

PUBLISHING ARTISTIC RESEARCH





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SWISS ARTISTIC RESEARCH NETWORK WORKSHOP BOOKLETS

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

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

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

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

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

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

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

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INTRODUCTION

Writing texts, poems, novels, as well as shaping works as paper publications have been common in contemporary art practices since the conception of what we understand as the 'contemporary' in the second half of the 20th century. Beside the avant-garde's tests with typography, paper-based supports, visual poetry and other literary strategies, in the 1960s a number of editions and magazines have offered an "alternative exhibition space" for conceptual art.¹ Recalling the 1960s editorial turn in curating, Lucy Lippard explained that for her and Seth Siegelau the point was to create "a show that could physically be put in a box," and exhibition so dematerialized that "it could be packed in a suitcase and taken by one artist to another country [...] so artists themselves would be hanging these shows and taking them around and networking."² Like other media, in the 1960s text and publishing also entered an expanded field, spanning from language investigation to the appropriation of bureaucracy

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1 *Gwen Allen, Artists' Magazine: An Alternative Space for Art, Cambridge, Ma.: The MIT Press, 2011*

2 *Lucy Lippard in conversation with Hans-Ulrich Obrist, in Id., A Brief History of Curating, Zurich: JRP, 2008. For Seth Siegelau, see Bruce Altshuler, The Avant-Garde in Exhibition: New Art in the Twentieth Century, New York: Harry N. Abrams, 1994.*

and paperwork, from mappings to the production of publishing houses, journals, fanzines, and the upcycling of existing books.³ In this context, private studio tools such as notebooks and archives started being used by artists as an evolving research site that could be made public and shared as a work in exhibition.⁴

When not maintaining a merely illustrative relationship with literary objects, these text-based practices have unquestionably proved the capability of writing and publishing to act as an autonomous artistic medium. This fact has been reinforced at the end of the 1990s, along with the definition of artistic research. In the institutional research frame set by the Bologna Process for art schools, new thoughts emerge on writing and publishing as a means for disseminating artistic investigations within the art system as well as in the Academic world.

5 More than the mere inclusion of text in artworks, or the realization of a text-based piece, what is at stake here is the possibility for an editorial or publishing process to be performed as artistic research. On the side of art and, more particularly, conceptual art, we can encounter several texts and publications as a process-oriented and site-specific place where artistic research can develop. One seminal and visionary position in the 20th century in that sense is offered by Robert Smithson, whose writings have widely explored diverse text forms – from that of the subjective reportage in A

³ *With regards to books in an expanded field, see the exhibition Book/Shelf curated by Christophe Cherix at the Museum of Modern Art, New York, in 2010. <http://www.moma.org/interactives/exhibitions/2008/bookshelf/flashsite/>*

⁴ *Roven, special issue "Les carnets de recherches", edited by Julie Enckell Julliard, No. 9, Spring 2013, Dijon: Les Presses du Réel.*

Tour of the Monuments of Passaic (1967) to the scientific fiction of *Crystal Land* (1966) or the statement voiced in *Cultural Confinement* (1972). In addition to this Smithson regularly published exhibition reviews, conversations with other artists and critical texts in art magazines.⁵

In the same years when Smithson was experimenting with the multiplicity of text formats that may serve artistic research, emerging curatorial practices claimed editorial processes and instructions as a form of exhibition making. Widely practiced in the contemporary art scene, the notion of the show as a platform where knowledge is produced and shared is connected to these first exhibition experiments that go beyond the mere display of finished artwork and consider the research phase as something to be made public.

