pay cheaply to do his work for him. This, by the way, was after he had pulled off the same trick with his undergraduate degree (but I did not know this at the start of our contract). He was so lazy that he would even had me log in to his online university so that I could do everything on his behalf, without even making the pretense of caring enough to look over what I was doing. Worse, this client was particularly condescending and very unpleasant to work with. HE was the one who needed to pay just to get a degree, yet whenever we would chat, it was obvious that he thought himself way better than me because I had to do jobs like this. He was also ignorant and a bit racist: one time, after sending me a USD\$50 bonus for getting a high grade on his course, he had the gall to say that the bonus should let me go on a nice vacation. \$50?!?!? I had to po-

lately correct him that at the most, it will be able to pay for a dinner at TGIF⁽³⁹⁾ — just like it would in the US.

I have since moved on from having to take on clients like that. By this time, I have already built a client base, and have gained a good enough online reputation as an academic writer that I can now be more selective about my projects. These days, I rarely do undergrad or masteral level work; Ph.D level projects tend to be more challenging and does not necessarily pay better but I find that most Ph.D candidates are most respectful and appreciative of what I do. They tend to look at me as a junior member of their research team, not as a sleazy provider of illicit products. In relationships like these, I don't mind being a silent worker in the shadows. They can take all the credit and the glory gladly, I get to bring home a paycheck to my kid.

(39) 'Thank God It's Friday', an American restaurant chain.

*

After having a large number of Skype-conferences with three academic-for-hire female collaborators, two from the Philippines and one from Trinidad-Tobago, we jointly decided on one(32) of them writing a detailed script for me to be performed as the first presentation of my PhD project, the 30% public research seminar May 2nd 2016 at The Stockholm University of The Arts.⁽⁴⁰⁾

In this script she described in detail my dress-code, the whole of my presentations' text content, the whole of the opponents' text content and lastly the planted Q & A session afterwards. That meant that I had to find an opponent willing to 'perform' her script. The artist (and since then my co-supervisor) Nina Bondeson agreed to that, under the condition of her following up the scripted analysis/feedback with her own. The performance consisted of two parts, with the second part being the revelation of its' meta-level of a commissioned, purchased nature. This included a on stage re-dressing back into my 'private' self-representation.

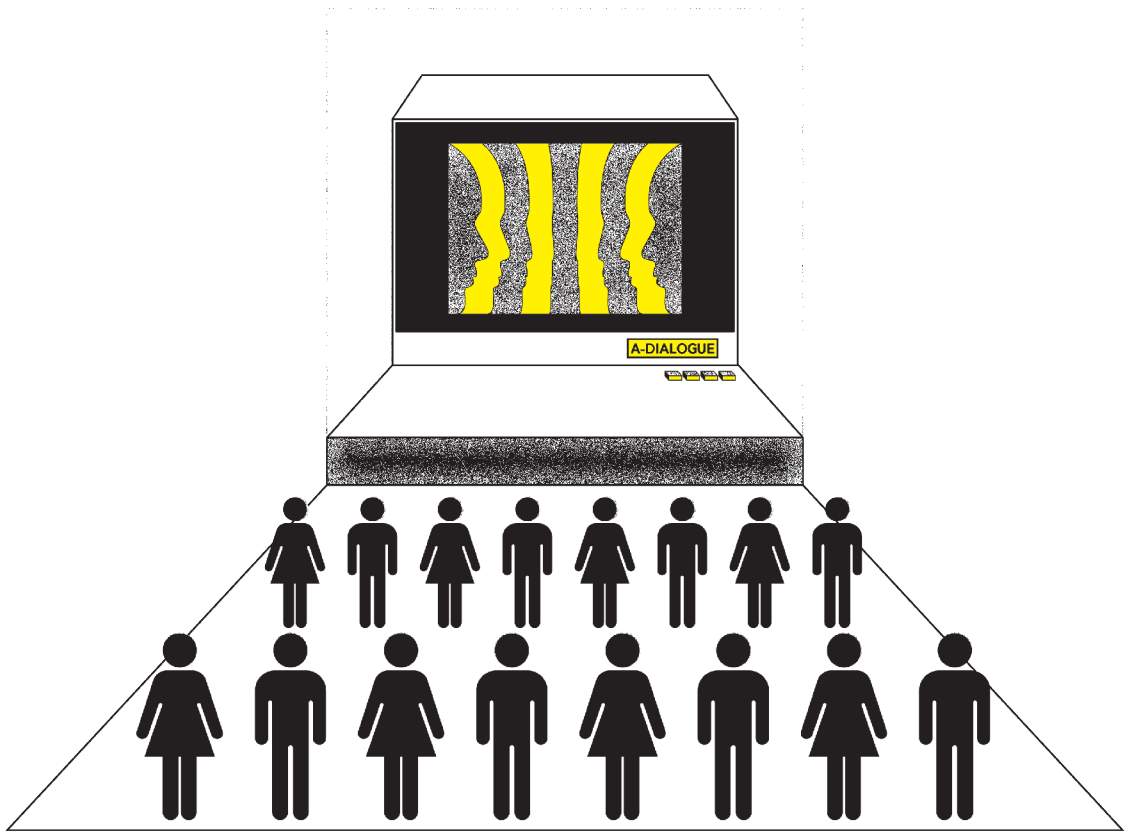
(40) Libay Linsangan Cantor is a two-time Palanca awardee and former scriptwriter-director of children's TV programs for GMA-7 and ABS-CBN 2. She currently holds various consultancies as a freelance writer-editor, media literacy/media education lecturer, gender sensitivity/LGBTQ rights trainer, and advocacy filmmaker. She lives in Marikina City, the Philippines.

FAUXTHENTICATION

A(n) (academic) study in two acts

Presenter: Bogdan Szyber

Opponent: Nina Bondeson



The script for the 30% public research seminar, conducted at
The Stockholm University of The Arts May 2nd, 2016.⁽⁴¹⁾

ACT 1 – THE PRIMARY SHOW

Scene 1: A Monologue

Scene 2: A Dialogue

Scene 3: The Chorus

ACT 2 – THE SECONDARY SHOW

Scene 1: A Monologue

Scene 2: A Dialogue

Scene 3: The Chorus

SYNOPSIS:

Framing concepts by Cildo Meireles

- Ideological circuits
- Monetarized ethics
- Globalised capitalism as a performance
- Online economies of labour
- Structures of power

LOCATION:

- Higher education industry

CHARACTERS:

- Artistic researcher
- Digital proletariats

DRAMATURGY:

- Artistic research

TRADITION FRAMEWORKS:

- Institutional critique
- Conceptual art

(41) The script is in its verbatim, unaltered form.

PLOT POINT 1

Offline

- Workers: temp agencies, contractual labourers
- Sites: office space, farms, factories

Online

- Workers: freelancers
- Sites: world wide web

Concepts:

- HITs - human-intelligence tasks
- Crowdsourcing sites
- Online freelance marketplaces

Online marketplaces:

- Amazon Mechanical Turk
- oDesk.Com
- Upwork.Com
- Elance.Com
- PeoplePerHour.Com

PLOT POINT 2

Concepts:

- Mechanical Turk – Wolfgang Von Kempelen (18th c.)

Offline

- Essay mill: Ask someone to write it for you.
- Sites: Your dorm, library, their house

Online

- Essay websites

Concepts:

- Academic pressure producing fraud submissions
- Online economy fuels academic fraud
- Degree inflation
- The artistic researcher as academic

PLOT POINT 3

Theoretical grounding support:

- Cildo Meireles
- Anuradha Vikram

Institutional Critique: The Framework

- Installation (art)
- Curatorial (practice)
- Labour (as performance)

Institutional Critique: The Inquiry

- Who are the actors?
- What is the plot?
- What is the dramaturgy?
- Who is my audience in the performing of artistic research?

Institutional Critique: The Process

- Going online
- Contacting online workers
- Commissioning texts from online workers

Online roles:

- The Client
- The Freelancer

CHARACTERS (ACT I):

Bogdan – The Academic Scholar
as Artistic Researcher
Nina – The Opponent
Audience members – Planted Questioners

CHARACTERS (ACT II):

Bogdan – The Academic Scholar
as Artistic Researcher
Nina – The Opponent
Freelancers – Digital Proletariats 1–5
Audience members – Random Questioners

COSTUME REQUIREMENTS (SUGGESTED):

The Academic Scholar –
dark-coloured (perhaps tweed) jacket
over a solid colour pastel shade collared
shirt (closed button except top neck)
tucked in, matching formal pants (to go
with the jacket), matching dress shoes
(preferably dark coloured), no tie

The Opponent – come as she is

Planted Questioners – come as they are

NEEDED PROPS (SUGGESTED):

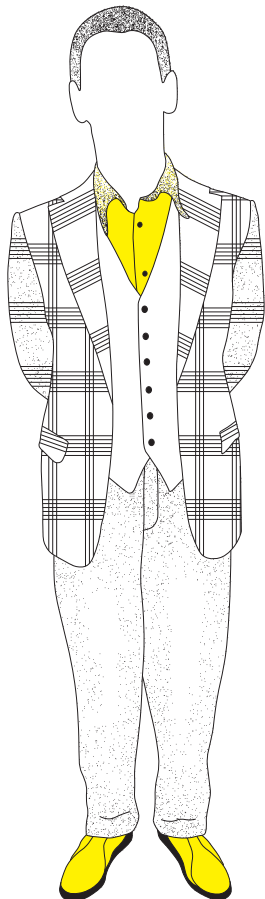
1 unit LCD projector/screen system with
audio hook-up (preferably with a clicker
device for operating from a distance) for
the morning show

2 units LCD projector/screen system with
audio hook-up (preferably with a clicker
device for operating from a distance) for
the afternoon show

Cue cards (to read the presentation from,
especially during Act 1)

High chairs (if available, slightly high-
er like a barstool type) for the Academic
Scholar and The Opponent to sit on during
Act 1

Handouts (leaflets) containing the basic
outline/talk points of the
seminar



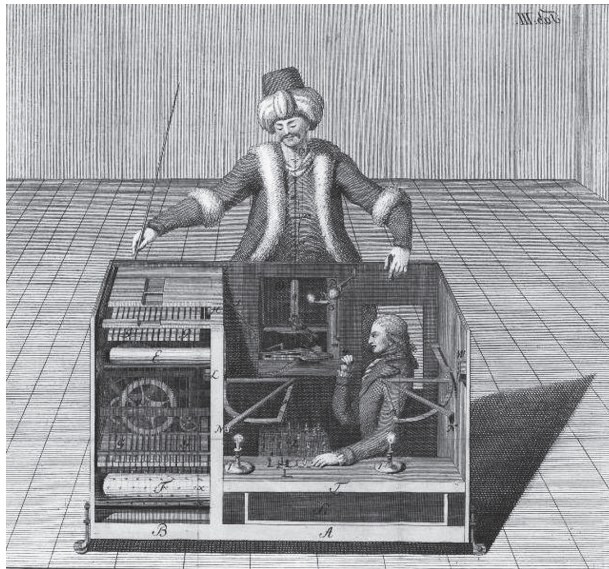
THE PRIMARY SHOW (FAUX)

ACT I SCENE 1

A projector shows
a powerpoint
slide display

BOGDAN Good morning. Today's seminar presentation is entitled 'Fauxthentication.' My name is Bogdan Szyber. I am a theatre person by profession, now here in front of you as a PhD candidate where I will present to you the preliminary findings of my study. Let's begin.

BOGDAN TAKES A QUICK BOW.
A CLICKER, BOGDAN CLICKS THE PREZI
TO SHOW THE TITLE SLIDE SAYING:
THE MECHANICAL TURK



'Schachtürke'. From the book: Freiherr Joseph Friedrich zu Racknitz, Ueber den Schachspieler des Herrn von Kempelen, Leipzig und Dresden, 1789.

BOGDAN You can follow the talking points of my seminar through the leaflets distributed earlier, where you can see the outline of the presentation. Today's seminar is divided into two major parts. Being from the world of theatre, let me use terms more familiar to my world, as I will call this part of the seminar 'The Primary Show' and then, after a 30-minute pause, we will see the other half of this spectacle which I will simply call 'The Secondary Show'.

Right now, The Primary Show will comprise three parts. Our first roughly 35 minutes will be 'A Monologue', which means merely me speaking in front of you, as it is devoted to the presentation of the theoretical and methodological aspects of my research study.

In the next 30 or so minutes, my assigned opponent Ms. Nina Bondeson will join me for a more animated conversation, which I will term 'A Dialogue'. The final part of The Primary Show will be devoted to 'The Chorus', which pertains to the open forum with the audience.

After a 30-minute intermission, we will present 'The Secondary Show,' a slightly revised version of what you will witness here this morning. It will basically have the same structure as The Primary Show, only this time, extra curtains will be drawn aside to reveal more intricate details of what will be exposed here in the morning.

I invite you to stay on for both performances in order to fully comprehend what I will be unveiling today in these hallowed halls of higher learning. So, here are our shows!

Well, all the world's a stage, as that quip goes, and we are merely players. In that sense, allow me to ask this question: Where do we draw the line between false and authentic in academia, especially in our new digital age or information era, where economies intersect with new forms of labour, instilling a revised structure of supply and demand? A thought-provoking question? Well, consider this: In the world now thriving as a 'global village', are you at all aware of who your digital neighbours are?

And do these things matter in academia? Or is our academia located in another sector of this global village? Where is it on the map? Shall we try to find it together? Let me tickle your fancy anew with this seminar presentation and guide you through the context of my own information.



Cildo Meireles, *Insertions into Ideological Circuits: Coca-Cola Project*, 1970.

BOGDAN This research reframes concepts introduced by Brazilian conceptual artist Cildo Meireles, an installation artist and sculptor noted for his artistic resistance to political oppression. I reference his concepts of ‘Ideological circuits’ and the ‘monetarised ethics’ of globalised capitalism as a performance that explores the online economies of labour and its structures of power.

53

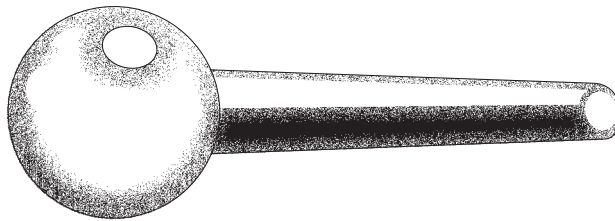
Using the metaphor of theatrical staging set within the higher education industry, I will explore the impacts of digitalisation and globalisation through an online-based narrative that showcases an artistic-academic tension. This is the tension that exists between myself as artistic researcher and the virtual freelancers commissioned for this project.

I interpret the role of the artistic researcher as that of a director/ choreographer who commands the actresses onstage by commissioning content that brings forth the voices and personalised agendas of these protagonists, simultaneously choreographing text production within the site specifics of academia. Before a director can direct, there should be a playwright penning the performance, and we have that here. Before a playwright can outline the dramaturgy, there

should be relevant information from thematic research, and we have that here. Before the researchers can enact the choreography of their duties, there is a choreographer who outlines their every move, and we have that here. There are other bit players and supporting cast members that complete the flow of information and presentation, and I will be unravelling all of their hard work here, on this stage, right now.

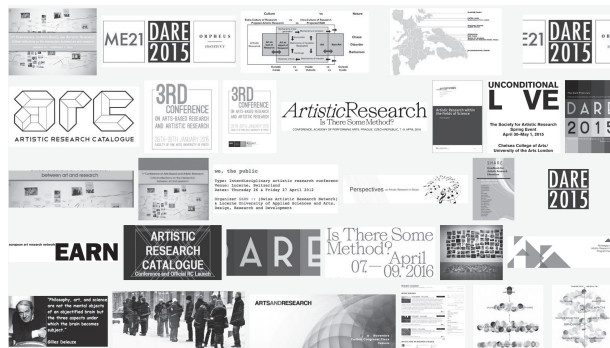
Tangentially, this investigation also brings us to confront how the ethics of academic integrity has been affected by the global proliferation of work-for-hire contractors now pervading this rarefied milieu. An intention of this seminar is to lift up the female protagonists in this drama and incite a conversation about the now and future digital proletariat.

CONCEPTUAL ART



54

Ceci n'est pas une pipe.



The stage: Higher education industry/artistic research.
Google Image search, retrieved May 22nd 2016.

BOGDAN And how will I do that? By taking all of this information and pulling it towards the centre of this investigation, where I will be located. If this whole seminar is a stage play, the dramaturgy is enveloped in the artistic research approach that I will use and currently am using as we speak. As I am at the centre of this artistic approach, I have set up the preliminary structure of this study, but I am also surrendering my own agency regarding the analysis and reading of this seminar.

There is a handing over of control, which I will unfold, using the institutional critique tradition to guide me.

In a way, what this means is that I am approaching this whole study as a conceptual art project, where I am both creating it and at the same time participating in it, as I will also let others 'create me,' and as I let them participate as well. How, you may ask? Let me explain.



Reich + Szyber, *Beautiful Sadness*, The Uggleviks-reservoaren water tower, 1989. Photo: Anders Thessing.

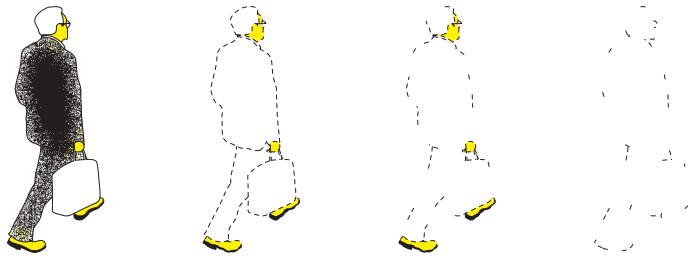
BOGDAN I have approached my PhD candidate position as a site-specific project, just as I've approached just about everything I've done since the mid-80s. Here is an example of site-specificals I've done before, 'Beautiful Sadness' from 1989, created together with my colleague Carina Reich.

My aim is to use conceptual art to unfold hidden layers of mechanisms in academia, mechanisms that actually make it work, mechanisms that some

academics see as necessary tools of their survival in these hallowed halls, mechanisms that others in academia will readily deny or denounce. And mind you, this is not just specific to this site, our site, our university, but is widespread all over. Let me explain.

These mechanisms, especially those that power many kinds of industries today, now exist in two dimensions: the online and the offline worlds.

By offline, we mean the age-old structures of hiring contractual labourers.



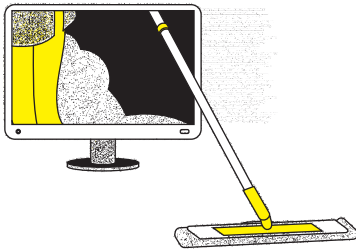
BOGDAN In an industrial economy, you have different types of factory workers doing their specific tasks in a whole assembly line, creating products for your use and mine. And by the way, this is the Foxconn factory where all our iPhones, Ipads & MacBook's are assembled.

56

In our modern capitalist economy, you have different types of corporate workers who get hired on a contract basis, and who will perform blue- or white-collar tasks for my direct or indirect benefit, as well as for yours.

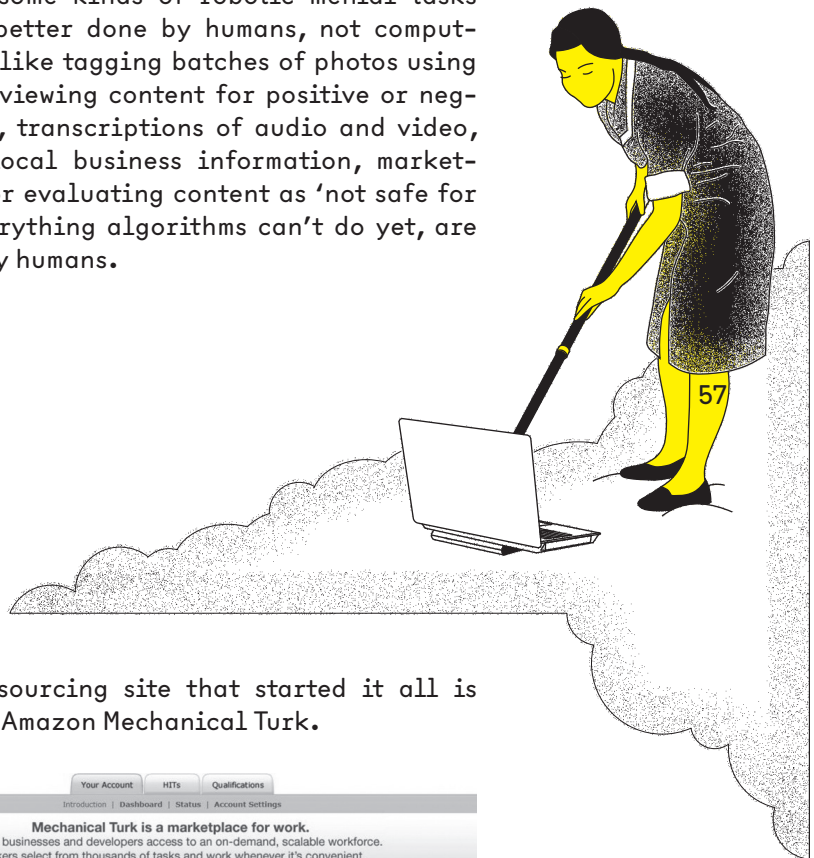
Now let us leave these physical roads and go into virtual roads; specifically, the information superhighway.

BOGDAN The development of Internet-based technology has bred a whole new variety of the contingent workforce, the online freelancer, who works in the most unregulated labour marketplace that has ever existed. Online outsourcing has literally exploded during the past decade, aggravating the oppressive practice of contractual (gig) work, where workers are not counted as employees, and so are deprived of normal job benefits such as health and unemployment insurance, retirement funds, or even paid sick leaves.



All great human civilisations have built on slave labour, and it seems that this much-touted contemporary global village is no different. Only this time, the slaves are neither illiterate nor engaged in backbreaking physical work, but instead are chained to their computer terminals, performing what

Amazon.Com calls HITs or human intelligence tasks. Not everything is automated in this digital age, some kinds of robotic menial tasks are still better done by humans, not computers. Tasks like tagging batches of photos using speech; reviewing content for positive or negative bias, transcriptions of audio and video, reliable local business information, marketing spam or evaluating content as 'not safe for work,' everything algorithms can't do yet, are all done by humans.



BOGDAN The crowdsourcing site that started it all is called the Amazon Mechanical Turk.

Your Account
HITs
Qualifications

Introduction | Dashboard | Status | Account Settings

Mechanical Turk is a marketplace for work.

We give businesses and developers access to an on-demand, scalable workforce. Workers select from thousands of tasks and work whenever it's convenient.

215,748 HITs available. [View them now.](#)

Make Money
by working on HITs

HITs - Human Intelligence Tasks - are individual tasks that you work on. [Find HITs now.](#)

As a Mechanical Turk Worker you:

- Can work from home
- Choose your own work hours
- Get paid for doing good work

Find an interesting task

Work

Earn money

[Find HITs Now](#)

[or learn more about being a Worker](#)

Get Results
from Mechanical Turk Workers

Ask workers to complete HITs - Human Intelligence Tasks - and get results using Mechanical Turk. [Get Started.](#)

As a Mechanical Turk Requester you:

- Have access to a global, on-demand, 24 x 7 workforce
- Get thousands of HITs completed in minutes
- Pay only when you're satisfied with the results

Fund your account

Load your tasks

Get results

[Get Started](#)

Amazon Mechanical Turk front page.
Retrieved February 17th 2015.

these online crowdsourcing marketplaces work?
Let me give you an idea.

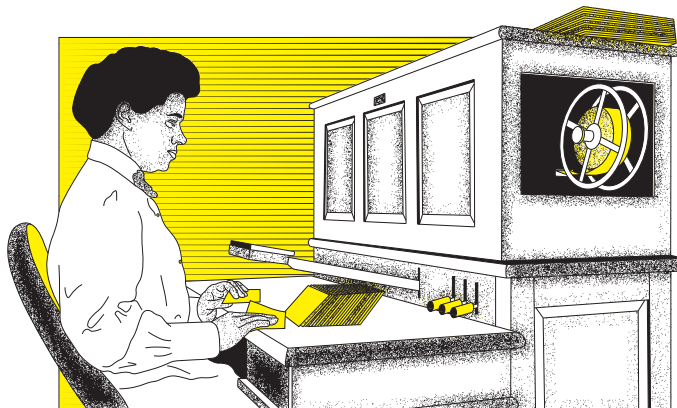
The screenshot shows a freelancer profile on the Elance platform. The profile is for an 'ACADEMIC RESEARCHER AND WRITER' located in India (Mumbai, Maharashtra). The profile includes a photo, a minimum hourly rate of \$15, and a 'Writing & Translation' skill level of 5. The 'Overview' section states that the freelancer provides high-quality academic papers in APA, MLA, Harvard, and Chicago styles. The 'Job History' section shows a private job completed in November 2014 for \$250. The 'My Snapshot' section shows a 'Writing & Translation' skill level of 5, 12 months of experience, 36 total jobs, 25 milestones, 63 hours, 25 reviews with a 5.0 rating, and 25 clients.

Authentic academic writing á 15\$/hour.
Retrieved from Elance April 4th 2015.

BOGDAN In a way, this is another platform of staging one's self. Similar to any social media platform, you sign up and create an account. You create a profile, and you choose a role you want to play. If you are looking for a job, you essay the role of the freelancer, and you design the profile to attract future employers. If you are looking for workers, you essay the role of the client. There's not much profiling a client is required to do; you just have to prove that you can pay your online workers through the system of the job site.

59

Freelancers and clients try to find each other and transact for a task to do. Just like your offline transaction for sealing project deals or applying for a job, the transaction online is basically the same, except that it's all virtual, and it takes an awful amount of trust that the other party won't fool you at the end.



A female 'computer' at the newly invented tabulating machine with automatic counters for the US Census work, 1908.



Punching cards for the 1940 US census population card.
Photo: US NARA via Wikipedia.

BOGDAN

Female mechanical turkers meet their parallel in the female computers before them. Before the word ‘computer’ came to describe a machine, it was a job title. David Skinner wrote in *The New Atlantis*, ‘computing was thought of as women’s work and computers were assumed to be female.’ Female mathematicians embraced computing jobs as an alternative to teaching, and they were often hired in place of men because they commanded a fraction of the wages of a man with a similar education.⁽⁴²⁾

60

(42) Shawn Wen,
‘*The Ladies
Vanish*’, *The New
Inquiry*, 2014.

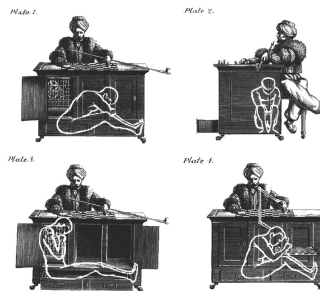


And so, there is another underlying issue at hand here: the feminisation of the digital migrant worker. Is it surprising to know that the gender pay gap is very much alive online, just as in the offline world? Since 2005, platforms for solitary freelancers working from home, remotely, anywhere in the world, has literally exploded.

And there is a hardcore gender issue at hand, because according to studies, just as in offline contractual employment women outnumber men. The India-based management consultant firm Zinnov published the results of their 2012 survey of the top 30 online talent marketplaces and revealed that while women constitute less than 50 per cent of the traditional workforce, more than 55 per cent of online freelancers are women. In Amazon's MTurk it is 70%.

BOGDAN Through my Fauxthentication project, I look at this industry a little more closely in an attempt to come to a better understanding of the complex lives and motives of the women who can be considered the true natives of this territory. The creators of this online content earn money from their talents but at the same time firmly position themselves as members of a new digital proletariat. The payment they receive is worth but a tiny fraction of the qualifications or acclaim that may be bestowed on their clients. In this way they inadvertently add to the divide between rich and poor nations. And those that notice are not often in a position to forgo income on principle alone.

61



The Plates illustrating the way the Turk worked.
From Tom Standage, *The Turk: The life and times of the famous eighteenth-century chess-playing machine*, Walker & Company, 2002.

It is ironic that Amazon.Com referenced the Mechanical Turk in their pioneering job site, which ties back to the introductory image of my study. At the centre of my piece is the concept of the 18th century masterful chess-playing machine that was initially known as the Automaton Chess Player. You could call this an 'artificial intelligence', since its creator, Wolfgang Von Kempelen, tried to fool people that he has made an artificially programmed robotic chess player. In

reality, inside this automaton was a real-life human being squished beneath the cabinet that doubled as the chess table. This person was a for-hire grandmaster, a human who could manipulate the chess playing mechanisms from within as he sparred with the fake robot's opponent.

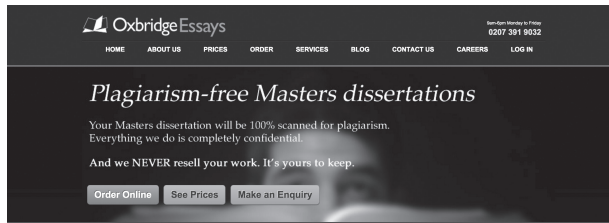
BOGDAN The metaphor of the Mechanical Turk is a central theme of this staged performance, being an apt parallel to the roles of the artistic researcher and the digital worker. Much like the hidden grandmaster, the unseen female digital worker behind the scenes is the true driving force behind many advanced products of information technology today.

What do these aspects now lead up to? From the comparison of the online and offline worlds we discovered the feminisation of the digital workforce, which leads us to the female mechanical turks; or the female digital proletariat that helped me with my academic staging.

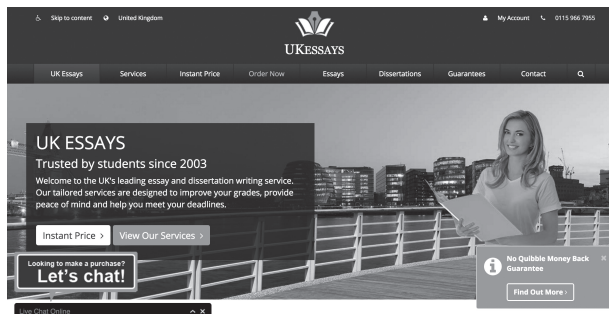
Now why would an academic-artist or artist-academic like me need the help of third world female digital freelancers? Here are some justifications.

The objective of this section is to lay the groundwork that will enable the audience to appreciate the murky connection between the higher education niche and the exploitation of the digital proletariat. Using our offline-online binary, it's actually easy for anyone in academia to outsource their work, using another kind of job site specifically addressing academia's needs: the essay mill.

There is also, of course, an offline essay mill, where persons can be hired to write a paper for you. Whether a term paper, a pop culture review, a master's thesis or a PhD dissertation, someone out there can be paid to produce these materials for a student, with the risk of being discovered in this kind of transaction very low, unless your hired hand squeals on you. This is the same immeasurable value that the internet offers to anyone who needs similar services: anonymity, though with far greater access to extremely qualified help.



Oxbridge Essays internet site, front page.
Retrieved October 12th 2015.

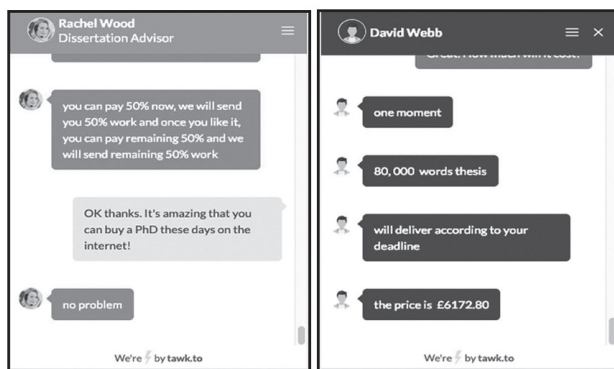


UK Essays internet site, front page.
Retrieved October 12th 2015.

BOGDAN

Thanks to websites that offer ready-made essays on certain topics, students can log in, create an account, post their paper requirements, and wait for 3–5 days for their freshly cooked up paper to arrive ready for their taking, and ready for submission to their unsuspecting professor. In this manner, plagiarism is no longer detectable, as original work is handed over. But whose originality? Certainly not the student's! But the professors wouldn't know that. So your poor professor's account in plagiarism checker websites are useless, since this isn't your garden-variety cut-and-paste plagiarised work. This, ladies and gents, is your modern day Academic Mechanical Turk.

But these academic transactions are not exclusive to essay mill websites. The aforementioned job sites (Upwork, PeoplePerHour, etc.) also act as essay mills. Posts like the one below populate these job sites. You don't know who the client is, or what their profiles are, but you know that they are some hapless student asking for help to create their paper. There are high school students here, college or university-level students and even postgrads.



Online thesis purchase negotiation. Retrieved through <https://essaychat.com/wanted/>, October 18th 2015.

BOGDAN And what drives them to these sites? Pressure from academia and from the economy. With college education becoming the norm worldwide, there is now a (not unreasonable) assumption among prospective employers that those who do not successfully achieve diplomas are less capable or are not as committed to their future long-term growth. There are two immediate implications relevant to this study: the first is that the consequences of failing to graduate have become more serious in these times than at any other; and second is that institutions of higher education are now being populated by students who are mostly concerned with attaining a degree, and not so much with the transformative potential of higher learning.

While mass higher education was a positive development in terms of democratic principles, it has had the adverse effect of diminishing the value of the college diploma, a phenomenon economists have dubbed as 'degree inflation'. It is now a viable prophecy to mention that arts education institutions such as ours, and similar ones all over Sweden, are indeed in danger of becoming afflicted with this phenomenon of degree inflation. And that's just academic pressure from the students' side.

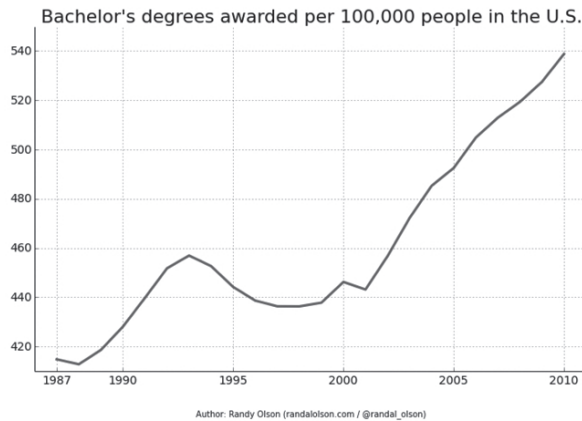


Image via National Center for Education Statistics.
Retrieved November 1st 2015.



Antal studenter i högskolan

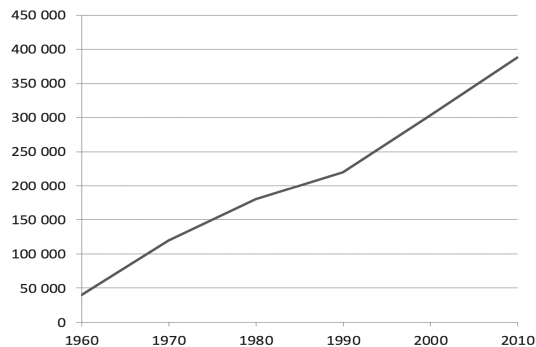


Image via Gothenburg University, www.gu.se.
Retrieved November 1st 2015.

BOGDAN As for artists such as myself, now embracing the role of artistic researcher, it is not enough to be accomplished in your world. In order to be a senior lecturer or a full-time professor in arts education institutions, one needs to hold a PhD. If some artists could never be bothered with getting a master's degree, how then the PhD? Such academic pressure on artists who just want to share and teach their know-how!

The arts and academia are both esteemed romantic ideals in today's late-capitalist society. Academia, with its constant and close proximity to knowledge of the highest philosophical and scientific quality, is assumed to be one of the more noble fields of human endeavour. Its champions, therefore, are held to intellectual and ethical standards that are tacitly more principled than those

demanded from the common man. Despite this expectation, numerous cases of academic fraud are constantly coming to light, causing deep embarrassment both to many previously respected and highly positioned persons and even to the most prestigious of educational institutions.

BOGDAN And here I'll just mention the most recent one here in Sweden – The scandalous Macchiarini affair at the Karolinska Institute.⁽⁴³⁾ In the US we find highly revered Harvard and Columbia. This sets my stage for an artistic unravelling of tremendous proportions. For now it is time to throw wide open the cabinet doors to the Mechanical Turk, and peek at the hidden grandmasters powering the masterful machinery of academia.

In enacting my institutional critique using Cildo Meireles' concepts as a form of module, I inserted myself into the so-called ideological circuits by participating in his concept of monetarised ethics of globalised capitalism. My ideological circuit of choice here is the branch of artistic research within academia. As a parallel module, I also incorporate key thoughts from Anuradha Vikram, a lecturer of arts, history and theory at UC Berkeley. She has written: 'As a form, institutional critique exists somewhere between installation art and curatorial practice. Its basis in Marxist philosophy and psychoanalytic theory manifests through emphasis of material as historical trace, audience as subject and object, and labour as performance.'⁽⁴⁴⁾

Labour as performance indeed. Now that I have laid out the theoretical framework and rationale of my research, let me outline the methodology where I enter this site-specific project staged here and now. My artistic research network poses the following questions:

Who are the actors?

Who is the audience?

What is the plot?

What is the dramaturgy?

Who is my audience in the performing of artistic research?

(43) <https://leapsmag.com/a-star-surgeon-left-a-trail-of-dead-patients-and-his-whistleblowers-were-punished>.

66

(44) Anuradha Vikram, #Hashtags: Institutionalized Critique, Daily Serving – an international publication for contemporary art, April 7, 2014. <https://www.dailyserving.com/2014/04/hashtags-institutionalized-critique>.



The costumes, body language, lighting design, scenography.
 Google image search result on 'artistic research', here at
 HKU University of the Arts Utrecht.
 Retrieved from <http://www.mahku.nl/mahku/earn.html>
 January 13th 2016.

BOGDAN This is what I get when I Google 'Artistic research'... So, if the stage is *artistic academia*, the plot is about getting *visibility* and *recognition* from my audience, which also is composed of my peers – What *actions* must I perform? Obviously creating artistic research 'art,' publishing texts, networking; being visible at conferences, generally being 'active' in the discourse of artistic research. In a sense, there is a requirement of being *productive* and thus being *measured* and *quantified*, as my *productivity* is part of a vast bureaucratic apparatus.

67

To navigate this bureaucratic apparatus, I now enact my institutional critique by becoming one with the narrative.

My methodology is plain and simple, and is based on the three simple steps I will show you here. When I encountered the literature behind this massive fraud in academia evidenced by numerous first-hand yet anonymous accounts published in reputable publications, I wanted to explore this digital space. Know what it was like. More importantly, I wanted to know how negotiations take place.

In the freelance marketplace websites, I installed myself by creating a profile and essayed the role of 'the client.' I posted a job ad and called for freelancers to submit their papers for a fee. The fees were not fixed, but I put a place-

holder amount there, and they were free to bid with the same amount or lower. In their previous experiences, lower bids got the job.

By reading their papers, I was able to assess their level of understanding of what I planned to do. Those who seemed to have a good grasp of it I directly handpicked to form a team. True enough, all of these online workers fit the profile outlined earlier in my theoretical investigation: they are based in third world nations, they have bachelor's or even master's degrees, and they are professional workers. I specifically called for female applicants, and I got them. They comprise the academic think tank for this project.

So what exactly did they do? All of them worked for me as consultants. We communicated via email or Skype as I explained to them what this artistic research entails. Some of them provided insights into how I could 'stage' this theatrical project within the academia framework. Some of them produced concept papers to help me to polish the different theoretical agendas of this artistic research. Some produced structures for me to explore and follow as to how I could put all of these things together.

While essaying the role of the client in transactions with those who essayed the role of freelancer,⁽⁴⁵⁾ I came to a deeper understanding and analysis of a pretty unknown contemporary working milieu for a major part of countless women seeking work online. Here are some of my observations or, if I may call it so, findings; findings that characterise the existence of two binary opposites working harmoniously as one: the false and the authentic.

For more or less one and a half years I have been interacting online with these female digital 'proles' who are – in my opinion – completely academically credible offline. As they helped me to polish and whittle out this artistic lump of a project, I have observed how the economy of online digital labour has given them enough leeway to choose jobs they believe they can accomplish, even jobs that seem to be beyond their purview. One freelancer from the Philippines claimed that she had even written two PhD dissertations for clients before, even if she herself

(45) Verbatim;
Libay Cantor's exact
wording.

did not even have a master's degree. Meanwhile, a freelancer from Pakistan holding two master's degrees yet lurks in these murky online-marketplace waters looking for jobs. This proves that the online economy levels the playing field, regardless of one's educational attainment or background. But in levelling it, these transactions at the same time also dislevel it, when the confident student hands over a non-self-produced 'original' academic paper commissioned from his 'artificial artificial intelligence' freelancer. Now who here is being false and who is being true?

Seeing that there is an existing gender pay gap in the offline world, my female digital proletariat seems to be gentler in accepting this pay gap, not because of their *geographic* locations but because of their *social* locations. As freelance workers, they have the ability to work from home, work any time they want, and choose their clients or temporary bosses. Some of them are single mothers who prefer to stay at home with their children and at the same time be able to work freely within those comfortable confines. Some are freelance academics who have refused a part in academia's longstanding soap opera saga known as The Game of Tenure, while some may be disenfranchised professionals who tended to get overlooked for promotions or career advancements in their chosen fields of endeavour. Regardless of who they are, the online world gives them the agency to enact a better role in the economy, as they know their kind is needed and are in demand worldwide. The authenticity of their offline existence is validated online on a daily basis, while embracing a false notion of 'equality,' specifically in terms of gender and remuneration.

69

In addition, the anonymity that their transactions provide helps them to be more confident in enacting work roles that normally wouldn't be handed to them. Consider this: if they can write a PhD dissertation for an academic without even having a master's degree, the sky is really the limit in terms of finding jobs that they could finish. By posing as a faux automaton, they enact a mechanical turk job and produce authentic output, while existing in this underground economy that, ironically, is very visible online.

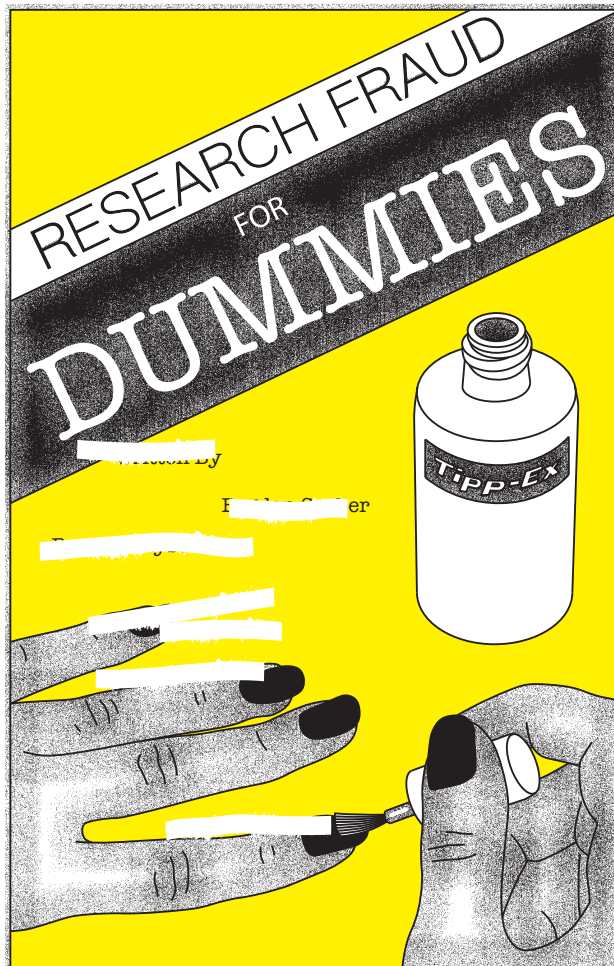
So far, by inserting myself in these worlds and essaying my role, my observations and findings of the false and the authentic embracing each other within academia and outside of it can be summarised in the following:

- how the authentic becomes false (only if discovered)
- how authentic thoughts are approved even if they are based on false mechanisms
- how false academics get away with being authentic thought-producers
- how false intellectual capital can be cheaply bought through legitimate falsifications

Now if you think art and academia are strange bedfellows, so are the false and the authentic. But as I have shown you, it is a reality in this *mise-en-scène* called the online economy of digital labour, as globalised capitalism gives the false and the authentic its valid authentication, both written and directed by the players: the clients and the digital proletariats.

And there you have it: **FAUXTHENTICATION.**⁽⁴⁶⁾

70
(46) My **bolding**.



The Monologue is now concluded. Thank you!

SCENE 2

BOGDAN WELCOMES HIS OPPONENT NINA.
NINA JOINS HIM AND THEY SIT OPPOSITE
EACH OTHER. THEIR BACKDROP IS THE
PREZI SCREEN.

BOGDAN The second part of this morning's presentation is my dialogue with my assigned opponent, Ms. Nina Bondeson. Through her inquiries as my opponent, perhaps she could further help me unravel the theoretical, methodological, and artistic aspects of my research as I continue to stage it here, in academia, the very site of my study.

NINA Good morning, Bogdan. This is indeed a heavy curtain you are drawing aside for all of us to see, whether we are in the artistic site, the academic site, or the grey areas in between. Well, perhaps not that grey anymore, since this was revealed to us through your preliminary findings and observations. Let me start my analysis by first focusing on you.

I would like to compliment you on essaying the role of artistic researcher through inserting yourself into the online gig economy of digital labour. I am amazed at the level of participation you enacted at this stage. I find it fascinating that you indeed embrace the concept of joined yet opposing binaries working as one, since I think you are able to perform well by using what I will call a 'mask beneath a mask beneath a mask, but without masking anything.' Clever enough, and bold enough to be the meta – most effective tactics available – on your own meta!

Let me explain that further. By bearing a mask, I think your initial presentation to this digital proletariat was cloaked in their understanding and interpretation of the role of the client. In these online work hubs, I assume that clients have stereotypical characterisations that the freelance worker role is very familiar with.

I assume that, as in the offline world, this online world also contains specific types: 'the bad boss', 'the unresponsive client', 'the demanding boss', 'the disappearing client', and so forth. I'm sure they have shared these opinions with you via the papers you commissioned from them. In my reaction to your presentation, I now wonder what type of characterisation they might have had of you in your role as client.

Of course, all of what we're hearing here is one-sided, since this is your artistic research project, not theirs. Yes, you presented some of their thoughts but I think those may not be enough to understand the deeper narratives of their existence, either as an online or an offline character, or both together. Maybe in your next seminars this could be unearthed or shared? If I may offer that as a recommendation, then I do so.

Another aspect I am curious about, which I was hoping you would explain, is how you were able to sustain your performance as artistic researcher in the digital world. We know that performances can sometimes be uneven for thespians, whether on stage or in film or television, anywhere that false personalities need to be believable. I am curious to learn more about how believable you were to these low-paid digital workers and how many of them were doubtful of your performance. And were they able to detect that you were indeed performing, or did you come clean with them from the beginning, stat-

ing that you are this and that who needs this and that, who is looking for this and that, et cetera? I am very interested to learn which parts of your own self, during the staging of your artistic research performance, were faux, or false, and which were authentic. Or were you also combining your own kind of false and authentic in essaying this role? Maybe you could share your thoughts briefly on this?

BOGDAN Most of the time I AM my 'act'. That could of course be said for just about all of us, at least that's what sociological research tells us. While interacting with the freelancers I became extremely conscious of the power relations involved and wasn't comfortable with that for a long time. So I started to develop different strategies to cope, mostly coming across as an acutely politically correct guy from an intersectional point of view. I was understanding and oh so NICE. I was one of the good guys..

NINA Thank you for enlightening us about that. Now I wonder about the role of the digital proletariat. Gender is a huge aspect of your study, and obviously this ties in with class. While you expanded on this aspect briefly, I would very much like to see if there is indeed a deeper class issue at work within their roles. The class issue between the client and the freelancer is already a given. But what about class issues among freelancers? I am curious to learn whether there are levels of socio-cultural discourse that they are involved in that

are not necessarily gender based, but economic or even cultural. You mention women without even a master's who could competently write PhD dissertations. Are these women plain geniuses or just normal persons not given the chance to pursue higher education? Was it a personal decision to quit academia and not engage in higher learning? Or as you mentioned, were some just allergic to tenure track positions or the politics surrounding such processes? Or do you think that higher education or not is a social class issue alone?

We know that social class affects educational attainment, but this is not strictly applicable to third world people alone. We also have it here in the developed nations. Perhaps we have it easier since we have avenues and mechanisms to help the underprivileged attain some form of education; and while such structures may exist in developing nations, they are only few and far between. This is why I wonder now what you found out about the social class of these freelance academics working online. Since they have at least a bachelor's degree, I suppose they are largely not from the working class sector where people can often not afford access to basic education, much less higher learning.

The fact alone that the women you contacted have access to the Internet says a lot, since we know that in the developing world there is still a huge digital divide both within populations and between nations, where the more progressive parts of a country may be wired and online while some rural communities or those far from cosmopolitan centres may still have no Internet access. I am interest-

ed in integrating these aspects of their profiling in your study. Perhaps you could also include further characterisation of these characters that go beyond the masks they also are presenting or hiding behind in their online life. I think this might also be relevant to investigate.

I suppose what I'm saying here is that I want more background stories of these characters to be presented in your staging, and for you to tell whether such understanding could lead you into more dimensional insights about how they perform their roles online, in view of who they are offline. I'm not sure if this is part of your unfolding narrative. Is this an approach or strategy you are also planning to develop in the course of your artistic research?

BOGDAN The self-presentation and performance of oneself online is subject to lots of interest and one can find ongoing research by above all media & communication studies scholars. The only thing I can say is that the freelancers I've interacted with are no different from the rest of us. When I've looked at how they present themselves on other social media compared to agencies like Elance, the difference can be huge. For instance, one of them is a LGBTQ activist, and how she performs in her trustful professional role and as her hardcore activist self respectively is enormous... But I'm not sure this online self-representation angle interests me at present..

NINA Since we're on the subject of character profiling, I think I am also curious to learn more about the kinds of clients these women have. You mentioned a study that pro-

files the freelancers in these online marketplaces, where you found out about the gender divide. What about the clients? Do researchers also study the clients and create profiles based on the data they have accumulated? Or perhaps, if I may suggest it, aside from yourself, since you act primarily as the choreographer who is directing their text production, could you in your next seminar think of including other characters who actually were willing to act the role of the client commissioning papers for submission to their professors?

I am quite fascinated by the client character now, since you enlightened us about how easy it is for these students to actually attain their bachelor's or master's or PhD diplomas and degrees by submitting authentically written papers that they falsely credit as their own. Now that is a character worth knowing the background story of! Well, professors here already get their fair share of these kinds of students, I'm sure! What I'm wondering is if they really are pressured that much, and how, and yes, the issue of conscience. Maybe another character in this stage play should be Conscience! Now that is a recommendation I would like to make. What do you think?

BOGDAN Conscience – interestingly enough a word consisting of the separate words con and science – is a fluid thing... It literally means 'a sense of right and wrong' and of course a lot of research has been put into the mechanisms of fraud and

cheating. The most interesting comes from behavioural economists like the Israeli-American Dan Ariely and his team at MIT, and of what I've read, well, it's complicated... I wish it had to do with level of education, income, gender, race or class, but it hasn't. Almost everyone cheats. By the way, there's a paper written by sociologists from The University of Lausanne who studied executive management students in a top-notch Swiss school of economics and found that the students with the most neoliberal socio-political views tended to be the ones most prone to cheating during their studies...

NINA

Thank you for your honesty. Now to continue, I want to focus on the production itself. Fascinating as it is, it is also quite disturbing. You educated us about the existence of online jobs that seem to be more fitted for computers or robots. Yet there they are, labelled as HITs, along with other types of jobs also labelled as HITs, which – as you said – could be scientific, mathematical, literary, or artistic. As an artist myself, I am familiar with all kinds of false creations, and am of course appalled by it. Well, perhaps depending on the context of the creation. Some areas may be forgivable while others are deplorable. I have noted before the existence of ghostwriters, and all along I thought of them as similar to what the media calls 'paid hacks' or 'spinners,' for example speech writers that pen seductive words for politicians to spout in order to capture votes or drum up loyalty. Copywrit-

ers in the advertising industry create such creative copy that it makes folks like you and me develop brand loyalty, as their wonderfully packaged words and images and music and films endeavour to sell us goods, services, products and brands. So with capitalism as their artistic patron, they 'perform' their art for us as 'audiences'.

It is surprising to learn of the extensive ghostwriting going on just beyond the façade of academia in this digital age. I never realised that there are academics who have been hiding behind their online avatars all this time. You say the digital proletariat write original academic papers, term papers, theses, dissertations, and articles for academic journals but cannot get credit for it. Well yes, they get paid. In their world, perhaps they need to have fortune rule over fame, while the paying academic client is bestowed with his or her own 'academic fame' by spending a little or maybe some small fortune online in these essay mills or freelance marketplaces. What a way to shop! Viva e-commerce indeed! But yes, perhaps still in connection with the digital proletariat role, before I forget, they could also be questioned in terms of their own conscience. Is it really just money or circumstance that makes them waive the call of conscience and become ghostwriters to cheaters who are willing to pay? I believe this also merits artistic investigation.

And to further refine your research, I need you to address a number of other questions. Now that you have revealed to us the what, the where, the who, and the how of things in this digital

economy and the conditions of digital labour, I would like to ask you this: What is it for? What is the purpose of this exercise? Why in this manner and why within this framework? You mentioned a desire to initiate a conversation about this phenomenon, if we could call it that. But why? Does it need to be so thoroughly investigated? And what kinds of conversations do you envision taking place regarding this milieu? To further rattle your artistic-slash-academic chains, do you aim to be a kind of ethics police, as I know you are not a card-carrying member of the moralist brigade; are you? Is political correctness also in play here? What is it you are intending to happen, and yes, again, what for?

BOGDAN I've always been a natural born questioner. Whatever the situation or context I've found myself in, be it a workplace, a marriage or a meeting, I question it. It's a kind of reflex. That's what happened when I entered this particular 'room' or space or conversation, if you like, The Stockholm Uni of Arts. I thought to myself: 'Well, if I'm a director and I'm supposed to make 'art' of artistic research then the staging of my PhD is the most logical sub-plot in this bigger drama'. So I'm basically just responding to my circumstances...

NINA Interesting enough. Thank you for that reply. Now back to my analysis of your production site. You have one foot inside the online economy and the other deep into academia. That might be a mighty tough stage to dance upon, but it somehow works in this staging. It is interesting for me to see how you have enacted both being a

conceptual artist and a curator at the same time, since as you mentioned, you create aspects of this production by choreographing what the digital proletariat will do as they try to 'create you' in the process. Now I am just not quite clear as to what aspect of you they are creating. Is it more of the artistic you, or is it the academic you? Or could it be both at the same time? Well, an idea for the next seminar? Further enhancement of the performance aspect? I'm not sure whether I'm getting ahead of myself here, since we still have another show after the intermission, right? But perhaps you can address this aspect in a little more detail later on?

But now I want to pose another question. Now that we have the 'what for', let us go back to another who: Who is this study for? Who will benefit from learning the lurid details of such sites of artistic-slash-academic struggle? I know you don't want to be policing anything or anyone, but are you at least trying to champion someone in this process? Not as part of that moralist brigade, I am sure. Also not as an ethics policeman. However, you are clearly presenting ethical concerns here that somehow splash a bit of mud on the faces of academics both present and not present. Is this a wake-up call to academia, to raise awareness of the fraud? And if there already is awareness, then what is this for? Is this a call to action, for something to be done? So, would you like to address my inquiry here, or should we add this to the fur-

ther recommendations I am intending to make as I outline my critique of your critique.

NINA

search, I would now like to share my thoughts about your project as conceptual art. As I mentioned, I appreciate how boldly you installed yourself as part of the milieu you wanted to study from an artistic point of view. The concepts you have unravelled during the course of your presentation today are indeed challenging, thought-provoking, unsettling, and interesting. You were using concepts you termed as modules based on existing academicians' and artists' thoughts or mini-philosophies. By using their modules and meshing them with yours, I believe you have successfully transformed some of these concepts into your own, through the consistent trial-and-error process of being an artist in academia and an academic using the art world as a backdrop. However, in your staging of this conceptual art form, I can see where you forego the normative traditional aesthetics of creation, as all conceptual art aims to do that anyway. But what about your material concerns? Since this conceptual study is very materials based, in terms of traversing the information superhighway as you said, or being on the Internet, communicating with your digital workers using the different information and communication technologies that are crucial to this site-specific study, will it be harder to forego the material concerns that most, if not all, conceptual art practitioners aim to do? You may choose to respond now or you may choose to reflect on this thought, to include in your next presentation.

BOGDAN

I think I've been driven by a couple of realizations during this site-specific project. One is the ongoing pressure on artists for a number of years now to get a degree, an academic title, in order to land, say, a project-based job within higher arts education. The other is the ongoing standardisation, bureaucratisation and academisation of arts education on all levels, from the Bologna process to how things are managed at a curriculum level. As competition within a domain increases, dishonesty also tends to increase in response. David Goodstein wrote in his *Conduct and Misconduct in Science*,⁽⁴⁷⁾ already 20 years ago, and I quote: 'Throughout most of its recent history, science was constrained only by the limits of imagination and creativity of its participants. In the past couple of decades that state of affairs has changed dramatically. Science is now constrained primarily by the number of research posts, and the amount of research funds available. What had always previously been a purely intellectual competition has now become an intense competition for scarce resources. This change, which is permanent and irreversible, is likely to have an undesirable effect in the long run on ethical behaviour among scientists. Instances of scientific fraud are almost sure to become more common.'

(47) Paul R. Gross, N. Levitt & Martin W. Lewis (eds.), *The Flight From Science and Reason. The New York Academy of Sciences*. pp. 775-31 (1996).

Since this is an artistic project and this is site-specific re-

BOGDAN

Hmm..

Being smack in the middle of this play that I'm both directing and acting in, I hope I've set a pro-

cess in motion that has gathered it's own momentum. If I'm an artist, defined as that by my field as well as by myself, then if I state that this is a piece of art, then it IS art, isn't it...? And then what it 'answers' and to whom becomes a matter of many different discursive confabulations, doesn't it?

NINA

All right, thank you for that reply. Now perhaps to bring my critique to a close, I would like to pose another question, which you may or may not respond to here, in this time and space, with the option of considering addressing it later on. Given the confines of this artistic research study, you have all along discussed the information, the processes, and the data that you have gathered and accumulated. But art also produces, instigates, incites, and exacerbates emotions. Art shakes, jolts, and amplifies our feelings. Could you share with us now the emotional journey or the emotional process that you have undergone in the context of this artistic research, from the moment this all began as the seed of an idea, up to this point almost two years later, where that seed has now become this 30 per cent seminar?

I ask this because I believe a further expansion on this subject should be part of your artistic statement later on, as you present more of your study. At the crux of it all, art still has to reply, and art has to be replied to by the artist, and maybe even by the subject matter itself, or themselves? How about having the digital workers reflect upon their own artistic processes in being made one with your text, being one with your production, how they were also installed into this process? And be-

ing in the middle of it all, perhaps you could also clarify the artistic sensibilities that surround this project, maybe here briefly, or maybe later in full.

EITHER BOGDAN OR NINA COULD CLOSE THIS SCENE IF THERE ARE NO MORE FOLLOW UP QUESTIONS AFTER THIS MAJOR INQUIRY.

BOGDAN

And that concludes this portion of our primary show. A round of applause, please, for Ms. Nina Bondeson, for her intriguing inquiries.

SCENE 3

BOGDAN FACES THE AUDIENCE
FOR AN OPEN FORUM.

BOGDAN Thank you so much. At this point in the presentation, I now open the floor and accept any questions the audience may have regarding my study. Please feel free to raise your hand and put your question.

BOGDAN CHOOSES PRE-SELECTED AUDIENCE MEMBERS AND REPLIES TO THEIR QUESTIONS.⁽⁴⁸⁾

PLANTED AUDIENCE 1:

What do you think the biggest ethical repercussions of your study will be? Not the ethics of why these online workers do what they do for academics, but yours as the artistic researcher, where do you stand in all of this?

BOGDAN I've looked into this at length. First as to the freelancers I've worked with for about 18 months. I've gone to the very core – Ethical principles for scientific research in the Humanities and Social Sciences adopted by the Swedish Council for Research in the Humanities and Social Sciences [(HSFR) in March 1990]. So first, The Informational Requirement. The researcher should inform those affected by a particular piece of research about the aim of the undertaking. Second, The Requirement of Consent. Participants in a scientific study have the right to determine for themselves whether or not to participate. Third, The Confidentiality Requirement All information about participants of a study should be given the highest possible confidentiality, and should be stored in such a way that it cannot be accessed by unauthorized persons.

At present I have not identified any ethical problems in relation to any other part of my study than to how the contracted laborers and I interact. I can't see any difference in my position towards them from, say, non-institutional dance-theatre production involving minimum wages paid to dancers, dramaturgs, costume seamstresses, musicians etc..

PLANTED AUDIENCE 2:

Seeing that you've already been working with these freelancers for more than a year now, I'm just curious as to what kind of professional relationships you have developed with them? And do

(48) As stated above, I was instructed to find eight volunteers who were sent the scripted Q&A questions beforehand. After the eighth and last question, I quickly round up the session in order to only perform Ms Cantor's script.

these professional relationships also cross over personal boundaries sometimes, as it sometimes does in, say, a physical office setting? You know what I mean, like how in a work setting the personal and professional sometimes intersect? Are there professional jealousies, salary wage difference negotiations, and what about promotions of some sort? Do these things also happen online or while doing online kind of work, in your case?

BOGDAN Very interesting question, thank you. I've really tried to be 'fair' in relation to the salaries I've suggested between the contacted freelancers, for example telling them how much their co-worker's are being paid. All of them have, with two clear exceptions, shown a high moral stance, stating they absolutely don't want to charge too excessively for the same amount of work as another freelancer. Only one of them wrote me she simply didn't care how much the other women in the rest of the world were charging, she stated she had worked this much and wanted 5 times the amount of others for half the amount of text. That was very interesting, as she is the one based in Sweden. Otherwise, one of the freelancers started to have problems, first with one other person who had started to project-manage the whole process (something I really welcomed, in the tradition of devising for the stage), and when I did that, she stopped contacting me for a longer while, perhaps because I showed too little 'real' leadership...?

82

PLANTED AUDIENCE 3: I know this might appear as a racist-tinged question, but in which third world regions did you find your best online workers for this project? And was there any kind of cultural divide or disconnect that happened between you and some of those from other countries? I'm interested to know the multicultural dimension of this project's workers.

BOGDAN Well, that is a loaded question indeed. For the record – my statistical base for interacting in this particular market is very poor, I've only commissioned texts from 10 freelancers in addition to receiving proposals from maybe 15 more that in the end I didn't follow through with, something also due to that one of the online agencies, oDesk, which later merged with Upwork, closed my account when they saw my assignment being

connected to academic writing. It didn't help that I stated that this was artistic research and thus part of an art project, they couldn't comprehend that at all. I can therefore only make totally subjective statements about different individuals, not continents or cultures. But that said, the commissioned as well as the proposing ghostwriters from India and sub-Saharan Africa generally didn't see any problems anywhere, either from exploitative, gender issue, power-relational or fraudulent academic practices points of view. They saw themselves as selling a sought after product within a supply and demand framework and were not questioning their place in the order of things at all..

PLANTED AUDIENCE 6: By inserting yourself in the online economy as an artist and an academic, what was the hardest thing to do, and what was the easiest thing to do? Did you feel the need to separate the artist in you from the academic in you, while doing certain tasks?

BOGDAN ANSWERS [VIA IMPROV].

PLANTED AUDIENCE 7: I don't know if I should address this question to you or to your faculty. But since you are doing an institutional critique of academia, aren't you afraid that it will backfire on you? Since you are in academia and you are critiquing it, how do you intend to get away with it?

83

BOGDAN Yes, there you have it, the paradox of institutional critique. Biting the hand that feeds you, hoping the hand LIKES to be bitten, at least gently... Being a tamed, state funded institutionalised 'rebel' is one of the most successful games you can play in the arts, but I'm not fooling myself as to how much real political impact my art has on society, nor on academia...I just have to continue being the jester at the court of the Queen; NOT crossing the line at which she'll have my head, won't I...?

PLANTED AUDIENCE 8: How do you intend to do the same theatrical staging of your study in the next seminars? Or will there be different types of approaches to this as an artistic project? I'm interested to learn about the tangible output.

BOGDAN I think I have to view this PhD staging in at least four acts or chapters. It's the 30%, 50%, 80% seminars and finally the actual dissertation defence, making this into more of a baroque drama than a Beckett play...I have at present absolutely no idea of the next chapters' form and content. I'm very easily bored, so I suppose I'll have to be really inventive in order to keep my own as well as your attention in the future...

BOGDAN CLOSES THE PRIMARY SHOW.

BOGDAN Thank you so much for your insightful and thought-provoking questions. And that concludes this morning's part of my seminar presentation. We will now have a 30-minute break. I invite you all to enjoy the refreshments and snacks provided in the designated area outside. And you are welcome to come back later for the secondary presentation of my seminar. Thank you so much.

<< INTERMISSION >>

85

THE SECONDARY (AUTHENTIC) SHOW

ACT I SCENE 1

There is a standing coat hanger/hat rack on the far side of the stage (near the end/outside perimeter). Projector 2 shows a title slide saying 'Fauxthentication by Bogdan Szyber'

BOGDAN This continuing presentation is still part of the artistic research study called Fauxthentication. But this time, allow me to lift the curtain, so to speak, on the revelation of my findings – as well as yours.

TAKES A QUICK BOW.

BOGDAN Allow me to present to you once more my research study in the form that better suits my profession: as a theatrical staging. I was your main performer for The Preliminary Show. Right now, let me introduce to you the components of The Secondary Show.

BOGDAN 'The Secondary Show is how I termed this portion of my performance. In actuality, its real title is 'The Authentic Show.' Why authentic? Because The Preliminary Show was actually The Faux Show.

The world of theatre is always symbolized by two faces with different expressions: one sad, the other happy. Life's choices and aspects are also characterized by two aspects: the good and the bad, the high and the low, the real and the fake. There are always two sides to every story. Thus, in order to examine the world I wanted to study, I have to present to you two sides of this world, and always two sides: the faux side, and the authentic side. For this combination of the faux and the authentic, you find me in the middle, artistically ensconced as a willing player, bang smack at the centre.

BOGDAN And the term 'player' takes on another meaning in this staging, as I was indeed also playing – playing with you, and playing with other unseen players. But the question to keep in mind is: Who was being played by whom? As the main player, I have been enacting the part of the Academic Scholar since this morning and up to now. I have a structured study and I presented research findings. My opponent, Ms. Nina, was playing the part of the Opponent as we engaged in a dialogue this morning that focused on my study's initial observations and findings. But would you be surprised to hear that Ms. Nina rehearsed that exchange with me earlier? Yes, our dialogue was prepared beforehand. I supplied her with pointers on how to lead the discussion, and I pre-

pared my answers to the points she would raise; a 'scripted dialogue', much as the first part of my presentation also was a scripted monologue. Of course, you will say, these things are always scripted. You list down the things you want to say, and you make cue cards to remind you of when to say it.

But would you believe that everything I did in The Preliminary Show was indeed scripted – but not by me? Let me introduce you to the other cast members of this staging, the unseen performers that have been playing with me all this time, right up to now in fact. It is now time to draw the curtain to reveal my other performers: the digital proletariat, the workers, the literal mechanical turks.

As I mentioned in this morning's presentation, my artistic research study concerns how the online economics of digital labour feed into the pressuring requirements of how to succeed in academia. Academics go so far as hiring mechanical turks to play this game for them, the game of academia. As I presented to you how they commission texts from anonymous online workers, I, too, did the same. By inserting myself in this ideological circuit, I donned the role of The Client and commissioned works from female digital workers. And their materials are what I presented to you this morning.

88

And this is exactly the theatrical staging I want to enact here today: I became the actor playing the role of the Academic Scholar, pressured to create and perform a piece now known to us as this seminar. Ms. Nina Bondeson was the first character to come onstage here earlier to essay the role of Opponent during our dialogue.

Would it surprise you to learn that none of the materials, the data, the research information that I presented to you earlier today was of my own doing? All of the actions and scenes happening up to right now were actually written not by me, but written *for* me. These materials were created and done by someone I commissioned. Here is the process I underwent.

In order to insert myself into this online economy of digital labour, I had to enter as a will-

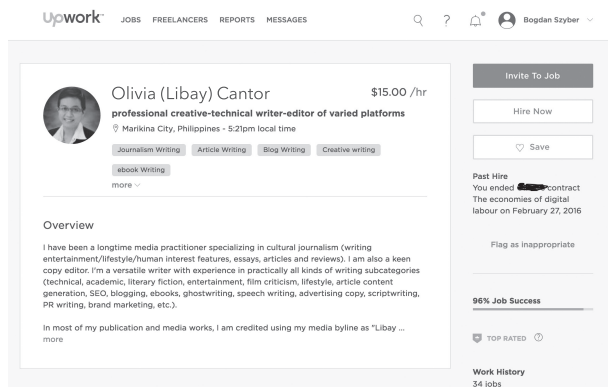
ing subject out to commission someone who could work virtually for me. The first mask I wore, therefore, was that of The Client, someone who created an account in many online freelancing websites where you could find thousands upon thousands of workers with varying skills and specialities. This virtual labour pool has workers scattered all over the globe, as stated in the earlier presentation. As I showed you, I posted a job opportunity online, and waited for applicants to lay their bids.

When they had completed this initial task, I selected a few of them who could form my digital worker think tank. I had my objectives, goals, aims and purpose for this study. I had the mechanics and the blueprint for it. But I needed them to flesh it out some more, and to enact the major part of the blueprint in order to have this artistic research stand as a viable structure of knowledge.

BOGDAN REMOVES HIS TWEED JACKET AND
HANGS IT ON THE COAT RACK. HE TALKS AS
HE DOES THIS.

BOGDAN For about one point five years, I brainstormed with them, conversed with them, processed and reprocessed this artistic research, fine-tuned my theoretical framework, discussed my artistic agenda and let them weave their own thoughts into it. I outlined my academic purpose and let them have a hand at developing it further. I let them elevate this discourse on higher planes, exploring various dimensions, until we could all exist offline and online, then online and offline.

And here they are. All of them will remain unnamed, for the purposes of preserving their online integrity and protecting their privacy. While I present them to you with false identities, I assure you that these stories are authentic. As I was being false with you during the preliminary show, rest assured that I am being authentic with you now, in this secondary show.



‘Digital proletariat 5’. Libay Linsangan Cantor’s Upwork page. She no longer offers her services there.

BOGDAN While I am here directing myself onstage with the material I have, let me introduce to you my main playwright: Digital worker 5. She is the one who wove everything into the cloak of information I presented to you earlier.


BOGDAN POINTS AT THE TWEED JACKET ON THE COAT RACK.

Digital worker 5 is the one who dressed me up for this performance. She is my wardrobe mistress, as she characterised how I should look today for this show. She is my playwright, as she wrote down the dramaturgy of both shows, scripting everything in The Preliminary or Faux Show. Yes, ladies and gentlemen, she scripted what I would say, what my opponent Nina Bondeson would say, and what the audience members asked me earlier. Yes, those audience members were part of the show as well. And yes, so was Nina, willingly.

BOGDAN Digital worker #5 wholly wrote this PhD presentation of mine in close co-operation with me. Digital worker 5 is a former university professor from Manila, the Philippines. She holds a bachelor’s degree in filmmaking and a master’s degree in creative writing. She is a decorated writer, a media practitioner, and an artist. She wrote the whole dramaturgy for me to follow on this day. These are her words I’m reading to you right now. Yes, even Ms. Nina Bondesons’ words were lifted from the script of Digital worker 5. While Digital worker 5 wrote all of today’s dramaturgy, she was assisted by another, Digital worker 3, also from the Philippines.

Elance

MY ELANCE HIRE FIND WORK MANAGE RESOURCES Freelancers Go Post Your Job

 **Joana Chrystal Michelle Ventura**
writer, editor, proofreader
Philippines | Quezon City, Metro Manila

Overview
Minimum Hourly Rate \$5
As a native English speaker, I have extensive skills and experience in academic writing, creative writing, technical writing, proofreading, editing, and copywriting. I am a registered nurse with a background in special education and early childhood development. I also have knowledge in SEO and Wordpress.
I specialize in producing well-written, unique content that is tailored towards client specifications and deadlines.
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Job History
Devising diverse freelance contracts
Apr 21, 2015 | Technical Writing | \$0 | Working
Private Job
Apr 19, 2015 | Translation/Localization | \$0 | Completed

My Snapshot
All Categories -
12 months | Lifetime

Jobs	2 Total
Milestones	0
Hours	0

Reviews	0	5 Stars	4 Stars	3 Stars	2 Stars	1 Star
N/A	Recommend					

Clients	0	Total
0%	Repeat	

Earnings	\$0	Total
\$0	Per Client	

Add to Watch List
Hired 8+ 1 Like
Last Sign-In: Apr 7, 2015

'Digital proletariat 3.'. Joana Chrystal Ventura's Elance page. *Elance* has since been acquired by *Upwork* and she no longer offers her services at the platforms.

BOGDAN

Digital worker 3 is a single mother who claims to have written PhD dissertations for students like me. She wrote an academic essay that was the basis of the dramaturgical script used here. Originally, I had a Digital worker 4 from Pakistan who was supposed to write this academic essay while Digital worker 3 was tasked to create all of the instructional materials I have today, such as these power-point presentations and the leaflets I handed out earlier. Digital worker 4 from Pakistan was more suited to write an academic paper in a short time, since she is a double degree holder, namely a master's in political science and a Master of Philosophy in public administration. Unfortunately she dropped out from the project quite recently.

91

Marvelous manuscripts

Home About Us Our Services Contact Us Director's Message

"If you do not care what the color of a person's skin is that buys your book... you could be on best seller list in 90 days."

Director's Message:

"Publishing, in it's simplest form, involves putting together the editing, proofreading, cover design, etc to produce a book ready for sale. Marketing the book is not publishing. Marketing a book comes after completing the book. Most publishers do not market. They produce the finished product. Too many people go to the publisher thinking they also promote and market the book for you. They don't. Often times the author pays money to the publisher to produce the book and finds out after that they do not market the book. The book will eventually go on the shelf, never to see the light of day again."

Email us

'Digital proletariat 4'.
The site is no longer functional.

'Digital proletariat 2'.
She no longer offers her services on *Upwork*.

BOGDAN

Before I got together with Digital worker 3 from the Philippines, I first had Digital workers 1 and 2 in my think tank. Digital worker 2 is from Bacau, Romania while Digital worker 1 is from Port-of-Spain, Trinidad and Tobago. They started fleshing out the theoretical components with me while Digital worker 3 from the Philippines fleshed out the theatrical staging components with me.

While Digital worker 3 was still on board, she suggested that I find another like her, also based in the Philippines. The reasons she wanted her fellow countrywomen to work with is first and foremost that their communication would be easier to facilitate. No time zones to consider while brainstorming, emailing, or working. This is why I went back to the freelance marketplaces and found Digital worker 5.

92

And these are the last words that they wrote for me. Thank you.

'Digital proletariat 1'. The very first online freelance contact as well as the project's original consigliere.
She no longer offers her services on *Elance*.

FROM THIS POINT FORWARD,
BOGDAN GOES IMPROV.

SCENE 2

BOGDAN FACES OFF WITH HIS OPPONENT NINA.
THEY WILL GO IMPROV ON THEIR EXCHANGE.

THE END

During the two years of my investigation and interaction with the online digital proletariat, the topics of my research were being sought after and embraced. This part of the project was presented at a number of conferences, both in Sweden and abroad. The subject matter produced together with the online workers was full of artistic and academic virtue; even the power relations between me, a white, middle-aged CIS male employed by the Swedish state, commissioning and buying the insider/witness reports by female academics in developing countries, were being addressed ethically and analytically through and for the study. The work and my part in it, well, at least *my intentions*, were on the 'good' side, revealing academic fraud, labour exploitation, exhibiting certain aspects of gender issues and the operations of the new technology upon the late-capitalist economies of labour. It was simply put 'out there', to be viewed from an external position by an artist giving himself and his institutional position a license of political righteousness.

It was when the venture turned its lens towards the intrinsic particularities of artistic higher education and the products of its 'research' that the honeymoon was over.

Second Domain
of Influence:

Artistic
Research

(49) Pierre Bourdieu, 'The Historical Genesis of a Pure Aesthetic,' in *The Field of Cultural Production: Essays on Art and Literature*, ed. Randal Johnson (Cambridge, England: Polity Press, 1993), p. 261.

(50) Marshall McLuhan, *The Medium is the Message*, p.132-136, Bantam Books, New York, 1967.

(51) The Project Gutenberg EBook of A.A. Milne's 'If I May', Posting Date: April 26, 2014 [EBook #7365]. <http://www.gutenberg.org/files/7365/7365-h/7365-h.htm>.

(52) A full list of the seminars can be found in the Appendix, p. 326–327

(53) 'The format of the new doctorate in the arts has been the subject of heated discussion between universities and academies. Although universities did pay attention to the demand that the new doctorate in the arts should respect the specificity of an artistic education, in that they accepted the idea that artists present a portfolio of their work for a doctorate, universities fiercely defended the idea that a doctorate in the arts would be inconceivable without a written supplement.

As a result, the format of the new Darts often requires both an artistic portfolio and a written supplement.' Dieter Lesage, 'Who's Afraid of Artistic Research? On measuring artistic research output' in *ART & RESEARCH: A Journal of Ideas, Contexts and*

A shift of critical focus for the 50% public research seminar, placing it inside the underbelly of Stockholm University of The Arts Research Centre, June 2017

It becomes clear that the 'subject' of the production of the art-work—of its value but also of its meaning — is not the producer who actually creates the object in its materiality, but rather the entire set of agents engaged in the field. Among these are the producers of works classified as artistic (great or minor, famous or unknown), critics of all persuasions (who themselves are established within the field), collectors, middlemen, curators, etc.⁽⁴⁹⁾

Art is anything you can get away with.⁽⁵⁰⁾

A quotation is a handy thing to have about, saving one the trouble of thinking for oneself, always a laborious business.⁽⁵¹⁾

Following the tradition and work-logics of academia: the creation and dissemination of text, the peer review system as the evaluator and the quotation quantity of one's work as a mark of quality and status, I decided to conduct a full-scale test of the system. This test had to probe the factors behind what was being created and evaluated in what way, within the contextual 'site' of artistic research.

At every public research seminar I have attended, both in Sweden and abroad, there was no discernible addressing of the quality of the actual artistic artefacts/events /interventions/processes, etc. being presented.⁽⁵²⁾ What was being addressed, expanded upon theoretically and criticised, time and again, was the 'written sup-

Methods, p.8, Volume 2, No.2. 2009. My underlining.

(54) What in the end makes the difference between a Brillo box and a work of art consisting of a Brillo box is a certain theory of art. It is theory that takes it up

into the world of art and keeps it from collapsing into the real object which it is. It is the role of artistic theories, these days as always, to make the artworld, and art, possible. Arthur Danto, 'The Artworld', *Journal of Philosophy* LXI, 571-584, 1964.

(55) The conceptual/academical art tradition is textual, so yes, anything can become art; in the art world and in artistic research. The Being and Meaning of art are consecrated through text, by agents in the right positions. The huge emancipatory

plement' that the artistic researcher always presents in conjunction with her/his artwork.⁽⁵³⁾

Does this mean that the logics of the art field hold water also inside the academically framed art production?⁽⁵⁴⁾ Could one really exhibit *anything*, as long as it has an adequate, by-the-book 'written supplement' accompanying it?⁽⁵⁵⁾

The key question was this: did the analogy of the art field deciding what is or isn't art have its parallels within our field of artistic research? That is to say: did anything so defined by the field (of academically situated art) automatically *embodied* and thus *validated* this genre, all in a Moebius-strip of perpetuating itself without end?

In order to test this hypothesis, a female freelancer was contacted through and in the digital marketplace, though this time not as an academic-for-hire but as an artist ditto. The photographer Yvette Hammond from Los Angeles in the U.S. was offered the job of creating an exhibition in Stockholm.⁽⁵⁶⁾ She was given completely free hands to showcase whatever she fancied. My role was to finance, produce and finally shroud the whole enterprise in a 'written supplement', claiming it as the expository artistic part of my PhD project for my public 50% research seminar.

The real twist to the story happened when Ms Hammond stated she would prefer being a pop singer performing her musical material in a concert setting, rather than exhibiting her photography. As the whole point of the exercise was to demonstrate the argument that in the academic context the 'art' itself is secondary to the framing in language and discourse of the same as text, the suggestion was unreservedly embraced. As my reasoning went, *anything* could be unchallengedly pre-

artefacts to have them carry meaning aside from verbal explanatory language. But I cannot use text to explain the meaning carried by the artefact – the meaning is experience-based in a non-appropriable enigmatic lingual stretch that expands our ability to use language. It is not a big deal, it is just part of the Mystery. To take this stand has been to endure the non-totalitarian hegemonical Ausschluss. But I don't think it is quite so dour anymore. Well, maybe, still within academia... Nina Bondeson, Comments super in temptant, 2019.

(56) <http://www.yvettehammond.com>.

97

ambitions of early conceptual art that so boldly promised 'No more boring art!' were indeed possible to appropriate and have been done so by theorists; like Danto and others, who, one after the other for six decades now, have

authored the logics of what we today call 'the art world'. The field of art was then easily colonized; or 'expanded' as verbalising theorists call it. Today we are all forced to justify our work through the coloniser's language,

which is explanatory text. Preferably in English. Artistic research provides the colonisers' prevailing liturgy. I can use text to declare I am an artefactual artist – I can use text to explain that this means that I make or process

(57) The refutation
of my presupposed
'Anything can become
art' argument follows
in this thesis' Epilogue,
p.144.

sented as the expository artistic part of one's academic endeavour within a 3rd cycle program of higher arts education.⁽⁵⁷⁾

So – why not stage a photographer staging herself as a pop singer...?

My production process for the 50% public research seminar became twofold: one was the hiring of a professional music producer (David Österberg) who could frame, create the necessary musical arrangement and generally make the concert 'work' from his and Yvette's point of view. In addition to this, I would also hire a professional projection art producer (CJ Scott) who would frame the concert visually. The other part of the process was the writing and performing of my 'institutionalised' critique in an animated film format as a skewed 'talking head'.

Part of the rationale behind the finding and booking of the concert/seminar venue was the metaphor of the Stockholm University of the Arts having an unconscious, filled with repressed and unwanted premises and suspicions; somewhere hidden and buried, an underground it didn't know that it had. So a subterranean storage room in the garage underneath Uniarts' main management, administration and research building became the venue of a public research seminar on June 7th, 2017. It housed Yvette Hammond's concert as well as the screening of the animated film which was an exploration of the potential problems that artistic research was heading into through its present structure and systematisation.



Yvette Hammond. Self portrait 2017.

Handwritten musical notation for 'Youthful Folly'. It consists of a five-line staff with a circle on the second line from the bottom and an 'X' on the fourth line. A bracket on the right side of the staff connects the top line (labeled 'F') to the bottom line (labeled 'E').

Youthful Folly hex: 4

Handwritten musical notation for 'Influence'. It consists of a five-line staff with an 'X' on the second line from the bottom. A bracket on the right side of the staff connects the top line (labeled 'C#') to the bottom line (labeled 'F#').

Influence hex: 31

Handwritten musical notation for 'Dissolution'. It consists of a five-line staff with a circle on the second line from the bottom and an 'X' on the third line. A bracket on the right side of the staff connects the top line (labeled 'A#') to the bottom line (labeled 'f').

Dissolution hex: 59

Handwritten musical notation for 'The Well'. It consists of a five-line staff with a circle on the second line from the bottom, an 'X' on the third line, and another circle on the fourth line. A bracket on the right side of the staff connects the top line (labeled 'E') to the bottom line (labeled 'A#').

The Well hex: 48

Handwritten musical notation for 'The Creative'. It consists of a five-line staff with a circle on the second line from the bottom and two circles on the third line. A bracket on the right side of the staff connects the top line (labeled 'C#') to the bottom line (labeled 'C#').

The Creative hex: 1

Handwritten musical notation for 'Revolution (fire in the lake)'. It consists of a five-line staff with two circles on the third line. A bracket on the right side of the staff connects the top line (labeled 'C#') to the bottom line (labeled 'B').

Revolution (fire in the lake) hex: 49

Handwritten musical notation for 'Preponderance of the Small'. It consists of a five-line staff with an 'X' on the second line from the bottom. A bracket on the right side of the staff connects the top line (labeled 'D') to the bottom line (labeled 'F#').

Preponderance of the Small hex: 62

Track list for "Grounding" by Yvette Hammond.



*Yvette Hammond performing 'Grounding', Bogdan Szyber's
50% public research seminar, 2017. Photo Anna Ukkonen.*

As my critical arguments about academia and artistic research revolved around the economy of labour in the online market of intellectual property, the next step after having been *buying* it would obviously be *selling* it.⁽⁵⁸⁾

My own personal intellectual property is a cluster of skills related to the staging of stuff: directing, choreographing, producing, stage and costume design. Having an expense budget as a PhD candidate, I was in the position of being able to offer production resources to a buyer.

I also felt the need to introduce some kind of chaotic randomness and/or Dionysian craziness to the project, while I felt myself being coerced into playing a number of stereotyped institutional roles without anyone actually defining and/or implementing them in any way, embodying the Swedish idiom, *det sitter i väggarna*, meaning the sturdiest of informal conditions/traditions that are literally 'sitting in the walls', hence extremely hard to change. I perceived the academic art research milieu as foremost adhering to the Apollonian principle, that is, embodying traits that are civilizing, analytical, and constructive, in opposition to the Dionysian traits of chaotic, ecstatic, and destructive.

Said and done, the person to contact was Kelly Davis,⁽⁵⁹⁾ a person I knew to be very quick-witted in addition to being versed in narrative structures for film and theatre. We had worked together before on a dance-theatre project in 2006, and I knew he could inject some what in American baseball is called 'out of left field' input, meaning 'unexpected', 'odd' or 'strange'; Dionysian, if you will... So Kelly and I started communicating and very quickly the left field stuff started flowing in. Here is a sample from one of his numerous suggestions for the setup of my eventual 50% public research seminar.

*

[...]

FORMAT

A radio program (station?) with multiple programs/shows within it?