Although it would be possible and plausible to trace back the relationship between visual arts and publishing in a purely artistic perspective, the juxtaposition of editorial processes and artistic research also calls for comparison with the academic context. More specifically, when talking about publishing artistic research today it is necessary to consider the ongoing negotiation between art and the specificity of academic writing as a means to disseminate research. In this debate, critical voices have seen in the return of text as art-form, a form of academicisation of the arts. The pressure to write for artists involved in BAs and MAs in visual arts as well as in practice-based PhDs, has been perceived by some as a possible negative outcome of an excessively mediated art. The assumption underlying this position is that text works as a supplement to art, and not as an autonomous medium. In

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⁵ Robert Smithson, the *Collected Writings*, ed. by Jack D. Flam, Berkeley: University of California Press, 1996.

this line, as Dieter Lesage points out, if producing text mandatory within artistic research, then it would correspond to impose “a medium on an artist” and lead to failing “to recognize the artist as an artist”.⁶ Lesage further observes that “Therefore universities should prepare themselves for the moment that a writer will present a novel as a doctorate... According to the format of the doctorate in the arts, the writer will be asked to supplement his novel with a text.”⁷

However, when outlining the genealogy of artistic research, the *Share Handbook for Artistic Research Education* draws a parallel with how the academic study of literature came to accept the practice of writing as a “form of knowledge practice” and the understanding that “the greatest historical scholarship had often produced historical knowledge as a work of literature”⁸. Eventually, under the influence of postmodern trends, meta-writing processes have infiltrated fiction and, parallel to that, genres such as creative nonfiction have contributed to blur the borders between research-based data and narratives. In his definition of “uncreative writing”, Kenneth Goldsmith suggests that these practices underscore the 20th century literary tradition of considering that “the construction or conception of a text is as important as what the text says or does”, as it is the case for Walter Benjamin’s notes-based *Arcades Project* and Oulipo’s instruction-driven texts.⁹

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⁶ Dieter Lesage, “Who’s Afraid of Artistic Research? On measuring artistic research output”, *Art & Research*, Vol. 2, No. 2, Spring 2009.

⁷ *Ibid.*

⁸ Mick Wilson and Schelte van Ruiten, eds., *Share Handbook for Artistic Research Education*, Amsterdam, ELIA European League of Institutes of the Arts 2013, http://issuu.com/elia_share/docs/share_handbook, p. 24.

⁹ Kenneth Goldsmith, *Uncreative Writing: Managing Language in the Digital Age*, New York: Columbia University Press, 2011.

Whether practice-based literature PhDs will require a written supplement is still to be confirmed, but we can nonetheless observe that meta-information on the making of writing that were traditionally relegated to autobiographies or scholarly articles, are often included today in novels that include extensive footnotes, bibliographies, visible editing processes and documentary images connected to the research undertaken in the preparation phase.¹⁰ Perhaps it is also because of the emergence of this meta-approach in literature, that novels may be counted today among the publishing formats for artistic research.¹¹

Where literary strategies present one way of addressing the hegemony of academic writing in the field of research, questions of peer-review, discourse production and academic credit for artistic researchers are also being raised in the growing number of journal style publications looking at research in the arts. As the first peer-reviewed journal specifically looking at artistic research the *Journal for Artistic Research* (JAR) has fed this debate and, in its invention of the 'exposition' format contributed to the redefinition of writing and reading experiences in the field.¹² The adoption of the

10 On the literary side, for example, the use of footnotes in David Foster Wallace's *Infinite Jest* (1996) and Brice Matthieusent's *La Vengeance du traducteur* (2009); the editing of found text in Jonathan Safran Foer's *A Tree of Codes* (2010); the role played by images in Annie Ernaux's *Les Années* (2008) and Orhan Pamuk's *Istanbul* (2003).

11 The focus on artists using fiction and narrative as a medium was introduced in 2009 by the exhibition *The Malady of Writing*, curated by Chus Martínez at MACBA/Barcelona. Artists' novels have been specifically explored by artist David Maroto and curator Joanna Zielinska, the initiators of the research project *The Book Lovers* <http://www.thebooklovers.info/>.

12 Michael Schwab and Henk Borgdorff, eds., *The Exposition of Artistic Research: Publishing Art in Academia*, Leiden: Leiden University Press, 2014.

traditionally academic format for the publishing of artistic material has been controversial though, along with the use of a blind-review system, that has undergone sustained criticism in other fields of research. JAR counters these critiques by arguing that the journal provides a serious platform for 'exposing practice as research' and, through its peer-review process facilitates critical commentary and debate amongst the growing community of artistic researchers. The journal does its best to avoid the imposition of medium, alluded to by Lesage, in so far as it favours an online format where contributors can weave text with image, video and audio material, and design and layout their documents with a high level of control over aesthetic and semantic parameters.