'THE REAL COMPLEX WORLD' –

A jungle full of sounds - birds, monkeys and nocturnal life.

Sounds could already be playing when audience enters room...

since this show is a 'church' of sorts...

and our holy image must be upheld. Amen Abracadabra

These jungle sounds are coupled with...

Otherworldly perceptual text

describing senses that we don't have...disembodied knowledge, ghostlimbs of ancestors, etc.... something to offset and engage the imaginative mind in the beginning.

5–8 minutes?

JUNGLE SOUNDS DENSIFY, BUILD & CRESCENDO...

THE ZEN BOWL

is sounded and allowed to fade to silence.

NARRATOR – INTRODUCTION

That was 'The Real Complex World' by Hamberijian Machipphanian (mumbled, inaudible? or whoever, Rebyzs Nadgob).

Welcome back to Fauxthentication Radio.

...or...

(58) See 'Abstract', page 3.

(59) <https://www.facebook.com/kellyryandavis>

(60) r-p-o-p-h-e-s-s-a-g-r

r-p-o-p-h-e-s-s-a-g-r
who
a)s w(e loo)k
upnowgath
PPEGORHRASS
eringint(o-
aThe):l
eA
!p:
S a
(r
rIvInG
.gRrEaPsPhOs)
to
rea(be)rran(com)gi(e)ngly,
grasshopper;

Edward Estlin Cummings,,
and George James Firmage.
Complete poems, 1904–1962.
1991.

(61) Daniel Birnbaum,
‘Behöver konsten en
textbikini?’, Dagens Nyheter
Kultur, July 10th 1999.

(62) My non-referral to
Yvette Hammond’s work
created a lot of tension
at the actual seminar.
My position of wanting
to discuss the systemic
grounds of how I perceived
artistic research after her
concert, not her work (or
the ‘art’ being presented),
was in the best case simply
misunderstood; in the worst
case angrily attacked...

Ladies and gentlemen, by way of introduction, if you’re just tuning in, this is Fauxthentication radio - a program within programs - a show within shows - a truth within a lie and a lie within a truth. (What are the inauthentic pressures of being authentic in two opposing ways?) This program is all about trickery (?) and fraud (?), about lies. Lies - tell them by the campfire or the watercooler, or in a dark, possibly abandoned university lecture hall, almost any story is almost certainly some kind of lie. But not this time. No, this is a promise. During the next hour, everything you’ll hear from us is really true and based on solid facts.
[...]

We continued our spaced-out material mail exchange and after a while it became clear that even though there was a lot of possible craziness, the aesthetics simply didn’t connect; it was as if he and I were speaking about several totally different pieces of art or ‘plays’.

So the whole process stalled. Kelly continued to feed me wild left-field script material⁽⁶⁰⁾ while on my part I became increasingly desperate about what to do, not immediately noticing the solution staring me right in the face, personified by Kelly’s girlfriend Yvette Hammond, a photographer who knew everything about my reaching out and offering my services along with the financial/logistical resources for the upcoming 50% seminar. In a sudden epiphany I shifted my focus to her and her work, suggesting that she be the content/art creator in an exhibition in Stockholm while I acted as the exhibition’s director/curator/producer.

As a protagonist in this new dramatization, Yvette adapted faultlessly into my (partly) fictionalised intellectual property exploitation narrative pursued in the first part of the project, the collaboration with Ms C., Joana Chrystal Ventura and Libay Linsangan Cantor.

Still obeying The Apollonian principles of reason, I looked at various exhibition concepts, gallery display set-ups, prices of large-scale prints, the logistics of transportation, insurance rates, etc.

But Yvette, following the Dionysian principles, thought differently. She wanted to sing, to perform her own songs in a concert setting and could I please produce that...?

I immediately agreed, as this presented a fantastic opportunity to prove my point of how the conditions of our practices ultimately were scripted, or, in a way, *staged*; that is, making the textual bibliographic dimension (or as Daniel Birnbaum refers to it: ‘the text bikini’)⁽⁶¹⁾ and not the art itself the ultimate end product of every artistic research endeavour.

My whole argument for the 50% seminar revolved around the hegemony of text and the site-specificity of art-making within the academic context, leading to what I titled ‘edu-art’, where the art was put in the back seat by the theorising, analysing, referencing and reflecting going on at the wheel of artistic research.

The Dionysian randomness of Yvette Hammond’s edu-art piece, the concert, wouldn’t be addressed by me at all.⁽⁶²⁾ How could I even begin to do that? What I *would* treat and examine would be the meta-level discourse of what we produced, for what purposes, inside art/theory production.

I decided to travel to Los Angeles in order to meet Yvette Hammond in person. Who was she? What were her living conditions? How did she view her work as a photographer? What was her music-making like? As

we would have to structure the concert in Stockholm in only two days, we both didn't want to get into a situation where we would find ourselves with little (or zero...) personal chemistry, potentially leading to confusion and misunderstandings.

Upon arriving in her and Kelly Davis' home in Los Angeles in March 2017, I straightaway found out the main focus at this point in Yvette's life. It wasn't her art, her struggle with the everyday survival game, her relationship with Kelly.

It was her cat, dying of a brain tumour.

It staggered shakily around, sporadically vomiting up little puddles here and there around the house, a challenging circumstance during my occasional nocturnal visits to the bathroom. Yvette had had the cat since it was a tiny kitten more than twelve years back and the household was in a state of sorrow and distress over the whole situation. In between the numerous visits to the vet in addition to fetching the prescribed marijuana-based pain-killers at various pharmacies, we managed to have perhaps one clear and substantiated planning session.

As Yvette wrote to me afterwards, 'I'm not too sure what to say really, in regard to thoughts after the performance. My personal life was a bit too intense at the time since my cat died the night of the show and my mom passed away not long after. Those events were a pretty hard reset in terms of even how I remember the project or anything around that period of time. [...] If presented with the opportunity to work with you again I would do so enthusiastically. It's been a long time since I've been in an academic setting and I'd lost touch with the notion of making art with a built-in audience.'

The '...notion of making art with a built in audience' is a tremendous way of – from the outside perspective – describing our academic art practice. Perhaps it presents us artistic researchers with both a curse and a blessing...

FAUXTHENTICATION PART II

— An institutionalised critique
of the merchandising of artistic
research art and ditto theory



The text presented by The Animated Talking Head of The Doctorate Apprentice
during the 50% public research seminar:

The artworld is structured as an interdependent network of social-economic actors who co-operate – often contentiously or unknowingly – to enact and perpetuate the art world, while at the same time negotiating kinds and levels of co-operation in a mutually understood careerist and competitive context.⁽⁶³⁾

or:

Artistic research within academia is structured as an interdependent network of social-economic actors who co-operate – often contentiously or unknowingly – to enact and perpetuate itself, while at the same time negotiating kinds and levels of co-operation in a mutually understood careerist and competitive context.⁽⁶⁴⁾

The area involved in my inquiry is the economy of labour within artistic research, an area of academised art practice being elevated and validated within higher and higher hierarchies of the ‘knowledge economy’⁽⁶⁵⁾ – the higher education industry. This economy, or market, inside international networks of that severely politicised industry, will of necessity produce its own line of artistic research art as well as its own line of artistic research theory.

I call these two products Edu-art and Edu-theory, Edu being a short form of Education.

INTRO PREVIOUS WORK – EXPERIMENT IN EDU-THEORY

In my 30% seminar I explored the demand and supply of what I perceive as the currency of academia – text. I examined the trafficking and trading value of text (as a ‘controlled’ commodity) and its digital marketplace of unnamed academic ghostwriters, trading textual products to anonymous academic buyers in the marketplace of the higher-education industry.

I purchased texts of and about this clandestine production process from a number of these digital proletariat ghostwriters, all of them women from developing countries. Women constitute, almost without exception, a minority in the online freelance platforms, all in addition to receiving lesser fees for their services than men.⁽⁶⁶⁾ Following that we formed a think-tank, collaborating on an analysis of the forces behind the economy of labour inside the academic writing industry.

(63) Martin Irvine, ‘The institutional theory of art and the artworld.’, Georgetown University. <http://www9.georgetown.edu/faculty/irvinem/visualarts/institutional-theory-artworld.html> (2008).

(64) My re-edit.

(65) The blessings of the much-heralded *knowledge economy* or its four most influential versions, *post-industrial society*, *the information society*, *the knowledge economy* and the *learning economy*, have been heavily contested. A Google search in October 2019 on ‘*knowledge economy criticism*’ renders 58 500 000 results. The Brazilian scholar Roberto Mangabeira Unger writes: ‘Its effects, however, have so far proved modest. Instead of spreading widely, it has remained restricted to vanguards of production, employing few workers. Entrepreneurial and technological elites control it. A handful of large global firms have reaped the lion’s share of the profits that it has yielded. It appears in every part of the production system; the habit of equating it with high-technology industry is unwarranted. In every sector of the economy, however, it remains a narrow fringe, excluding the vast majority of the labor force. Even though its products are used

INTRO TO THE CURRENT WORK
– EXPERIMENT IN EDU-ART

As an inquiry into and exploration of this higher-education marketplace, for this current phase of my work, I've bought the intellectual property of art production. I have found an artist online and obtained her services. On the evening of June 7th 2017, Yvette Hammond, a composer, musician and artist from Los Angeles, will perform 'Grounding' – a new series of compositions at the Stockholm University of the Arts in the subterranean concrete room, 'Blue 210'. She will perform and I will stage the performance according to her dictates.

CONTEXT

Artistic research both re-creates and constitutes a part of worldwide networks, producing uber-policies dealing with education, research and ultimately the 'art' emerging in their midst.

Text, as the main product, and art, as an academic research practice, are converted into institutional products within knowledge service organizations; The Stockholm University of the Arts is one example.

Higher arts education's economy, transactions, distribution, marketing and consumer base are different from the ones in the experience economy ('the experience industry') outside academia. We are state funded, working within a scholastic paradigm where the intellectual properties produced are largely being consumed by other artistic researchers and/or individuals involved in education. Nevertheless, it mirrors service-oriented processes and structures developed for and by economised management architectures from the private sector by generating 'content' and 'knowledge' as its main products and services. Writing about the history of Internet based art, Amy Alexander, an audio-visual artist/researcher states:

[...]net.art had a movement, at the very least it had coherence, and although it aimed to subvert the art world, eventually its own sort of art world formed around it. It developed a

ever more widely, its revolutionary practices continue to be quarantined.' Martin R Unger, 'Rethinking the knowledge economy.', *American Affairs* 3, no. 2 (2019): 3–24.

(66) The exceptions being Australia, Canada, the Philippines, the United Kingdom and the United States. Organisation for Economic Co-operation and Development (OECD), 'Going digital: The future of work for women.', (2017). <https://www.oecd.org/employment/Going-Digital-the-Future-of-Work-for-Women.pdf>
See also Arianne Renan Barzilay, and Anat Ben-David, 'Platform inequality: gender in the gig-economy.', *Seton Hall L. Rev.* 47 (2016): 393.

culture, hype and mystique through lists and texts; it had a center, insiders, outsiders, even nodes. This is of course not a failure; this is unavoidable: groups form; even anarchism is an institution.⁽⁶⁷⁾

I maintain that the very same process has happened in and around the institutions of artistic research.

METHODOLOGY

One of my methodological framing tools for this entire PhD process has been to regard it as a site-specific project. Nick Kaye categorises site specificity within artistic practice as:

[...]practices which, in one way or another, articulate exchanges between the work of art and the places in which its meanings are defined.

[...] If one accepts the proposition that the meanings of utterances, actions and events are affected by their 'local position', by the situation of which they are a part, then a work of art, too, will be defined in relation to its place and position.⁽⁶⁸⁾

I simply view both the Edu-art and the Edu-theory commodities as defined in their totality by their place and position in the site(s) of the higher arts education industry.⁽⁶⁹⁾

In the spring of 2015, during my methodology course, André Lepecki coined the analogy between the artistic researcher and an artist of the conceptual art tradition.⁽⁷⁰⁾ I focus on one fundamental aspect of that analogy: the conceptual artist making the artwork meaningful by the textual or language framing of it (it otherwise not being 'conceptual'). The correspondence between what was being required and what produced within artistic research, or how our field treats the language aspect in relation to the art practice, is striking. Which brings me back to my main argument of a distinction between edu-art and art-art – the requested 'discursive framing'; the element of text and/or some usage of language to always be present within the expository performance of the displayed 'piece'.

(67) Amy Alexander, *net art history*, 2001, <http://www.nettime.org/Lists-Archives/nettime-1-0102/msg00223.html>,. My underlining.

(68) Nick Kaye, *Site-Specific Art - Performance, Place and Documentation*, page 1, Routledge, 2000.

(69) This point of view has already been discussed in 2013 by Steven Henry Madoff: 'Simon Sheikh summed up the current moment brilliantly [...]: "And here we can see the interest of capital become visible in the current push for standardization of (art) education and its measurability, and for the molding of artistic work into the formats of learning and research. There is a direct corollary between the dematerialization of the art object, and thus its potential (if only partial) exodus from the commodity form and thus disappearance from the market system, and the institutional re-inscription and validation of such practices as artistic research and thus knowledge as economical commodity".' S.H. Madoff continues: 'What this means is that the requirement for visual expression to meet the standards of scientism presses artists to represent themselves textually and discursively – and, consequently, to privilege

Starting off from the ‘exchange of labour’ as a transaction, I realised that my focus and therefore the real issue was the question of the art being produced within academic artistic research environments.

So, what is being produced inside our artistic research milieu, and for what purposes? The ideals of this milieu (and here I quote concepts from different lecturing professors during my three years here) are: ‘Purpose, meaning, pleasure, high ethical standards, imagination and the importance of play’.

The transactions and labour exchange between Yvette and myself is no different from any other commissioned work between a director and a freelancer. What shifts is how I view and treat the artistic practice through which I am supposed to gain and produce knowledge in my 4–5 years of working inside Stockholm University of the Arts. My claim is that what is being staged and performed as edu-art merchandise is exactly that, a product (or service), a token in which aesthetics or artistic content bears no weight; a shell, if you will, of what is left of the artistic artefact when it is involved in such processes. In the world of academia, this shell is merchandise, so for this project it serves only as a vehicle that has the function of merchandise.⁽⁷¹⁾ Because the aesthetic elements and issues of perceptive differences are of no importance in the context of my project, Yvette was taken on and accepted as a client, without my having previously met her or knowing her aesthetics and expressive realm of artistic activity. I should also mention that my production and funding of Yvette’s ‘piece’ had in a peculiar mode exposed the ‘artistic research art’ as the commodity it was, a commodity steered by the economy, the supply and demand of art end-products in our field.

As this project evolves, the fundamental shift then comes in the viewing and treatment of the artistic practice. At least two simultaneous discourses were being enacted: one being the formalisation and consolidation of performative clues or gestures designating how one plays the institutional game inside

predictability, which, by necessity, twists the ontology of making, with its mysteries not bound to rationality, toward different ends. What they do is make their work, to use a word borrowed from Foucault, “mathematicisable”, in thrall to positivism.’ Simon Sheikh, ‘Spaces for Thinking. Perspectives on the Art Academy’ in *Texte zur Kunst*, nr. 62, June 2006. P. 195. Quoted by Steven Henry Madoff in ‘Knowledge-Making in the Age of Abstraction’, *The SHARE Handbook for Artistic Research Education*, p. 13. Retrieved from <https://www.elia-artschools.org/userfiles/Image/customimages/products/120/share-handbook-for-artistic-research-education-high-definition.pdf>. It’s been a great revelation for me to see all of my constructive criticism in this thesis in various forms being articulated as well as addressed in *The SHARE Handbook for Artistic Research Education*.

(70) ‘Concept art is first of all an art of which the material is concepts, as the material of e.g. music is sound. Since concepts are closely bound up with language, concept art is a kind of art of which the material is language.’ Henry Flynt, ‘Essay: Concept Art.’ (1961) In: La Monte Young (ed.):

the knowledge service economy; the other, the high and lofty uber-narrative of inherent value, quality and significance in the edu-art and/or text we, as knowledge workers, produced.

So, in the market exchange of artistic research as merchandise, what kind of merchandise is the labour of the artist researcher and the edu-institutional artwork itself? How do I work as an artistic academic labourer, and what becomes of the value I create?

In *Sick Sad Life: On the Artistic Reproduction of Capital*, Kerstin Stakemeier writes:

Commodities, just as the queen of commodity itself, money, are just those points in the process at which production materializes for a brief moment, emerging to be exchanged, only to return to the value form as a result of that exchange shortly thereafter.⁽⁷²⁾

- What in particular distinguishes edu-art from art-art?
- Who sets the standards?
- What are its characteristics in relation to the economy, the labour, the production processes, the audience, its dissemination, documentation and archiving?

‘Whether artists like it or not, artworks are always ideological tokens, even if they don’t serve identifiable clients by name. As tokens of power and symbolic capital they play a political role.’

Hans Haacke in conversation with Pierre Bourdieu.⁽⁷³⁾

If the edu-art products manufactured within the assembly lines of artistic research become ‘tokens of power’; *whose* power is then addressed? What symbolic capital is simultaneously being created?

Consequently I had to, within our particular domain, produce something the field identified as ‘art’ (or, as I identify it, *edu-art*) and then produce something it identified as ‘discursive framing’ – the only essential factor I could classify as distinguishing my endeavour within artistic research from my practice outside the walls and economy of academia.⁽⁷⁴⁾

An Anthology, 1963.
My underlining.

(71) I know, harsh, not thought through words. ‘Empty shell’ indeed. This remark is no longer valid after my staging of the Third Domain of Influence / MoAR; the ‘emptying’ differs radically among the various edu-art outputs throughout the circa 20 years of existence of Swedish artistic research. Several of them can even be viewed as the very epitomising of ‘full’.

(72) Edited by Gregory Sholette & Oliver Ressler, *It’s the Political Economy, Stupid: The Global Financial Crisis in Art and Theory*, page 158, Pluto Press, 2013.

(73) Hans Haacke, *Working Conditions: The Writings of Hans Haacke*, p 182, MIT Press, 2016.

The knowledge economy within academia as well as its minor offshoot artistic research has of course its own specific paths of conduct in order to ‘dance the right choreography’, so to speak, of institutional approval.

THE HEGEMONY OF TEXT AND LANGUAGE-BASED SYSTEMS

That Howard Hawks made so many good movies without actually having a theory of moviemaking was a strong sign that he must really have a fantastic theory of the movies, if he would only tell you.

Adam Gopnik, The New Yorker, January 12, 2015.

The game seemed more and more to become one of ‘It’s all about the theory, stupid,’⁽⁷⁵⁾ whatever anyone stated about the embodied, tacit ‘knowledge production through art practice’.

What in the end makes the difference between a Brillo box and a work of art consisting of a Brillo box is a certain theory of art. It is theory that takes it up into the world of art, and keeps it from collapsing into the real object which it is. It is the role of artistic theories, these days as always, to make the artworld, and art, possible.⁽⁷⁶⁾

If this value system premiered theory as the end merchandise within its economy of production, could this mean that I can do just about anything as edu-art, as long as I framed it in a way the institution held as appropriate? And what about the (symbolic) value I was creating? Exceptionally few of my peers from the art-art field seemed to attend the edu-art pieces being staged inside our system of school buildings, conferences, summer academies and research journals. Does that mean that the value being created was ‘monetized’ largely by the institutions of education in their performance and gesturing *for and with each other* in the attraction and glamour of the higher education market...?

Because of the current economy of labour in the academic world of art production, we will in many cases be left with two alternatives: either to reflect on our artistic practice (a widespread notion of what artistic research consists of), or to act with a state-

(74) This argument becomes the crux of the matter. When distinguishing between my artistic praxis outside and inside the academy, the very ‘Kernel of the Poodle’ (matter of concern) is the fact that I (outside) absolutely *don’t have to produce any textuality at all in relation to my art*, something quite unimaginable within the context of an academic artistic research. This fact has been contested by some artistic researchers but not yet resolved in any satisfying fashion. Compare <http://dissertationthroughaction.space> by Malin Arnell, 2016.

(75) Referring to ‘It’s all about the economy, stupid’, key slogan from Bill Clinton’s presidential campaign in 1992.

(76) Arthur Danto, ‘The Artworld’, *Journal of Philosophy* LXI, 1964, page 571.

ment that one's theory (read 'one's writing of text') is one's artistic practice.

(77) Not least *this* very book.

While working with the performing arts I have witnessed, time after another, a choreographer, an actress, a circus artist or a director producing live work and then, at the end, being affected by the visible and invisible institutionalised codes of conduct pertaining to our field to produce text-based materiality in order to fulfil the documentation prerequisite of university purposes.⁽⁷⁷⁾ Perhaps this phenomenon answers the query of what gets produced according to what economical rules of the game.

My experiment with Yvette Hammond then becomes a full live staging of someone else's artistic labour, in order to witness the consequences (or lack thereof) of not caring about the quality aspect of the practice-through-art at all, but solely using *my discursive framing of it* for an investigation of the game rules of our particular market segment of academia.

CONCLUSIONS

112

The key conclusions and concerns that emerged in my attempts at narrowing down what distinguishes the academic research market from other intellectual property marketplaces were:

- The economy of our labour as artists within the artistic-research market determines what kind of practices emerge and are regarded as value-formulating, i.e., the market of edu-art articulates contextually/site-specifically/institutionally the artefacts being created within its domains.
- The audience receiving the fruits of that labour are simultaneously also the labourers producing that very same merchandise (edu-art and edu-text; like a snake swallowing its own tail). Here I also infer a real threat to what our edu-art genre can mean projected into the future; becoming self-referential and codified, coagulating into a new '-ism' for the initiated, as it simultaneously aligns itself as a product line within the market economy of academic artistic

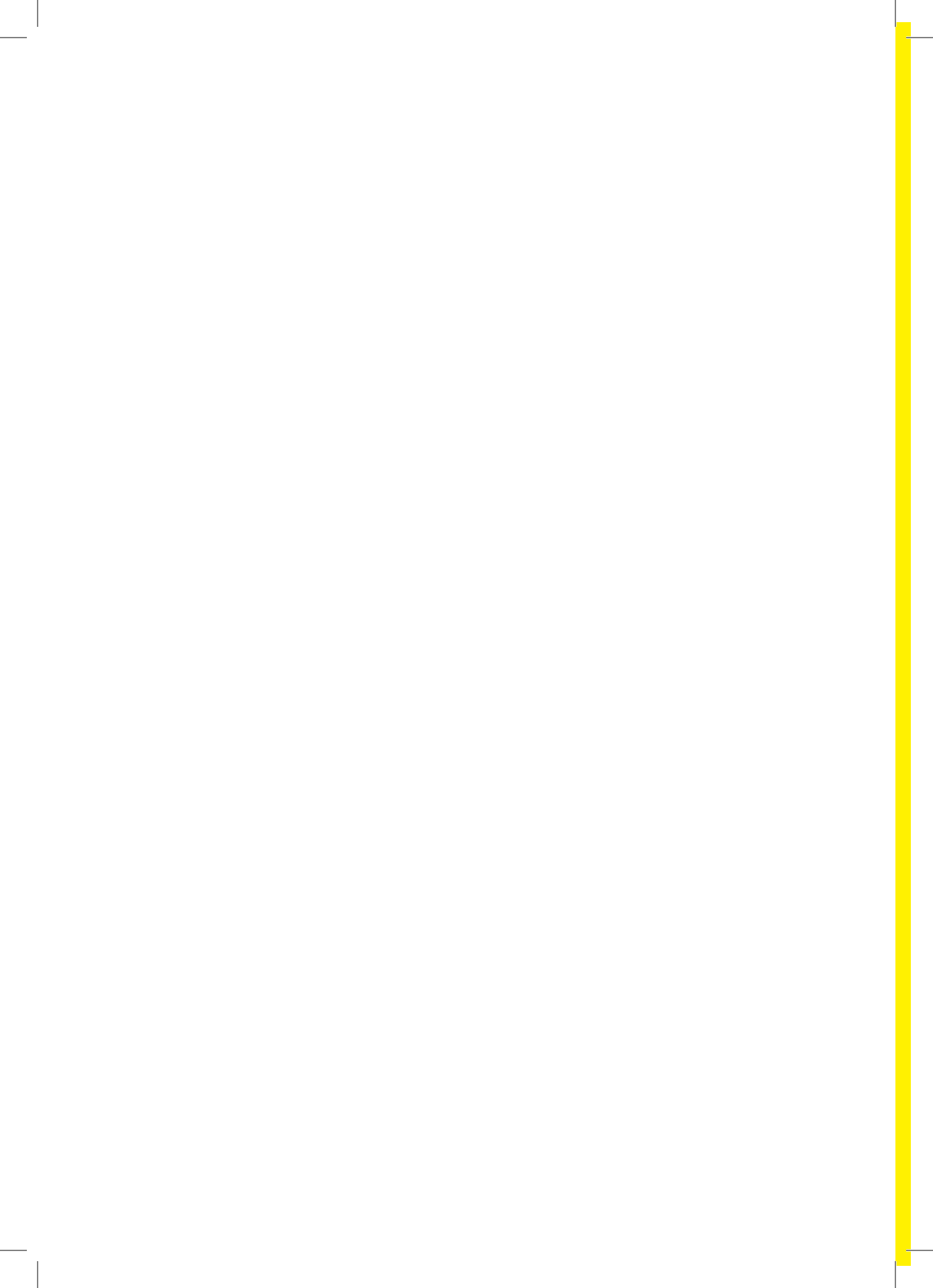
research. Sven-Olov Wallenstein phrases the dilemma so fittingly:

If conceptual art thought it was possible to break with the commodity form of art, then we can in retrospect see that what it really achieved was something entirely different: the limitless expansion of the commodity logic in a transformed way – everything can be art, 'non-artistic' objects (an instruction, a description of a process, an event) can be packaged and sold.⁽⁷⁸⁾

(78) Sven-Olov Wallenstein, *'Object-form & Commodity form, (Art for Art's Sake, Money for God's Sake)'*, 2001. http://subsol.c3.hu/subsol_2/contributors3/wallensteintext.html

(79) Daniel Birnbaum, *'Behöver konsten en textbikini?'*, Dagens Nyheter Kultur, July 10th 1999.

- The quality of the edu-art commodities is not being addressed due to difficulties of discriminating what that actually means, at the same time as the edu-text commodity is being addressed, evaluated, published and archived time after another.
- The total absence of any risk-taking at all within one's practice. In my case being an institutionalised critic within an edu-cultural institution whose power is never threatened by any of the artist-researcher's edu-art artefacts, as long as it is done within the authorised 'research through art' paradigm. Fundamentally differing from traditional research methodologies, every artistic research project creates, is validated by, and therefore manufactures its own brand of exploratory procedures, as even those research methodologies we abide by are personalised. The only common denominator I discern between all of the different artistic research projects I've come in contact with is, again, the theoretical 'text-bikini' that the edu-art bride is being attired in.⁽⁷⁹⁾ This text-bikini of course also being the very lines I'm writing right now, adding even more to the circular incapacity of challenging the (in)visible norms of the institution.



Third Domain
of Influence:

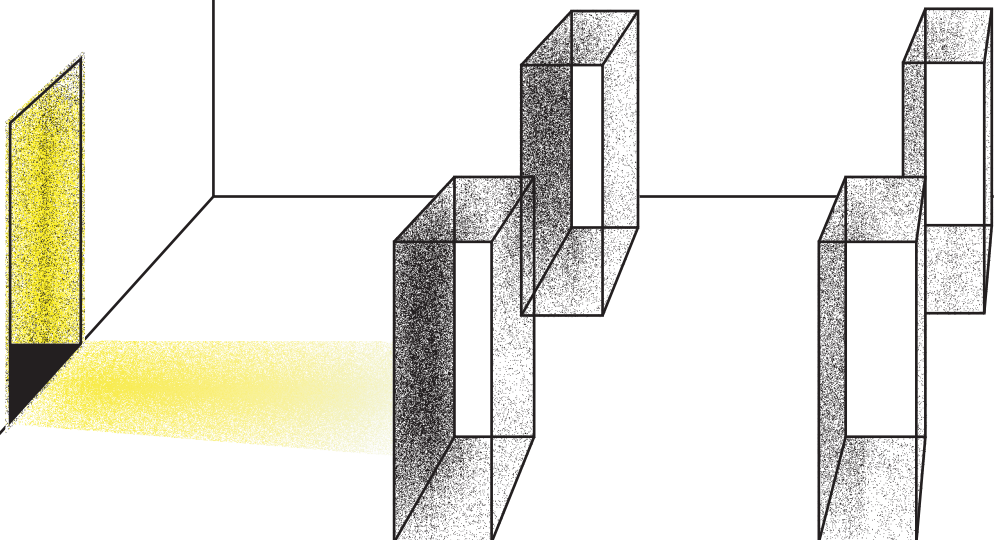
The
Materiality

115

A QUESTIONING OF MY
QUESTIONING

– a full scale experiment
of exhibiting the artefacts
and propositions of artistic
research doctorate
practices and theories.

Swedish History Museum,
September 2018



Welcome to MoAR, the first-time group exhibition of artistic research, representing approximately 10% of all artistic researchers that publicly have defended a doctoral thesis in Sweden, covering all disciplines from film animation over fashion design to choreography.

MoAR – the Museum of Artistic Research, is situated in the Baroque Hall at the Historical Museum in Stockholm. This exhibition space has been carefully selected because of its historical relationship with language, a fact that, for better or for worse, is a fundamental prerequisite for all the aesthetic statements created within the academic field of higher arts education. The term Baroque most likely derived from the Italian word *barocco*, which philosophers used during the Middle Ages to describe an *obstacle in schematic logic*.⁽⁸¹⁾

One could, in one's more idealistic frames of mind, argue that artistic research denotes this very paradigm, a shifting possibility of knowledge production within science and academia.

With these concepts as background, we dare to argue that MoAR makes visible the essentials of artistic research, its own relation to language and, above all, to text; all this simultaneously with embodying a museum's common process of selection, interpretation and conservation of a cultural heritage. Artistic research as an endeavour is a field of a very specific cultural legacy; coalescing around us as we speak, write and create within our academic artistic research practices.

It is our hope that here, at the Historical Museum, we can contribute to creating a foundation for this legacy. MoAR is a vessel for objects of historical, scientific, artistic and cultural interest by the mere fact of them being displayed outside the academic space, creating an opportunity for one or more definitions of both the field's traditions and its own, specific historicity.

The time is ripe, now that artistic research has been established as its own academic field in Sweden, for a broad exposition of its methodological artefacts as well as for the exposition of artistic research's relations to *art itself* in all that is manufactured, imagined, and examined.

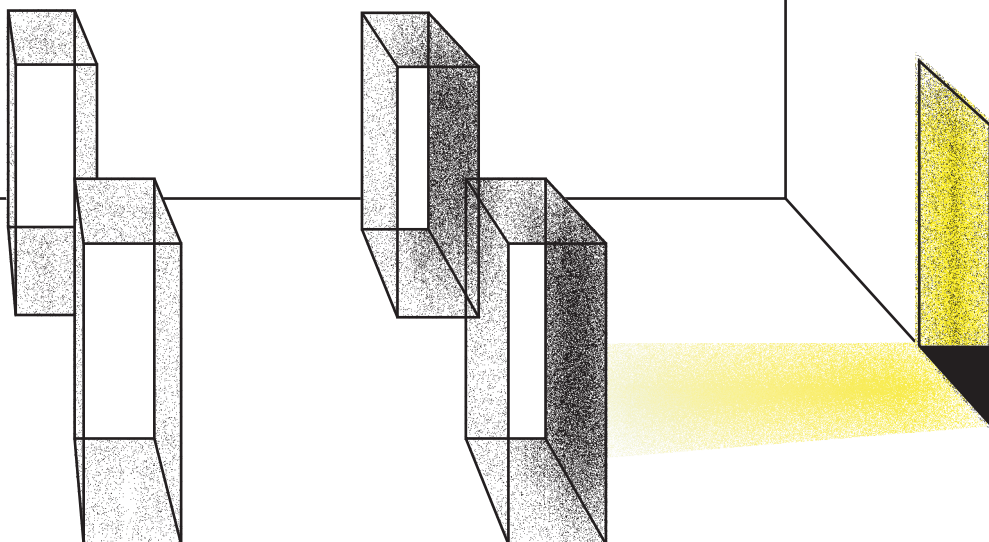
Bogdan Szyber, Director, Museum of Artistic Research

(81) 'Subsequently the word came to denote any contorted idea or involuted process of thought.' *Encyclopaedia Britannica*, 2016.

Also '...the baroque is characterized by an endeavour, splendour and glory, meaningful concept analysis and *emphasis on the language's innate value*. Its primary style is the exaggeration and hope, paradox and antithesis, the long-awaited metaphor, word-game and sound symbolism.'

The Swedish National Encyclopaedia, 1990, p. 304. My *italics*.

See also the fascinating connection with the Spanish/Italian/Portuguese 'barro'; from Vulgar Latin *barrum ('clay, mud'); compare Middle Irish broch ('waste, dregs') and Gaulish *barros ('the bushy end'). One could argue a correlation with being 'muddy' in one's thought or deed.



Following is the text submitted by me to the MoAR exhibition catalogue.⁽⁸²⁾



FAUXTHENTICATION PART III
– RELEVANCE, INVERSION AND THE
CREATION OF HISTORY

Mann muss immer umkehren.⁽⁸³⁾

Carl Jacobi

THE EYE OPENER

MoAR, the Museum of Artistic Research – the expository part of my 80% research seminar and thus the 3rd part of my doctoral project at the Stockholm University of The Arts – is an attempt to conduct a wider experiment, all through the method of Inversion.

In 2016, for my 30% public research seminar, I constructed a theory about the corruption and ‘big businessification’ of the higher education industry. In order to test it, I commissioned a pre-written script by a Philippine academic⁽⁸⁴⁾ as the foundation for the entirety of the seminar, including everything from my dress code to the opponent’s contribution, all of which was performed according to the scripted instructions. The procedure functioned as a meta-script, attempting to test both the grey market of academic writing-for-hire as well as the transfer of knowledge production.

After that trial, for the 50% seminar in 2017, I turned the cross hairs upon my own territory or ‘site’, the discipline of artistic research, in particular at its aesthetic and theoretical pirouettes in the form of artefacts, behaviours, statements and ditto conceptual framings thereof. Hence, the commission became one of outsourcing my expository art production to a 3rd party: a photographer wanting to be a pop singer. I wanted to test whether anything and everything created as art within the paradigm of artis-

tic research became as valid as the very same outside academia. Or did it become a different animal altogether; transforming itself into that category I labelled edu-art?

In the months following that experiment, I became most acutely aware of me pushing just about everything I’ve witnessed within artistic academia into a validation of my theory building. I had become a prime example of confirmation bias.⁽⁸⁵⁾ So I asked myself: what if I’m mistaken in my accusations and (institutionalised) critique of artistic research as a field, in addition to its claims of new aspects of knowledge production? What if the proclaimed assertions as well as the results and findings truly are ground-breaking and transforming for both academia and its ways of fabrication and representation of knowledge? Perhaps that also holds water for the various artistic disciplines outside the education sphere? What would the opposite of my present, ‘outside’-ish, institutionally critical position look like? What would become visible, what would ultimately emerge, if I focused on the flip side of my criticism and argument? Following that train of thought, an interesting question occurred to me: what if the opposite was true?

THE NECESSARY ACT

So, in order to discern and truly examine my bold assertions, I commenced with the staging of the embodiment of academic artistic research – art, design, literature, music, architecture, etc. – in as many manifested forms and shapes as possible. Hence the staging of MoAR, the Museum of Artistic Research.

The Baroque Theatre will soon make disillusion – desengaño – to a moment of bitter grace, which

(82) The catalogue in its entirety is included in the Appendix, can be accessed at <http://museumofartisticresearch.org/> or as a printed matter. Please contact me if you’d like a copy at bszyber@yahoo.com.

(83) Carl Jacobi, *Bulletin of the American Mathematical Society*, Volume 23. 1917, p. 11. Jacobi affirmed that one of the best ways to illuminate one’s thinking was to restate the question in an inverse form. He would write down the opposite of

the problem he was trying to decipher and oftentimes found that the answer came to him with ease.

(84) Libay Linsangan Cantor, *FAUXTHENTICATION – A(n) (academic) study in two acts*, 2016.

suddenly gives eyesight to people who have been blinded for too long.⁽⁸⁶⁾

The empirical axiom that ‘All good theories are predictive but, sooner or later, they need supporting evidence’ suddenly made a lot of sense. And, empiricism as a tool made me turn towards the scientific method, a model I understand somewhat like this:
Observation/Questioning leads to
Formulation of hypothesis leads to
Prediction leads to
Experiment leads to
Results that lead to
Formulation of a principal theory (if the hypothesis has been validated)
OR
Rejection of hypothesis (if the hypothesis has been rejected); when the whole progression starts again.

CRITIQUE OF THE CRITIQUE

To recapitulate; my site-specific critique of academia and its offshoot artistic research practices was constituted of:

- The economy of our labour as artists within the art-research-market determines what kinds of practices emerge and are regarded as value-formulating, i.e., the market of edu-art articulates contextually/site-specifically/institutionally the artefacts being created within its domains.
- The audience receiving the fruits of that labour are simultaneously the labourers producing that very same merchandise (edu-art and edu-text; rather like a snake swallowing its own tail). Here I also infer a real threat to what our edu-art genre can mean projected into the future, becoming self-referential and codified, coagulating into a new ‘ism’ for

the initiated, as it simultaneously aligns itself as a product line within the market economy of academic artistic-research.⁽⁸⁷⁾

- The quality of the edu-art commodities is not being addressed due to difficulties of discriminating what that actually means, at the same as the edu-text commodity is being addressed, evaluated, published and archived time after another.

- The total absence of any risk-taking at all within one’s practice is to be noted. In my case, being an institutionalised critic within an edu-cultural institution whose power is never threatened by any of the artist-researcher’s edu-art artefacts, as long as done within the authorized ‘research through art’ paradigm. Fundamentally differing from the traditional research methodologies, every artistic research project creates, is validated by, and therefore manufactures its own brand of exploratory procedures, as even those research methodologies we abide by are personalised. The only common denominator I discern between all of the different artistic research projects I’ve come in contact with is, again, the theoretical ‘text-bikini’ in which the edu-art bride is being attired.⁽⁸⁸⁾

All of these theories are contested and challenged in an embodied and empirical form within the context of MoAR at the Baroque Hall of The Historical Museum in Stockholm: the economy argument, the audience paradigm, the quality concern and the risk-taking dilemma. The artistic statements/artefacts will be viewed by an overwhelming part of any audience who by definition are not artistic researchers themselves. Also, the very act of elevating one’s creation (all the presented artefacts have been produced during the artist’s PhD/research education

(85) ‘Our brains tend to seek out information that confirms our beliefs, ignoring information that contradicts them. [The historian of science] Michael Shermer calls this “belief-dependent reality.” The well-worn phrase “seeing is

believing” has it backward: Our belief dictates what we’re seeing.’ Ronald Bailey, *Book Review: The Believing Brain*, Wall Street Journal, July 27, 2011. Note ‘Confirmation bias, also called confirmatory bias or myside bias, is the tendency to

search for, interpret, favour, and recall information in a way that confirms one’s pre-existing beliefs or hypotheses.’ Scott Plous, *The psychology of judgment and decision making*, McGraw-Hill Book Company, 1993: 233.

period at various universities) through the act of placing them in a museum context will create a levelling and re-contextualisation of the personalised artistic methodologies and practices; they will now be viewed, so to speak, ‘through the same lens’ as the museum, a very particular lens indeed...

HOW THINGS WORK. UNTIL THEY DON’T...

Now that the curator⁽⁸⁹⁾ has chosen 15 out of circa 150 artistic research PhDs and placed their expository work in The Museum of History, do they by default gain relevance? Merit...? And, will they now become history and be more likely to be remembered in, say, 200 years from now? So, always a matter of hindsight, how is history constructed?

And what, then, is relevance?

Why are things – human behaviours, historical events, artworks or indeed artistic research – deemed relevant and others not so?⁽⁹⁰⁾ Is the present more relevant than the past? And who judges the parameters of this relevance? Does the latest, hottest ideological framing, philosophical paradigm, political issue or artistic trend become relevant simply because of its ‘nowness’?

Of a lot of things taking place now, some are appointed to ‘nowness’, others not. When Hermann Melville wrote *Moby Dick* in 1851, he thought of it as the defining work of his life. He received mixed reviews, and the book didn’t sell, as did none of his later novels or poems, so he obtained the position of customs inspector for the city of New York, maintained the same position for almost 20 years and died alone and poor in 1891. It took the world 75 years from the publication of the book to a re-definition of it as the Great American Novel.

In 1889 Vincent Van Gogh gave Doctor Félix Rey the portrait he had painted of him. The physician did not like the painting and used it first to repair a chicken coop, then gave it away. Yet in 2016, the portrait was ensconced in the Pushkin Museum of Fine Arts and estimated to be worth over \$50 million. Lastly, consider Franz Kafka, a writer totally unknown by his contemporaries, who burned 90% of all his own drafts. Who would even have suspected the influence he has had on subsequent western culture or the fact of having his name (posthumously) become an adjective in various languages...?⁽⁹¹⁾

Our view of the world is surprisingly static, given that in retrospect, every second generation has challenged just about everything their grandparents believed in, listened to or deemed ‘important’ – whether authorships, artistry, or philosophical or, say, sexual *modus operandi*.

The above argument is grounded in the principal contextual mental model – or if you like, myth – that we live in today, our prevailing paradigm of progress; the ingrained idea of how we become more enlightened through the march of history, and that the spheres of science, technology, the arts, politics, philosophy, well, that everything evolves.

We live in a culture of casual certitude. This has always been the case, no matter how often that certainty has failed. Though no generation believes there’s nothing left to learn, every generation unconsciously assumes that what has already been defined and accepted is (probably) pretty close to how reality will be viewed in perpetuity. And then, of course, time passes. Ideas shift. Opinions invert. What once seemed reasona-

(86) Jean Starobinski, *Montaigne i r  relse*, Stockholm: Atlantis, 1994, p.13–21. My translation.

(87) Sven-Olov Wallenstein phrases the dilemma fittingly thus: ‘If conceptual art thought it was possible

to break with the commodity form of art, then we can in retrospect see that what it really achieved was something entirely different: the limitless expansion of the commodity logic in a transformed way – everything can be art, “non-artistic” objects (an in-

struction, a description of a process, an event) can be packaged and sold.’ Sven-Olov Wallenstein, *Object-form & Commodity form*, 2001.

(88) Bogdan Szyber, *Fauxthentic  tion Part II – an institutionalised*

ble eventually becomes absurd, replaced by modern perspectives that feel even more irrefutable and secure—until, of course, they don't.⁽⁹²⁾

The cognitive scientists studying the concept of relevance, Deirdre Wilson and Dan Sperber, argue that there are two criteria that make information (exchanges) relevant: How likely is new information to stimulate a 'positive cognitive effect', that is, to yield new conclusions that matter to you? How much effort is required to obtain and absorb that new information? The lower the effort, the higher the relevance.⁽⁹³⁾

The key phrase here is '...to yield new conclusions that matter to you.' The 'matter-ness' of things is of course purely arbitrary. What matters could be totally subjected to groupthink, to what we perceive as important to show or state towards the others with whom we have emotional, status, economic and other dependencies and social investments. All the aforementioned may apply, particularly if the contextuality of importance at any present moment in one's everyday knowledge production procedures are imposed from above in one's organisation, as it is in contemporary Swedish national arts education environments.