A CONVERSATION ON PUBLISHING ARTISTIC RESEARCH

In March 2012 we invited artists and theoreticians to the Ecole Cantonale d'Art du Valais, in Sierre, to discuss publishing artistic research in the Swiss context. Further to the workshop discussion, three key questions emerging from the workshop were posed to the original participants and other invited guests.

ALAIN ANTILLE, philosopher and editor of a retrospective history of artistic research at ECAV

NICOLE BACHMANN, artist and co-founder with Ruth Beale of the practice-based research project Performance as Publishing

STÉPHANE FRETZ, artist and member of the Lausanne publishing house Art & Fiction, that recently launched the editorial line Re:Pacific, devoted to literary artistic writing

AURÉLIEN GAMBONI, artist and researcher dealing with notions of critical investigation and exhibition narratives, who is currently working with Sandrine Teixido on Edgar Allan Poe's story *A descent into the Maelström*

RONNY HARDLIZ, architect, artist and researcher at the Faculty of Fine Arts, Research and Development, Luzern

MICHAEL SCHWAB, artist, researcher and founding editor in chief of JAR. He has published numerous texts on artistic research methodologies

“Artistic Research is a contentious and disputed term. Which definitions of this activity do you find useful in relation to the publishing activities you are involved in?”

MICHAEL SCHWAB: ‘Artistic research’ is neither another word for ‘practice,’ nor is it aligned per se with dominant political agendas: it is a term that has been, and still is, suspended in its definition... Not knowing what exactly artistic research is, is a good thing for a number of reasons.

Firstly, it reminds us of artistic research’s transdisciplinary character, which makes it difficult to predict where and under what circumstances such activity might be located, adding to a sense of institutional openness within the academy and between academic and non-academic sectors.

Secondly, it emphasises artistic research’s transpersonal character, which applies not only to its discourse amongst a community of practitioners, but also to its relationship to materials, forms and contexts.

Thirdly, it enhances artistic research’s transformative nature, making the experience of a change of knowledge count, even as the mode through which this change was evoked remains undefined.

11 And finally, it poses an artistic and intellectual challenge, since, due to the lack of approved methods and criteria, no external scaffold can replace the work that is required to inform others that, and how, research has taken place in a given proposition.

AURÉLIEN GAMBONI: To answer this question, first of all I must specify in what capacity I do. As a collaborator (and also a former student) of the CCC Master program at HEAD

- Geneva, I am of course very familiar with these two terms, in French, "recherche par les moyens de l'art" (research by means of art) and in English "research-based art." Both concepts express slightly different though complementary ideas of an art which is rooted in the practice of research and establishes a dialogue with other disciplines. Furthermore, these notions would also broaden or even redefine the possibilities and tools of research in general. This art does not confine itself to the practice of (scientific?) research that produces different (art?) objects. Instead, the research process may already be called artistic and somehow the line between what falls within the research process and what would fall research productions become fully permeable. It is in any case one of the aspects on which the editorial activities related to artistic research play a particularly important role.

To respond more personal however, I would point out that for my part I rarely use the term "artistic research", despite all the admiration that I hold to a large number of people who claim that notion. To be quite frank, I feel that this term, in an increasingly extended, segmented and professionalized cultural landscape, carries with it the risk that the practices in question prove to be nothing more than a new "artistic genre". This approach overshadows, in my view, one important aspect of this issue, which concerns the way any broadly defined artistic practice can participate and contribute to forms of knowledge production. Why should other "genres" be concerned with this if "artistic research" is a separate category?

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This does not detract of course the need to strengthen networks of exchange, collaboration and dissemination deriving from the own needs of research conducted by artists. For my part, with regards to needs connected to my own

artistic approach (both personal and collaborative), I frequently claim the terms “investigation” as a notion that allow me to articulate my own ways of doing things in very different fields. These more modest terms imply of course also a form of research, but that it must always justify its legitimacy in the eyes of the standard of scientific research.