In these environments, the concept of research has become all-important, attaining almost the aura of feel-good words like democracy or freedom. Research simply must be produced, all in the theatre of showing a well behaved and successful higher education environment; thus getting access to further funding and political and/or a higher institutional status. In our case – as knowledge producers within the higher arts education industry – what matters? Relevance for

whom? For us, inside the field? For the process of our 'knowledge products' trickling down to the lucky students at the BA and MA levels? For the society outside academia? Is it as simple as that? We source relevance as an agreement, a position within a given context, consequently rendering it arbitrary and not really inherent in anything at all?

An eye opener for me has been the repeated fact of us artists making music, a short film or a dance piece, whereafter, if one is in any way visible in the public realm, a critic (or a philosopher in aesthetics, defining our praxis in convoluted theoretical shrouds...) shows up, using text as the means to elevate (or torpedo...) the piece/artefact/composition. The very same procedure can be witnessed within our realm of artistic research wherein the critic's role is exchanged for the opponent (or 'discussant', making the etymology behind the term less martial). The opponent almost without exception (r)elevates the project, simultaneously displaying her or his own equilibrist handling of language and critical thinking while strengthening her intellectual value portfolio with each act of opposition. After all, the members of the critic's guild have their own bills to pay. The critic/opponent literally creates relevance out of thin air – any other scenario is unthinkable as it would then render her/his part in this set-choreography meaningless. This symbiosis and symbolic choreography, needed by both parts in the dance of public presentations of our particular strand of academia – artistic research – has profound implications for what we refer to as knowledge production.

Let us pose an analogy within the field of art. Since Marcel Duchamp, and especially since the rise of the conceptual art tradition

critique – The merchandising of artistic research art and ditto theory, Stockholm University of The Arts, 2017. See ref. page 92.

(89) Following my previous methodology of investigating

the economy of labor within my context as an artist/researcher, I have for this 80% exposition employed an exhibition curator, Erik Berg, who enacts MoAR according to his own choices, reading and analysis.

(90) 'In all human activities there will be a hegemonic struggle and certain ideas will gain the interpretative prerogative and thus precede other ideas.' Nina Bondeson, *Comments super in temptant*, 2018.

in the mid-1960's, anything the artist proclaims as art becomes art. Of course, the artist must in her/his turn become this proclaimer; here the contextual web of dependencies such as colleagues, critics, institutions, financiers, former education, in short, the field, lends the artist this authority. Any taxi driver in the street cannot put his faeces in a can and sell it for its weight in gold like Piero Manzoni; it is the context wherein the artist functions that makes the act possible.

So – will anything an artistic researcher does and/or writes become research and/or knowledge? In the art world this depends on the hierarchical position one holds.

Is it the same with artistic researchers? From a hegemony analysis perspective: does position equal quality? If this indeed is the case, there must still be some system, some hierarchy of values, determining what, so to speak, 'works' (and what doesn't...) within the institutional structure of artistic research. Just as it is impossible for a fish to observe itself being immersed in water until it is lifted outside of the aquarium, so extremely difficult is it to perceive the ideological belief systems one is immersed in and breathes at any given moment in history. Here, again, I refer to my foundation of treating my whole doctoral project as a kind of site-specific meta-investigation. Hence I will make it simple for myself and conclude that any active participant in any institutional structure (be it the court of Versailles during the reign of Louis XIV, the US film industry during the McCarthy era or any French university during the summer of 1968; the examples being deliberately explicit in order to make my point), will (un)consciously be immersed inside the present trends and fashions of the historical here-and-now.

What is the ideological 'water' we all swim in? Which ideas and ideals are cherished, and which are not?

The ins and outs of our times, so to say. What ideas are so accepted, so transparent to us, so taken-for-granted that we dare not dispute them? In our case, within the logic of institutional critique, the every- and any-thingness of what we create, write about and lay a claim to as knowledge production may very well dilute what knowledge is, or rather what it could be.

Picture this short socio-historical scenario: Suddenly, the knowledge production of artists is proclaimed as valid as, say, that of a historian or an engineer – from a beautiful and idealistic point of observation to humanity's reading of the world. A whole (artistic...?) field is suddenly created within the economy of education, not the usual financing domain of art and culture.

This new field lays ground careers for thousands of PhD and MA students, professors, lecturers, assistant professors, technicians, cleaners and administrators of every kind one can imagine. The (almost alchemical/magical) notion of 'research' is instigated into this ecosystem; the idea being to permeate it at all levels, creating the foundations for knowledge production, resulting in torrents of edu-art and edu-theory from everyone but the cleaners and the administrators.⁽⁹⁴⁾ This field or contextual vessel, positioned within the production logic of the higher education industry, develops its own sub-culture, in addition to a splintering of sub-sub-cultures and discourses between the different institutional 'hubs' – witness the differentiation and competition between, in

(91) Kafkaesque in English, Kafkalainen in Finnish etc.

(92) Chuck Klosterman, *But What If We're Wrong?: Thinking About the Present As If It Were the Past*, Penguin Publishing Group, 2016.

(93) Deirdre Wilson, and Dan Sperber, *Meaning and Relevance*, Cambridge University Press, 2012. Relevant [rel-uh-vuh nt], adjective bearing upon or connected with the matter at hand Origin: 1550–60; < Medieval Latin rel-

evant (stem of relev ns), special use of Latin, present participle of relev re to raise, lift u

(94) My concepts about the knowledge production commodities higher education industry

Sweden, Gothenburg University and Stockholm University of The Arts, or in Finland the Sibelius- and Aalto academies, not to mention whole geographical differences, as between, e.g. the German speaking countries and artistic research developments in Great Britain.⁽⁹⁵⁾

BLUE SKIES AND NAVELS

What makes actions and artefacts of edu-art and edu-theory significant? Who decides their positions within the edu-field? How does meaning and substance appear?

Who and/or what systemic structure decides importance, coherence, weight?

Simply put: in what ways does hegemony materialise?

Does an institutionalised, ideologically impeccable performance within academia lend us more credibility in the market of artistic research? And if the answer to the last question is yes – what does that mean for our understanding of the ideals governing the hierarchies of our field? At the other end of the spectrum of visible and recognisable relevance is artistic research doodling with a finger in its navel, referencing it to the ‘blue skies research’ concept from other scientific disciplines, i.e. research where ‘real-world’ applications are not immediately apparent.⁽⁹⁶⁾

Of course, one cannot know, not even say with any degree of conviction what does and what does not widen anybody’s understanding of the world. The challenge as well as the potential potency inherent in artistic research is the very subjectivity it claims as the core difference in comparison to these other proper and traditional scientific methodologies.⁽⁹⁷⁾ Here the circle closes yet again

on our discourse, coming back to the relevance-subjectivity-obfuscation-current ideological trendiness.

And back.

AN IMPOSSIBLE PEEK INTO THE GLORIOUS FUTURE

Relevance is a shot in the dark. Who can predict with certainty what will ‘...yield new conclusions that matter’ to the world while making an edu-art piece or writing an edu-theory treatise? The full host of cognitive bias – notwithstanding the lure of the herd instinct, reinforced by one’s institutional culture intra-politics – presents a formidable intellectual and moral morass, luring us into the kicking in of wide open political and ideological doors, while patting ourselves on our shoulders by calling the process ‘knowledge production’. Will we ever even get a glimpse of the ‘belief community’ we are, and re-create, every day of our working week?

*

produces – its own line of artistic research art as well as its own line of artistic research theory. I call these two products Edu-art and Edu-theory, Edu being a short form for Education. Both oftentimes lead to Edu-artism.

(95) ‘Artistic research manifests the superstitious overconfidence our contemporary western society has in theoretical analysis and our ability to overview, explain, understand and control. In regard to our constant struggle with knowledge

(-production), could artistic research be the final nail in the coffin in which we’ve put everything not fitted to confirm the prevailing theoretical text-ridden superstition?’. Nina Bondeson, *Comments super in temptant*, 2018.

VOICES FROM A SELECTION OF
THE EXHIBITING PARTICIPANTS
IN MOAR

ANDREAS GEDIN:

It is obvious that a new artistic field is developed, artistic-research-art, and that it distances itself from the ordinary art world. A good reason for this could be that this kind of artworks are made independent from the common power structures and because of this are breaking new ground. That artistic research is a space for more independent work. But it seems that this new field too often suffers from new power structures. One answer to this problem is to honour the idea of artistic quality, even though it is an obscure notion. And to be inclusive.

BIRGITTA NORDSTRÖM:

The essence of this staging, as I see it, was not the museum context. It was simply too short an exhibition period to seriously stage a consideration about a museum of artistic research. It is also about who poses the question. The Swedish History Museum provides a locale but is not the sender or transmitter. What the staging was able to achieve was what Bogdan Szyber drives as an argument: that artistic research is a conscious and well-executed fabrication. Exactly that happened in this composition. And we all helped. A shadow play with all the ingredients for what is needed, a building, a museum director, a curator, artefacts, exhibition texts, documentation and then an audience. What was not a fabrication and what was my main impetus to participate was about the conversation; that with our art we were physically present at Bogdan Szybers' 80% seminar. I saw this work as an attempt at cross-reference through the many expressions of art and as a play with what is and is not.⁽⁹⁶⁾

(96) David Bell, *Science, technology and culture*, McGraw-Hill Education (UK), 2005: 33.

(97) Elliot W Eisner, 'On the differences between scientific and artistic approaches to qualitative

MÅRTEN MEDBO:

It was with great scepticism that I approached artistic research. My feeling was that the arts and crafts sold out and conformed to established academic practices in which the art tradition of knowledge was not taken seriously. So, in hindsight, upon gaining a better grasp of the educational system, I realize that I probably had a somewhat naively romanticized idea of my field's possibilities and willingness to resist external pressure. The somewhat more disillusioned attitude I have now I see as a kind of loss. On a personal level, it has become easier to feel a remoteness, which can be convenient but also sad because the relationship with my own practice has become more detached and calculating. It has become difficult to become absorbed by my own practice since I've internalized the academic tradition and its mind-set. I additionally find it paradoxical that academic practice, as one encounters it in artistic research, exposes itself to so little of the critical perspectives it boasts of.

NILS CLAESSION:

I can fully understand the institutional critique that exists against Artistic research practice. Somehow, I find it too romantic.

As a freelance artist since over 30 years I have learned to deal with institutions and different types of sources to finance my artistic practice. The field of artistic research is one more. The radical aspect of creating a national artistic interdisciplinary research environment is to create a new kind of artist. An empowered personality that can break away with the passive role of the artist being a flower to be harvested by curators, patrons and critiques. An artist researcher contribution to a public dialogue by making interesting, breath-taking and resourceful projects. I still think it is possible.

research.', *Educational researcher* 10, no. 4 (1981): 5–9.

(98) My underlining.



Panorama of 'MoAR – Museum of Artistic Research', Baroque hall, Swedish History Museum, 2018.
Photo Erik Berg



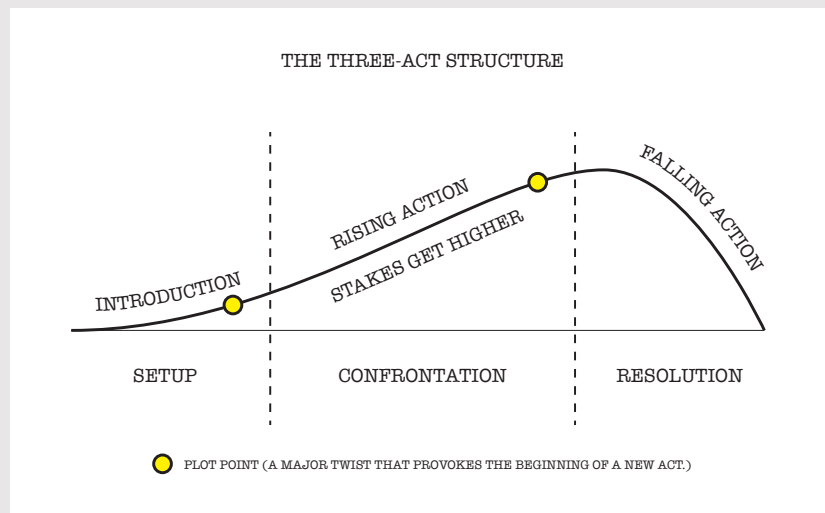
Åsa Unander-Scharin, 'Petrujska', Museum of Artistic Research,
2018. Photo Bogdan Szyber.



John-Paul Zaccarini 'Desire is a Grein in the Vein', Museum of Artistic Research, 2018.
Photo Bogdan Szyber.

EPILOGUE

It was becoming clear that my doctoral process was following the standard three-act dramaturgy structure. I had now positioned myself firmly inside the Confrontation part of the narrative. Whether participating in a public lecture, discussion or seminar, I routinely proclaimed a dim view upon the prospect of art-making and theorising for everyone involved within the field I myself operated in – artistic research.



(100)

My arguments were being turned down by the field's most relevant publication and not even regarded as worth a peer review. Many of my colleagues, both other PhD fellows as well as professors, were in various ways outraged and/or had written me off as a trouble maker or, at least, a malcontent non-contributor to artistic research. One even suggested I ought to distribute all my remaining expense funds to the other PhDs at the school, since I – a white, CIS, middle-aged male, from time immemorial had been born with a silver spoon in my mouth...

I reacted with defiance, isolating myself, plotting various art-based acts of unreasonable behaviour, hence heading towards the Crisis part in my three-act narrative structure.

So, what could the logical development of my hitherto narrative structure be? *The summit of the Crisis in the last and 3rd act, so to speak?*

I had in various forms investigated the economy of labour behind academic artistic practices, in addition to doubting agency, authenticity, authorship and basically why the whole *logic* behind the elaborate construction of artistic research based on the Bologna Process.⁽¹⁰¹⁾

So – what would a Faux Authentication consist of?

How could I follow the well-known Star Trek goal: '...to boldly go, where no one has gone before.'?

It would have to be twofold:

1. One hundred percent consistent with the whole of the project's previous train of thought and,

(99) An old Yiddish proverb meaning, 'Man Plans, and God Laughs.'

100. From <http://www.elementsofcinema.com/screenwriting/three-act-structure/>. Retrieved December 12, 2019.

(101) Dieter Lesage, *The Academy is Back: On Education, the Bologna Process, and the Doctorate in the Arts*. e-flux, Journal #04 – March 2009. <https://www.e-flux.com/journal/04/68577/the-academy-is-back-on-education-the-bologna-process-and-the-doctorate-in-the-arts/>.

(102) As Birgitta Nordström, one of the participants in MoAR, my 80% public research seminar, wrote in her evaluation of it.

(103) 'According to our estimates, about 47 percent of total US employment is at risk.' Carl Benedikt Frey, and Michael A Osborne, *The future of employment: how susceptible are jobs to computerisation?*, Technological Forecasting and Social Change, 2017, vol. 114, issue C, 254–280.

(104) <https://www.furhatrobotics.com>.

(105) '[It is] ...a testing or iterative design methodology wherein an experimenter (the "wizard"), in a laboratory setting, simulates the behaviour of a theoretical intelligent computer application (often by going into another room and intercepting all communications between participant and system). Sometimes this is done with the participant's prior knowledge and sometimes it is a low-level deceit employed to manage the participant's expectations and encourage natural behaviours. For example, a test participant may think he or she is communicating with a computer using a speech interface, when the participant's words are actually being secretly entered into the computer by a person in another room (the "wizard") and processed as a text stream, rather than as an audio stream.' https://en.wikipedia.org/wiki/Wizard_of_Oz_experiment.

2. An *artistic* testing of the boundaries of the system, which as I saw it spoke with a double tongue: 'Oh, you're artists and as such free to do whatever you will!' *versus* 'Oh, but we *do* have our bureaucratic procedures, you know, designed and compiled by the various (inter)national education quality assessment bodies...'

In the end I decided that the ultimate act of consistency in my artistic research 3-act (melo)drama would be *a removal of myself from the storyline*, or at the very least a dislocation, exhibiting the paradoxes and absurdities inherent in the system.

The Final Outsourcing, the concluding simulation of the 'authentic and true' proceedings in this 'elaborate construction' of artistic research.⁽¹⁰²⁾

Still, *somebody* had to appear and present the closing arguments of the five-six years of the Fauxthentication process, and here I focused on the term simulation, a semantic cousin of all synonyms of Faux or Fake. A perfect simulation would of course be a robot, as I had already extensively used the metaphorical as well language imagery of the Mechanical Turk, the 18th century robot-equivalent chess playing automaton.

I had, so to speak, exchanged my first vision of the academic ghost-writers-for-hire claiming authorship over my PhD project, to the very same claim being enacted by an artificial intelligence, which according to the more dystopian economic narratives will take over almost half of all our future work.⁽¹⁰³⁾

Said and done.

In a major Swedish morning newspaper I found an article about a cutting-edge AI social interaction system acting personnel at an information desk at Frankfurt airport. It had been developed at the Swedish Royal Institute of Technology (KTH) and its name was Furhat⁽¹⁰⁴⁾ (the robot had a fake fur cap on its head at all its public presentations; probably a marketing gimmick in order to stand out from the crowd at conferences, fairs and on YouTube).

I contacted the project's chief scientist, Gabriel Skantze, a professor of speech communication and technology, with a specialization in dialogue systems, at the Division of Speech Music and Hearing.

What did I want?

I wanted Furhat to be 'me' – both at the final artistic exposition as well as at the ultimate doctorate dissertation defence. It would have my features projected on its face from the inside of its hollow plastic head and it would speak like me, turning its head appropriately towards the opponent and/or the audience during the Q&A.

Gabriel's reply: Oh well, this may be a possibility, as long as you stick to the 'Wizard of Oz paradigm'.

I had to Google that.

Pay no attention to the man behind the curtain!

In the 1939 American musical fantasy, *The Wizard of Oz*, an ordinary man hides behind a curtain and pretends, using 'amplifying' technology, to be a powerful wizard. This set-up has been extensively used in the fields of experimental psychology, human factors, ergonomics, linguistics, and usability engineering.⁽¹⁰⁵⁾ Prof. Skantze meant exactly what von Kempelen's Mechanical Turk chess playing automaton was; a system

containing an automated doll and a (behind the curtain) human being, all luring the spectators and the rival players into believing they were interacting with a 'robot'.

This was finally it.

I had the whole puzzle laid out and the metaphors, the critique, the art, the staging, the fake, the authentic, the labour logics, the curatorship and the delegation of work – all came together now in the finality of Furhat as myself going up for the dissertation defence!

Nevertheless, I had forgotten my place in the dramaturgical curve; the fact of being at the precipice of the Crisis, drifting towards the slope of Resolution...

The abyss opened in front of me during a meeting with one of the professors at my school.

It was just a normal conversation during lunch. The professor asked how things were going and I divulged everything: my plans for the defence, Furhat the robot, the Wizard of Oz set-up with me being absent from the room, my triumphant solving of the Fauxthentication puzzle.

She looked at me, then in a calm voice stated, that as she saw it, I now had two future paths of conduct.

The artistic, conceptual consistency of me finalising my six years within the system through the Furhat performance she found impeccable, although – purely speculatively, Mind you – *I would flunk my doctorate*.

No advisory board would accept my absence.

The other path of demeanour would be to, well, not do what I was planning... During our conversation it never became clear what the other path might be, though I surmised it would have to be something along the lines of a more normative 'follow-the-procedures', which, seemingly appearing (and still officially presented, in all the curriculum documents and the like) as somewhat spongy and unrestrained, nevertheless were steadily becoming conventionally academic.

So, did I choose to be the consistent 'art-maker', or did I want a doctorate degree...?

One could say that this constitutes a kind of soup stock, a total essence of what the field of artistic research does to its participants, who, although well fed, cared for, thoroughly educated in the practices of methodology, documentation, exposition and such, are then presented with this type of paradigmatic choices.

Whether consciously or not, whether they like it or not; without any malice, no, just 'follow the rules and you'll be right, mate...'

Well, you win some and you lose some.

I had up until now been both sure of myself and at the same time very judgemental of what was being lost, but of course not turning a blind eye to all the perks and advantages of being an artist-in-academia. One also cannot generalize over the whole field out of this one-time casual luncheon conversation, in addition to the viewpoint arising being (advanced but nevertheless) mere speculation.

But, and this is really my whole point, my entire argument, embodied in this doctoral project, this *Fauxthentication*; that the rules, the procedures, the protocols, the etiquettes *demand* a certain conduct, now don't they?

(106) As I was told, apparently some people have less problems sharing their addictions and other personal concerns with machines rather than human beings.

Or at least they present one with a choice: *Hey! You wanna be an Artiste (ha!) or you wanna be a new hybrid being*, answering to a different play-field, someone in-between the web of dependencies of the art market logics and the higher education's ditto?

A new entity, created for many ideological, economic, and in the end perhaps purely random reasons, for who can with certitude *exactly* describe what forces made what countries adhere to the Bologna process, making the free, or 'free' [sic], art academies a part of the academic-tradition university system of acquiring as well as producing knowledge...? A new crossbreed player, manoeuvring through the topographies, economies and bureaucracies of both the market 'out there' as well as the one 'in here', sometimes situated in the academia part of the spectrum, sometimes at the art side of the same, oftentimes occupying a position with a large portion of both.

Performing the real-life role of against-the-grain-artist in addition to the self-appointed institutional(-ised) critic, I unmistakably opted for artistic consistency, as this was precisely what I wanted to be confronted with by the system; why, my whole critique of the same would become embodied in this act, ha, never mind my flunking!

All set and ready to follow through with my artistic consistency I wanted to book a meeting with the Furhat Robotics research team but got straight away steered towards their sales representative Nik Grant, a fact that should have made me aware of in what kind of transaction their interests lay.

But I turned a deaf ear to this in hindsight truly vital fact, and in their lab at KTH got to converse with two different robots, one for screening alcoholism, diabetes and hypothyroidism, and the other a brand new prototype optimised for Wizard of Oz testing, the very technique I was looking for.⁽¹⁰⁶⁾

Two things happened.

One was purely financial – Nik Grant and Furhat Robotics found my ideas for the dissertation performance intriguing, funny and unique but, unfortunately, they were a business operation and, regrettably, weren't in a position to offer me any discount at all. The price tag for a minimum 3-month lease was just around 75% of all my remaining expense budget, and that before getting coding support, the re-moulding of its voice in order to make it sound like mine, as well as ditto for the inside projection of my face, all this effectively claiming the whole of my allocated funding.

The other happenstance became a parody of the hype concerning robots and AI systems – the ones that are going to take all our jobs as well as become conscious and do away with us all. Furhat didn't acknowledge my feeble attempts at conversation at all; time after another I tried with, 'Let's talk', 'Can we have a chat?', 'Do you feel like a chat?', etc.

After four try-outs it (in robotic manner) said, 'I don't understand what you are saying, can we talk about something else?'

In retrospect – why did I give up on me being flunked but upholding my consistency of artistic integrity through this Wizard of Oz technique robot doctorate aspirant look-alike, with its, for my purposes, nearby perfect embodiment of ontological, semantic and figurative properties within the Fauxthentication project...?

What made me lose my nerve, my (institutionalised) rebel act?

I could confabulate⁽¹⁰⁷⁾, justifying the decision in various ways; my inadequate budget, a wanting to end the doctorate in an appropriate manner, my growing weariness and a yearning for a stress-free and graceful ending after these six years at the university, my needing to be accepted and acknowledged, not, again, through such a provocation being perceived as contemptuous and scornful towards the field in general and my colleagues in particular. Or, had I somewhere on the way decided to choose my battles.

However, it seems like I didn't have the guts, didn't stand up for this unique, never-heard-of dissertation performance event, this glorious flunking.

There is, potentially, a moral to be learned somewhere in all of this. What choices or decisions⁽¹⁰⁸⁾ does one make for what reasons, when there are risks involved, when one's skin is in the game, in this case in the (university based) game of artistic research, wherein its powerful Genius loci⁽¹⁰⁹⁾ influences us who inhabit its domains, year after another?

After having killed the Furhat option my pendulum of conduct swung to the extreme opposite of this challenge to the system.

No, it would have to be something thoroughly informative. I wanted to be understood, to clarify why I had done what I had, to explain in as simple terms as possible, even though the twists and turns of *Fauxthentication* had created a manifold layer of meta-narratives upon this metaphorical onion of a project.

Following the examples of how 99% artistic research dissertations tend to materialise, I decided to make a book – though in my case as much of an illustrated and colour-coded '... for Dummies' kind of literary creation, clearly communicating as much as possible in the most didactic way imaginable.

(107) *Confabulation*: The unconscious filling of gaps in one's memory by fabrications that one accepts as facts. <https://www.dictionary.com/browse/confabulation> retrieved November 30, 2019.

(108) To decide has the same etymological root as homicide, suicide etc. One kills the other options, so to speak.

(109) Spirit of The Place; from Roman mythology.

Från: <submissions@jar-online.net>
Datum: 30 augusti 2017 12:48:26 CEST
Till: <bogdan.szyber@uniarts.se>
Ämne: JAR submission

Dear Bogdan

I write in regard to your submission to the Journal for Artistic Research. After looking in detail at your exposition the editorial board have chosen not to recommend it for peer-review. The following reasons were given by the board for their decision: The aim of being 'critical' turns into a lamentation and a complaint, mourning the commercialisation of art in academia and resisting the demand to write.

This reads as an 'opinion piece' rather than artistic research, which is the focus of the journal.

[...]

Sorry not to be the bearer of better news and many thanks again for considering our journal.

Best regards
Phoebe

Phoebe Stubbs
Managing Editor – Journal for Artistic Research
phoebe.stubbs@jar-online.net

SUMMARY AND CONCLUSION

We are great. We are free. We are wonderful. We are the most wonderful people in all the jungle! We all say so, and so it must be true,' they shouted.⁽¹¹⁰⁾

(110) The chant of Bandar-Log or the monkey tribe. Rudyard Kipling, *The Jungle Book*, The Project Gutenberg EBook, Release Date: January 16, 2006 [EBook #236].

It's not a question of being against the institution: We are the institution. It's a question of what kind of institution we are, what kind of values we institutionalize, what forms of practice we reward, and what kinds of rewards we aspire to.⁽¹¹¹⁾

(111) Fraser Andrea, 'From the critique of institutions to an institution of critique' (2005), in *Institutional Critique and After*, ed. by John C. Welchman (California SoCCAS: JRP Ringier, 2006), p. 283.

The three acts or exploratory progressions of my *Fauxthentication* project examined:

- The economies of labour, the corruption and the 'big businessification' of the higher education industry. This became an inquiry of and interaction with the academic workers dealing with fraudulent online production and trading of academic texts, all women from low- and middle-income countries, who together with me created a think-tank. This loose group, with all its skewed structures of economic, gender and ethnicity-based dilemmas, produced academic papers and seminars during its 1,5 years long cooperative process.
- The economies of labour and the potential risks of self-referentiality and navel-gazing in the kinds of art and theory I identify as being produced within the academically positioned discipline of artistic research, in particular its aesthetic and theoretical pirouettes in the form of artefacts, behaviours, statements and ditto conceptual framings thereof.

This time around, the commission became one of outsourcing my expository art production to a 3rd party: a photographer deciding to be a pop singer.

- The value systems that create relevance and historical contextualisation of the actual research artefacts fabricated within artistic research in Sweden. This resulted in MoAR – the Museum of Artistic Research at the Baroque Hall, the Swedish History Museum, the first group exhibition of artistic research, representing about 10% of all artistic researchers who have publicly defended a doctoral thesis in Sweden, as well as covering all disciplines from film animation across fashion design to choreography.
- What do our products, created and framed from within the university milieu represent? What happens regarding museumification, specificity, historicity, formation of tradition(s), conservation and mutability apropos, in this case, artefacts created as tools and vessels for artistic research?

Andrea Fraser maintains that ‘the critique of art institutions and the art market seemed to precipitate an idealization of academia.’⁽¹¹²⁾ She argues that this unquestioned idealisation triggers an urgent need for ‘a critique of academic institutions and intellectual markets.’⁽¹¹³⁾ These arguments pose a number of challenging questions.

In the last 30 years the logics and economy of work has changed profoundly, locally as well as globally. It has transformed just about every aspect of public policy-making in late-capitalist hegemonies. We have seen an economisation of the very fabric of how we work paired

(112) Andrea Fraser in an interview with Yilmaz Dziewior, in *Andrea Fraser. Works: 1984 to 2003*, edited by Yilmaz Dziewior, Kunstverein in Hamburg (Cologne: Dumont, 2003), p. 93.

(113) Ibid.

(114) David Graeber, *The Utopia of Rules: On Technology, Stupidity, and the Secret Joys of Bureaucracy*, Melville House, 2015.

(115) I.e. simulations and illusions. According to Baudrillard, our postmodern society has become one made up entirely of representations. We live in a realm of hyperreality; a media-saturated society in which we are unable to distinguish reality from its simulation. As I am writing this, a racist and misogynist reality-TV celebrity billionaire is the leader of the most powerful military and economic national entity on the planet. Jean Baudrillard, *Simulacra and Simulation*, University of Michigan Press, 1994.

(116) David Graeber, *Bullshit Jobs: A Theory*, Simon & Schuster, 2018.

(117) Jonas Edlund, and Anne Grönlund. 'Class and work autonomy in 21 countries: A question of production regime or power resources?.' *Acta sociologica* 53, no. 3 (2010): 213-228.

(118) David Graeber, *Bullshit Jobs: A Theory*, Simon & Schuster, 2018.

(119) '[...] in the Swedish higher education institutions, N.P.M. market characters such as efficiency, competition, quality control, customer satisfaction and manpower training for the labour market are emphasised. Easily measurable knowledge is prioritized at the expense of critical and analytical knowledge.

Higher education's autonomy is to some extent violated, collegial leadership is replaced by appointee leadership, and staff are under pressure to follow instructions instead of exercising their academic freedom.' Getahun Yacob

with a galloping growth of bureaucracy within both public and private sectors of society.⁽¹¹⁴⁾ This neo-liberal turn, started at the end of 1970s, has succeeded not only in the triumph of free-flowing globalised capital and the absurdist re-moulding of the political sphere into a kind of Baudrillardian hyperreality,⁽¹¹⁵⁾ but also in a profound transformation of the work logics we've taken for granted since the 1940s. Witness the rise of the digital proletariat, the gig economy, the increasing praise coupled with fear of AI/automatisation and the unprecedented expansion of such sectors as corporate law, academic and health administration, human resources and public relations, all areas the phenomenon anthropologist David Graeber terms 'bullshit jobs'.⁽¹¹⁶⁾

What does it do to an artist when she/he becomes *employed*? If we follow the Marxist argument of the definition of class as not being based upon how much one gets in the wallet at the end of the month but how much autonomy one has in relation to one's income generating activity;⁽¹¹⁷⁾ in addition to self-realisation and the experience of meaning⁽¹¹⁸⁾ – what happens to one's performance in the site/context of the institutional matrix of artistic research in a university today?

A complex mesh of activities becomes visible. The control-oriented ideologies of New Public Management⁽¹¹⁹⁾ with their taken-for-granted doctrines about the importance of 'quality assurance', i.e. tick-in-the-box measures of assessment, leading in turn to increasingly tightening standardisation protocols at all levels of the organisation. An adoration and hymn-praising of higher (in our case, artistic) education as a kind of guaranteed quality measure, making one in the end 'an *improved* author, artisan, composer, choreographer, director or

Abraham, *The Neoliberal New Public Management influence on the Swedish Higher Education*, from the anthology Kapet (electronic), E-ISSN 2002-3979, Vol. 13, nr 1, p.45–58.

(120) 'Artistic research is a transformative frame, a

utopian moment, a hope that it doesn't petrify itself into a discipline. When the question of use and production of knowledge becomes central for the artist in one way or another, they might be engaging in research. Today Leonardo da Vinci would most likely identify

teacher,⁽¹²⁰⁾ all part of the prevailing and wholly uncontested ideology of what the organisational theorist Mats Alvesson calls ‘educational fundamentalism’.⁽¹²¹⁾

Research is the curiosity-driven production of new knowledge. It is the process oriented toward the realm of possibilities that is to be explored, manipulated, controlled, given shape and form, and transformed. Research is inherently beset by uncertainties, since the results or outcomes are by definition unknown. But this inherent uncertainty proves to be equally seductive: it promises new discoveries, the opening of new pathways, and new ways of problem-solving and coming up with novel ways of ‘doing things’, and transforming them. [...] To put research (back) into the arts, to (again) make visible and explicit the function of research in the arts and in the act of ‘creating knowledge’, is a truly ambitious undertaking because it takes up a vision and a project that originated in the Renaissance. After centuries of separation, it promises to close a loop.⁽¹²²⁾

This self-referential validation of the glories of a higher artistic education have been popping up during the whole period of my PhD employment, both from the research leadership of Stockholm University of The Arts as well as from the artists that have finished their doctorate programs. My take on this notion is the almost existential need for justifications for why an artist should and/or would enter the MA and/or PhD programs today, as both psychologically rewarding on a personal level, a comforting organisational mantra and, last but not least, in the insistence for budget and funding from the nation-

to be accomplished by expanding the university sector and persuading more and more young people into an ever-widening spectrum of education. They should be taught, it is claimed, by academics with a PhD who need to do research in order to be good teachers.’ Mats Alvesson, *The Triumph of Emptiness – Consumption, Higher Education, and Work Organization*, p. 74, Oxford University Press, 2013. Compare to the curator and art-theorist Simon Sheikh: ‘*Moving beyond the artworld and even the larger cultural industrial sphere, we will find that one of the political catchwords of post-Fordist, and even post welfare societies of core Europe is indeed “education for life”, meaning education as an ongoing process, constant deskilling and reskilling of labor, as well as a mode of production and productivity itself.*’ Simon Sheikh, ‘Spaces for Thinking. Perspectives on the Art Academy’, in: *Texte zur Kunst* 62 (2006), p. 191–196 : p. 196. Retrieved from <http://frontdeskapparatus.com/wp/wp-content/uploads/2012/10/Texte-zur-Kunst-Nr.-62-SIMON-SHEIKH-SPACES-FOR-THINKING-Perspectives-on-the-Art-Academy.pdf>.

(122) Note here once more the reference to the Renaissance, as in the quote by Mika Elo, footnote nr 115. Here, quote by Helga Nowotny, chair of the European Research Council in ‘Foreword’, Michael Biggs, and Henrik Karlsson, eds., *The Routledge companion to research in the arts*, pp. xvii–xxvi, Routledge, 2010.

as an artist-researcher.’ Mika Elo, professor of artistic research and Head of Doctoral Programme at Uniarts Helsinki’s Academy of Fine Arts. Retrieved from Uniarts Helsinki, *The utopia of artistic research*, May issue of Uniarts Helsinki’s

IssueX magazine, 2017. http://www.researchpavilion.fi/news?p_p_id=101&p_p_lifecycle=0&p_p_state=maximized&p_p_mode=view&_101_struts_action=%2Fasset_publisher%2Fview_content&_101_asset

EntryId=258645&_101_type=content&_101_groupId=204178&_101_urlTitle=the-utopia-of-artistic-research&inheritRedirect=true.

(121) ‘The good society – the knowledge society – is supposed

Retrieved from <https://www.elia-artschools.org/userfiles/Image/customimages/products/120/share-handbook-for-artistic-research-education-high-definition.pdf>.
My underlining.

al Ministry of Education and its quality assurance bodies.

One can of course view the art based 3rd cycle educational employment as a kind of subsidy system for the chosen few. A kind of artistic grant scheme; an official stamp-of-approval paired with the contemporary, almost evangelic, belief in the virtues of higher education. Many of my colleagues bear witness to an unbearable lightness of being upon finding themselves inside this arena, seemingly devoid of the market logics of their respective fields. The new rules of engagement, i.e. of what one is supposed to perform and deliver within this new site, are not immediately apparent, and even if they are, the feeling of relief over this (for a freelancer) quite abnormal state of sudden security overshadows this new field's market logics – the politics, ideologies and economies of labour within the contemporary higher education industry.

Nonetheless, as with all complex systems, the artistic research milieu is never a black-and-white topography of absolutes. One central intellectual and social stimulant has been the interaction with some very knowledgeable and proficient people, passionate about their subjects and willing to share them on a daily basis. Especially the staging of MoAR – the Museum of Artistic Research, revealed the impossibility of generalising about edu-art and its role in knowledge production within our guild, presenting a broad topography of what and why the field will create in its conversation with art, design or music.

8%

1. Bolagets övergripande uppdrag är tydligt för mig
Stämmer inte alls ○○○○ Stämmer helt

2. Jag känner till bolagets övergripande mål
Stämmer inte alls ○○○○ Stämmer helt

☐ Med vår arbetsgrupp avses den enhet du tillhör. För chefer avses den ledningsgrupp du tillhör.

3. Enhetens uppdrag är tydligt för mig
Stämmer inte alls ○○○○ Stämmer helt

4. Jag känner till enhetens viktigaste mål
Stämmer inte alls ○○○○ Stämmer helt

5. Jag är oftast säker på vad som är min uppgift i arbetet
Stämmer inte alls ○○○○ Stämmer helt

6. När det gäller mitt arbete vet jag vad som förväntas av mig
Stämmer inte alls ○○○○ Stämmer helt

< Föregående Nästa >

NOT CORRECT AT ALL ○○○○○ WHOLLY CORRECT

- ‘The company’s overall mission is clear to me’
- ‘I know the company’s overall goal’
- ‘The mission of the unit is clear to me’
- ‘I know the unit’s most important goal’
- ‘I am usually sure what my task is at work’
- ‘As for my work, I know what is expected of me’⁽¹²³⁾

(123) Stockholm
University of The Arts
employee survey, 2019.

In the three Acts of the *Fauxthentication* project I’ve outlined, tested and performed the faux instruments of demeanour within the Russian-dolls-like sites and contexts of where I chose to locate myself after 31 years of freelancing.

These instruments were, chronologically, the faux game of academia, the faux performance of art slash theory making within academia, and lastly the faux myth of permeability with and impact upon societal cultural and art discourse generally and one’s field of artistic origin specifically.

I firmly believe that we, as artists, undeniably want to matter in a world where the forces of international capital and its logics, philosophies and almost hypnotic influences upon the personal as well the political, have permeated all our levels of existence. The notion of the inherent value production of artistic research practices being free from the ‘out there’ market economy, competition, and politicised and ideologised production grant policies, and thus becomes an ideal, repeatedly called upon in the defence of and rationalisations for attaining a wage labour security position as a PhD.

What this thesis has attempted to address, among other concerns, is the suggestion of looking contextually at the higher education environment and then finding a number of questions to pose to this almost utopian ‘no-strings-attached’ theory. Our practices within academia are positioned in a complex web of dependencies of different kinds and as probed through my assorted investigations, are never ‘free’ but subject to pressures and developments started long before the art academies entered the standardisation system and we, finally, entered the artistic research ecosystem.

But perhaps I am attempting to kick in the wide open doors, thus becoming a romantic idealist myself.

*

The final and 3rd Act, MoAR – the Museum of Artistic Research at The Swedish History Museum, led to a fundamental observation of how we should view and approach what we produce as academic artists, both aesthetically and theoretically. The spectators visiting the exhibition, the absolute majority of whom were simply passing through

on their way to, for instance, the Viking playgrounds with their children, were baffled to say the least.

The preparatory keys for understanding and in any meaningful way embracing what was being communicated in what way and by what means at the Baroque Hall of The Swedish History Museum were simply beyond reach for the general public, never mind the explanatory introductions in both Swedish and English, the freely distributed exhibition catalogues and finally, the textual ‘bikinis’ of the artefacts – the participant artists dissertations in a highlighted display.

In *9.5 Theses on Art and Class*, the art critic Ben Davis writes ‘[...] while the radical diversity of art may seem to represent a democratic levelling of aesthetic values, the very complexity of the questions involved means that *the sensibility required to join in the conversation is highly refined, requiring a very specialized visual and mental vocabulary in order to ‘get’ what is going on.*’⁽¹²⁴⁾

This is what I perceive at play with the artistic research discourse, and in that there is no difference from the contemporary art field.

The matter at hand then eventually becomes a question of our artistic production being in danger of solely communicating with a chosen few, a culturally versed elite. In that respect it then won’t differ from all other academic scientific disciplines and their increasing drive towards compartmentalisation, with specialists commanding increasingly narrow fields of expertise. Which brings to mind the seclusive orders of different esoteric sects throughout history, each with an elaborate cosmology, only this then also becomes a refutation of my claim from the 50% seminar that ‘*anything* could be unchallengedly presented as *the expository artistic part* of

(124) Ben Davis, *9.5 Theses on Art and Class*, p. 90, Haymarket Books, 2013. My *italics*.

(125) One category of edu-art are art projects one already practices and upon acquiring a doctorate employment seamlessly brings into the new economy of ones' labour and continues to work on; effectively morphing the process into a kind of 'conditioned' grant. The other category are art projects originated out of and from within the new contextual site of higher artistic education. Both can be viewed as edu-art, however with different characteristics, economies, claims and personal / institutional demands.

(126) Note the spatial language metaphor, clearly delineating the disparity and significance of the two sites/domains.

one's academic endeavour within a 3rd cycle program of higher artistic education.'

No, *anything* absolutely cannot be presented, appraised and taken into the liturgies of our artistic research basilica. Their multi-layered levels of meaning and one's ability to discern a tree in a forest of distinctions in the meeting with edu-art and/or edu-art theory,⁽¹²⁵⁾ effectively exclude the majority of our peers in the respective 'out there'⁽¹²⁶⁾ artistic fields we are supposed to 'contribute' to with our practices inside academia.

It then also becomes both the question of 'matterness' and of creation of relevance addressed in my 80% seminar; matterness for and relevance to whom...?

[...]the principle effect will probably be a fundamental change from the art critique (the 'crit') to the PhD-style proposal or presentation. [...] The art school 'crit' is fundamentally about judgment; PhD-style conversations are about quantifiable or specifiable hypotheses, research agendas, evidence, and outcomes. It's an enormous difference. Critiques are about people judging work; PhD conversations (there isn't a good word for them) are about exploring and articulating meaning. Critiques are between unequals; PhD conversations are modeled on conversations among researchers.⁽¹²⁷⁾

In an ideal world, what we think, create and communicate of our 4-8 years as artists inside academia is hungrily sought after, listened to and applied by the sectors of society relevant to our oeuvre. It becomes inherently relevant for artistic practices, education, policy-making; it is a conversation starter and a tool for broaden-

(127) James Elkins, *Artists with PhDs: On the New Doctoral Degree in Studio Art*, New Academia Publishing, 2009. <http://artpulsemagazine.com/from-studio-phds-to-the-kantian-sublime-a-discussion-with-james-elkins>. My underlining.

ing one's outlook on contemporary as well as historical paradigms and ideologies. This ideal world vision of the value we create is quite possibly a mirage, made possible by socio-economic policies created before we entered the system, as well as our own personal dreams and wishes of contributing towards a better structure of learning through artistic practices.

*

I know what you're thinking about,' said Tweedledum, 'But it isn't so, nohow.' 'Contrariwise,' continued Tweedledee, 'if it was so, it might be; and if it were so, it would be; but as it isn't, it ain't. That's logic.'⁽¹²⁸⁾

Time and again, especially since my reorientation from the First Domain of Influence (the digital proletariat and its role in the economy of labour inside the higher education industry) to the Second Domain of Influence (the investigation of the concourses within artistic research) – I have been challenged by a number of my colleagues (in the artistic research milieu, never by the 'out there' ditto) about my lack of articulating a kind of higher purpose, an alternative model, a solution or remedy for the maladies of the three contextual levels of the institutional structures I've taken upon myself to criticise.⁽¹²⁹⁾

In this externally required, heroic quest, I have been compared to fictional higher-purpose characters like Hamlet (a brooding paranoiac; succeeds in his schemes though dies doing so), Don Quixote (a deranged schizo-

n. [Gr. skeptiko`'s thoughtful, reflective, fr. ske`ptesqai to look carefully or about, to view, consider. [Written also sceptic.] 1. One who is yet undecided as to what is true; one who is looking or inquiring for what is true; an inquirer after facts or reasons. For a more cynically-satirical meaning: CYNIC, n. A blackguard whose faulty vision sees things as they are, not as they ought to be. Hence the custom among the Scythians of plucking out a cynic's eyes to improve his vision. Ambrose Bierce, *The Devil's Dictionary*, Arthur F. Bird, New York, 1906.

(128) Lewis Carroll, *Through the Looking-Glass and What Alice Found There*, Chapter IV. Tweedledum and Tweedledee. <http://www.gutenberg.org/files/12/12-h/12-h.htm>.

(129) Another recurrent peer accusation has been of me being 'a cynic', a fact I view as a muddled up distinction between cynicism and scepticism. This name-calling has been fruitful from many perspectives, not all being negative, if one accepts one of

the definitions of cynic as '... occasionally, from its etymological sense: a truth seeker; an inquirer who has not yet arrived at definite conclusions.'. The Oxford English Dictionary (Second Edition) (Oxford 1989), vol. 14, pp. 609–610. Compare to: Skep'tic,

(130) In the conversation with my opponent in my 50% public research seminar, the art critic Sinziana Ravini.

(131) Eleanor Bauer, p. 205.

(132) Laurence J. Peter, *Peter's Almanac*, William Morrow & Co., New York, 1982.

(133) <https://www.collinsdictionary.com/dictionary/english-thesaurus/predicament>.

(134) 'A wicked problem is a problem that is difficult or impossible to solve because of incomplete, contradictory, and changing requirements that are often difficult to recognize. It refers to an idea or problem that cannot be fixed, where there is no single solution to the problem. The use of the term "wicked" here has come to denote resistance to resolution, rather than evil. Another definition is "a problem whose social complexity means that it has no determinable stopping point". Moreover, because of complex interdependencies, the effort to solve one aspect of a wicked problem may reveal or create other problems'. Retrieved from https://en.wikipedia.org/wiki/Wicked_problem, 27 Sept. 2019. My underlining.

phrenic; hallucinating and victim of periodic rage attacks), as well as a doctor, homeopath, shaman, acupuncturist and/or voodoo healer; all in the course of placing me in the metaphorical position of 'fixing' the predicaments I have defined in my institutional critique. ^(130,131)

Some problems are so complex that you have to be highly intelligent and well informed just to be undecided about them. ⁽¹³²⁾

A distinctive synonym for predicament is mess, ⁽¹³³⁾ indicating its intrinsic non-solvability. Messy or 'wicked' problems ⁽¹³⁴⁾ cannot be diagnosed, prescribed with medicine and resolved. They are:

'[...] a class of problems that defy solution, even with our most sophisticated analytical tools. These problems are called 'wicked' because they have the following characteristics:

- 1) There is no definitive statement of the problem; in fact, there is broad disagreement on what the 'problem' is.
- 2) Without a definitive statement of the problem, the search for solutions is open ended. Stakeholders – those who have a stake in the problem and its solution – champion alternative solutions and compete with one another to frame the 'problem' in a way that directly connects their preferred solution and their preferred problem definition.
- 3) The problem solving process is complex due to constraints, such as resources and political ramifications, which are constantly changing.
- 4) Constraints also change because they are generated by numerous interested parties who 'come and go,

change their minds, fail to communicate, or otherwise change the rules by which the problem must be solved.’⁽¹³⁵⁾

The (fascinating) situational and relational messiness of what I attempt to describe in this thesis assumes all the characteristics of this wicked class of problems:

- 1) The broad disagreement about the problem’s nature or even its very existence – how knowledge production/ research operates within and outside academia.⁽¹³⁶⁾
- 2) A broad greyscale of stakeholders bearing a wide spectrum of agendas and points of view of what is, should be or will be at stake within all levels of higher education environments in general, as well as artistic research in particular.⁽¹³⁷⁾
- 3) The field of artistic research in Sweden has been explored and hence defined for less than 20 years. Its nature and the active participants in its structures at all levels, from the artists involved, its academisation, its status in research funding, to the amounts of administrative personnel, has changed profoundly in this short period of time and continues to do so.

What this thesis suggests is an approach to viewing this ‘wicked’ complexity as a multi-layered juxtaposition or multiple exposure, a sort of gestalt or multifaceted whole, with one’s surveying eye gazing at it from a peripheral point of view, wherefrom pattern recognition is the greatest and one’s tunnel vision the least.

Perhaps one should view this ‘wicked’ thesis in the same manner, where a number of guiding principles will

(135) Nancy C. Roberts, ‘Wicked Problems and Network Approaches to Resolution’. *International Public Management Review*. International Public Management Network. 1 (1). Originally the term was coined by Horst W.J. Rittel and Melvin M. Webber, professors of design and urban planning at the University of California in Berkeley, who described them in a 1973 article in *Policy Sciences* magazine.

(136) Note the response from the Journal of Artistic Research, p.135.

(137) Ref. the different reports from a selection of participant artistic PhDs at The Museum of Artistic research.

(138) The phrase has a double meaning: 1) *Healer*; a person who, despite the lack of appropriate qualifications and medical education, treats people using herbs or using other unconventional methods and 2) *An incompetent person*; a person whom the speaker considers to be incompetent in an area in which he or she claims to be an expert knowing the solutions to all problems. Retrieved from *Wielki słownik języka polskiego*, https://www.wsjp.pl/index.php?id_hasla=53297&ind=0&w_szukaj=znachor. My translation. Compare to the Swedish term *botare* and the Spanish *curandero*.

become perceptible in the corner of one's 'thinking' eye, and as the humble Hamlet-Don-Quixote-voodoo-priest-healer, to contemplate the three acts of *Fauxthentication*'s interaction with its environment as a series of symbolic healings. Every act has been an intervention in order to, in a sense, remedy a perceived malady; first in the overall body of academia, then in its small organ of artistic research, and finally in the actual output of the individual 'cells' – all within the constitution of the metaphorical 'patient'. Here my position and identity become more of a *znachor*,⁽¹³⁸⁾ a traditional Slavic term with the double meaning of *knowing* and *pretending to know*; of seeing clearly and *fabricating, staging, pretending*; all subject to a given spectator's belief systems and ideological point of view. The striking cognitive parallel to the emblematic influence on language in German, *etwas türken*⁽¹³⁹⁾ from the iconography of the Mechanical Turk, creates together with the concept of *desengaño* a Janus-face whole; all in addition to the backdrop of Baudrillard's theories of the spectacle, simulacra and simulation.⁽¹⁴⁰⁾

The key concept in Spanish Baroque poetry, *desengaño*, used in my exploration of matterness and relevance in the Third Domain of Influence – The Materiality, the staging of the Museum of Artistic Research at the Swedish History Museum, concludes in a symbolic way my airy hope of viewing this work in a sudden moment of clarity as a multi-layered, corrective treatment.

(139) Fabricate, stage, play, pretend. Ref. p.18 in this thesis.

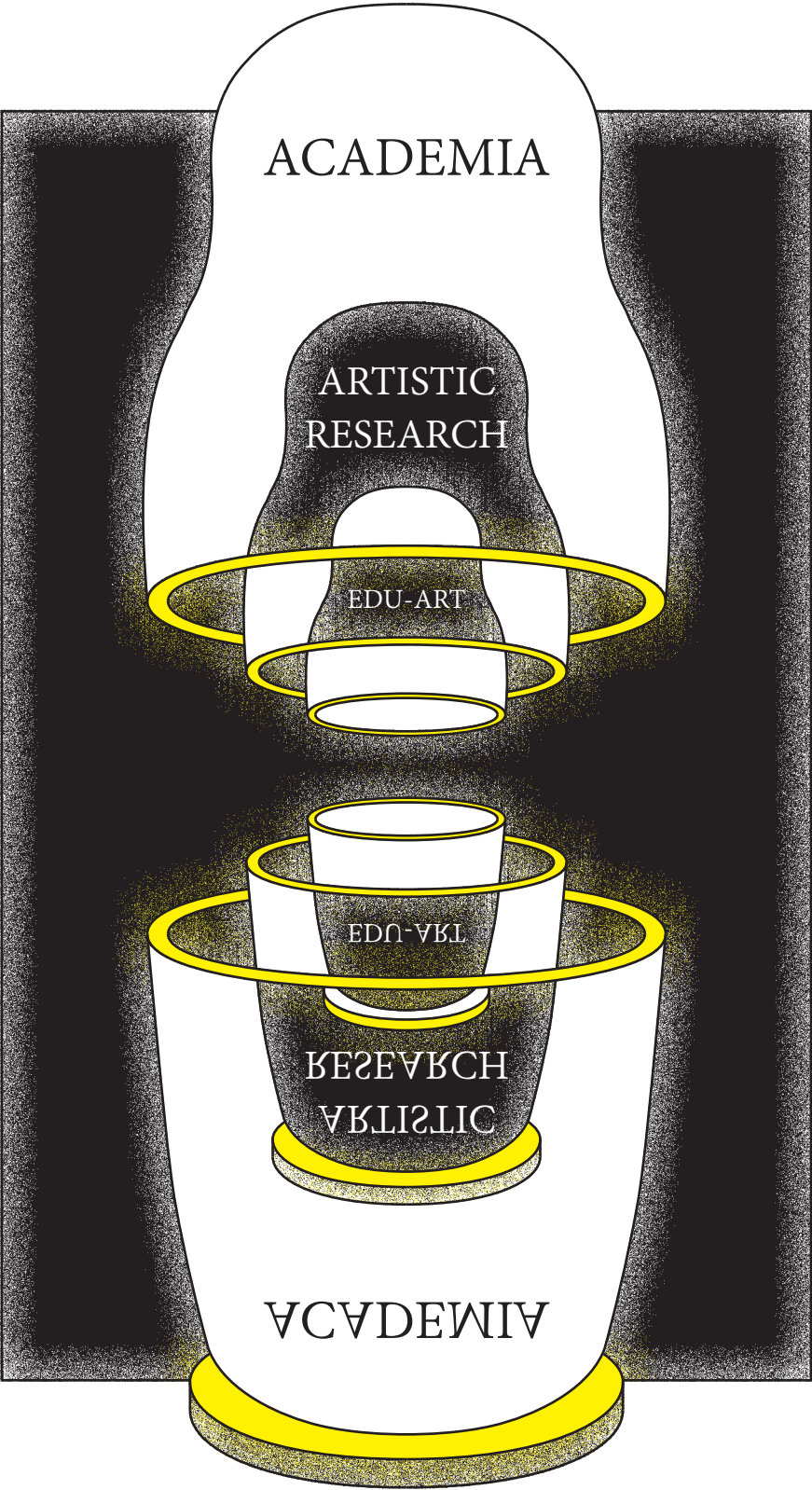
(140) Ref. p. 138, footnote 115.

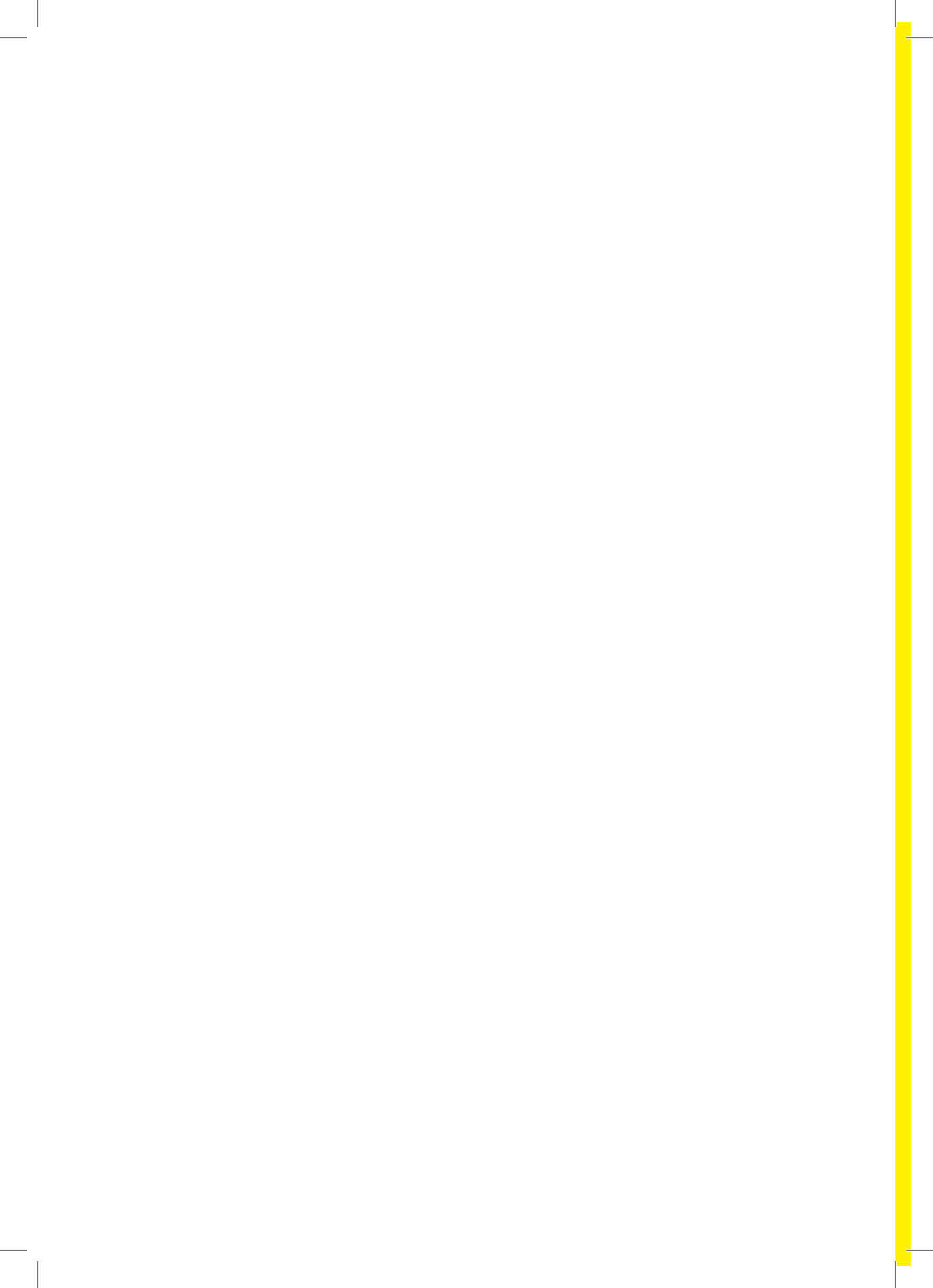
The virtually untranslatable concept of desengaño — the recognition and resultant correction of one's errors of perception, judgment, or behaviour — appears constantly in the Spanish poetry of the Golden Age. This obsession with desengaño stems in large part from the then general vision of the world as a continual conflict between reality and appearances, between truth and falsehood.

In the highly confusing reality of this world nothing is what it seems to be at first glance. Neither external objects nor human emotions and experiences are to be trusted; all are engaños,⁽¹⁴¹⁾ deceptive in nature, bent on leading man astray. In such an environment, in which engaño plays such an active role, it necessarily becomes the task of the wise and moral man to dedicate his life to a search for truth, to the pursuit of desengaño.⁽¹⁴²⁾

(141) *engaño* noun, masculine (plural: *engaños* m); scam, deceitfulness, dishonesty, hoax, cheat, delusion, guile, fraud, trickery, trick, circumvention, wile, confidence trick, window dressing, bluff, falsehood, pretence, misapprehension, swindle, sham.

(142) Margaret van Antwerp Norris, *The Rejection of Desengaño: A Counter Tradition in Golden Age Poetry*, *Revista Hispánica Moderna*, Año 36, No. 1/2 (1970/1971), p. 9–20, University of Pennsylvania Press. <https://www.jstor.org/stable/30203088>.





Appendix:

First domain
of Influence

Commissioned essays
on the subject of being
a ghostwriter in the
online production line
of academic writing.
All essays in their
verbatim, unaltered form.

ECONOMIES OF DIGITAL LABOUR

The ups and downs of online freelancing

By Olivia (Libay) Linsangan Cantor

As a professional writer-editor who has experienced working on both a fulltime and freelance status, there are many ups and downs to enumerate in both fields. However, since the working milieu has changed drastically in the last decade, I could honestly say that in the era of the digital age, telecommunicating work is proving to be more worthwhile.

Imagine working remotely, based on your home office or working outside in cafes, co-working spaces or other public spaces that allow you the liberty of working on your laptop in a quiet corner somewhere, as you correspond with local or international clients. The ease of payment and banking systems make financial transactions faster than before. If you have online accounts in services like Paypal or have set-up secure payment systems within freelancing sites like Upwork.Com, then receiving your wages these days is easier since you get paid directly and immediately. No more waiting for the 15th or the 30th of each month to get your hard earned salary.

However, the downside of working with such a system is that you also have to find the more credible clients who won't renege on their end of the deal. I have experienced this before in Upwork.Com when it was still known as Odesk.Com. A client from the UK disappeared after submitting the work he needed from me, so it irked me to realize that even the most established and supposedly secure job sites like Odesk/Upwork still lack more rigid requirements to police such frauds.

But what irritates me more is what clients think of workers who are based on the global south like I am. Just because I live in a third world country like the Philippines doesn't mean my educational attainment or professional expertise is not at par with those who studied in Ivy League schools of America or even the universities in Europe. The literacy rate and the level of English proficiency in my country is high, sometimes even higher than some developed nations, a reason why off-shore industries have been establishing BPOs or KPOs (business or knowledge process outsourcing) or call centers left and right in our shores. And since we were once colonized by

America, our culture is so attuned to the US culture that you'd think you're living in another US state when you come here, since you'll hear us speak English with American accents and our pop culture is so dominated by US pop culture products.

With this kind of socio-cultural background, I know Filipinos can put forth work that is sometimes more grammatically correct than native English speakers, and the content of our work could compete side by side with the works of Harvard or Oxford grads. So as a writer surfing freelance sites, I get irritated when I see offers that say they want to hire Filipinos and the rates are \$.05 or .001 per word or \$1 per 100 words. I know a dollar could stretch to a lot more here (46 pesos to be exact, as of press time) but being paid in cents per word or even a dollar per 100 words is an insult to my intelligence and my educational background (which, by the way, the highest I attained is a masters degree in English Studies major in creative writing). If local newspapers or websites can pay me 60-100 dollars per 600-1000 words, what makes them think I will agree to 4 dollars per 1000 words? How come when I surf other freelance sites that are recruiting from their own continent (like US), I can see that they pay more than 1 dollar per word, but if it's from my part of the world, we get paid in cents. I'm sorry but please take your crumbs and shove it where the sun doesn't shine.

But as they say, these kinds of clients exist because they can recruit their kind of writers as well. So I suppose it's also the fault of some people who say they are writers but who agree to such dismal rates. This is why I decided to turn into more lucrative types of content writing, namely ghostwriting. I know this kind of writing existed already, but it was only 3 years ago when I experienced doing it myself. When I signed up for an online freelancing account during that time, I got my first ghostwriting experience for 100 dollars. It was for a self-help book 'authored' by a life coach in India. It was my first time to sign a non-disclosure agreement which surrendered all copyright to the client. I didn't mind it when I started doing it,

but the client turned difficult later on, and I felt I was being shortchanged because the word count was exceeding what was expected. At that time, I didn't know how to command the right price for such projects since it was also my first time to join a freelancing site and get remote jobs like that.

Since my first ghostwriting gig didn't end so well, I felt intellectually hurt since I know I will never see my byline when that book is published. As a heavily published literary author/cultural journalist, I am used to seeing my byline with my articles. But I guess the anonymity that the Internet provides clients can also be an advantage to writers like me who just want to earn a quick buck churning out words for virtual clients. After that first gig, I became smarter, and it paid off when I met a Singapore-based ebook publisher who wanted simple ebooks on nonfictional things like recipes and other lifestyle matters. Since it didn't require heavy brainwork in my opinion, I was okay with being paid around 100-120 dollars per ebook. Not bad for someone from the third world. And since the publisher was treating me with respect, I didn't feel iffy if my byline was absent from such publications.

For a while, I was also a university professor who warned students to write their own papers. But after resigning from the academe, I found myself entering the academic writing field when I applied for a home-based writer job in a local KPO that supplies academic essays, thesis and dissertations to clients who need them. Of course a former professor and a scholarly writer at that, I felt a bit awkward accepting such works. This is the reason why I chose content editing, proofreading and advising work only. With these types of work, I only rewrote some parts of their academic papers so they could be guided accordingly. It's similar to what I used to do with the papers and theses of my students. However, when it came to writing more in-depth essays, I didn't feel comfortable already so I stopped working with that client. Even if I understand the pressure of academic writing and why clients turn to academic writing mills like that company, I'm not sure I'll go back to

working in this kind of set-up again since it also doesn't pay well. Even as a published academic writer, I know that this kind of writing doesn't really pay well, regardless of your scholarly status, so why do it up front or via ghostwriting? If I'm going to ghostwrite something, I'll make sure that the price is right before saying yes.

As a freelance writer navigating the digital economy, I concluded that one has to be more than smart and savvy in dealing with clients and selling your talents. As I discovered, one has to be less egotistical as well if you want the dollars to start pouring in. I don't mind being a ghostwriter for e-books and articles for as long as clients pay justly. Prior to doing this online, I was already ghostwriting speeches for noted public personalities anyway, so it's no different if they speak using my words or if the cover authors put forward my words as theirs. I'm the kind of writer that doesn't get exhausted creatively anyway, so there's more to go around of that talent – for as long as I get paid well.

ACADEMIC FRAUD AND THE FORCES BEHIND
THE ACADEMIC WRITING INDUSTRY

By M.A., Kenya.

It all boils down to money. Academic fraud is fueled by the need for academics and researchers to get grants for their projects. According to this article [www.economist.com/news/china/21586845-flawed-system-judging-research-leading-academic-fraud-looks-good-paper] in the Economist, academic fraud is rampant because the criteria for awarding grants are flawed. The criteria concentrates on quantity of papers published rather than the quality of papers published.

Similarly, the force behind the academic writing industry is supply and demand. Demand for quantity (and not necessarily quality) academic papers by students and researchers. Demand for extra income by students and freelance writers. Willingness of students and researchers to supply the required amount in exchange for the academic papers. And willingness of students and freelance writers to supply the needed academic papers. The following article [www.dawn.com/news/739831/ghostwriting-a-closer-look-at-academic-writing] sheds light on the matter.

THE LEVEL OF YOUR WAGES PER HOUR IN RELATION TO YOUR POINT OF ORIGIN COMPARED WITH OTHER COUNTRIES

When I first begun working via upwork.com (then known as odesk.com) five years ago, I had set my hourly rate as 1 dollar. I did this deliberately so as to have a competitive edge over other freelance writers, especially those from developed countries who were often preferred than we from developing countries. My strategy was to set a relatively low price but then deliver very high quality work so as to keep the clients returning to me for my services and also to get high ratings. My strategy worked and I received regular invitations to interview for various freelancing jobs. I also got many repeat clients, some of whom still contact me up to today.

About two years ago, upwork introduced a new policy where the minimum wage would be about 3 dollars. Currently, my per hour rate is 4 dollars.

A quick search on update revealed the following information about hourly rates for other nationalities:

Connie Harrington (USA)

– Communications and Content – \$90/hr

Jill Merriman (USA)

– Editor and Proofreader – \$17.50/hr

Daljeet Singh (India)

– Web application development – \$18.50/hr

Angela Taylor (Pakistan)

– Website developer – \$20/hr

Alex A. (Ukraine)

– Developer – \$22.22/hr

Prerna Aggarwal (Switzerland)

– Customer Support – \$16.00/hr

Eleonora R. (Argentina)

– English Spanish Translator, Journalist,
Proofreader, Editor – \$12.22/hr

Valeriu B. (Moldova)

– Technical Translator – \$11.11/hr

PERSONAL EVALUATION ON THE PHENOMENON OF
OUTSOURCING THE WRITING OF OTHER PEOPLE'S THESIS,
DISSERTATIONS AND SUCH

I think the root of the problem is that the academic/education system is not evolving with the times. Not everyone is gifted as a writer or desk researcher. There should be different ways of gauging a student not just through academic papers. Students should be given the option of either writing an academic paper, or creating a documentary film or given an oral presentation. They should also be given the option of writing their papers in the language they are comfortable with, not just in English. This will drastically reduce the number of students who turn to paid academic writers to bail them out of a situation that may end up with them not graduating.

Personally, and on a very biased note, I am glad of this phenomenon of outsourcing. I learned a lot during my time as a paid academic writer. It was sort of getting paid to learn! Also, it allowed me to hone my writing skills, research skills and critical skills while earning some good money in the process. When I finally get round to doing my Masters and PhD, I know writing the thesis/dissertation will not be a difficult process.

HOW I FEEL ABOUT BEING A GHOSTWRITER

I love being a ghostwriter! Like being a paid academic paper writer, it is a great way to learn as you get paid. I have worked on numerous and diverse topics that I would otherwise have not know anything about. I have discovered that I am good at certain types of writing that I wouldn't have known about if I was not a ghostwriter. I have also increased my writing and research skills.

I also enjoy the flexibility and freedom of choosing the projects I want to work on, when and where I want to work on them. I work from the comfort of my home and can work anywhere else there is an Internet connection.

THE HIGHER EDUCATION INDUSTRY AND THE FORCES BEHIND IT

In 'Creative Destruction of Higher Education Institutions' [digitalcommons.uncfsu.edu/cgi/viewcontent.cgi?article=1016&context=jri], Ronald B. Johnson uses Michael E. Porter's 'five forces analysis' to explore how the higher education industry has been forced to change due to technological advances and globalization. Below is a summary:

1. Threat of new entrants: For example, the emergence of for-profit educational institutions (page 2)
2. Threat of substitutes: For example, free online courses such as those offered by the Massachusetts Institute of Technology (page 4).

3. Bargaining power of buyers: The buyers here are the students. Johnson writes that: 'The rapidly and widespread changing demand of the consumer student populous has certainly thrown higher education for a loop.' (Page 5).
4. Bargaining power of suppliers: The suppliers are the higher education institutions. Johnson notes that the bargaining power of higher education institutions is reducing. He writes: 'Today's competitive environment is certainly more open as citizens have the ability to remain at their current residence while enrolling in universities across the globe (who offer distance learning options)' (page 5).
5. Intensity of competitive rivalry: Johnson give his personal opinion on the matter of competitive rivalry: 'In my opinion, what were once rivalries to produce the most forward-thinking and brilliant minds have now turned into a slugfest for the highest number of enrollments, the most published professors, and which university has the prettiest campus structures.' Once again, we see the pattern of quantity being preferred rather than quality.

THE APPLICATION OF THE THEATER METAPHOR ON ACADEMIA; VIEWING IT AS A STAGE

I have always gravitated towards the creative arts. Even when I was in University getting my Bachelor's degree in International Business Administration, I always performed much better in the humanities and arts-related courses such as literature and music of the world, than in the business-related courses such as Accounting and Business Math.

It was while I was at the University that I came across a great book by Ron Berk, PhD, with the captivating title of: 'Students are from Mars, Professors are from Snickers.' This book showed me that there does not have to be a disconnect between creativity and the academic world. Erin Wright, a

self-proclaimed ‘math phobic’ has also benefited from Ron Berk’s brand of creative insanity [www.ronberk.com/docs/media_laughing.pdf].

FAUXTHENTICATION:
ANALYZING THE ONLINE ACADEMIC LABOUR
ECONOMY

By M.C., Trinidad-Tobago.

Beginning in December 2014, I was contracted by Bogdan Szyber, a researcher at the Stockholm University of the Arts to assist him in his study of the Online Academic Labor Economy. I had been a freelance writer for less than a year at the time and as such, many of my views on the industry in which I operate have been influenced by the team I have worked with and the studies I have been exposed to. With that in mind, I present my review.

It should be stated that the term ‘Academic Freelancer’ is a startlingly broad one. Many writers have a preferred niche but will occasionally accept ‘academic’ tasks from the writing of bulk essays to the naming, editing and critiquing of theses. All of these actions can range in their perceived level of morality. Bulk essays are usually meaningless and may derail a well meaning but oblivious student. The process of editing can sometimes add the majority of a paper’s value to it. Of the writers who deal exclusively in academic content, you will find that the quality they are capable of producing is also quite diverse. Some of the most talented have basically earned the equivalent of several doctorates on behalf of their clients. Good writing tends to be pricey so mortgages are paid and lives are built off of what is in essence a dishonest trade. Others are perhaps no better off academically than the students they write for. Their language skills are sub-par, they work for indecent wages at poorly disguised content mills and they misrepresent themselves at every turn to gain an advantage in a sea of near-identical competitors.

I began this project with the assumption that plagiarized work could be easily discovered and dismissed in most instances. I was proven wrong. While academic dishonesty grows more common, the methods of detecting it remain fairly ineffective. If a student copies a paper from a website, plagiarism software can easily detect that infraction. What can be done if a paper is written to custom specifications and sold for only one use? Even if the work is exceptionally poor, this is not always enough to stop it from being accepted by faculty or other reviewers. The SCIgen program created by three students

from MIT was utilized to get over 100 machine written Computer Science papers accepted by Journals despite the fact that they contained gibberish.

As I see it, the existence of an Online Academic Labor Economy proves that there are several issues within the Academic system as it currently exists. It would be hypocritical to use that system in the traditional manner to analyze itself all the while knowing that it was broken. The alternative presented by Artistic Research is to conduct research through a sort of artistic immersion into the field being studied. Students, researchers and professors all have their roles defined by institutions to which they belong as well as the communities in which they live. Both Shakespeare and Goffman would agree that who we are has a great deal to do with who we are in front of. The journals, the universities, the conferences and many related places are part of this institution that is so sorely in need of a critique. While Andrea Fraser implies that the type of Institutional Critique we hope complete is no longer possible the only real option here is to try. The point of this research is not merely to quantify the phenomena but to engage in a critique of it using its own mechanisms.

With that in mind, our actions can be assessed within Burke's Dramatic Pentad. As a freelancer, I am an agent engaged in the act of creation with other agents. By virtue of creating what I deem to be art, I am, by Fraser's definition, an artist. The audience is made up of a host of artistic researchers whose names and faces I cannot recognize. Other main actors include Bogdan, from whom the concept originated and Chrystal, my co-freelancer. Our stage is two-fold. Part of this act takes place within the physical boundaries of academic institutions on two continents while a great deal of it is accomplished in the homes of the freelancers using the agency of the internet. The purpose behind this must be different to all of us and we can only truthfully answer individually. As a freelancer, there is a financial motivation to much of what I do yet a lingering curiosity is also a legitimate aspect of my partici-

pation. Frankly, I would like to see what comes of all of this.

In our attempt to artistically research this online academic labor market, one may observe a few parallels between our work and that of Brazilian conceptual artist Cildo Meireless. He saw empty Coca Cola bottles as ingrained in the ideology of the capitalist system within which they were created. He returned them etched with subversive messages thus infiltrating and utilizing the circuitry of that system for the distribution of his critique of it. With this research, it becomes possible for the narratives of freelance writers' such as myself to infiltrate academia in a way that utilizes all of the legitimate channels of research.

Having defined what we have been looking at, the question arises: why does this happen in the first place? It can at least partially be traced back to the culture that most clients are immersed in. According to Pullfrey and Butera, Western civilization encourages the pursuit of an individualistic neo-liberal agenda. Within that mindset, the desire to promote self becomes paramount and will often be engaged in to the detriment of other collectivist goals. These include the maintenance of structurally sound academic and economic systems. From an individualistic standpoint, moral restrictions are highly malleable where self-interest is involved. For anyone who adheres to that mindset, there may seem to be little reason to attempt academic study without paid assistance. What one person can do in one lifetime can be multiplied by as many times as the student's budget permits by accessing the intellectual capacities of others.

If the majority of us live our lives within a materialistic capitalist system, should we really have believed that academia would remain pristine? Observation of every sector of human activity reveals an increasing reliance on extrinsic motivation such as prestige or financial rewards to keep individuals interested in activities. In sport, the desire to rank highly and gain financial rewards drives individuals and sometimes entire teams to consume performance enhancing drugs.

These are often harmful to their long-term health as well as prohibited. Despite this, newer and more potentially dangerous methods like gene-doping continue to arise. The need for acceptance that human beings share with other pack animals has also become warped through the intervention of internet technology. Using social media, we portray artificial selves interacting with others engaged in the same practice. We are on guard lest we be caught in an inconsistency that reveals the true self on some level. Academics are only people. There is nothing in them that makes them inherently more honest than any other members of society.

Thus, many researchers become trapped in a cycle where inability to publish seems a fate worse than death. This is not simply a matter of remaining 'popular'. The percentage of the population with tertiary qualifications in developed countries has skyrocketed over the past few decades. One must remain visible in order to access much needed funding, professorships and many other perks of the academic industry. These can mean the difference between wealth and struggling as an adjunct professor at minimum wage.

An unfortunate driving force behind this pressure is the way that Journal quality is determined. It comes down to complex mathematical algorithms that end up measuring nothing relevant at all. These same measures are treated as highly 'scientific' and despite being questioned, continue to be used. Those academics who continue to seek entry into the few academic journals at the top of any field often suffer from what Casadevall and Feng refer to as 'impact factor mania'. Their interest in what amounts to a meaningless measure of academic significance is borderline obsessive as well as destructive to the fields within which they operate. Mediocre papers that end up in these publications borrow some superficial legitimacy from their well written neighbors. Authors of limited ability thus enjoy rewards they have not earned.

It doesn't get much better within the journals themselves. Where the opinions of actual humans are part of their selec-

tion process, the outcome is often highly skewed by their own biases and longstanding opinions of what is permissible. Acting as economic entities, the journals at times follow incentives such as funding and recognition into other underhanded activities such as collusion to artificially inflate their impact factor scores. Many revolutionary ideas are never given the attention they deserve because they pose a threat to accepted norms. This is a disincentive to engaging in serious work particularly while other researchers reap rewards for recycled and even nonsensical pieces that are serialized to the point of extreme dilution. Pause for a moment and contemplate how many advances humanity is not currently benefiting from for this reason alone.

Having gained some insight into why students, professors and others become clients of this industry, we can look at what makes it attractive to freelancers. There are more female freelancers than male. These women represent a new generation of ‘computers’ in the original sense of the word. They complete a wide range of skilled micro-tasks that men would charge significantly more to perform. While academic writing often pays comparatively well, earning potential is frequently lower for women than men, particularly those whose right to an education has not always been respected. Female writers from developing countries are attractive to some clients because their rates are significantly lower than residents and those clients are attractive to them because their rates are higher than what they can find offline. What online workers overwhelmingly have in common, regardless of nationality, is that we rarely appear on official payrolls, are not entitled to benefits and our input is not often acknowledged. This is capitalism at work and we risk becoming what Nate Bolt refers to as a ‘new binary proletariat’. Our group is so diverse and geographically separate that class consciousness has gone from inevitability to near impossibility.

From my experience, the traditional job market has been a disappointment. Inefficiency is rampant and those in charge

often pay lip service to innovation while clinging to the way things have always been. To freelance allows me the freedom to decide regularly who I will work with and what I will do. But discrimination follows me even here. It is not uncommon for clients to request writers and specify that they must be residents or expats of specified developed countries. I do not write 'with an accent'. I am at least as competent as some of the writers from the UK or the US but my abilities are put under additional scrutiny. Even within the politically correct confines of academic institutions, there is a certain level of race and gender based bias that persists. A 2012 study by Milkman et al found that faculty were more likely to respond positively to fictitious emails from potential doctoral candidates with equivalent qualifications if their names sounded both Caucasian and male.

So, here in this study, the PhD will be earned by Bogdan Szyber, who by race, age and gender fits the profile of what is 'expected' in his institution and others like it. This paper and those produced by the rest of the team will be accepted just a bit more easily than if they were handed in directly by their authors. Perhaps at the end of it all we may be part of that catalyst that sparks the first wave of significant reform in academia. I have my doubts but I may end up being pleasantly surprised.

FREELANCE ACADEMIC WRITING

By Zahra X., Sweden.

It was almost two years ago when I stepped into this world of freelance writing. It seemed as an exciting proposition for someone who revealed in the art of writing and wanted to adopt it as more of a hobby than a profession. Since I was already employed in an academic institution and had no qualms about livelihood, freelance writing was primarily for 'me'. It was the time devoted to my obsession with words and I anxiously looked forward to creative writing ventures and exciting endeavors unrelated to the field I had chosen as my career. It didn't come as a shock to me that my résumé began attracting writing job offers for academic projects such as writing term papers, review assignments and reports. As I was overwhelmed by the prospect of actually beginning to write, I started contemplating the job offers and began negotiating the terms of contracts.

Stating the price for my time and effort was difficult. Since I was overqualified for most jobs, charging too little felt like an insult and it seemed as if I was undermining my own writing ability. On the other hand, given the intense competition in the online freelance market, overpricing was also not an option. I started off with US\$20 per project which was considerably low as compared to the amount of effort and time the project took. I contemplated changing to hourly-rate pricing instead but I did not have enough experience to judge how long a certain project would take and also if the price of the entire project would do justice to the client or to my input at the end. After my first contract, I actively researched on the pricing strategies for freelance writers and opted for project-based pricing. I would always begin evaluating the project first by getting to know the client, the nature of the project and if possible, the targeted audience. Then, by balancing these factors, I would decide on an estimate and quote it to the client.

At that point, it had not yet dawned on me that I was officially entering the very realm of academic fraud that I ought to be conscious about in my own academic career. It truly escaped my mind that I was abetting to first and foremost a lie by, for instance, relinquishing my credit to a proficiently writ-

ten review on a scientific article for an undergraduate student. It was only after the online platform I was using to advertise my skills identified academic ghostwriting as unethical that I fully understood the deplorable nature of the whole practice.

One of the most prevalent and lucrative facets of freelance writing is the ghostwriting industry which has a thriving market with a substantially diverse clientele hailing from practically all professions. From songwriters to public speakers, many are silently endorsing this craft of ghostwriting to express them effectively. Writing is essentially an art that not all can master. Ghostwriting industry is constantly growing as the demand for producing high quality writing requires skill and craft that most do not possess, thereby maintaining demand for the ghostwriting.

In the academia where the pressures to excel and achieve are extreme, ghostwriting services are availed extensively by students, educators and even scientific researchers publishing in distinguished journals. And it is exclusively in academia that ghostwriting raises ethical and legal concerns as the motive is to mislead and defraud the final audience. This audience, in the case of students availing the service, can consist of examination bodies, teachers or professors. In order to eradicate the demand for the industry, the forces driving a student to purchase ghostwriting services need to be identified so that they can be managed. Graduating college or attaining a higher educational degree has become more of a glorified procurement of social acceptance and admiration in today's world. Rather than the actual learning, college education has transformed to a race for the absolute top which has reduced knowledge to mere numbers and grades that somehow promise to determine the vocational success of the individual. This particular pressure to achieve the maximum and to retain the position at the top specifically drives the student to outsource. And when the race to the top in academic institutes is infiltrated by this ghost industry, competition intensity ele-

vates even more. On top of that, demand of exceptionally well written documents in the form of standardized tests and personal statements to ensure one's place in a high ranking college, university or an enterprise has fueled this ghostwriting industry considerably. How and why a piece of writing became part of the admissions process is bewildering. At least it is safe to say that not all parts of the world share this method of filtering. The Swedish standardized test, *högskoleprovet* or the Swedish Scholastic Aptitude Test does not include a writing part which I believe serves as a great relief since writing does not come naturally or equally to all⁽¹⁾. Its equivalent, the SAT (Scholastic Aptitude Test), which is intended to judge a student's capability and readiness for higher education continues to include a writing part. Even though the ghostwriting industry plays no role in standardized testing, these parallels are drawn to accentuate the pressures of writing on a student. The insufficient training in academic writing on the part of educational institutes has also been implicated as one the forces leading to ghostwriting endorsements. Intense pressure is placed on the students at graduate or even post graduate level as they are expected to produce high quality academic writing without having sufficient skills⁽²⁾.

For a researcher such as me, academic writing is well integrated in the struggle to achieve success, authenticity and identity in their work. With the insurmountable pressures to get published and the cumbersome process of grant applications, researchers are expected to string together impeccable pieces of writing to secure their standing in academia. 'Publish or perish' as they say in academia prevails as a criterion to judge scientific discovery. The practice of academic ghostwriting contributes to misconduct that has shown to threaten credibility of the science itself especially when the endorser submits the ghostwritten manuscript without a thorough review. Moreover, the academic world is now populated with diverse nationalities that have produced exemplary research but do not have English as their first language which

is hailed as the global research medium of communication. Therefore, it is challenging for these researchers to present and publish their work in leading journals. The academic environment in Swedish institutes is not as viciously competitive as collaborations and shared authorships are sought to help researchers promote their science in the best possible way. However, the reluctance of the medical and healthcare scientists to endorse English for communication in the academic environment has made me speculate the penetration of the ghost writing industry. I myself have not yet faced the threat of ghostwriting in my academic profession but since I am aware of its existence, it does make me wonder and question the integrity of my contemporaries and colleagues.

Academic ghostwriting has not only impaired the trustworthiness and transparency in the education system, but has also wreaked havoc by undermining rational medicine and public health. Medical ghostwriters are hired for example by pharmaceutical companies to write articles exaggerating the benefits of their products while understating the harmful effects⁽³⁾. The prevalence of ghostwriting in medicine is shocking⁴ and has instigated an increase in research and debate for formulating strategies to circumvent and manage this epidemic.

Even though I did not recognize myself as a medical ghostwriter, I instantly felt a strong revulsion to the entire debauchery and I no longer wanted to associate myself with it since I feared its detrimental effects on my academic profession. It made me question my own credibility in my profession of medical research. There was just too much at stake for something that started as a mere hobby and therefore I chose not to continue it any longer.

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ACADEMIC FRAUD AND THE FORCES BEHIND
THE ACADEMIC WRITING INDUSTRY

By Marta X., Sweden.

Hi Bogdan,

Your initial assignment description specified three aspects:

- Academic fraud and the forces behind it
- The level of your wages per hour
- Your own personal opinions/thoughts

I think that I have done a pretty good job in combining all of your specified requirements.

I have addressed the ‘forces behind academic fraud’:

Not until I started reading the papers of my academic peers did I realize that good writing is a skill that the new generation of scientists does not have. Universities rarely require good writing and students do not waste their time on what’s not on the curriculum. Writing skills are, however, essential for an academic career: you have to write research proposals, grant applications, and papers communicating your findings. If you come equipped with a poor writing arsenal, outsourcing your work can become your survival strategy.