ALAIN ANTILLE: To precisely define “artistic research” is a complex task and, in many respects, a dangerous one, because the operation of delimitating an election territory may lead to exclude or leave in the margins part of the object that it claims to locate. It is thus considered essential to clearly distinguish artistic research from scientific research, and with that the methods employed and the resources mobilized, because the objectives are different.

We cannot however forget that these two areas may share interests, just as theoretical research by historians and art critics can easily fit into a framework of a scientific nature. It is also possible to consider, symmetrically, that it is essential to distinguish artistic research from artistic creation, as the first one can not be satisfied with an approach completely embedded in the production of a work, and requires an effort of clarification and visualization. Hence we cannot ignore that artistic creation is in itself and by itself a search, and that the devices designed by artists hold, or can hold, a heuristic value. Moreover, they may question or renovate our modes of perception and apprehension of reality.

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The choice of foregoing these exploratory or reflective goals would clearly represent a loss, and would amount to exclude the artistic fields from research. To overcome if only in a partial manner this risk reduction, it seems important to

consider artistic research as a still open space, as a matter never solved, as a space that needs to be reconfigured, or an issue that requires to be asked again on the occasion of each new project. Whatever the criteria, they must be broad and flexible enough to cover and legitimize extremely diverse and varied fields of effectuation. Their relative validity can only be appreciated after the fact.

STÉPHANE FRETZ: Coming from painting, artistic research was first of all painterly for me. That is to say that I experienced, as a spectator then as an actor, painting that was there implementing, there transmitting knowledge, but that knowledge was at the same time constantly challenged and when I encountered the term "artistic research," this is what I thought about. For example, I particularly studied the installation of Eduard Manet at the Salon des Refusés in 1863: three paintings arranged so that they comment on and even refute each other. It's the apotheosis of research in painting as painting. In my experience, research can only take place within a practice and involves self-reference and perhaps a certain irony. In the field of publishing, I instinctively have a similar position: I would say that publishing research in art is impossible and that we should rather publish research in the form of a publication.

NICOLE BACHMAN: Ruth Beale and I lead a practice-based research project called Performance as Publishing. In order to test the boundaries and expand our idea of what it could be we invite artists to explore the theme of text-based performances and performative text through their own practice, be it as performance, sculpture or publishing. They therefore become collaborators in an ongoing process of research.

RONNY HARDLIZ: My approach to artistic research is largely defined through my engaging in a Mixed Mode dissertation, in which one's practice is the starting point and the main mode of inquiry. One would expect the artist's practices to be employed in the course of the research in order to produce knowledge. However, in my art practice it never occurs to me to ask questions outside of what I actually do. This might be due to my architecture background where the problems are usually given, at least as a starting point.

I am used to work on whatever, which as such is never my aim, and to use it as a practical case through which (often unspeakable) questions form and transform over the course of time and through different projects. So the PhD itself is not a category outside of my practice but the problem itself. From the moment when I engage in the work on the dissertation it is precisely this work that becomes my practice. You can feel the paradoxical mirroring threatening to squeeze my practices when the practice of dissertation-writing becomes my art practice as the main mode of inquiry. The title of my dissertation 'wall sandwich' - The Architectural in Art Practice from Destruction to Non-Construction expresses and resolves this destructive paradox through the neologism 'non-construction'. My dissertation constructs nothing, hopefully. Consequently, when publishing then this activity cannot but be one of the practices that constitute the mix of the modes through which I conduct research.

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One could certainly compare this approach to appropriation art or to Duchamp's ready-mades: publication as artistic research is an appropriation of belonging itself. Other existing forms, such as artist's books or monographs, or

newly invented forms could be claimed as more appropriate for artistic research, but in my case this does not make much sense. I like to think of the paper not to communicate or represent a certain work, but rather as communication of communicability, or as a means to give some work a life. The fact that papers and articles are always contested and seen as transitory from the start makes them actually more suited for a living work of art than monographs or catalogues, which in turn seem to have a rather congealing effect on the work.