Growing misconduct and outsourcing reflect also the increased pressure in academia. Academic world offers scarce and short-term contracts, highly competitive grants, and unrealistic demands of ‘productivity’ and ‘innovativeness’. Employers and founding agencies require that scientists publish several articles a year, oftentimes while teaching, supervising and performing administrative tasks at the same time. It would be of course best if candidates had all their publications in the top journals in the field. In these circumstances, a motivation to outsource one’s work is high.

Another incentive for misconduct comes from journal editors and reviewers who set increasing demands for novel or, better yet, ‘attractive’ research findings (instead of an emphasis on true findings). By preferring certain outcomes to others, they

contribute to a bias in literature where research with negative results does not get published. Disproportionally large rewards for publishing novel findings feed researchers' temptation to ignore inconvenient results or fraud the data. Just in recent years, psychology had three fraud cases on massive scale. Additionally, scientists themselves, like all human beings, have a tendency to confirm their expectations. This bias can affect their analyses or interpretations and thus can lead to misconduct.

I have addressed 'the level of your wages per hour':

Financial hardships (short-term contracts, shrinking grants) force many academics to ghostwrite themselves. Sometimes they work through agencies, bidding for contracts to complete essays but perhaps more often they, myself included, get work through personal connections. Prices vary dramatically depending on the type of the assignment, the employer, and the writers' nationality. To stand a chance of winning the bid for e.g. an undergraduate essay via the more popular agencies, I would have to bid as low as €20 (word is cheap and quality of assignments poor, given that most of the writers work in India). More serious and profitable assignments come through a network of friends and colleagues. There, for a master thesis I can get around €700 and for a doctoral thesis around 1500–2000. Writers with good credentials, in my case a PhD and a list of publications, or native speakers can charge a bit more for an hour of work.

I have addressed 'my personal opinions/thoughts':

I have written thousands of words. I am a researcher and writing academic papers is how I make a living. I never outsourced my work as I enjoy writing. I thought that all academics do. Yet, it turns out that outsourcing and fraud are becoming more and more prevalent in academia. While there are many causes, I put a large blame on the contextual factors facilitating misconduct.

Not until I started reading the papers of my academic peers did I realize that good writing is a skill that the new generation of scientists does not have. Universities rarely require good writing and students do not waste their time on what's not on the curriculum. Writing skills are, however, essential for an academic career: you have to write research proposals, grant applications, and papers communicating your findings. If you come equipped with a poor writing arsenal, outsourcing your work can become your survival strategy. Academic dishonesty tends to hit the headlines because scholars and teachers are supposed to occupy a moral high ground and act in the pursuit of knowledge and truth. To me outsourcing, ghostwriting or other fraud seem to be symptoms of an illness of the academic system.

I've written more than half of text from my perspective and included my own value judgment. I have also over delivered on the amount of words. However, I cannot be guessing non-specified requirements. If there was something more you wished to have in the text, you should have been clear about it from the beginning.

However, I am willing to add two more sentences to the text so please specify what you wish they concern.

Best
Marta

ACADEMIC FRAUD AND THE FORCES BEHIND
THE ACADEMIC WRITING INDUSTRY

By O.A., Southern Punjab Multan, Pakistan.

ACADEMIC FRAUD:

Imagine someone else getting credit for your original work or re-submitting your assignment by naming it as his own. How is it going to make you feel? Needless to mention, it would get you apoplectic. To cope with the pertinent issues, reputable international universities have issued several definitions of Academic Fraud which encompass the following contents:

1. **Plagiarism:** Plagiarism is expressing someone else's work as your own and not giving the due credit. When a passage is copied directly from the book, article or any other source without using citation and quotation marks, then it is considered as plagiarism.
2. **Multiple Submissions:** It is the kind of academic fraud where one uses the previously submitted assignment of his own or anyone else's at existing or another institution and grade.
3. **False Citation:** When citation is attributed to a source that was never utilized in a certain assignment, then the citation is called to be false.
4. **False Data:** When one bases an assignment on the data that was not obtained rightfully or fabricated to get the required/suited results or did not exist in the first place, then it is also the kind of academic fraud and called as false data.
5. **Internet Resources:** Information available online is not always reliable or referenced correctly. One must make sure to gather correct data and information when taking help of the internet and cite it properly using different referencing styles (University of Virginia).
6. **Academic Computer Misuse:** It is the kind of academic fraud where a writer or a student uses computer software when in fact he has been restricted to use one by an instructor (Western Michigan University).

Recently, there have been numerous cases of academic fraud which were highlighted. In September 2012, a stir was caused

when the Harvard University announced that it would be investigating the case where more than its 100 undergraduate students had been found in using the material from shared study guides for their final exam. Harvard's public announcement made it clear that it would have clear discipline policy for the wrongdoers (Christakis & Christakis, 2012).

Another very popular case became prominent when a scandal involving fake classes and automatic grades at the University of North Carolina was reported consisting of about 1500 athletes who got easy good grades over a period of about two decades. According to Howard Gardner who is a professor at Harvard's Graduate School of Education and studies conning, the UNC case has emerged out to be a bigger embarrassment than that of Harvard, Duke and the Naval Academy (Newyork Post, 2014).

There had been a confession made by a writer who used the pseudonym Ed Dante and wrote that he had been writing essays for students of American colleges for the past decade. The article was published in the Chronicle of Higher Education in November 2010 by the name of 'The Shadow Scholar'. According to Ed Dante, he has written about 5000 papers and many of the professors must have read his work (Luzer, 2012).

FORCES BEHIND THE ACADEMIC WRITING INDUSTRY

There is no doubt that academic writing mills have increased rapidly over the past few years. It is not surprising to realize that these industries do not advertise themselves openly; rather, they market their services over the websites using spam text under the comments section read by college students. Such services and an industry like that only encourage students to cheat on themselves and their professors. Within a few hours or days, students are provided with their papers after they have sent in the details and fee using the services of the link (academic writer service) provided (Luzer, 2012).

Forces behind the academic writing industry realize that the services they are providing are both illegal and immoral. This is why; most of the freelance writers do not acknowledge that they are actually academic writers. This leads to the impossibility to have an estimate of the freelance writers worldwide. Also, there is no forum for the freelance and academic writers, and even if there is any organization working for it, it is only in its initial stage. Academic writing companies do not reveal the identity of their writers. There is no direct contact between a writer and a student whose paper has to be written (San Jose, 2014).

The Freelance Industry Report in 2012 of Ed Gandia states that majority of the academic writers have ages between 30-50 years. Nearly 71% of the writers are females. Incomes of these writers depend on various factors such as number of hours they work for, their creativity, the company that they are working for and their writing speed ((San Jose, 2014). There have been alarming figures pertinent to academic fraud and how students have chosen an easy way out to submit their papers by getting assistance of those who they do not know at all. The input of students in their own papers is almost zero percent. Studies witness that in the United States, 20% of students started cheating in the first grade. Also, different studies uncover that as of now in the U.S., 56% of middle school pupils and 70% of secondary school students have cheated.(WilfriedDecoo, 2002). A vast-scale study in Germany found that 75% of the college students conceded that they led no less than one of seven sorts of academic offense, (for example, unoriginality or distorting information) inside the past six months (Patrzek, Sattler, Veen, Grunschel & Fries 2014).

CONSEQUENCES OF ACADEMIC FRAUD

Cheating in scholastics has various impacts on students, instructors, schools, and the educational framework itself. Students who are found defending or neutralizing cheating are

more likely to be repeating the same behavior whenever there will be a chance. There are chances that such students will engage in fraud and theft even at their workplaces (Sarath & Cathy, 2001). Due to academic dishonesty, employers unaware of the skilled graduates and otherwise, pay all graduates based on the quality of an average graduate. On account of this reason, all students, even those that did not cheat, are contrarily influenced by scholastic misconduct. Scholastic dishonesty likewise makes issues for instructors. Wilmshurst, Peter. 'Dishonesty in Medical Research' In financial terms, cheating causes an underproduction of information, where the educator's objective is to deliver learning. This appears to be one of the biggest emotional distresses that an instructor has to go through. A survey claims that about 77% of instructors concurred with the statement 'managing a cheating student is a standout amongst the most burdensome parts of their job.' (Whitley & Keith, 2001)

Academic fraud also has a great impact on a school's notoriety, a standout amongst the most essential assets of any school. An organization tormented by cheating cases may get to be less appealing to potential contributors and students and particularly imminent employers. Then again, schools with low levels of scholastic contemptibility can utilize their reputation to draw in students and recruitment managers. As someone who comes from a South Asian country, I get fascinated every time I listen to the debates about the morality of freelance work and academic writing. I say I get fascinated because it is an occurrence that is now deep-rooted amongst a lot of youths in my country, and as a freelancer myself, I dare say economic frustrations have led me towards this kind of work that some might deem fraudulent. Baqai (2004) points out that unemployment is the twin of poverty. Baqai's argument is that unemployed people live on the margins of society, are economically vulnerable and turn to the informal sector for income generation. World Bank and the International Labour Organisation (ILO) Statistics show that almost 40 percent of

the world's jobless are young people, and in South Asia alone, over 30 percentage of young people are idle and unemployed. Unfortunately, this is also a reflection of the situation in my country.

I graduated from university a couple of years ago but I have not been able to secure a formal job deserving of a graduate who has had her head buried in books for four years. Although South Asia has a lot of highly educated young people, the formal sector has not been able to accommodate the number of graduates every year.

Even those that get 'proper' have had to deal with harsh work place laws, gender discrimination and other injustices. What happens then? Most of us turn to writing school work on behalf of other people. It turns out to be easy because the freelance industry is not regulated the same way as the formal sector and you can work from the comfort of your own home. I pay no tax and am paid in US Dollars.

If you consider the exchange rate, the money turns out to be a lot if converted to my currency. For example, you can get paid \$10 for writing 300 words of an article and sometimes you can earn over \$50 in one day. This definitely beats what a person working in the public or private sector gets. As a graduate myself, I know that writing for other people like this is not ethically correct and sometimes I feel guilty. It is even hard for me to tell my closest friends about my sources of income for fear of being judged. But I have no choice. I have to eat, and to eat I have to make money somehow. Academic ghost-writing is my way of making money.

I must be quick to point out, though, that everything is not rosy in this job for someone like me. Let us start with the financial bottom line! Am of the view that many freelancers from my side of the world are underpaid compared to their counterparts in the US, Australia, Canada and other countries. English is not our first language and most clients think that you might not be able to produce quality work for them, so they pay what they think you deserve. It is frustrating but we

still handle it because it is much better than having nothing at all. At least I'm assured of money at the end of the day.

CONCLUSION

All in all, it can be established that academic fraud is a reality in the world of today. It is an endemic. Students are not getting the right education. They are not getting prepared to face the professional world that they would have to tomorrow. They are only experiencing an apparent activity to imagine that they got training so they can graduate. Only students themselves can realize the gravity of this situation and work for their better future. Instead of relying on freelancers and ghostwriters, they should be making themselves capable enough to work on any paper given to them with the help of a pool of knowledge that they are blessed with.

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BEING A DIGITAL WORKER TODAY

By L.M., Romania.

The Internet has become the medium where practices of work can take place. Digital labour is increasingly a continuation of the social relations that surround the traditional work-place. The waged digital labour becomes more and more popular nowadays (Scholz, 2013). In a world that struggles around ideas of intellectual property rights and privacy, it is the digital workers who try to find their place. However, a digital worker may encounter a new form of labour, which could turn into a form of exploitation. The web-based work environments may be devoid of work protection; so, the digital worker may be exposed to risk more than the person taking pleasure in leisure activities on the Internet. Galloway (2007) makes it clear that it is impossible to distinguish between 'non-productive leisure activity' which exists in the sphere of playing and productive activities which find their place in the sphere of working.

Moreover, Karl Marx (1867) made a distinction between the necessary labour time on the one hand and the surplus labour time on the other. The former is meant to contribute to the survival of the worker whereas the latter is aimed to describe the worker's additional labour time. I have started my activity as a digital worker in the writing and translation domain for almost four years. First, I have considered the entire activity as a 'surplus labour time' or the time spent in addition to the main activity I deployed. My profession is that of a teacher, working twenty hours a week with high school students for minimum wages. Working as a freelance writer and translator is therefore a part-time job, as I earn additional wages on a monthly basis. I usually earn an average of \$ 24 per 1000 words for academic writing and \$ 0.02 per word for translations. The hourly jobs are more demanding, as I spend more time as usual for those \$ 15 per hour. My wages are low in comparison to the earnings of the experienced freelancers from UK or USA.

As for my experience in the writing and translation domain, I have held various jobs on the leading sites for online work. I also worked for numerous clients having different re-

quirements and expectations. It is extremely hard to meet everyone's expectations, but I always did my best. There are some unwritten rules which should be taken into account. A writer is asked not to deliver plagiarised work and disclose any piece of work or agreement settled between the freelancer and the client who pays for the written work. Academic fraud is unacceptable such as plagiarism, multiple submission, false citation, false data or copy pasting from Internet resources. I am a ghost-writer in the sense that I am that professional writer who works on pieces of writing without receiving official credit. There is a debate whether ghost-writing is ethical or unethical. Many consider ghost-writing a form of plagiarism whereas others perceive it as a valuable help in doing additional research. As a ghost-writer, I assisted researchers in doing further research work writing summaries, paraphrasing content or proofreading and editing. Therefore, I have worked as a research assistant who always refused writing the students' term papers for ethical reasons.

As a freelance writer and translator, I have taken jobs in academic and article writing as well as in translating both technical and literary texts. As a teacher, I have created exercises and different types of English and French tests. I usually submit my proposal for projects that I am confident I can do quality work. When working on a piece of writing, I am extremely attentive to register, punctuation, figures of speech as well as style. A piece of academic writing makes me attentive to the referencing style I must adopt. Proper referencing style is essential as well as the academic requirements. For instance, when having written an academic article in stylistics, I paid attention to essay as genre, its place within the theory of functional styles, famous essayists, stylistics in relation to discourse analysis, literary text analysis as well as pragma-linguistic analysis of the essay genre. This article was written on three milestones of equal values, being also divided into three parts, each part treating a certain topic such as the essay genre with definitions and characteristics or lit-

erary analysis of excerpts taken from various famous essays including Erikson's '*Identity: Youth and Crisis*'.

Nevertheless, digital labour can be a form of exploitation. There are employers or writing companies hiring digital workers for a low income to do a very high level of work within a short period of time. All writers who choose this type of work are exposed to the risk of not being paid for their work for imaginary reasons. Or writers may be put to test without being remunerated for their endeavours. Here comes the benefit of working for a leading site of online work. The payment can be guaranteed. There are also numerous jobs available. A writer can also gain experience and a higher level in that online working community.

All in all, digital labour can be seen as 'a value-producing activity that is based on sharing creative expression' (Scholz, 2013, p. 2). Doing quality online work is equivalent with producing value. Each project I work on is of great value and I put a lot of effort and time in finalizing it. Every piece of work aspires to perfection. Writing articles or academic pieces of work makes me a creator of valuable things. Writing creatively is challenging requiring both skill and imagination. Therefore, I take a lot of pleasure in working as a freelance writer and translator in an online setting. Although it is a part time job contributing to earning my existence, I always do my best and make a profession of it. Writing is thus the skill I always put to work in order to gain both knowledge and experience. Writing provides those opportunities to work in an online setting, acquire experience, do a creative activity and also earn one's existence in one of the best ways possible.

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ACADEMIC FRAUD AND FORCES BEHIND
ACADEMIC WRITING INDUSTRY

By S.C., Mumbai, India.

During the past few years, the Academic Writing Industry has undergone a sea change. Earlier, a lot of students used to look for people apart from teachers who can coach or guide them as they complete their bachelors or masters degree. However, technological advances and globalization changed the academic world completely. Today, a lot of students out-source their academic writing assignments to freelancers or academic writing services based in different countries around the world. These services then help students get their academic writing tasks done for a price. This has made the academic world a high dollar industry where academic papers of students are custom-written by an outsourced ghost writer based thousands miles away. This phenomenon has raised several ethical concerns and debates among academicians. Many view this phenomenon as unethical as it leaves the students none wiser whereas some view this process as cheating or a new way of plagiarizing academic work. However, as an academic writer myself, I find this phenomenon of outsourcing academic papers as an aspect of the industry that has evolved as a ripe market because of the increasing globalization and advances in technology.

First things first, today, almost all the people around the world want their things to get done quickly through the help of technology. Hence, many students in this digitalized world in a bid to get their things done quickly outsource their work to other people without thinking the consequences that it may have on their career. However, it is not just students or technology to blame for the commercialization of the academic world. The load of education on students also needs to be taken into consideration while viewing the boom in the outsourcing of academic papers by students to freelancers. For example, today a lot of students are overburdened with academic work and hence spend sleepless nights. As a result, these students cheat and outsource some of their academic writing papers to freelancers and academic writing services to reduce some if not all the burden from their shoulders.

According to my personal experience, several factors come into play when students tend to take this step of cheating within academia. For example, I have found many students with English as second language (ESL) pursuing higher education in English speaking countries such as the USA and UK. Many of these students find it difficult to put down their thoughts into words when it comes to writing. Hence, many of these students outsource their academic writing task. According to me, writing an essay or an academic paper is a tough job and a student no matter his/her level of education and knowledge about his/her field of study may find it difficult to write effectively and hence outsource this task to specialist writers who put the thoughts of such students into words. Whether or not these students get help from their respective universities is a subject of another debate, I have seen that such students who find it difficult to put their thoughts into words in English make a large part of my client base.

As an academic writer based in a third world country like India, I find the task of writing other people's coursework as an opportunity to make money and only a smaller part of the entire education system which has now become more of a 'business' as against obtaining value and benefit of learning. The outsourcing of academic writing tasks by students has given me an opportunity to earn enough if not more than some of the academic writing services or freelancers based in the western countries such as USA and Canada. There is no doubt that academic writers based in third world countries are paid less than freelancers in the western countries but I find this discrepancy more of a part of outsourcing where people look for best quality and inexpensive alternatives from what they get in their home country. In sum, there are a host of factors behind academic fraud or students outsourcing their academic papers to others. These are the factors that have made academic writing a high dollar industry. From my experience as an academic writer, outsourcing of academic papers is here to stay for long and I find no harm or anything unethical from my

political point of view the process of writing other people's academic work for a far low wage as far as the students do not find it unethical and benefit from my work.

Appendix:

Second domain
of Influence

A selected response

A number of reactions occurred both at and after the seminar. Below is an excerpt from an email sent by a fellow PhD colleague at Stockholm University of The Arts, the choreographer and dancer Eleonor Bauer:⁽⁸⁰⁾

(80) https://en.wikipedia.org/wiki/Eleanor_Bauer.

I understood from your discussion that you are not playing poker, you are playing doctor. I got that your slippery trickery and evasive character was intentional, and perhaps even for a moment it seemed it might be the whole aim of your project, but then I saw glimpses of sincerity and fragility in the discussion afterwards, in the defence, when you got tired of playing 'AS-IF,' which made me think that this kind of game just for the sake of the game alone is not your goal at all, and when forced to answer what you do want, you did say that you are trying to generate knowledge, you want to make people see something you think they don't see.

I think your interest in actually being the doctor or meta-doctor is most interesting and worth following, in the sense that the doctor does have an agenda of changing or healing or improving something. And it doesn't have to be a secret in order for it to work. It can be a placebo treatment (the treatment is fake but it still works), but that's the opposite of being a fake doctor. That's being a real doctor with fake medicine. That's where fauxthenticity could be about having authentic agendas and still getting to play with the faux, if the faux remains an important and interesting device for you. It's also the actual position you are asked to take here, the institutionalized position you are given, as a doctoral student or PhD candidate. So, let's play doctor.

What is the maybe-faux doctor's authentic agenda?

Do you want to perform exorcisms that de-institutionalize yourself in order for you to leave the walls of the institution cathartically cleansed and freed from its forces after 5 years?

Do you want to become so sick that the institution has to change its shape in order to save you, or risk liability for one of its members descending into edu-art-madness?

Do you want to transform into a new hybrid cyborg institution-artist monster superhero that performs some radically here-tofore un-thought love-child of edu-art?

Do you want to work like a homeopath, and find out what the 'poison' is – (if you take the Hamlet approach that something is rotten, rottenness is the symptom but WHAT is the cause? The diagnosis? What exactly is rotten and how and why?) – the remedy then being to locate that exact poison and apply homeopathic doses of it until the institution and yourself build up immunity towards that poison.

Do you want to work like an acupuncturist, pushing on the blockages and pressure points until the energy flows freely?

Do you want to perform voodoo medicine, using trance and channelling the powers to transform the energies?

Or something else?

Appendix:

Third domain of Influence

Exhibition catalogue for
Museum of Artistic Research,
Baroque hall, Swedish
History Museum, Stockholm,
September 18th–October 2nd
2018.

MoAR

Museum of Artistic Research

MoAR

Museum of Artistic Research

The first-time group exhibition of artistic research, representing approximately 10% of all artistic researchers that publicly have defended a doctoral thesis in Sweden, covering all disciplines from film animation over fashion design to choreography.

museumofartisticresearch.org

CONTENTS

Introduction	5
The staging of a museum of Artistic Research	8
Encounters between Artistic Research and Processes of Musealization.....	14
Artistic Researchers	
Arts, Crafts and Design	
Jeoung-Ah Kim	28
Andreas Nobel.....	32
Maja Gunn	36
Linda Worbin	40
Birgitta Nordström	44
Mårten Medbo	48
Architecture	
Sandra Kopljär	52
Fine Arts	
Andreas Gedin	56
tina carlsson	60
Janna Holmstedt	64
Theatre, Dance, Literature, Music	
Mara Lee	68
Kim Hedås	72
Åsa Unander-Scharin	76
John-Paul Zaccarini.....	80
Photography, Film, Digital Media	
Nils Claesson	84
Fauxthentication part III –	
Relevance, inversion and the creation of history	91
Biographies.....	104
Dissertation links.....	113

INTRODUCTION

Welcome to MoAR, the first-time group exhibition of artistic research, representing approximately 10% of all artistic researchers that publicly have defended a doctoral thesis in Sweden, covering all disciplines from Film Animation over Fashion Design to Choreography.

MoAR, or Museum of Artistic Research, is situated in the Baroque Hall of the Swedish History Museum in Stockholm. This exhibition space has been carefully selected because of its historical relationship with language, a fact that, for better or for worse, is a fundamental prerequisite for all the aesthetic statements created within the academic field of higher artistic education.

The term Baroque most probably derived from the Italian word *barocco*, which philosophers used during the Middle Ages to describe an obstacle in schematic logic.¹ One could, in one's more idealistic frames of mind, argue that artistic research denotes this very paradigm, a shifting possibility of knowledge production within Science and Academia. With these concepts as a background, we dare to argue that MoAR make visible the essentials of artistic research, its own relation to language and, above all, text; all this simultaneously as embodying a museum's common process of selection, interpretation and conservation of a cultural heritage. Artistic research as an endeavour is a field of a very specific cultural legacy, and it is coalescing around

1. "Subsequently the word came to denote any contorted idea or involuted process of thought." *Encyclopaedia Britannica*, 2016. Also "...the baroque is characterized by an endeavour, splendour and glory, meaningful concept analysis and *emphasis on the language's innate value*. Its primary style is the exaggeration and hope, paradox and antithesis, the long-awaited metaphor, word-game and sound symbolism." *The Swedish National Encyclopaedia*, 1990, p. 304, *my italics*. See also the fascinating connection with the Spanish/Italian/Portuguese "barro"; from Vulgar Latin *barrum ("clay, mud"), compare Middle Irish broch ("waste, dregs") and Gaulish *barros ("the bushy end"). One could argue a correlation with being "muddy" in one's thought or deed...

us while we speak, write and create within academic artistic research practices.

It is our hope that here, at the Swedish History Museum, we can contribute to creating a foundation for this legacy. MoAR is a vessel for objects of historical, scientific, artistic and cultural interest by the mere fact of them being displayed outside the academic space, creating an opportunity for one or more definitions of both the field's traditions as well as its own, specific historicity. The time is ripe, now that artistic research has been established as its own academic field in Sweden, for a broad exposition of its methodological artefacts as well as for the exposition of artistic research relations to art itself in all that is manufactured, imagined, and examined.

Bogdan Szyber

Director, Museum of Artistic Research

THE STAGING OF A MUSEUM OF ARTISTIC RESEARCH

Erik Berg

Museum of Artistic Research is an attempt to encompass the field of artistic research from a historical perspective; its specificity, width, excellence, its different aesthetic or ideological characteristics and traditions. The staging is a part of Bogdan Szyber's PhD candidacy project "Fauxthentication". To be precise, it is a part-exposition of his research concurring with Szyber's 80% public research seminar. Throughout his research (2014-), his most notable claim on artistic research is that it is a "deliberate fabrication". Through a series of staged operations, Szyber has advocated his theory of fraud, and his expositions have in various forms been meant to support this claim, often leaving him in the line of fire from institutions and other artistic researchers.

As a curator, I was tasked to make an exhibition in an attempt to falsify his theory, all in the good spirit and ethics of research. In order to do so, I had to try to get a grip on what artistic research is. I had some prerequisite knowledge of the field, but since I did not regard it as up to me and my own taste and liking to proclaim what artistic research is other than fraud, I had to dig deeper. In my quest in searching for something or someone who could tell me what it is, I started looking for a decree. Well aware that I mostly dug where I stood, I could not find anyone.

So I followed the money. The heaviest institutional body, The Swedish Research Council, put out a list that could until recently be found online, where they listed the ones whose research has been funded and approved as being "artistic". I was later to find out that some of the researchers had found it "interesting" or sometimes "wrong" that their names and works was included in that list, but there it was. This list became the

fundament of my curatorial effort in the staging of a Museum for Artistic Research, because it included the names of the artistic researchers who were there when it happened.

The exhibition features 15 artists/artistic researchers and their works, all exclusively from their respective PhD candidacies. In order to ensure that we are explicitly dealing with artistic research and its actual products, I have taken measures to safeguard that the works exhibited have been conceived during their PhD candidacy. I did this mainly to be able to rely on the very idea that the works presented, now transcended from their place of conception, the milieu of artistic research, could be read with another critical distance, all in an attempt to encompass the brief history of artistic research in Sweden. This staging attempts to enable our critiquing gaze to – hands on – deal with the history that artistic research as a practice is inscribing in Sweden. The method in our work has been to extract the artefacts of artistic research from their entanglement in the language matrix of the field. These artefacts are not necessarily the final outcome of artistic research practices but rather their mediums in the field of their respective craft. We are injecting them into the Baroque Hall of The Swedish History Museum.

With this staging we hope to foster critical dialogue on artistic research practices. The exhibition creates a body that represents what artistic research could be through our learning from history. The curatorial selection is lined with the project's ambition, dealing explicitly with representation. Out of roughly 150 artistic researchers who have passed their dissertation in Sweden, 15 have been chosen, an approximate 10%. This representation, taken from the statistics of The Swedish Research Council, is guild proportional: Design and Crafts: 6 persons, Theatre, dance, music, literature: 4 persons, Fine Arts: 3 persons, Photo, film, digital media: 1 person, Architecture, 1 person. It is worth noticing that the guild categories are stated in the document from The Swedish Research Council, and thus not a product of my mine.

The exhibition is, to the best of my knowledge, the very first one of its kind in Sweden, even in Scandinavia.

Artistic research in its current form, where an artist can be funded for a minimum of a four year period, commencing research on a topic agreed upon with the candidate's supervisors, researching that topic through her/his artistic practice, earning the mandatory 240 credits, staging an exposition part, presenting a minimum of four public seminars, publishing a dissertation – all in the safe confines of a university; has been around since early 2000's in Sweden. Roughly 150 artists have passed through this needle eye, and have quite possibly harvested, exposed and published an immense bank of new knowledge. But to whom is this knowledge accessible? To whom is this knowledge passed? Museum of Artistic Research offers, among its many others, one major possibility, perhaps a utopian one: the possibility that artistic research, whilst making itself public and feeding itself on the knowledge of its history, could also be exposed in the eyes of the public, becoming as valid as any other museum artefact. In this act of exposing, encounters beyond the safe-haven of text could be fostered; the art produced in the field of artistic research to be exhibited. But in a museum, in the home turf of artefacts from history, this art has to state its claim subtracted from its language matrix. That is the rule.

But really – What is artistic research?

The question to end all seminars, open all seminars, to be discussed during the coffee breaks, at one's colleagues 80% seminar, in the light of a new publication, on the appointment of new PhD candidates. The question that bores you, the question that excites you, the question you only seem to think about when you are in the rooms of artistic research, the conferences, the keynotes, the presentations. The question whose answer you have hopes for – that it will change something, that you dread – since it might change everything, or that you suspect, would

not make any difference at all. This question often put out in the never-ending quest to identify those who govern the discourse. The question you put out to overthrow *their* authority – or to ally with *them*, becoming that very authority. The question that would give your experience quantifiable stakes, real measures, goals you can meet, boxes to tick. The question: whose answer has the power to validate your experience?

Jacques Lacan would argue that the way fantasy works, is that we can only imagine what we already have language for. All experiences that remain nameless escape our possibility to account for them in an analytical setting. We simply can't share them, as they are tied down to our senses. An experience is not complete, noticeable and made conscious until there is language. Our fantasy is therefore always inherently connected to language, as well as our ability to vocalize our experience only ever arises within the act of sharing through language.

The truth about what artistic research is, could very well happen right before our eyes, but until we have a temporarily unifying language attached to it we might not register it while it's taking place. So in our quest to form a language, while not maintaining the ambition to unify or solidify those signifiers, we let the experiences of artistic research escape our analysis. If there is no language definition, no writing on the wall in response to what artistic research is, we can't analyse it, only experience it. In this staging, we try to look on what it is, rather than what it is not.

What is artistic research? The exhibition is to be experienced in response to this very question, a question that in itself has its particular dynamics, categorized in sub-questions like: What makes a specific art-practice artistic research? What are the key points and checkboxes of artistic research? What is the turning point in artistic practice into well-funded artistic research? The answer to all these questions might very well be: language.

Neither this text nor this exhibition aims to answer the question to what artistic research is. Instead, it is offered as a

projection surface, based on the art conceived in the field of artistic research, by the very works of artists and researchers who are artistic researchers. This is what a museum of artistic research could look like. If we would regard artistic research in its current form as a practice where its history matters, this is what it could be like. This leads me to believe I have created an exhibition of the field, a museum of artistic research, the very museum I had hoped to find in my research, when tasked to encounter the question: what is artistic research, if it *isn't* a “deliberate fabrication”?

ENCOUNTERS BETWEEN ARTISTIC RESEARCH AND PROCESSES OF MUSEALIZATION

Anna Laine

MoAR, Museum of Artistic Research, is an attempt to accommodate the recently established field Artistic Research at the Swedish History Museum. Research through and with art performed within academia meets processes of curating and musealization directed towards the general public. By collecting and displaying artworks and texts that have been main actors in generating doctoral degrees, Bogdan Szyber moves closer to his own doctorate in artistic research. The MoAR project is an experimental endeavor that addresses the epistemic potential of art, and engages in what is commonly referred to as the third task among scholars; to disseminate research-based knowledge beyond academia. This essay reflects on how knowledge can emerge within and around artistic research and what might take place when it is re-situated at a museum. How will the temporary existence of MoAR, during the autumn 2018, intervene in historicity and heritage making and potentially effect relations between artists, artworks, visitors, academia and museum? Speaking from the intersection of art and anthropology, the issues at hand will be addressed as phenomena constituted in relation to socio-cultural and historical environments yet aware of certain claims of art as an autonomous field.

Museum contexts

Contemporary museums, irrespective of their particular subject matter, are potential sites of transformation (Witcomb and Message 2015). Their curating of objects, words, light, sound and space can provoke unexpected thoughts and emotions and enable visitors to imagine things and relations differently. However, this is a radical change since most museums were first established at the end of the nineteenth century. The new museology,

which developed as a research framework in the late 1980s as part of postmodernist, postcolonial and feminist critiques, demonstrated that museums have functioned as normative institutions of Western modernity and authoritarian forms of knowledge production (Hooper-Greenhill 1992; Karp et al 1992; Vergo 1989). Scholars as well as members of the groups that had been represented as subordinate beings according to evolutionism and racial biology demanded democratization and decolonization. The critique focused on the social and cultural roles of museums, and it turned the historical institutions into sites of contested terrain and representational crisis (Karp and Lavine 1990; MacDonald and Fyfe 1996). As more nuanced discourses and alternatives developed, James Clifford argued that museums can be understood as contact zones, as porous sites where people of various belongings can interact and new hybrid identities develop (1996).

Museum practices depend on cultural and political economics, and the postindustrial context has posed new demands on profitability. Curators' aim to educate sometimes has to step back in favour of entertainment activities believed to increase the number of visitors, and many museums align with the tourist and heritage industries (Kratz and Karp 1993; Harrison 2005). Along with a reduction of researching curators and substitution of object displays into technological interactions, the epistemic capacities of museums have shifted, and the following critique within museum studies conceptualized the economic-driven phenomena as edutainment (Henning 2003). The various attentions, critiques and alterations of museums have simultaneously expanded their numbers and kinds, and collections' source communities are finally recognized as important knowledge contributors and with rights to reclaim objects gathered through illegitimate procedures (Peers and Brown 2003; Gustafsson Reinius 2017).

Meeting ground

The Swedish History Museum, henceforth SHM, stands in the midst of recent critiques and debates as MoAR is welcomed into its Baroque Hall. Like the other public cultural museums in Sweden, SHM is directed towards contemporary society where developments of more inclusive representational strategies and reinvestigations of and additions to archives and collections have brought forth new knowledge (Arnberg et al 2017; Grundberg et al 2015; Svanberg 2015). Representations of Swedish history and Swedishness as fixed truths have been deconstructed through historiographic approaches, and problematized by insights of how knowledge of the past is made and used in the present (Aronsson 2010). However, extreme nationalists outside the museum claim that new research findings, such as established relations between Nordic and Islamic regions during the Viking period, are based on politics rather than evidence, and they accuse the museum of fabricating conspiracy theories (Hyltén-Cavallius and Svanberg 2016).

Museums are one of the institutional types where artists have been invited to expand internal critique through residencies, commonly providing opportunities for archival research and exhibition space. The SHM belongs to the Swedish museums that have explored this artist-in-residence method. The recent exhibition *History Unfolds* engaged ten artists working with historical matters, and five of them presented new works which related to the specific practices within SHM (Larsson Pousette 2017). Some artists worked in close collaboration with local museologists, for example the piece *Unfolding Nordic Race Science* where Minna L. Henriksson and Fredrik Svanberg illuminated how scholarly institutions of race biology influenced the wider society. Placed among existing displays of selected heritage, the contemporary artworks instigated their own musealization process and re-curated the conventional forms and understandings into new questions and possibilities of whom and what has the right to belong in this museum.

While artists-in-residence need to negotiate with museum staffs to various degrees, the artists' critique of museum institutions was initiated from the outside. This critique evolved in the late 1980s, when Fred Wilson made site-specific 'mock museum' installations that visualized the gap between museum curation structured through colonial racist perspectives and the actual lives of people sharing his Afro-American and Native American background. When the new World Culture Museum opened in Gothenburg in 2004, Wilson was engaged as an artist-in-residence and presented the exhibition *Site Unseen: Dwellings of the Demons*. His work questioned to what extent the power relations through which the collections had been assembled lived on in contemporary representations, and can be interpreted as engaged with the lingering demons these practices had brought forth and whom the current staff aimed to incapacitate. These artistic interventions contribute to the understanding of museums as sites that not only make claims, but where the claimed also can be confronted (Karp and Wilson 1996).

The MoAR project brings new challenges to how art and museum practices can interact, and it remains to be seen if the presented artists will be understood as insiders or outsiders, or perhaps as entities completely beyond such dichotomies. Considering the self-critical expanding practices taking place at SHM, MoAR is likely to encounter museum visitors who have developed an awareness of what dominant narratives of history and heritage can hide, and that artworks can play a role in the process of disclosure. At the same time, there will be visitors who expect information and facts of objects presented in conventional ways and who are in search of confirmation rather than transformation. Some of them will relate to artistic research as a hitherto unknown form of knowledge making, while others might consider themselves experts in the field. As with any museum curating, Szyber and his collaborating curator Erik Berg are confronted with notions of what, how

and with whom they wish to communicate. Will MoAR direct itself to the already included and reproduce artistic research as the isolated site Szyber has suggested within his own inquiry (2017), or will it create an inclusive space where the uninitiated can dwell and learn?

The main body of work at MoAR consists of objects, and the texts they have been constituted through to enable a doctoral degree at the respective artist's/author's institution. What happens with these objects when they are taken from their familiar environments and displayed at a museum? Following the new museology critique, Barbara Kirshenblatt-Gimblett has pointed out how museum and curatorial practices change objects and how they are understood. She coined the term *musealization* to describe how collecting, categorizing, preserving and exhibiting cause detachment and fragmentation from everyday relations and contexts (Kirshenblatt-Gimblett 1998:3, see also Hyltén-Cavallius and Svanberg 2016: 81; Silvéen 2018: 120). When taken out of circulation and framed in cases through processes of musealization, the objects gain new value as cultural heritage and enter into new relations with museum staff and visitors. Freed from earlier representational frameworks, museum objects have been re-conceptualized as actors central to relation building between people and places over time and space (Gosden et al 2006), an understanding related to anthropological research beyond the Enlightenment tradition (Mauss 1925; Strathern 1988; Marriott 1990; Viveiros de Castro 1998). The artworks presented at MoAR are created for curating and display, albeit in gallery spaces focused exclusively on contemporary art and at the academic environment of artistic research. In their new context, they meet current museum practices at SHM concerned with societal developments and public participation. The continuation of the artworks' becoming and affecting, while temporarily taken out of circulation in the Baroque Hall, might create unexpected combinations where transformative exchange can emerge between objects, visitors

and space. The juxtaposition of two institutions producing knowledge on cultural phenomena, as artistic and museum/curatorial research, further offers possibilities to rethink their relations and respective epistemic potentials within their wider shared social and historical context.

Epistemic Potentials

The knowledge production within artistic research is differentiated from art criticism and art history by its focus on studying through and with art rather than about. The through and with is shared with anthropological research, where immersive interactions during fieldwork rather than a pre-set hypothesis constitute the foundation of conceptual frameworks and epistemic developments. The museum, and the ethnographic museum in particular, is one site of such fieldwork-based research with findings that has been vital within the aforementioned new museology critique. In addition, degrees within visual anthropology and often anthropologies of arts combine conventional academic discourse with audiovisual contributions and both submissions have equal weight. Much like artistic research, this way of working requires careful considerations of how to link ideas with matter, and reflection with sensorial response (Grimshaw and Ravetz 2015; Laine 2018; MacDougall 2006; Schneider and Wright 2013). Perhaps artists and anthropologists could be argued to move along parallel lines, as the latter usually have skills in writing and search for what the making of things can do to theory, while the former are more skilled in making art and search for what theory can do to artworks. Yet, they are both engaged in how to make sense of relations between image and text, as well as proximity and distance.

André Lepecki has suggested that artistic research functions as conceptual art – where materials, performances and artworks are subordinated to an authoritative discourse (cited by Szyber 2017). Following Grant Kester, the art world has since the 1990s

been dominated by a discourse relying on poststructuralism, a framework ‘in which the act of critique must be insulated from the exigencies of practice or direct action’ (Kester 2011: 13). While this perspective might be suitable among artists and artistic researchers who have turned away from technical skills and material crafting, it could be paradoxical for those who make things or want to conceptualize how relations with an environment evolve through their artworks. The dominance of poststructuralist discourse excludes engagements with multisensoriality and experience-based knowledge, and could consequently be understood as reproducing the Western hierarchy of sense perception and assumed location of knowing in a separated mind.

Henk Borgdorff holds that the epistemic efficacy of artworks, be they objects, events or situations, is located in their vagueness and embodiment of tentative facts which in turn offer possibilities for further questions and understandings (2012). In Tim Ingold’s alignment of art, anthropology, archaeology and architecture, knowledge is firmly grounded in making as an ongoing process of growth. He suggests that we learn in movement with materials, in correspondence with the world, rather than by attention to the already made that we can learn about. We engage in processes of thinking through making, where reflection and crafting is one, and which generates a way of knowing from the inside (Ingold 2013). Ingold engages with intimate relations with beings, things and their environment, further linked to Karen Barad who argues: ‘We do not obtain knowledge by standing outside the world; we know because “we” are of the world. We are part of the world in its differential becoming.’ (2007: 185, cited by Ingold 2013: 5). Rather than separating between image and text, these perspectives propose connections with Jean-François Lyotard’s separation between figure and discourse. He defines the first concept as sensory experience of plastic art as well as textual forms like poetry, and the second designates meaning firmly anchored through

philosophical closure (1971).

A plural understanding of discourse which embraces the sensorial, material and relational turns and the recognition of experiential knowledge within the humanities and social sciences offers an alternative to anxieties about academization as bringing closure to art practice. The contemporary art world is also global and it is necessary to pay larger attention to ontologies and concepts beyond the Euro-American framework. Practitioners within artistic research have a unique opportunity to fine-tune suitable concepts and develop their own canon of exemplary projects and literature where ideas, skills and reflections build on the epistemic potentials of artworks and their becoming in the world. With such tools, based on knowing from the inside, new questions can be posed about art practice as well as academic research. Reading their abstracts, many of the artists presented at MoAR seem to have taken on such an approach, and instead of collaborating in transdisciplinary settings, they aim to establish methodologies and concepts specific to artistic research. At the Baroque Hall within SHM, artistic research explores a further trajectory by musealizing itself through detachment from the safe space of its own institutions, re-contextualization within the museum scene, and openness to public as well as scholarly critique.

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ARTISTIC RESEARCHERS

PAPER-COMPOSITE PORCELAIN: CHARACTERISATION
OF MATERIAL PROPERTIES AND WORKABILITY FROM
A CERAMIC ART AND DESIGN PERSPECTIVE (2006)

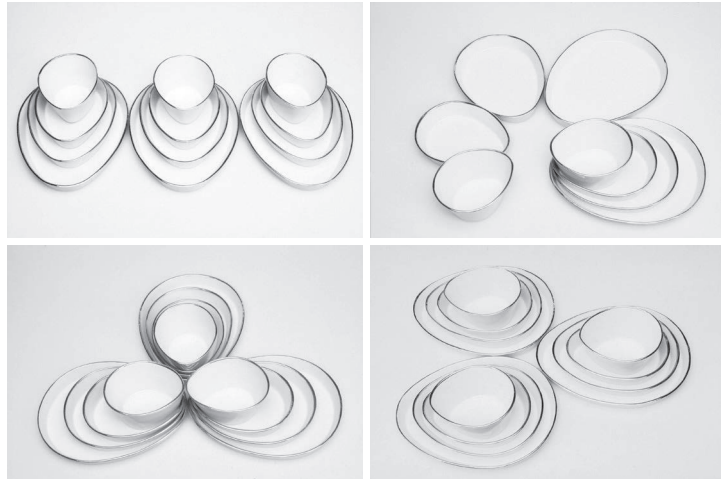
Jeoung-Ah Kim

The research and work of Jeoung-Ah Kim evolves from the process of reinforcing the use of paper-composite porcelain – a type of paper clay which is made by combining any kind of porcelain with paper or paper fibres. Paper is added to clay to improve its poor green strength and plasticity, two of the main practical problems of working with porcelain. Despite widespread interest in the material, the characteristics of paper-composite porcelain have remained undetermined. The aim of Kim's research was to obtain reliable knowledge of the properties of paper-composite porcelain, and with this information, further reflect on the artistic applications of this material.

The research involved a combination of practical artistic experiments and laboratory-based material science experiments. In the laboratory, the qualitative characteristics and microstructures of the material were elucidated using X-ray diffraction and scanning electron microscopy. With these methods, the effect of different casting body recipes, production methods and firing temperatures could also be determined. Quantitative studies were used to measure and analyse the properties of porcelain and paper-composite porcelain.

The artistic experiments investigated the workability and applicability of paper-composite porcelain. In this stage, a series of tableware models were made using porcelains with different proportions of fibres from waste paper. A more environmentally friendly slip casting method was used, which recycled the excess water from the process. Slip casting of various tableware models showed that there was significantly less cracking, warping, bending and deformation with paper-composite porcelain than

with the original porcelain. Furthermore, sharp angles and fine lines and surfaces could be obtained even when paper fibre content reached 90% by volume. Paper-composite porcelain had the same whiteness as ordinary porcelain but showed a silkier lustre and was more translucent when glazed. Fibrous structures were identified in both green and fired states. Kim's research showed that the presence of paper fibres, the paper type, and the paper-fibre content were responsible for the increased green strength of the paper composite porcelain. In comparison, paper-composite porcelain has higher green strength, lower shrinkage, lower deformation degree and wider firing range. These results provide new knowledge of paper-composite porcelain by identifying the reinforcement role of paper fibre in the formation and fabrication stages. The research also demonstrates a practically tested and documented method for slip casting, which shows some of the potential application of paper-composite porcelain in artistic practice.



Wave (a serving set consisting of four different items, paper-composite porcelain, transparent glaze, and gold) photo: Jeoung-Ah Kim.



A serving set for sushi (paper-composite porcelain, transparent glaze, and gold), photo: Jeoung-Ah Kim.



Multi-functional egg cups with extra egg holders (paper-composite porcelain, transparent glaze, and gold), photo: Jeoung-Ah Kim.

SHADY ENLIGHTENMENT: TEXTUALIZED THINKING
AND ITS CONSEQUENCES FOR DESIGN (2014)

Andreas Nobel

Interior and furniture design are disciplines in which sensory qualities are of central importance. Within these disciplines there are well established methods for developing these qualities, and this development has, up to the present day, been achieved through artistic and practice-based methods with little or no use of text as medium for knowledge and research. However, within contemporary education and research, textualized knowledge is valued higher than other medias. This has led to a situation where textualized thinking has increased also within the disciplines of architecture and design.

Andreas Nobel's research problematizes, on the one hand, that sensory qualities tend to be ignored in highly textualized knowledge environments, and on the other hand, how textualized thinking might even have a negative effect on a designer's ability to grasp and work with aesthetic and material qualities central to the discipline of design.

In Nobel's dissertation, the main part is a text. The other part is an exhibition mainly presenting a bow-lathe and some furniture that is designed and produced in that bow lathe. Nobel's research stress the notion that the existent hierarchical view on different forms of knowledge also has an influence on the practical profession of the designer, which manifests in the paradoxical situation where the form aspects of design is neglected and overshadowed by various forms of textualized knowledge. The central research question posed in the text part is: Which adverse effects might an increasing emphasis on textualized theory have on the design practices? The question is highlighted from perspectives such as epistemology, tradition, history and power. The foremost query in the exhibition part examines if any possible negative effects on design resulting from the

above mentioned scenario, may be prevented by engaging in a highly physical and non-conceptual design process. The purpose of the exhibition part is to introduce methods and design that may provide the impetus for further development in the fields of design, where the bow lathe is presented as an example of a productive tool for the development of relevant contemporary design.



Wood-turning woman, photo: Andreas Nobel.



Bow lathe from the exhibition *Dimmer på upplysningen*, Konstfack, Stockholm, 2014, photo: Andreas Nobel.



Furniture etc. from the exhibition *Dimmer på upplysningen*, Konstfack, Stockholm, 2014, photo: Andreas Nobel.

BODY ACTS QUEER: CLOTHING AS A PERFORMATIVE
CHALLENGE TO HETERONORMATIVITY (2016)

Maja Gunn

Maja Gunn's artistic and practice-based dissertation has been developed based on the idea that design creates social and ideological change. From this perspective, *Body Acts Queer: Clothing as a performative challenge to heteronormativity* introduces an artistic way of working with and exploring the performative and ideological functions of clothing with regard to gender, feminism, and queer. Gunn's research presents a program for experimental fashion design which is exemplified through a series of artistic projects – while also discussing the foundations of such approach and the different perspectives that have affected the program and its artistic examples.

By working with clothing and fashion design through artistic projects using text and bodies, Gunn transforms queer and feminist theory into a creative process. Through these processes, Gunn investigates performative and ideological functions by looking into bodily experiences of clothing by focusing on cultural, social, and heteronormative structures. The research suggests a change in the ways in which bodies act, are perceived, and are produced within the fashion field, giving examples of – and alternatives to – how queer design practice can be performed. In Gunn's artistic research, queer design is explored as an inclusive term, containing ideas about clothing and language. *Body Acts Queer* traverse the meeting point between fiction and reality, and the ability to perform interpretation and bodily transformations – where pleasure, bodily experiences, and interaction create a change.



The Lesbian Shirt, Maja Gunn, photo: Adina Fohlin.



Utopian Bodies, Maja Gunn, photo: Serge Martynov.



The Safety Top (Asiat), The Safety Top (Roger), ArkDes, photo: Maja Gunn.



The Safety Top (Bryan), The Safety Top (Lena), ArkDes, photo: Maja Gunn.

DESIGNING DYNAMIC TEXTILE PATTERNS (2010)

Linda Worbin

Progress in chemistry, fibres and polymers technology provides textile designers with new expressive materials, making it possible to design dynamic textile patterns, where several different expressions are inherent in the same textile, textiles that, for example, could alternate between a striped and checkered pattern.

Textiles are traditionally designed and produced to keep a given, static expression during their life cycle; a striped pattern is supposed to keep its stripes. In the same way textile designers are trained to design for static expressions, where patterns and decorations are meant to last in a specific manner. However, things are changing. The textile designer now also deals with a new raw material, a dynamic textile, ready to be further designed, developed and/or programmed, depending on functional context. This transformation in practice is not an easy one for the designers. Designers need to learn how to design with these new materials and their specific qualities, to be able to develop the full expressional potential inherent in “smart textiles design”.

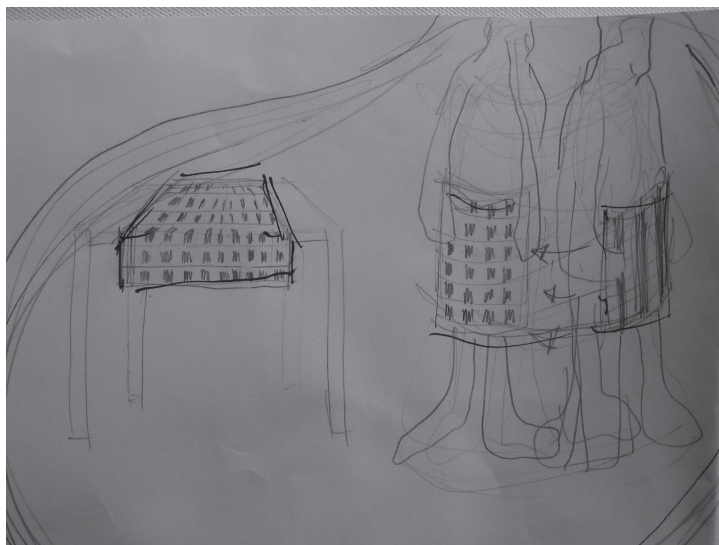
The intention of Worbin’s research is to display and discuss a methodology for designing dynamic textile patterns. Which, up to this point, is something that has mainly been seen in different experimental and conceptual prototypes, in artistic expressions and for commercial efforts and suchlike. In terms of basic experimental research, Worbin’s work explores the turn in textile design practice through a series of design experiments with focus on contributing to identifying and characterizing new design variables, new design methods and new design techniques as a foundation for dynamic textile patterns.



Pre-study for a collection of disobedient table cloths (2004), photo: Linda Worbin.



Material exploration and pre-study for the dynamic textile pattern *Being Square* (2004), photo: Linda Worbin.



Sketches for the reversible striped textile pattern *Being Square* that turns into squares/boxes and back to stripes over time (2004), photo: Linda Worbin.



Rather Boring – a dynamic textile pattern with hidden messages revealed by temperature changes (2004), photo: Linda Worbin.

IN A ROOM OF RITES –
CLOTH MEETING HUMAN (2016)

Birgitta Nordström

Birgitta Nordström's project *In a Room of Rites – Cloth Meeting Human* is an artistic research project on textiles, rites and death, which focuses on creating textile art in the form of a funeral pall in the work *Kortedala Chronicle*, and in the form of infant wrapping blankets in the work *Wrapped in Cloth*. The primal intention of the project has been to explore what textiles can mean in situations of loss and mourning, funeral rituals, as well as reflecting on the process-based experiences in relation to its art making. Funeral textiles in the form of funeral palls is an old tradition that has gained renewed relevance during the last decade.

Through Nordström's work with funeral palls in recent years, ideas of new textiles within this context has gradually emerged. One of these being a wrapping cloth intended for children who were stillborn, or who died during childbirth, but also for miscarriages and aborted fetuses. It is through these notions the artist poses the question: What should a wrapping cloth of this kind look like, and how should it be woven? By weaving, and simultaneously reflecting on these questions, Nordström's practical knowledge of textile art-making grows and develops in a context where an intertwining interaction takes place between human life and cloth. The exploration takes an inward direction towards an artistic act of doing, and takes a more outward direction by examining the textiles in their contexts – together with the people who use them – through an inquiry moving between material, room and action. The manufacturing of textiles through handweaving, collective making and industrial production also creates possibilities for reflecting on other aspects of doing.

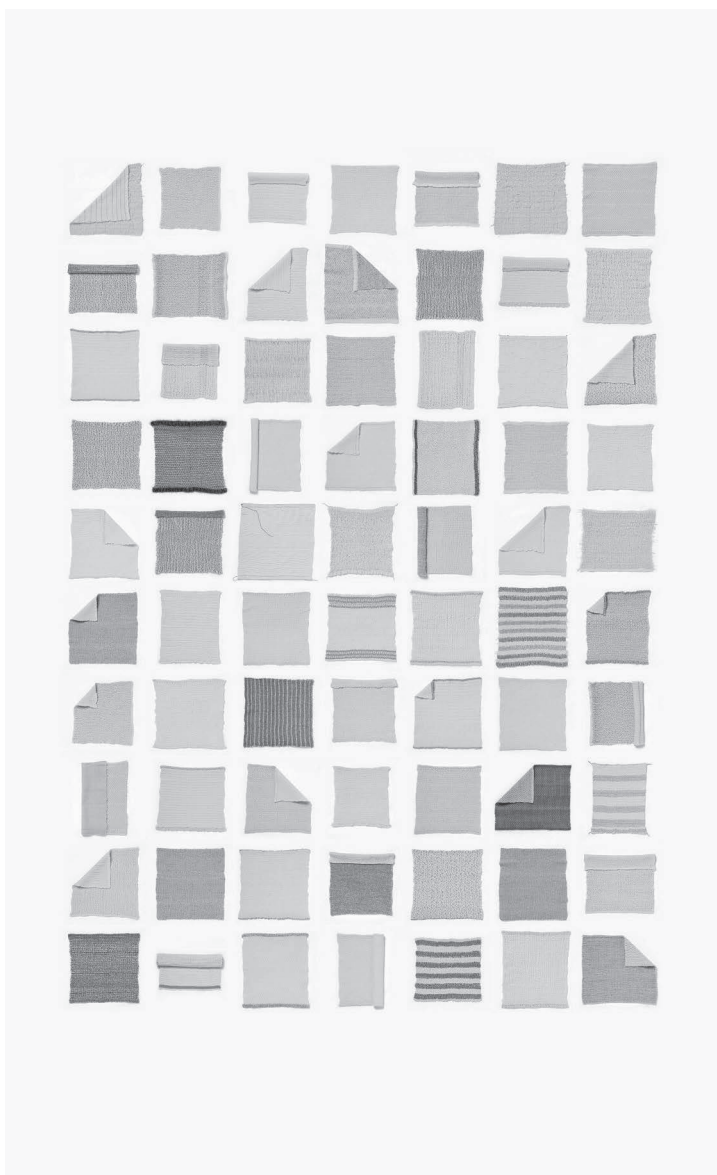
Artistic processes and artworks are often described in greater depth, and in the form of a reflexive investigation in the first person, in order to present a background narrative to the artist's experience. While reflecting, a discovery of wrapping and covering reveals to be two very central textile-related actions when someone deceases. When cloth meets human in the covering or wrapping of the dead, the meeting that comes into being is of an absolute nature – when a person dies, we cover their face. The cloth becomes a symbol of the separating process, as well as of the separating line or border. Wrapping can therefore be seen as an action of linking birth to death. We are born into textile material, into cloths – and leave, wrapped in cloths – whilst being accompanied by a gesture of an embracing nature. The following question will be how the wrapping cloths that came into being are experienced when put into practice.



SaraMy Bernetoft and Birgitta Nordström, part of the Weaving Research Group at Academy of Design and Craft, University of Gothenburg, photo: Peder Hildor.



Wrapping cloths drying in the air. Every blanket is being washed after weaving in order to get its texture (2017), photo: Birgitta Nordström.



In Infancy (2017), photo: Peder Hildor.

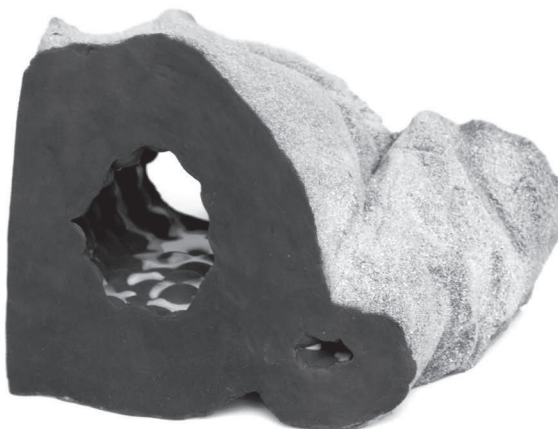
CLAY BASED EXPERIENCE
AND LANGUAGE-NESS (2016)

Mårten Medbo

During the course of the twentieth century, a doubt emerged within visual arts, and also within crafts – the relevance of the traditional way of making art was addressed, as were thoughts on what was termed ‘empty shape’. The notion that shape in itself was no longer ‘artistically valid’ is closely linked to notions of materiality as hindrance, and immateriality as freedom – all of which have had a major influence on contemporary visual arts and crafts, and in particular on what Mårten Medbo terms ‘theory-practice’ within the field of crafts. During the past decades, an increasing verification of this particular influence in the field of crafts as a whole has also been experienced.

As a ceramist, Medbo expresses himself through clay, where form has never been empty, and clay never a hindrance. Therefore, Medbo’s research is an attempt to put materiality as hindrance, and immateriality as freedom in context, as well as to reflect upon questions related to their emergence and what impact they have within the field of crafts. Medbo’s point of departure has been his own experience as an artist and ceramist, where inquiring and exploring takes places through practical knowledge. Medbo demonstrates that there is no such thing as immateriality in art and that all artistic expression requires bodily-situated craft skill of some kind in order to be materialized and communicated, as well as to take place in the world – art should always therefore also be seen as what Medbo terms ‘language-practice’. Through this practice Medbo is able to craft the concept of ‘clay-based language-ness’ and ‘language-like-ness’. The intention is to approach, as close as possible to describing, in words, the kind of communication that Medbo wishes to create as a ceramist, as well as what art-making (‘art-crafting’) constitutes when conceptual artists create their art. Yet, regarding

crafts as a language-practice, however, conflicts with the theory that is setting the tone in the field of crafts today. How would it be possible to find a way out of this conflict-ridden situation? As part of this endeavour, Medbo presents a two-folded research – on the one hand, a text-based part of the dissertation and on the other hand, a clay-based part of the dissertation – side by side, in order to further investigate what ‘language-practice’ can reveal.



Enlightenment, 2013-2016, photo: Mårten Medbo.



Enlightenment, 2013-2016, photo: Mårten Medbo.



Enlightenment, 2013-2016, photo: Mårten Medbo.

HOW TO THINK ABOUT A PLACE NOT YET:
STUDIES OF AFFORDANCE AND SITE-BASED
METHODS FOR THE EXPLORATION OF DESIGN
PROFESSIONALS' EXPECTATIONS IN URBAN
DEVELOPMENT PROCESSES (2016)

Sandra Kopljär

As a part of a democratic demand for transparency in urban development processes it is important that design professionals hold the ability to scrutinise their own work process, and at certain stages let go of predefined ideas of future realities.

The work of Sandra Kopljär's dissertation revolves around how design professionals perceive options for design in such situations. A basic assumption that is applied to Kopljär's research, is that a design professional continuously relates to things outside the immediate characteristics of a design task.

In Kopljär's work, theories of affordance and affect have, together with interventionist methods, been used to situate and investigate design professionals' expectations in regard to educational background, municipal and national planning directives and regional and global development demands. Kopljär has let observations of professionals' perception inform a theoretical diversification and reconsideration of what we mean by affordance, or action potential. In this regard, sound interventions have proved to be an effective method. Through simulations of possible future soundscapes, participating professionals could address and express their immediate experiences. This broadening of a perceptive spectrum could thus function as a supplement to the predominant reliance on hypothetical and expected understandings of an environment. The sound interventions have in themselves become a method for unsettling expectations. In addition to these informant-based, on-site interventions in the area of development in Lund NE/Brunnshög outside Lund in Sweden, two performed

actions comment on the ongoing planning strategies related to Science Village Scandinavia and the area Lund NE/ Brunnshög. The first of these, entitled *Uttered Expectations*, publicly broadcast the answers gathered from the previous questionnaire-based interventions in their entirety. The other event, entitled *Excursion to the Fictive and Factual Landscape of a Future Science Village in Lund*, was a concerted reading that problematised the rhetoric of an ongoing planning process. In Kopljär's research, it is suggested that predetermined expectations of change profoundly steer distinguishable options for designed environmental alteration, but also that these expectations are alterable in acts where "the professional eye" is given an opportunity for self-reflection.



Audible Dwelling placed adjacent to the gallery Krognoshuset, 2013,
photo: Sandra Kopljär.



Audible Dwelling at Brunnsbög, 2013, photo: Sandra Kopljär.



Participants in interventions on site in May and June 2013, photo: Sandra Kopljär.

I HEAR VOICES IN EVERYTHING! –
STEP BY STEP (2011, ENG. 2014)

Andreas Gedin

I Hear Voices in Everything! – Step by Step is a practise-based dissertation in fine arts. It includes three art exhibitions, independent art works and an essay. It discusses the role of the artist and the making of art mainly through the ideas of the Russian philosopher Mikhail Bakhtin (1875-1975) and by reflecting on similarities between the artist and the curator. The aim is to use theory to discuss art, and vice versa.

In the first section, the methodological relevance is addressed as is the reasonability of using Bakhtin in this context. Bakhtin's dialogical philosophy concerns man's being as a whole, that is, it is through dialogical relations man is constituted. Here, man, and also art in general, is understood by Bakhtin as being temporary meeting places for artworks, readers, artists, protagonists, history etc. The essay in itself also endeavours to be dialogical and polyphonic by including different voices such as fictional characters, real comments, emails, letters and quotes.

In the second section the practice of making art is discussed. Can one, by using Bakhtin, also regard an artwork as a meeting place for language (in its broad sense) so as to include physical material, skill, and experience; and hence, if one could regard the artist as a kind of curator, and vice versa? Is there then any relevant difference between organising language into an artwork or into an exhibition?

In the third section focuses on the artworks and exhibitions of the research project. One exhibition was a mix of the researchers's own artworks and works by other artists, the second included only works by other artists, and the third was a solo exhibition. The central theme of, or the catalyst for, the works of art in the dissertation is repetition. These artworks are: *Sleeper*, a collection of essays on the ingredients of a tuna fish casserole published

as one exclusive copy in Russian and smuggled into the Lenin library; *Thessaloniki Revisited*, a video of a reading of a short story; *Spin-Off*, a video where an actor reads a curse; *Sharing a Square*, a documentary-based video of a ritual drumming session in Calanda, Spain, and *Erich P.*, an artwork based on an embassy to Russia in 1673 and on contrafactual archaeology.

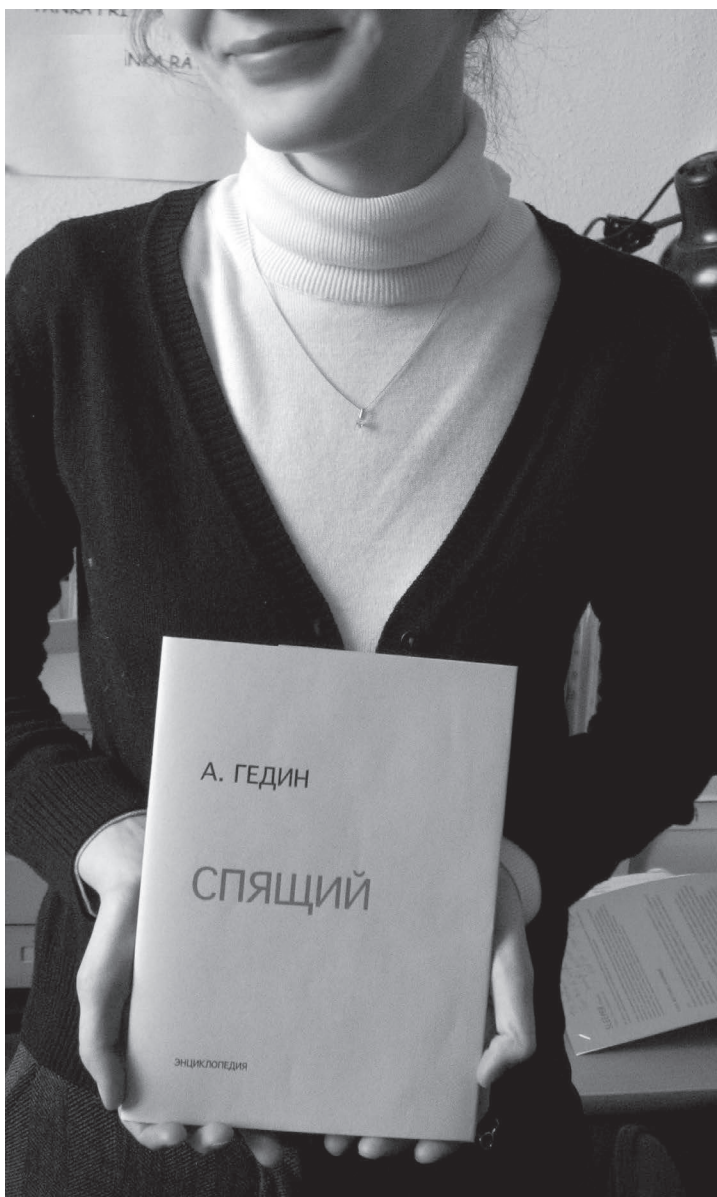
The last part of the dissertation's title "Step by Step" refers to an art project called *Taking Over*. The project deals with different aspects of power relations. Being an integral part of this larger and thematic art project, the dissertation also refers to different aspects of power in relation to the artist's position both inside and outside academia. It also underlines that artistic research is part of a wider artistic practice.



Erich P., 2009.



Sharing a Square, Calanda, film still, 2007.



Sleeper (in the hands of the agent), 2007.

the sky is blue (2011)

tina carlsson

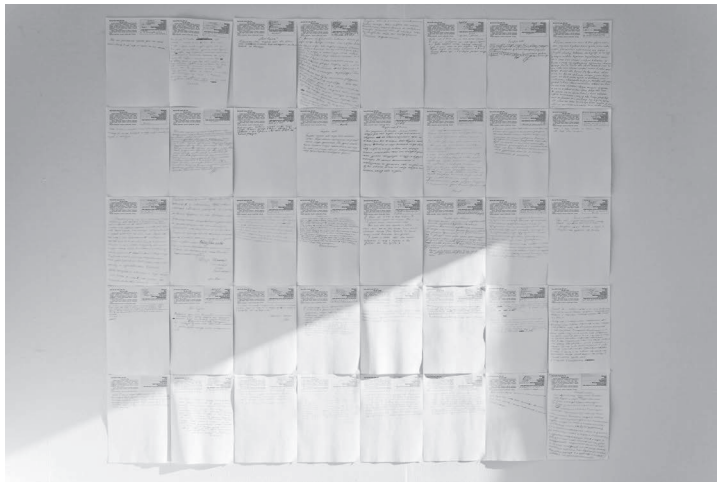
tina carlsson's research *the sky is blue* emphasize the notion that both institutional and subjective limitations are present in our lives but that we also have the ability to go beyond these limitations by way of our dreams, our fantasies and our visions. The maintained ability, which is built into the title's adamant claim that the sky is blue, carries within it the possibility to change the present. However, knowledge and understanding of the now is also needed for change. *the sky is blue* wants to show how the individual experience and the subjective story are equally productive and necessary parts of the formation of that knowledge.

A central aspect to the works in *the sky is blue*, is the particular and individual experience. carlsson's research contains of photographic works, artworks and textual works. Works like *i collect skies*, *i collect the sky*, *1000 stories about a blue sky* and *under a sky* are the departure points for the dissertation as well as its central works. A subjective story that seeks to answer the question why the artist does what she does forms itself around these works. By choosing the same method in the dissertation work as in her artistic practice, carlsson lets the question intervene with the question what she does when she does what she does. This indicates that the dissertation *the sky is blue*, which has come into being in the search for a why, is an implicit answer to the question: "what I do when I do what I do".

In the work *two background texts*, it is described how two losses have formed the conditions for the coming into being of *the sky is blue*. In aspect to two background texts a series of micro-essays have been related, which, instead of looking backward, take their point of departure in the present. In *twelve reflections*, the everyday flow is central; in these texts comes the thoughts and reflections on expressions that take

up space when the artist is confronted with different events in her everyday life. The texts in *four descriptions of works* are written in intimate relation to the works, and are, instead of reports on the material of the works and their coming into being, rather portrayals of the personal “state” that are the points of departure for these works. Just like the personal experience, which never forms itself in a linear way but rather consists of different parts or wanderings here and there that correspond to each other, *the sky is blue* is built up on different parts that are situated in a dialogical situation with each other.

In order to maintain the dialogue between the different parts of the dissertation, carlsson chose not to use the book format, which, in most cases, invites linear reading. The different parts of the dissertation have instead been placed in a box. The dialogical situation between the works does not only correspond to carlsson’s artistic practice – but to a methodology that carlsson considers nurturing and vital in order to convey knowledge and meaning within the arts.



1000 stories about a blue sky, Galleri Verkligheten, Umeå 2010, photo: tina carlsson.



under a sky, photo: tina carlsson.



i collect skies, i collect the sky, Galleri Pictura, Lund 2010, photo: tina carlsson.

The sky is blue

В рамках межкультурного проекта Passion for the real («Страсть к реальности»), художница Тина Карлсон из Гетеборгского университета в Швеции собирает рассказы о голубом небе. Небо - голубое. Мы постоянно меняемся и у каждого из нас свое восприятие, и мы не всегда можем прийти к единому мнению, что небо - голубое...

Знаете, футбольная команда из Мальме утверждает, что небо бывает самым голубым, когда они выигрывают кубок? Напиши, пожалуйста, рассказ о голубом небе в России.

Имя	Ирина
Фамилия	Ирина
Отчество	Ириновна
Год рождения	1988
Конеч срока	11.10.2024 год
Какая судимость по счету?	первая
Домашний адрес	(куда вернешься после отбытия наказания)
	Минусовский вл. Амурского
	Р-он, с/поселенный
	ул. Трудовое 14
	инд. 393460

В нашей мире много всего удивительного, красивого. Хотя на первый взгляд кажется, что всё обычно, обыденно. Значит это люди просто не внимательны к тому, что их окружает. Вот, что особенного можно увидеть, посмотрев на небо? А оказывается, что можно. Вот, например, я когда смотрю на небо меня посещают разные мысли о том, почему именно в этот момент оно такое, ведь оно всегда разное. Иногда я говорю тш, кто-то издал "смотри какое сегодня небо необычное, обычно будто в сказке". А мне кажется, что много необычного, всё, как и всегда. Просто они не видят того, что увидела я. Но небо повсюду облака, облачные, красивые, а в ветру в них дуют ветра, сквозняки, порывы, привороты, дождь, снег и многое другое. Может это фантазия? Может быть. Но думаю в небе можно увидеть всё что угодно, ну это ещё зависит от душевного состояния человека. Если у меня хорошее настроение, нет никаких проблем, то я вижу небо восхитительное, оно мне будет казаться светлым, чистым, прекрасным, идеальным. А если на душе плохо, из дома нет, присел где-нибудь, не смогу увидеть ни облака, проблем в душе. Но конечно я посмотрю на небо и не увижу ничего. Или наоборот, турки, из которых вот всё такое добро. Но это всё не важно, то когда на небе действительно красивые тучи - я вижу во светлом, чистом, то же. показывая, в голубом небе? Ну думаю если смотреть в такое голубое небо, можно из такого настроения перейти в

1000 stories about a blue sky, photo: tina carlsson.

ARE YOU READY FOR A WET LIVE-IN?
EXPLORATIONS INTO LISTENING (2017)

Janna Holmstedt

Listen. If I ask you to listen, what is it that I ask of you – that you will understand, or perhaps obey? Or is it some sort of readiness that is requested? What occurs with a body in the act of listening? How do sound and voice structure audio-visual-spatial relations in concrete situations?

Janna Holmstedt's dissertation in fine arts consists of six artworks and an essay that documents the research process, or rather, acts as a travelogue as it stages and narrates a series of journeys into a predominantly sonic ecology. One entry into this field is offered by the animal "voice" and attempts to teach animals to speak human language. The first journey concerns a specific case where humanoid sounds were found to emanate from an unlikely source – the blowhole of a dolphin. Another point of entry is offered by the acousmatic voice – a voice split from its body, and more specifically, Holmstedt's encounter with the disembodied voice of Steve Buscemi in a prison in Philadelphia. This listening experience triggered a fascination with, and an inquiry into, the voices that exist alongside us, the parasitic relation that audio technology makes possible, and the way an accompanying voice changes one's perceptions and even one's behavior. In the case of both the animal and the acousmatic, the seemingly trivial act of attending to a voice quickly opens up a complex space of embodied entanglements with the potential to challenge much of what we take for granted.

At the heart of Holmstedt's inquiry is a series of artworks made between 2012 and 2016, which constitute a third journey: the performance *Limit-Cruisers (#1 Sphere)*, the praxis session *Limit-Cruisers (#2 Crowd)*, the installations *Therapy in Junkspace*, *Fluorescent You*, and *'Then, ere the bark above their shoulders grew'*, and the lecture performance *Articulations from the Orifice (The Dry and the Wet)*.

The relationship between what is seen and heard is being explored and renegotiated in the arts and beyond. We are increasingly addressed by prerecorded and synthetic voices in both public and private spaces. Simultaneously, our notions of human communication are challenged and complicated by recent research in animal communication. Holmstedt's work attempts to address the shifts and complexities embodied in these developments. The three journeys are deeply entwined with theoretical inquiries into human-animal relationships, technology, and the philosophy of sound. In the dissertation, Holmstedt also considers how other artistic practices are exploring this same complex space. What is put forward is a materialist and concrete approach to listening understood as a situated practice. Listening is both a form of co-habitation and an ecology. In and through listening, one could be said to perform in concert with the things heard while at the same time being transformed by them.



Limit-Cruisers (#1 Sphere) Performance by Janna Holmstedt, Weld, Stockholm, 2014, photo: Fredrik Wählstedt.



Fluorescent You, Sound and light installation by Janna Holmstedt, part of the solo exhibition In the Greenery, Inter Arts Center, Malmö, 2016, photo: Mikael Lindahl.



Signs from the lecture performance *Articulations from the Orifice (The Dry and the Wet)* by Janna Holmstedt, Transistor Performing Arts Festival, Inter Arts Center, Malmö, 2016, photo: Janna Holmstedt.

THE WRITING OF OTHERS: WRITING CONCEIVED
AS RESISTANCE, RESPONSIBILITY AND TIME (2014)

Mara Lee

How would a writer describe responsibility in writing, and in what ways could writing be conceived as resistance? One of the fundamental convictions in *The writing of Others: Writing conceived as resistance, responsibility and time*, is that words do things, and that the definition of the performative qualities of literary and poetic language can not be confined to the mere act, but to an act that is also an event with the force to transform our relation the other.

Mara Lee's dissertation is committed to doing theory, poetically, by engaging in the empirical experience of writing, with an emphasis on the significance of bodily and sensory knowledge. The French literary tradition of *écriture féminine* with precursors Hélène Cixous and Julia Kristeva constitutes a crucial reference as this tradition stresses the importance of poetic language in knowledge production. Yet, writing *écriture féminine* for the third millennium entails further thinking within this very tradition, as Other times are now prevailing. Others and times are precisely the keys to this elaboration of the tradition of *écriture féminine*, inscribing postcolonial thinking into the writing experience and focusing on the question of temporality. The writers Trinh T. Minh-ha and Gloria Anzaldúa are both of vital importance for the articulation of a feminist point of view combined with postcolonial criticism that is steadily anchored in literary and linguistic grounds. Regarding the focus on temporality, Lee's research aims at two things: on the one hand displacing and analyzing "old" theoretical concepts as for instance *das Unheimliche* and mimicry, and on the other hand creating and coining new temporal figurations. These new figurations – the last hour, the tearing moment, the shared *Schmerzpunkt* and the arrested time – provide embodied theo-

retical concepts and point towards the intersection of resistance, responsibility and time. What follows throughout Lee's research, is how the notion of responsibility is explored and if and how the question of Others might be a specific way of being responsible in writing.



Kissing historically, performance-lecture, Mara Lee,
photo: Thord/Lee.



LINES: MUSIC MOVING –
COMPOSITION CHANGING (2013)

Kim Hedås

What are the possibilities for music across and beyond composition? Kim Hedås's dissertation *Lines: Music Moving – Composition Changing* seek to draw parallels between music and non-music by focusing on relationships in music. Through the shape of a DVD, sixteen compositions and text – the main question Hedås poses in her dissertation is: How does music relate to what is not music?

Through an artistic inquiry, where a reflexive movement between the different parts produces the method used, the dissertation addresses the act of composing with particular focus on how music moves and how relations in music change. Results are also in motion, and traces – lines – move, change direction, and connect the music with what is not music. This inquiry embraces the following five themes: movement, identity, time, memory and space – which all relate to each other, and which, through composition, change, transform and reshape meaning as well as expression. Within lies a reflexive movement between the different parts of the inquiry in which produces the methodology used in the dissertation, together with the addressed question: How can the changes that come into being through relationships between music and what is not music, create opportunities for composition?

The main intention of Hedås's dissertation is to demonstrate the changes that arise as a result of the relationships that are activated between music and what is not music. By examining these structures and understandings of how these relationships work, Hedås's research enable opportunities for the composition of new music.



Illusion (2011), installation by Kim Hedås in Petra Gipps Refugium at Kivik Art Centre. Photo: Kim Hedås.



Lustarnas trädgård/The Garden of Earthly Delights (2009) music: Kim Hedås, live video: Fredrik Arsaeus Nauckhoff, with musicians Anna Petrini, Susanne Rydén and Karl Nyhlin, (accompanied with 16th-century music and images by Hieronymus Bosch), Kulturhuset Stockholm. Photo: Mikael Silkeberg.



Historien lyder (2012), music: Kim Hedås, text: Christina Ouzounidis, participants: Nina de Heney, Jörgen Pettersson, Stefan Östersjö, Sandra Huldt, Pia Öljansdotter and Petra Fransson, Teater Galeasen. Photo: Kim Hedås.

HUMAN MECHANICS AND SOULFUL MACHINES:
CHOREOGRAPHIC PERSPECTIVES ON HUMAN
QUALITIES IN BODY MOTION (2008)

Åsa Unander-Scharin

Today we are able to capture and create movement in ways that earlier were not possible. Through the use of computers, components such as space, time, the body and movement can be treated as separate elements. Thereby these components can be deconstructed and reconstructed in new combinations. Through digital technology, the sensory and motoric abilities of the body can be prolonged, transferred and transformed, so that we can move bodies and objects remotely. Our sense of corporeality changes when we can program movement and dance through another body than our own.

In Åsa Unander-Scharin's dissertation, the central research question revolves around how digital technology can be used in choreographic work in order to capture human qualities in bodily movement. The theoretical framework departs from Don Ihde's experimental post-phenomenology. Unander-Scharin's dissertation consists of seven chapters and one DVD. Chapter one introduces the research theme, whereas chapter two revolves around the choreographic work when programming a dancing industrial robot in *The Lamentations of Orpheus* (*Orfeus Klagan*). The third chapter describes the project's theoretical framework. Thereafter follows a section that focuses on the work with the interactive exhibition *Navigation*. The fifth chapter concentrates on the choreographic work with human dancers in *Hybrid, Creatures and Labyrinths* (*Hybrid, väsen och labyrinter*) – a stage performance that concerns questions on being human, animal or machine. Chapter six addresses how various theories, technologies and choreographic methods can allow us to shift between different perspectives and

acknowledge human bodily movement as a multistable phenomenon. Aspects that has been revealed in the research project complies in chapter seven in four 'compressed classics', a series of choreographic mechatronic and interactive installations, in which one has been specifically created for the DVD.



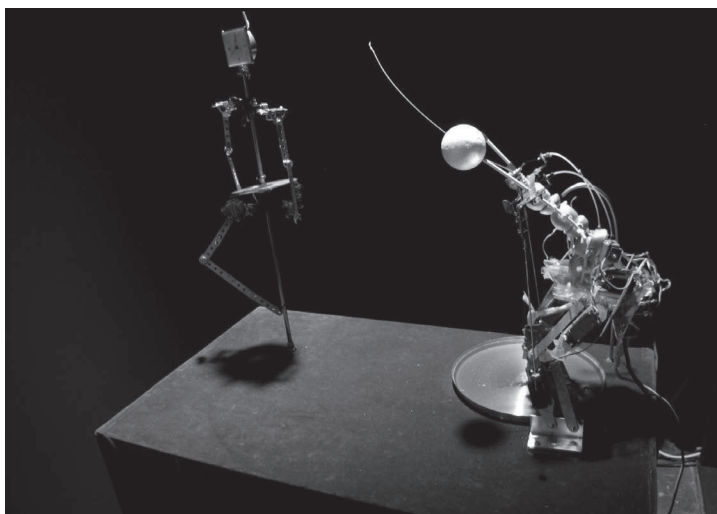
The Lamentations of Orpheus (1998), Choreography and image courtesy: Åsa Unander-Scharin



Hybrid, Creatures and Labyrinths, 2005, choreography: Åsa Unander-Scharin, dancers: Charlotta Ruth and Johanna Klint, photo: Åsa Bengtsson Helin.



Hybrid, creatures and labyrinths (2005) Choreography: Åsa Unander-Scharin,
Dancers: Charlotta Ruth och Johanna Klint. Photo: Åse Bengtsson Helin



Petrushka's Cry, 2005 by Åsa Unander-Scharin, mechatronics: Magnus Lundin,
photo: Carl Unander-Scharin.

CIRCOANALYSIS: CIRCUS, THERAPY AND PSYCHOANALYSIS (2013)

John-Paul Zaccarini

There is an object/artefact of circus and a subject/process that makes it. John-Paul Zaccarini's research considers the subject of the circus-making in order to bring it to the foreground of future discussions about pedagogy, practice and production. Zaccarini stresses that if the shift from Traditional to New Circus brought with it changes in education – the incorporation of theatre and dance – then the emerging Contemporary Circus may need a more refined set of tools to facilitate its creative growth.

Circoanalysis: Circus, Therapy and Psychoanalysis sets out how psychoanalytic theories can be adapted and its key practices adopted to bring about this shift from New to Contemporary Circus in pedagogic practice. The practice tends to the subject that is traditionally mute in the face of the demands of circus, to which it complies becoming an object with minimal agency. Psychoanalytic praxis is adapted to give the subject a voice in order to develop a methodology specific to circus: circoanalysis. Following Freud, the research starts with the analogy of the circus act and the dream, the proposition that both are productions of the unconscious and contain hidden meanings and desires disguised by the formal content. It continues with the analogy of the symptom, which must be repeated for the partial and ambiguous satisfaction of unconscious desire and is at the threshold of the somatic and the psychic.

Through the use of Winnicott's theory of play, Zaccarini examines how artists explore and work through certain aspects of anxiety provoking psychic content in their work. Anxiety, in its Lacanian formulation, present in both circus and in the consulting room, provides the key to understanding the importance of the Other in the act. Circus, like psychoanalysis, needs

its other to recount its story to. Over one hundred research participants, students and professionals, engaged in the practices of questionnaires, focus groups, consultations, interviews and extended periods of circotherapy.

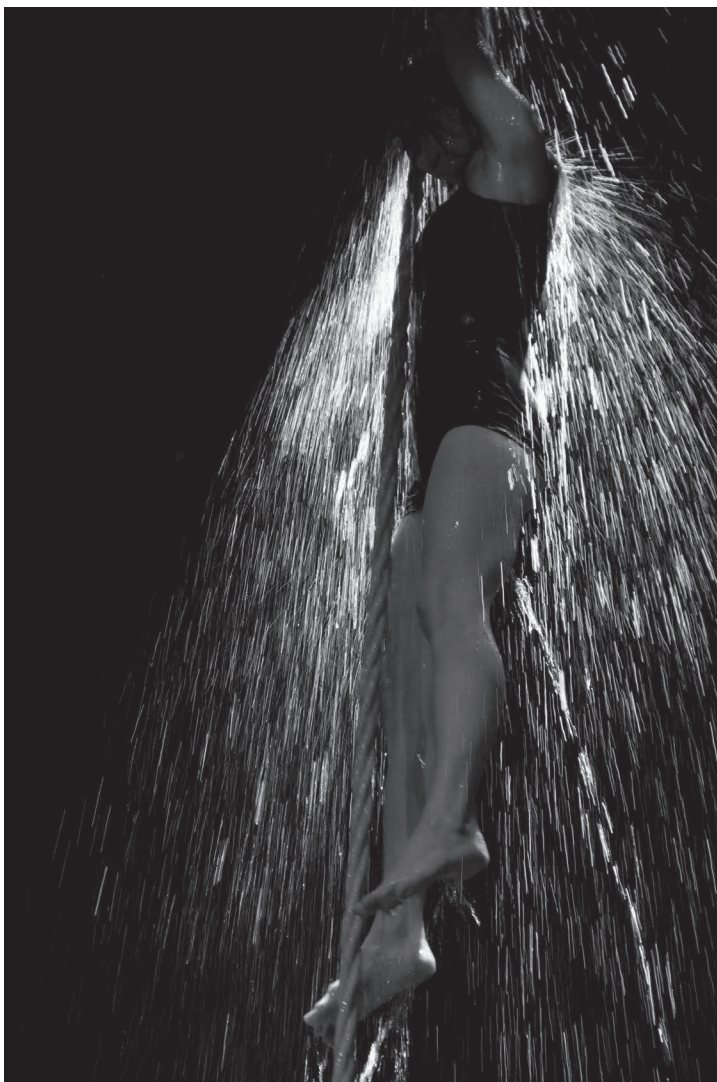
Zaccarini's dissertation describes the development of a technique of talking through the manifest, formal content of the circus act in order to get to the unconscious desires that create it. The act is then seen as a symbolic compromise formation enveloping a kernel of real jouissance. In a series of case studies – hysteria, obsessive neurosis, masochism, paranoid fantasy and melancholia are seen both as a series of subject positions with regard to circus and its spectator, and as ways of managing an excessive enjoyment. Circus is put into a new context as a healing practice for its practitioners, whether in the form of repetition compulsion that turns bad objects into good ones or as a homeopathic self-immunisation against pain, anxiety and the relation to the Other. Zaccarini's research casts new light on the problematic the circus has with the theatrical performance tropes of character and narrative which emerge as disavowals of this latent content and relation to the Other. This suggests that a move forward, beyond this Other of the circus, implies a certain form of mourning.