Consequently I do not make general demands on publication formats. As immanent practice it is much more interesting to provoke the respective format of a given contribution. Such shifts are in direct contact with research (and other) conventions and make them dynamic. Here the very important aspect of artistic research as a science study can actually make a real change. The point is that the encounter of any kind of necessity with an individual's will, which artistic research performs as an empty, exemplary event, is valid throughout scientific research and beyond.

"There is a long history of artist's books, monographs and exhibition catalogues. What marks the publication of artistic research apart from these?"

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NICOLE BACHMAN: For the way we use it, there is no difference to artist's books.

MICHAEL SCHWAB: Artist's books, monographs and exhibition catalogues may very well have been publications of

artistic research, but it is the epistemic dimension that matters; not all artist books engage with epistemic claims - some are documents only, others are simply meant as aesthetic objects.

AURÉLIEN GAMBONI: This issue is tricky, because artists publications have long experimented with forms and formats of publication, with distribution methods etc. without necessarily claim these publications to be research. From this point of view, a publication of artistic research would partially miss the point if it confined its efforts to experiment with new forms of publishing and expand the possibilities of this framework (although, of course, this would be healthy). Editorial precision, the need to help break down barriers between forms of research and build bridges between them, also seem to me crucial to distinguish research-based art publications.

17 To go back to my previous argument, a publication that only presents artists and art theorists (as researchers) can run the risk of “ghettoized” research-based artistic practices. Several approaches can avoid these dangers. “Object-oriented” research (bringing together artists and non-artists researchers around common objects) constitutes a very good example. Another way would be explicitly focusing on a periodic publication of artistic research at the crossroads of a number of recurrent fields. This would help to gradually establish a transdisciplinary network (or a research community) maintaining strong ties within each relevant fields.

The point would not only be to collect knowledge, but also to keep the power to affect the collected knowledge in return. Publications focused on a project (as long as it appropriately dialogue with a number of research fields... and researchers!)

are of course also likely to strengthen the deregulation/opening discussed.

ALAIN ANTILLE: Dealing with artistic research as a hybrid and plural territory and recognizing its limitations, has undoubtedly affected the way its results are presented or valued. Its character, at the same time open and complex, has an impact on the choice of publication format that is appropriate to the nature and specificities of projects.

I, for my part, would distinguish between two cases: on the one hand, a publication that documents, archives or keeps track of a process or event; it is a relatively simple backup operation that has little or no interest in the contents themselves, but more on their preservation and transmission. In this context, the choice of format or medium is based on secondary considerations (type of audience, need to facilitate consultation, impact of the dissemination). On the other hand, there are publications where the publishing process is part of the research and is meant as a tool to support the research in the making. In this context, the question of the publishing format is then immanent to research and goes parallel with the making of it.

Involved in the same exploratory process as the research, publishing artistic research may require adapting to existing formats or the creation of new ones. Such adjustment or invention of formats have in turn an impact on research, as it allows formatting or viewing the research process and contributes to keeping the space for discovery open.

STÉPHANE FRETZ: The difference should not lie there in my opinion. The question is whether the book is a vehicle of

something or an autonomous object. In the cases that occupy me right now, the published object (a book in general) is first seen as a vehicle - it brings together articles, papers, documents - and only on second visit it becomes obvious that this kind of book compiles with difficulty miscellaneous objects that do not "take" with each other. This when a unifying varnish is looked for - this polish is usually a choice between a para-academic format or a self-ironic deconstruction, but it is often not enough to call the book an autonomous object.

"How do the specifics of artistic research make new demands on publishing formats, what are these demands and how does publication in turn change practice?"

NICOLE BACHMAN: We look at artistic research as something that is intrinsic in artistic production. Thus we treat our publications for Performance as Publishing as artist's books.