Practice and by-product, photo: Hamish Tjoeng.



Growing, photo: John-Paul Zaccarini.



WaterRopeBody, photo: Tove Hellqvist.

THE GHOST MACHINE (2017)

Nils Claesson

The Ghost Machine is a practice-based research project that explores the process of embodiment in animated film. It describes the process of transfiguration from the artist's/auteur's point of view and not from an outside position. The dissertation follows the embodiment of a dramatic text, *The Ghost Sonata* (1907) by August Strindberg, into an animated film. The departure point of this research stems from the artist's own experience of the drama he had at the age of thirteen, when *The Ghost Sonata* was staged by Ingmar Bergman at the Royal Dramatic Theatre. As a teenager, the world of the grown-ups seemed to be corrupt, twisted and ruled by violent power plays and economic sanctions, and this play confirmed the young boy's world view. Was he right, as a thirteen-year-old boy? What kind of world emerged in his version of *The Ghost Sonata*?

In the work of *The Ghost Machine*, the films and the experimental research process meets practice and the art of writing. By Claesson's use of text, not as "theory" separated from "practice" but as a bodily art practice, creates a shifting border between the results and intentions of art and filmmaking, and the results of writing. At the same time a unity emerges where the results of the research process can be seen and experienced in the interaction between the texts and the artwork.

The Ghost Machine is a totality where the text, films and artworks included in the project are equally important and must be seen as a unity. *The Ghost Machine* is a work journey where travelling, animated film practice, networking with colleagues and collecting data are mixed with experiments using methods from contemporary art practice, performance, reenactment, appropriation and transfiguration, blended with traditional puppet animation in classic Czech style.

In collaboration with actors, mime artists, puppet makers, musicians and a minimal film crew – century old stop-motion animation is combined with computer animation. The textual part of the work falls into two categories: life stories and work stories. The work stories traces the forming of an artwork in all aspects. The life stories are related to the subject of ghosts. Suddenly, dead friends and dear family members claimed their space. The understanding of Strindberg's *Ghost Sonata* came to be a process of sorting out and following lines of memory using an inverted version of the Orpheus myth as a guide. Instead of never turning around, when walking the dead out of oblivion, Claesson chose to look back, again and again, until something was hit, that was followed by the inability to write.



Ghost dinner from *Ghost Sonata* (animated film project). Sketch from experimental storyboard by Nils Claesson. Image and copyright: Nils Claesson.

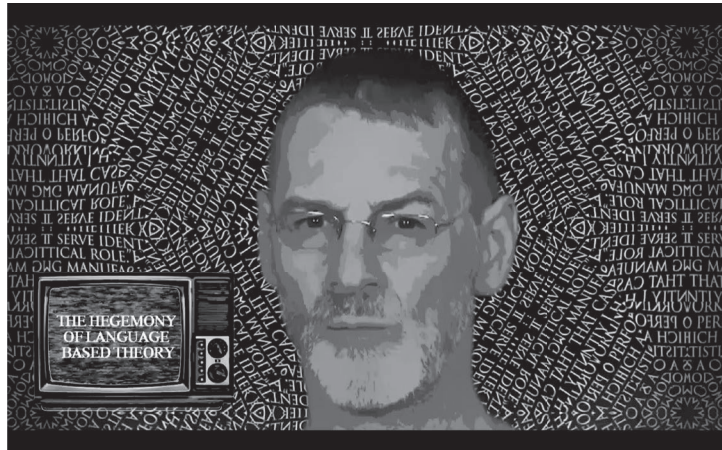


Milkmaid as ghost digital representation (still from motion capture film). Puppet by Lisa Björkström. Design, Image and copyright: Nils Claesson.



The Milkmaid doing her laundry. Puppet by Lisa Björkström. Design, Image and copyright: Nils Claesson.

ARTISTIC RESEARCH DOCTORAL CANDIDATE



Screenshot from the animated film “FAUXTHENTICATION PART II – an institutionalised critique – The merchandising of artistic research art and ditto theory”, 2017.

FAUXTHENTICATION PART III – RELEVANCE,
INVERSION AND THE CREATION OF HISTORY

Bogdan Szyber

Stockholm University of The Arts

*Mann muss immer umkehren.*¹

– Carl Jacobi

The Eye Opener

MoAR, The Museum of Artistic Research, the expository part of my 80% research seminar and thus the 3rd part of my doctorate project at the Stockholm University of The Arts, is an attempt to conduct a large experiment, all through the method of Inversion.

In 2016, for my 30% public research seminar, I constructed a theory about the corruption and Big Businessification of the higher education industry. In order to test it, I commissioned a pre-written script by a Philippine academic², as the foundation for the entirety of the seminar, including everything from my dress code to the opponent's contribution, all of which was performed according to the scripted instructions. The procedure functioned as a meta-script, with the attempt to test both the grey market of academic writing-for-hire as well as the transfer of knowledge production.

After that trial, for the 50% seminar in 2017, I turned the cross hairs at my own territory or “site” – the discipline of artistic research, in particular at its aesthetic and theoretical

1. Carl Jacobi, *Bulletin of the American Mathematical Society*, Volume 23. 1917, p. 11. Jacobi affirmed that one of the best ways to illuminate one's thinking was to restate the question in an inverse form. He would write down the opposite of the problem he was trying to decipher and oftentimes found that the answer came to him with ease.

2. L.L.C. (the author has been granted anonymity), *FAUXTHENTICATION – A(n) (academic) study in two acts*, 2016.

pirouettes in the form of artefacts, behaviors, statements and ditto conceptual framings thereof. Hence, the commission became one of outsourcing my expository art production to a 3rd party: a photographer wanting to be a pop singer. I wanted to test if anything and everything created as art within the paradigm of artistic research, became as valid as the very same outside Academia. Or did it become a different animal altogether; transforming itself into a category I labelled “edu-art”?

In the months following that experiment, I became almost acutely aware of me pushing just about anything I’ve witnessed within artistic academia into a validation of my theory building. I had become a prime example of confirmation bias³... So, I asked myself: what if I’m mistaken in my accusations and (institutionalized) critique of artistic research as a field, in addition to its claims of new aspects of knowledge production? What if both the proclaimed assertions, as well as the results and findings, truly are groundbreaking and transforming for both The Academia and its ways of fabrication and representation of knowledge? Perhaps that also holds water for the various artistic disciplines outside the education sphere? What would the opposite of my present, “outside-ish”, institutionally critical position look like? What would become visible, what would ultimately emerge, if I focused on the very flip side of my criticism and argument? Following that train of thought, an interesting question occurred: what if the opposite was true?

The necessary act

So, in order to discern and truly examine my bold assertions, I commenced with the staging of the embodiment of academic artistic research – the art, the design, the literature, the music,

3. Confirmation bias, also called confirmatory bias or myside bias, is the tendency to search for, interpret, favour, and recall information in a way that confirms one’s pre-existing beliefs or hypotheses. Plous, Scott (1993), *The Psychology of Judgment and Decision Making*, p. 233.

the architecture etc – in as many manifested forms and shapes as possible. Hence the staging of MoAR, Museum of Artistic Research.

”The Baroque Theater will soon make disillusion - desengaño - to a moment of bitter grace, which suddenly gives eyesight to people who have been blinded for too long.”⁴

– Jean Starobinski

The empiric axiom of “All good theories are predictive but, sooner or later, they need supporting evidence” suddenly made a lot of sense. And, empiricism as a tool made me turn towards The Scientific Method, a model I understand somewhat like this:

Observation/Questioning leads to
Formulation of Hypothesis leads to
Prediction leads to
Experiment leads to
Results that lead to
Formulation of a Principal Theory (if the Hypothesis has been validated)
OR
Rejection of Hypothesis (if the Hypothesis has been rejected);
then the whole progression starting again.

The critique of the critique

To recapitulate; my site-specific critique of academia and its offshoot artistic research practices constituted of:

1. The economy of our labor as artists within artistic-research-market determines what kind of practices that emerge and are regarded as value-formulating, i.e. the market of edu-art

4. Montaigne i rörelse, Stockholm: Atlantis, 1994, p. 13-21. My translation.

articulates contextually/site-specifically/institutionally the artefacts being created within its domains.

2.The audience receiving the fruits of that labor are simultaneously also the laborers producing those very same merchandise (edu-art and edu-text; all like a snake swallowing its own tail). Here I also infer a real threat to what our edu-art genre can mean projected into the future, becoming self-referential and codified, coagulating into a new ‘-ism’ for the initiated, simultaneously as it aligns itself as a product line within the market economy of academic artistic-research.⁵

3.The quality of the edu-art commodities is not being addressed due to difficulties of discriminating of what that actually means at the same that the edu-text commodity is being addressed, evaluated, published and archived time after another.

4.The total absence of any risk-taking at all within one’s practice. In my case being an institutionalized critic within an edu-cultural institution whose power is never threatened by what any of the artist-researcher’s edu-art artefacts, so long as it’s done within the authorized “research through art” paradigm. Fundamentally differing from the traditional research methodologies, every artistic research project creates, is validated by and therefore manufactures its own brand of exploratory procedures, as even those research methodologies we abide by are personalized. The only common denominator I discern between all of the different artistic research projects I’ve come in contact with is, again, the textual-theoretical “text-bikini” the edu-art bride is being attired in.⁶

All of these theories are contested and challenged in an embod-

5. Sven-Olov Wallenstein phrases the dilemma so fittingly: “If conceptual art thought it was possible to break with the commodity form of art, then we can in retrospect see that what it really achieved was something entirely different: the limitless expansion of the commodity logic in a transformed way – everything can be art, “non-artistic” objects (an instruction, a description of a process, an event) can be packaged and sold.” *Sven-Olov Wallenstein, Object-form & Commodity form*, 2001.

6. Bogdan Szyber, *Fauxthentication Part II – an institutionalised critique – The merchandising of artistic research art and ditto theory*, Stockholm University of The Arts, 2017, p. 5-6.

ied and empirical form within the context of MoAR at the Baroque Hall of The Historical Museum in Stockholm: the economy argument, the audience paradigm, the quality concern and the risk-taking dilemma. The artistic statements/artefacts will be viewed by an overwhelming part of an audience that by definition are not the artistic researchers themselves. Also, the very act of elevating one's creations (all the presented artefacts have been produced during the artist's PhD/research education period at various universities) through the act of placing them in a museum context, will create a levelling and re-contextualization of the personalized artistic methodologies and practices – they will now be viewed so to speak “through the same lens” as the museum, a very particular lens indeed...

How things work. Until they don't...

Now that the curator⁷ has chosen 15 out of circa 150 artistic research PhD's and placed their examinatory work in The Museum of History, do they by default gain relevance? Merit...? And, will they now become history and be more likely to be remembered in, say, 200 years from now? So, how is history constructed, always being in hindsight? What then is relevance? Why are things – human behaviors, historical events, artworks or indeed artistic research deemed relevant and others considered not so?⁸

Is “the present” more relevant than the past? And who judges the parameters of this relevance? Does the latest, hottest ideological framing, philosophical paradigm, political issue or artistic trend become relevant simply because of their “nowness”?

7. Following my previous methodology of investigating the economy of labor within my context as an artist/researcher, I have for this 80% exposition employed a exhibition curator, Erik Berg, who enacts MoAR according to his own choices, reading and analysis.

8. “In all human activities there will be a hegemonic struggle and certain ideas will gain the interpretative prerogative and thus precede other ideas.” Nina Bondeson, *Comments super in temptant*, 2018.

A lot of things are taking place now, some are appointed to have “nowness”, others not. When Hermann Melville wrote *Moby Dick* in 1851, he thought of it as the defining work of his life. He received mixed reviews, but the book didn’t sell, as neither of his later novels or poems – so he obtained the position as a customs inspector for the city of New York, maintained the same position for almost twenty years and died alone and poor in 1891. It took the world 75 years from the publication of the book to a re-definition of it as The Great American Novel...

In 1889 Vincent Van Gogh gave his portrait of Doctor Félix Rey to Dr Rey. The physician was not fond of the painting and used it to repair a chicken coop, then gave it away. In 2016, the portrait was housed at the Pushkin Museum of Fine Arts and estimated to be worth over \$50 million. And lastly, Franz Kafka, a writer totally unknown by his contemporaries, burning 90% of all his drafts. Who would have even suspected the influence he has had on the subsequent culture or the fact of having (posthumously) been made into an adjective in various languages...?⁹

Our view of the world is surprisingly static, given that, in retrospect, every second generation has challenged just about everything their grandparents believed in, listened to or deemed as an “important” authorship, artistry, philosophical or say, sexual *modus operandi*... The above argument is grounded in the principal contextual mental model, or, if you’d like, myth, we live in today – our prevailing paradigm of progress; the ingrained idea of how we become more enlightened throughout history, and that the spheres of science, technology, the arts, of politics, of philosophy, well, everything evolves.

9. Kafkaesque in English, Kafkalainen in Finnish etc.

*“We live in a culture of casual certitude. This has always been the case, no matter how often that certainty has failed. Though no generation believes there’s nothing left to learn, every generation unconsciously assumes that what has already been defined and accepted is (probably) pretty close to how reality will be viewed in perpetuity. And then, of course, time passes. Ideas shift. Opinions invert. What once seemed reasonable eventually becomes absurd, replaced by modern perspectives that feel even more irrefutable and secure –until, of course, they don’t.”*¹⁰

– Chuck Klosterman

The cognitive scientists studying the concept of relevance, Deirdre Wilson and Dan Sperber¹¹ argue that there are two criteria that make information (exchanges) relevant¹²:

- How likely that new information is to stimulate a “positive cognitive effect” – to yield new conclusions that matter to you.
- How much effort is required to obtain and absorb that new information. The lower the effort, the higher the relevance.

The key phrase here is “...to yield new conclusions that matter to you.”

The “matterness” of things is of course purely arbitrary. “What matters” could be totally subjected to groupthink, to what we perceive as important to show or state towards the others with who we have emotional, status, economical and other dependencies and social investments. All the aforementioned, particularly if the contextuality of importance at any present moment in one’s everyday knowledge production procedures

10. *But What If We’re Wrong?: Thinking About the Present As If It Were the Past*, Penguin Publishing Group, 2016.

11. *Meaning and Relevance*, Cambridge University Press, 2012.

12. Relevant [rel-uh-vuh nt], adjective bearing upon or connected with the matter in hand Origin: 1550-60; < Medieval Latin *relevant* (stem of *relevāns*), special use of Latin, present participle of *relevāre* to raise, lift up.

are imposed from above in one's organization, as it is in contemporary Swedish national art education environments. In these environments the concept of research, attaining almost the aura of feel-good words like democracy or freedom, has become all-important. Research simply must be produced, all in the theatre of showing a well behaved and successful higher education environment; thus getting access to further funding and political and/or a higher institutional status.

In our case, as knowledge producers within the higher artistic education industry – what matters? Relevance for whom? For us, inside the field? For the process of our “knowledge products” trickling down to the lucky students at the BA & MA levels? For society outside academia? Is it as simple as that, we source relevance as an agreement, a position within a given context, consequently rendering it arbitrary and not really inherent in anything at all?

An eye opener for me has been the repeated fact of us artists making music, a short film or a dance piece, where after, if one is in any way producing and being visible in the public realm, a critic (or a philosopher in aesthetics, defining our praxis in convoluted theoretical shrouds...) showing up, using text as the means to elevate (or torpedo...) the piece/artefact/composition. The very same procedure can be witnessed within our realm of artistic research wherein the critic's role is exchanged for the opponent (or “discussant”, making the etymology behind the term less martial). The opponent almost without exception (r-) elevates the project, simultaneously displaying her or his own equilibrist handling of language and critical thinking while strengthening her intellectual value portfolio with each act of opposition. After all, the members of the critic's guild have their own bills to pay...

The critic/opponent literally creates relevance out of thin air – any other scenario is unthinkable while it would then render her/his part in this set-choreography meaningless.

This symbiosis and symbolic choreography, needed by both parts in the dance of public presentations of our particular strand of Academia, artistic research, has profound implications on what we refer to as knowledge production.

Let us pose an analogy within the field of art. Since Marcel Duchamp and especially since the rise of conceptual art tradition in the mid 1960's, anything the artist proclaims as art becomes art. Of course the artist must in her/his turn become this proclaimer; here the contextual web of dependencies like colleagues, critics, institutions, financiers, former education, in short the field, lends the artist this authority. Any taxi driver in the street cannot put his faeces in a can and sell it for its weight in gold like Piero Manzoni, it is the context wherein the artist function that makes the act possible.

So – will anything an artistic researcher does and/or write become Research and/or Knowledge? In the art world this depends on the hierarchical position one has. Is it the same with artistic researchers? From hegemony analysis perspective: *Does position equal quality?*

If this indeed is the case, still there must be some system, some hierarchy of values, determining what, so to speak, “works” (and what doesn't...), within the institutional structure of artistic research. Just as it is impossible for a fish to observe it being immersed in water until it is lifted outside of the aquarium, it is extremely difficult to perceive the ideological belief systems one is immersed in and breathes in at any given moment in history.

Here, again, I refer to my foundations of treating my whole doctoral project as a kind of site-specific meta-investigation. Hence I will make it simple for myself and conclude that any active participant in any institutional structure (be it the court at Versailles during the reign of Louis XIV, the film industry during the McCarthy era in the US or any French university during the summer of 1968; the examples being deliberately

explicit in order to make my point), will (un-)consciously be immersed inside the present trends and fashions of the historical here-and-now.

The artistic researcher as a fish

What is our ideological “water” we all swim in? Which ideas and ideals are cherished and which are not? The “ins” and the “outs” of our times, so to say. What ideas that are so accepted, so transparent to us, so taken-for-granted, that we dare not dispute them...? In our case, within the logics of institutional critique, the every- and any-thingness of what we create, write about and lay a claim to as knowledge production, may very well dilute what knowledge is or rather what it could be.

Picture this short socio-historical scenario: Suddenly, the knowledge production of artists is proclaimed as valid as, say, a historian or an engineer – from a beautiful and idealistic point of observation to humanity’s reading of the world. A whole (artistic...?) field is suddenly created within the economy of education, not the usual financing domain of art and culture.

This new field lays ground careers for thousands of PhD and MA students, professors, lecturers, assistant professors, technicians, cleaners and administrators of every kind one can imagine. The (almost alchemical/magical) notion of “research” is instigated into this ecosystem; the idea being that it is to permeate it at all levels, creating the foundations for knowledge production, resulting in torrents of edu-art and edu-theory¹³ from everyone but the cleaners and the administrators.

This field or contextual vessel, positioned within the production logic of The Higher Education Industry, develops its own sub-culture, in addition to a splintering of sub-sub-cultures and

13. My concepts about the knowledge production commodities higher education industry produces its own line of artistic research art as well as its own line of artistic research theory. I call these two products Edu-art and Edu-theory, Edu being a short form for Education.

discourses between the different institutional “hubs” – witness the differentiation and competition between, in Sweden, Gothenburg University and Stockholm University of The Arts, or in Finland the Sibelius- and Aalto academies, not to mention also the whole geographical differences between, e.g. the German speaking countries and artistic research developments in Great Britain.¹⁴

Blue skies and navels

What makes actions and artefacts of edu-art and edu-theory significant? Who decides their positions within the edu-field? How does meaning and substance appear? Who and/or what systemic structure decides importance, coherence, weight? Simply put: *in what ways does hegemony materialize?* Does an institutionalized, ideologically impeccable performance within academia lend us more credibility in the market of artistic research? And if the answer to the last question is yes – what does that mean for our understanding of the ideals governing the hierarchies of our field?

In the other end of the spectrum of visible and recognizable relevance is artistic research doodling with a finger in it's navel, referencing it to the “blue skies research”-concept¹⁵ from other scientific disciplines, i.e. research where “real-world” applications are not immediately apparent. Of course one cannot know, not even say with any degree of conviction what does and what doesn't widen anybody's understanding of the world.

The challenge as well as the potential potency inherent

14. “Artistic research manifests the superstitious overconfidence our contemporary western society has in theoretical analysis and our ability to overview, explain, understand and control. In regard to our constant struggle with knowledge (-production), could artistic research be the final nail in the coffin in which we've put everything not fitted to confirm the prevailing theoretical text-ridden superstition?”. Nina Bondeson, *Comments super in temptant*, 2018.

15. Bell, David (2005). *Science, Technology and Culture*. McGraw-Hill International. p. 33.

within artistic research is the very subjectivity it claims as the core difference in comparison to these other proper and traditional scientific methodologies.¹⁶ Here the circle closes on our discourse yet again, coming back to the relevance-subjectivity-obfuscation-current ideological trendiness. And back.

An impossible peek into the glorious future

Relevance is a shot in the dark. Who can predict with certainty what will “...yield new conclusions that matter” to the world while making an edu-art piece or writing an edu-theory treatise? The full host of cognitive bias, notwithstanding the lure of the herd instinct, reinforced by one’s institutional culture intra-politics, presents a formidable intellectual and moral morass, luring us into the kicking in of wide open political and ideological doors, while patting ourselves on our shoulders by calling the process “Knowledge Production”. Will we ever even get a mere glimpse of the “belief community” we are, and re-create, every day of our working week?

16. Eisner, E. W. (1981). “On the Differences between Scientific and Artistic Approaches to Qualitative Research”. *Educational Researcher*. 10 (4): 5–9.

BIOGRAPHIES

Erik Berg, curator of MoAR, is an artist working in between the practices of curating, directing and choreographing. His work revolve around questions of language, desire and paradoxes, and holds the form of performances and installations where audience-artwork encounters are heavily orchestrated. Berg holds a BA in Art History, and is currently teaching transgressive Performing Arts at Wiks Folkhögskola.

tina carlsson is educated at the University of Photography (Valand Academy) in Gothenburg and at Konstfack (University of Arts, Craft and Design) in Stockholm. She holds a PhD in artistic research with the dissertation *the sky is blue*, and has since 2013 been working as a senior lecturer at The Department of Visual Arts and Sloyd Education (IBIS) at Konstfack. In many of her works the point of departure is an autobiographical story that she through her works writes into a wider social context. As an example her dissertation *the sky is blue* is touching upon two losses; her mother's death in 1975 and the Swedish Social Democratic Party first election loss, after 40 years in governmental power, in the election 1976. carlsson's father was deeply involved in the Swedish Labour movement which induced that the latter loss partly also had an impact on carlsson's private family life. Other topics that carlsson has been engaged in, in corporation with Konstgrupp Almedalen (KA), are politics of culture in relation to contemporary art, representation and education.

Nils Claesson is an artist and filmmaker with a background in photography, radical journalism and animated film. Claesson is the first to hold a PhD in Performative Arts at Stockholm University of the Arts. In 1998, Claesson got involved in the artist run media lab CRAC (Creative Room for Art and Computing) experimenting with digital art and public space.

In 2000 Claesson developed the artificial intelligence Ingmar. Between 2005–2007, Claesson developed methods for creating grass-root documentary storytelling in the Video-Dnevnik project, which was a travelling video-workshop in Sweden, Belarus and Ukraine, and in 2009, Claesson's documentary novel *Blåbärsmaskinen* was published. From 2010 to 2015, Claesson was part of designing the animation education at Stockholm Academy of Dramatic Arts. Currently, Claesson has a position as researcher at The Royal Institute of Art, where he is involved in the three-year project *Workawork* (<http://temporaryart.org/workawork/>).

Andreas Gedin is an artist, holds a PhD in Fine Arts and lives and works in Stockholm, Sweden. He frequently exhibits nationally and internationally in artist run spaces, contemporary art galleries and major art institutions. His works combines an interest for ideas, communication, logistics, text and power relations. His works often interferes with given rules and can be presented in small actions, video, text, photography etc. His artistic practice also involves writing, research and curating. In 2016 he published *Pontus Hultén, Hon & Moderna*, (*Pontus Hultén, She & Moderna*), the first book published on the museum director Hultén and his curatorial work.

Maja Gunn is a fashion designer and holds a PhD in Design with specialization fashion design from the Swedish School of Textiles. Gunn's dissertation *Body Acts Queer: Clothing as a performative challenge to heteronormativity* (2016) deals with design and design methods in relation to gender and sexuality. Gunn is a Professor of Crafts at HDK Steneby, University of Gothenburg. In the last year, she has also worked part-time with a research project at Halmstad University, which examines how design can be used to increase gender equality within the fire department. The project is funded by Sweden's innovation agency Vinnova. Gunn's solo exhibition *Play* (2017–2018)

was shown at the Swedish Textile Museum in Borås. She also participated in *A Queen Within Adorned Archetypes*, a major international fashion exhibition at the New Orleans Museum of Art, USA. Together with Karin Ehrnberger and Camilla Andersson, Gunn curated the exhibition *Norm Form* (2017–2018), that focused on design that challenges norms, which was shown at ArkDes in Stockholm. In the fall of 2018, Gunn will initiate a new research project at the University of Gothenburg, which aims to examine the functions of craft in relation to norm criticality and social change.

Kim Hedås is a composer, lecturer and researcher at the Royal College of Music in Stockholm (Kungliga Musikhögskolan i Stockholm). Her music has been performed by, among others, the Swedish Radio Symphony Orchestra, the Gothenburg Symphony Orchestra, the Symphony Orchestra of Norrlands-Operan, Gageego!, pearls before swine experience, Kroumata, VOX, DalaSinfoniettan, and the Gothenburg Opera. She also works with electro-acoustic music and collaborates with other artists in theatre, art and architecture. In recent years, her music has been performed at, among others, Göteborgs Konserthus, Moderna museet, Kulturhuset, Färgfabriken, the Architecture Biennale in Venice, Kivik Art Centre, Teater Galeasen and the Royal Dramatic Theatre in Stockholm. In 2013, Kim Hedås completed her PhD at the Faculty of Fine Arts, University of Gothenburg with her dissertation *Linjer. Musikens rörelser – komposition i förändring* (*Lines: Music moving – composition changing*).

Janna Holmstedt is a visual artist based in Stockholm. She works transdisciplinary with various media and contexts, ranging between installation, sonic fiction, text, and performance with a particular interest in listening. Holmstedt uses storying, sampling and recontextualization of already existing material to form site- or context specific compositions anew. Holmstedt's practice

explores entangled issues such as interspecies communication, more-than-human relations, the interdependence of bodies and environs, perceptual dysfunctions, and bodily transformations. Her work also incorporates various collaborative projects. Holmstedt has been invited to international Artists-in-Residence programs such as the Bemis Center for Contemporary Arts, in Nebraska, USA, NIFCA in Estonia, HIAP and Sumu in Finland, TCG Nordica in China, and Kunst:raum sylt quelle in Germany. Recently, Holmstedt's work has been shown at the Scandinavian Center, Jingdezhen, China, Moderna Museet, Stockholm, and Inter Arts Center, Malmö.

Jeoung-Ah Kim obtained a PhD in 2006 from the University of Gothenburg in Sweden. She specialises in interdisciplinary research bridging the arts and sciences, and has worked as a ceramic artist, designer, university teacher, researcher and specialist writer for the press. Her work has been showcased in several solo and group exhibitions. In 2011, she was the organiser and project manager of the first International Ceramics Symposium held in Sweden. Since 1991, Kim has been developing many types of sustainable ceramic materials using recycled material or industrial by-products; she has also devised production methods to demonstrate applications of these materials in art and design. Her research examines environmental issues, human behaviour and culture, user experiences, user-centred design, interdisciplinary material research, sustainable design, and design for children and the elderly. For her work, she is recognised both as a ceramicist focusing on sustainability, and as a user-centred design researcher.

Sandra Kopljär is an architect and associate senior lecturer at the Department of Architecture and the Built Environment, LTH, Lund University. Kopljär have been teaching at the School of Architecture and School of Industrial Design, LTH, since 2008. Her research interest revolves around urban development and

design processes connected to design professionals' methodology and pedagogy and are investigated in the thesis project *How to think about a place not yet* (2016) which develops affordance theory in relation to urban development processes through interventions in the current large-scale and research orientated urban development Lund NE/Brunnshög. These research interests are further investigated in an ongoing artistic research project that explore the role of architecture photography as well as in a research project handling immediate everyday actions and strategies in relation to the affordances of the built environment as a co-producer of climate ethics.

Anna Laine is an independent researcher in anthropology and artistic practice. Trained in photography and art, and with a PhD in social anthropology from Gothenburg University, she explores various combinations of academic and artistic ways of working. Laine is currently employed at the Swedish National Heritage Board. During 2018, she has published the book *Practicing Art and Anthropology: A Transdisciplinary Journey*, on Bloomsbury, and realised the exhibition *Transnational Proximities*, at 5th Base Gallery in East London and in collaboration with poet-photographer Sabes Sugunasabesan. These works have emerged through Laine's postdoc research with Tamil migrants and refugees in the UK, and her earlier doctoral project in South India.

Mara Lee is a Swedish poet, novelist and scholar in the field of literary composition, poetry and prose. Her most recent publication is the poetry collection *Kärleken och hatet* (Bonniers 2018) in which poetic, narrative, discursive and essayistic language conjoin. In her scholarly work, Lee's main research areas are 20th/21st century feminist post- and decolonial theory with a special focus on decolonial poetics, women's writing, and theories of embodiment, agency and performativity. Other fields of interest are queer temporality,

desire/gender/sexuality. In her PhD dissertation *När andra skriver. Skrivande som motstånd, ansvar och tid* (Glänta 2014) Lee argues for a redefinition of Otherness in relation to temporality and creativity. Lee is currently working on an artistic research project on affects and racialization, entitled *Loving Others, Othering Love: A Toolbox for Postcolonial and Feminist Artistic Practices*.

Mårten Medbo is an artist and ceramist, educated at Konstfack University College at the department of glass and ceramics. In 2010 he was accepted as a doctoral student in crafts at HDK, Gothenburg University and in 2016 he became the first doctor in crafts in Sweden. Since 1992 he has been working as an artist mainly with ceramics but also with public commissions, design assignments and a studio production in glass. Medbo is renowned both nationally and internationally, and has exhibited at Oddball at Galleri Christian Larsen in Stockholm 2018, Fire! at Venus over Manhattan in New York 2015, Homo Capax at Galerie NeC and The Swedish Institute in Paris, and Making Knowledge at Gustavsbergs Konsthall in Stockholm 2012. Medbo is represented in collections at Nationalmuseum in Stockholm, John Michael Kohler Art Center in Sheboygan, Röhsska Museet in Gothenburg, The Swedish Art Council and The Icelandic Museum of Applied Art and Design.

Andreas Nobel is an interior architect and furniture designer and holds an MFA and PhD in Critical studies in Architecture. Nobel is one of the co-founders of Uglycute. The design method of Uglycute could be described as deliberately mixing theory, practice and pedagogics together, looking at all these three as equally central to any subject of design, interior or architecture. Since Nobel left Uglycute, he has continued to work in this tradition dividing his time between teaching, editorial work, writing and furniture design. Currently, his interest in furniture design is concentrated towards issues like sustainability, econo-

my, beauty, craft, materiality and color. Nobel is a senior lecturer at Beckmans College of Design at the department of History, Theory and Context and also teaches woodworking at Nya Verkstan in Stockholm.

Birgitta Nordström is a textile artist and senior lecturer in textile art at Academy of Craft and Design, University of Gothenburg. Her artistic practice is focused on weaving and ritual textiles. Since 1995 she has been exhibiting both nationally and internationally in solo exhibitions (Sweden) and in group exhibitions (Germany, the Netherlands, Poland, United States, Russia, Lithuania, Latvia, Australia). Her commissions for public and sacred spaces consist of *stage curtains* (2002) *funeral palls* (2000–2018) and *sacred robes* (2011–2017). In 2016, her licentiate dissertation *I ritens rum – om mötet mellan tyg och människa* (*In a Room of rites – Cloth meeting human*) was published. Her current research is a cross disciplinary research project where keywords are textile, rites and death. It is an artistic and clinical study at maternity wards about woven infant wrapping cloths for moments of loss and sorrow.

Bogdan Szyber, director of MoAR, is a dramatist, stage/costume designer, performance and multimedia artist. He has worked as an auteur with hybrid forms in the performing and live arts since 1983. His interests lie in the extended notion of staging and orchestration from an all-inclusive, discursive perspective; be it a political campaign, a performance composition or a presentation of oneself in the public domain. Presently, Szyber is working on his play "Ship of Fools" (together with his long-time collaborator Carina Reich), that will premiere in 2019 at The Gothenburg City Theatre. Szyber is currently a PhD candidate at Stockholm University of The Arts, and plans to present his expository dissertation in the spring of 2020.

<http://reich-szyber.com/>

<http://www.uniarts.se/english/research-and-development-work/doctoral-research-project/fauxthentication>

Åsa Unander-Scharin is an internationally active choreographer, dancer and artistic researcher (PhD) in the field of art and technology. She holds a position as Professor and deputy scientific leader of Innovative Art and Technology at Luleå University of Technology. She has been member of The Committee for Artistic Research at The Swedish Research Council, and is frequently presenting her artistic work and research in art and technology journals and at conferences. In 1998, the work *Lamentations of Orpheus* was awarded an honorary mention from VIDA 2.0, and in 2007 *Petrushka's Cry* received the special prize and was presented at ARCO Contemporary Art Fair in Madrid. She has created dance films for the Swedish Television and in 2012 *Robocygne* inaugurated the International Tanzmesse in Düsseldorf. Recent works have been performed at Rotterdam Opera Days, Swedish Theatre Biennale, Cape Town Opera, Vietnam National Opera Ballet, Liszt Academy, Swedish Royal Opera, the Berwald Hall and Dance Museum in Stockholm. Currently, she focuses on the creation of an experimental opera for the Croatian national opera company in Rijeka, Cultural Capital of Europe 2020.
<http://www.operamecatronica.com>

Linda Worbin is a former design researcher and works currently as a Material and Innovation Developer for IKEA. In 2016, Worbin was appointed Professor in Textile Design at The Swedish School of Textiles, University of Borås. Her research investigates how dynamic textile expressions change with use and over time, using a combination of IT and textiles through practice based design research, suggesting new design methods, techniques and design variables leading to new physical appearances and alternative interactive textile possibilities. Today she takes research results into industrialization at the New Business and Innovation department at IKEA of Sweden in Älmhult, where the current and future IKEA range is developed.

John-Paul Zaccarini is a cross-disciplinary performer and director, currently Associate Professor in Circus at Stockholm University of the Arts. In the 90's he produced queer anarchist performance with his company Angels of Disorder, curated visual and performance art in his gallery Studio 29, Vyner Street and worked with circus internationally. In the 00's he toured the award-winning solo show *Throat to critical acclaim*, and was co-Artistic Director of Company F/Z creating physical theatre. He now works with poetry and circus, with his solo show *Head*, and is creating a visual hip-hop album *The MixRace MixTape*, an exploration of representation and intersectionality within the field of circus.

Marianna Feher (ed.) is an artist based in Stockholm. Her work ranges between performance, writing and curatorial practice, as well as organizing the artistic and collaborative platform Sensory Futures.

DISSERTATION LINKS

tina carlsson: <https://gupea.ub.gu.se/handle/2077/27860>

Nils Claesson: <http://www.diva-portal.org/smash/get/diva2:1134362/FULLTEXT04.pdf>

Andreas Gedin: https://gupea.ub.gu.se/bitstream/2077/36019/1/gupea_2077_36019_1.pdf

Maja Gunn: <https://www.diva-portal.org/smash/get/diva2:926256/FULLTEXT01.pdf>

Kim Hedås: https://gupea.ub.gu.se/bitstream/2077/33469/2/gupea_2077_33469_2.pdf

Janna Holmstedt: http://portal.research.lu.se/portal/files/30695880/holmstedt_janna_areyoureadyforawetlivein_pdf_print.pdf

Jeoung-Ah Kim: https://gupea.ub.gu.se/bitstream/2077/19089/1/gupea_2077_19089_1.pdf

Sandra Kopljär: <http://lup.lub.lu.se/search/ws/files/17102340/Kopjar.pdf>

Mara Lee: https://gupea.ub.gu.se/bitstream/2077/37324/1/gupea_2077_37324_1.pdf

Mårten Medbo : <https://gupea.ub.gu.se/handle/2077/46894>

Andreas Nobel: <http://kth.diva-portal.org/smash/get/diva2:735878/FULLTEXT03.pdf>

Birgitta Nordström: https://gupea.ub.gu.se/bitstream/2077/41662/1/gupea_2077_41662_1.pdf

Åsa Unander-Scharin: <https://www.diva-portal.org/smash/get/diva2:999572/FULLTEXT01.pdf>

Linda Worbin: <https://www.diva-portal.org/smash/get/diva2:876942/FULLTEXT01.pdf>

John-Paul Zaccarini: https://www.academia.edu/8141142/Circo_analysis_Circus_therapy_and_Psychoanalysis_PHD_Thesis_

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HÖGSKOLA

PIPELINE
VISIBILITY MATTERS

MoAR – Museum of Artistic Research

The Baroque Hall

The Swedish History Museum

September 26th–October 7th 2018

Jeoung-Ah Kim

Andreas Nobel

Maja Gunn

Birgitta Nordström

Mårten Medbo

Linda Worbin

Nils Claesson

Mara Lee

Åsa Unander-Scharin

Kim Hedås

John-Paul Zaccarini

Janna Holmstedt

tina carlsson

Andreas Gedin

Sandra Kopljär

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List of Resources, Bibliography and Acknowledgements

LIST OF ATTENDED RESEARCH SEMINARS
AND CONFERENCES

RASMUS ÖLME

- Dissertation defence of 'Model to Module – A Move towards Generative Choreography', May 20 2014, Royal Institute of Technology.

METTE INGVRTSEN

- Exposition of '69 positions', October 22 2016, MDT, Skeppsholmen.
- 100% seminar, 'Expanded Choreography': Shifting the agency of movement, June 13th 2017, Linnegatan 87.

PAZ ROJO

- 30% seminar 'Dancism', February 2nd 2015, Linnégatan 87.
- 50% SEMINAR, 'Destituent movement or how to inhabit the distance between dancing (what) matters from its own ends', January 30 2017, DOCH.

MARIUS DYBVAD BRANDRUD

- 'Samtal om samtal'
- 30% seminar 5 September 2016 at Linnégatan 87.
- 50% seminar January 18th 2018 at Stdh.

MALIN ARNELL

- 100% seminar '(art)work(sport)work(sex)work/ Setting the Scene/Dissertation as live event' 12 October 2015 at DOCH.
- Exposition 'Avhandling / Av_handling (Dissertation / Through_action)' den 27-29 maj 2016 at Reaktorhallen/KTH

STACEY SACKS

- 30% seminar: The Improvisational Trickster April 19 2016 at Linnegatan 87.
- 50% seminar - Luxurious Migrant - Performing Whiteness September 26 & 28 2017 SADA/STDH.
- 80% seminar 'skin+bones // with-nessing whitenesses'. November 9 2018

SADA/STDH.

- 100% 'SQUIRM [extractum], ARS DIALOGUES, Live at the Castle', Friday 25 October 2019 at the Research Centre, Linnégatan 87.

MARIE FAHLIN

- 'Centauring'
- 30% seminar 4th September 2016 at Linnégatan 87.
- 50% 'writingriding' 7 & 9 June 2017 at Linnegatan 87.

ALEX NOWITZ

- 30% seminar 'Tongues And Ghosts', October 30, 2015, Audiorama

CARINA REICH

- 30% seminar 'Just my imagination II', exposition, 31 March, Dansens Hus, Lilla scen / Discussion w opponent Rasmus Ölme 13 April 2015
- 50% seminar 'Just my imagination III', 15 June 2016, SADA/STDH.
- 80% seminar 'Mind the gap', June 5th 2018 at SADA/STDH.

JONATHAN PRIEST

- 30% seminar 'The following circus is false, the preceding circus is true', May 6 2015, Linnégatan 87.

ESTER MARTIN BERGSMARK

- 30% seminar, June 8th 2018, SADA/STDH.

NILS CLAESSION

- 50% seminar Lost And Found In Translation, 3 & 4 February 2015, Linnegatan 87 & Gallery Tegen.
- 80% seminar Enter The Dragon - Att Komma In I En Film, June 2nd 2016 at SADA/STDH.
- 100% seminar January 24th 2017 at SADA/STDH.

MARCUS LINDÉN

- 30% seminar, April 13th 2018, SKH Linnegatan 87.
- 50% seminar, 'En fiktiv storm, ljudmanus och dokumentära omtagningar – Ett seminarium om att försöka kontrollera verkligheten, December 4th 2019, Linnegatan 87.

KIRSI NEVANTI

- 75% seminar 'In Real Life (Or Elsewhere) – om kreativa processer och parallella verkligheter i dokumentärfilm', March 6th 2015, Bio Rio, Hornstulls strand.

KERSTIN PERSKI

- 30%-SEMINARIUM 'Levandegörandets Poetik', April 18 2016, Operahögskolan.

PARTICIPATION (SPEAKER/PERFORMER)
IN RELEVANT CONFERENCES

- Unconditional Love – The Society for Artistic Research Spring Event, April 30 – May 1, 2015, Chelsea College of Arts / University of the Arts London.
- Swedish Research Council’s symposium on Artistic Research ‘The Art University – political dream or broadened future for the arts’, Malmö 25-26 November 2015.
- PARSE Conference on TIME, Gothenburg University 4–6th November 2015.
- 14th ELIA-European League of Institutes of the Arts Biennial Conference, Florence, 30th November - 3rd December 2016.
- SAAR 2017 – The Nordic Summer Academy for Artistic Research, Helsinki, Finland, 13th-20th August 2017.
- The Swedish Research Council’s Annual Symposium on Artistic Research, 28–29 November 2017, Stockholm University of the Arts.
- The meaning of work – Royal institute of Art, Stockholm, January 23, 2018.
- Research weeks at The Stockholm University of The Arts 2016-2020
- ReShaping work – Stockholm, February 20-21st, 2020. Organized by Unionen, the largest trade union in Sweden, the Swedish Entrepreneurship Forum and Entrepreneurs Without Borders.

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