MICHAEL SCHWAB: (In the Journal of Artistic Research) ... what is commonly known elsewhere as a 'journal article' is referred to as an 'exposition'. This choice of word indicates that a contribution to the journal must expose as research what it presents using the technological framework offered by the Research Catalogue. Depending on your field, 'exposition' might not always be a suitable word. For this reason, we encourage the belief that instead of exposing practice as research, an artist could also stage, perform, curate, translate, unfold or reflect practice as research. The chosen descriptor here is less important than the doubling it entails,

which creates distance within practice through which understanding can operate.

Expositions understood in this sense sit perfectly well with academic requirements, where some form of writing (or 'theory') has to engage with 'practice', which on its own very often does not qualify as research. Although functional, the practice/theory model that expresses itself in notions such as 'practice-based' or 'practice-led' research is highly limiting, since the form that an exposition can take is prescribed and very often modelled on humanities or cultural-studies type writing. It also implies a very simplistic approach to knowledge generation that moves from experience to an understanding that in itself is not influenced by experience.

Radically extending the traditional academic model, JAR continues to require some form of distance or doubling that puts research into perspective while categorically refusing to define how such reflexive procedure can take place in the context of the journal. In fact, beyond the journal, we have started to investigate how the model of 'expositions' might work within other channels, such as during a performance, an exhibition or a play.

ALAIN ANTILLE: As previously stated, artistic research is art that does not exactly overlap its territory. The artist who agrees to engage in this experiment agrees thereby to move, to re-contextualize his/her practice in a non-specific space, a space where coexist, interact and confront others. Publication of artistic research must somehow reflect this particular position; it has to react or respond to the proximity of other disciplines, confront itself with different positions or competitors. Ultimately, and in the best cases, it should be able to

involve a wider audience not so much involved in the arts, to convince them to take advantage of its other lines of research result.

STÉPHANE FRETZ: This is where things should be reversed. Namely, if a search is to be published in a book form, the issue of this publication, its form, its challenges, its network, must be investigated the moment the research is started and not at the end (or almost the end) of it. Therefore it is the publication that should raise new questions to artistic research, in order to be incorporated in it as soon as it starts to share its prerogatives and its needs. This is how publishing of artistic research may also be research in "edition".

AURÉLIEN GAMBONI: I wonder if this question does not deserve to be broadened, as it may also be raised in relation to other distribution formats/presentation (exhibitions, conferences, etc.) and financial support systems (production grants, fellowships, residencies). It seems to me that all these devices deserve to be rethought so as to incorporate some of the specific artistic approaches dealing with research. In my view we should bring into question the length of research time, the need to support not only the production itself but also the research moment, and the possibility of designing the exhibition space as a space "to consult" (see for example the Renée Green's exhibition in Lausanne, where the entry ticket allowed the visitor to return as many times as desired). We can say that this is improving, but slowly... The publications have of course a very important role to play in this landscape, sometimes in a complementary way to other formats.

Another important aspect for me is the fact that a publication is a common format for all forms of research, from

the most academic to the most experimental ones. That makes publications particularly suitable for supporting intersections and breaking down of barriers between disciplines mentioned above, provided they are favoured by the editorial line and distribution. Without reducing the editorial requirement, authors can often find a greater margin of adaptation according to the specific needs of their contribution, which is a valuable asset (and perhaps not only for artists!).

Finally, as mentioned earlier, this type of publication erases the distinction between what would fall either the research process or artistic production, which is often the goal of the practices mentioned. As to the question of how publications in return effect the practices, I guess this is the case with all formats in general! A very positive effect that I identify is the fact that it relieves pressure on the obligation to incorporate too much information in other formats, which sometimes are less suitable (exhibition, for example). It also helps to contribute to strengthening the less productive practices in other formats (not only as research, but also as a legitimate artistic approach).

The risk of course is that like every format it may end up formatting the practices to which it should adapt in the first place. However, I feel that this risk ultimately relies less on the technical properties of the publication itself, since its constraints are ultimately a source of stimulation, but more on how it will be part of a set of practices (art and research) in terms of network exchange and dissemination.

SARN :: Swiss Artistic Research Network

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