

“There will always be those that slam on the brakes and say this is wrong...”

The quote is from one of the grand old men of Swedish radical thought – Sven-Eric Liedman, whom we warmly congratulate to his 70 years. A specialist in German romantic philosophy, Hegel and Marx, Liedman has been of immense importance for the renewal and defence of humanistic studies in Sweden – including artistic research.

Always supportive and critical of the new, he gave, two years ago a speech for artists, focusing on the Humboldtian seminar space, as a contribution to the discussion on the institutional and spatial requirements of artistic research. There are some valuable insights in his speech, which we want to share with you – also concerning the relation between to teach and to research and the danger of separating the two. Here, Liedman expresses more or less the same thoughts that Simon Crichley, from the New School in New York, conveyed during an intervention about the crisis of humanistic studies in Europe at the Södertörn university college in Stockholm in December 2008 (*What is the future of the humanities?*) and what Marcia sa Cavalcante Schuback argued in her essay *Knowledge* in issue 5 of *ArtMonitor*: the quest for more “research” today in Europe may become a threat to reflection itself, and thus to humanistic research as such, as it isolates research from teaching, reflection and dialogue and transforms the humanities into a market related commodity.

Thus: we need privileged time-spaces for the dialogue between philosophy, music, theatre, film, performance, visual arts, and for reflection, archiving, writing. Recently, in Gothenburg during the spring of 2009 we opened up such a time-space in the framework of the seminar series “Ernst Cassirer and the practices of symbolic forms” – a meeting point for philosophy and art in relation to philosophers such as Cassirer, Castoriadis, Bourdieu, Goodman etc. Professor Mats Rosengren, who lectured and composed the program, will publish the project in the *ArtMonitor* series later this year.

This autumn, October 9th, a symposium will take place in Gothenburg dedicated to the “Art text” – new kinds of writing – other kinds of time-spaces – occurring in the vast field of artistic research. Co-organisers are the *ArtMonitor*, the *MAHKUzine* of Utrecht and *Art & Research* of Glasgow.

At the heart of this issue of *ArtMonitor* are the debates that took place during the ELIA-symposium Talkin’ Loud and Sayin’ Something organised in Gothenburg in October-November 2008. The discussions elaborate on ideas concerning *the rights of artists to establish their own research practices* as well as evaluation practices, *the necessity of reconsidering art history* from the point of view of a “research” tradition, a tradition that has always been prevalent! – a fact that becomes clear throughout the interview that artist and PhD candidate Andreas Gedin made with Boris Groys on curating and exhibitions, published at the end of this issue. Thus: the discussions will go on – and they will without doubt grow more intense in Sweden as it will be possible to get “artistic” doctoral degrees in Sweden from 2010.

Besides this we present critical reviews of doctoral works in the arts from the University College of Film, Radio, Television and Theatre (Dramatiska Institutet) in Stockholm and Malmö Art Academy (Malmö konsthögskola). In his critical review Dariush Moaven Doust establishes a surprisingly well working classification system for artistic research, which seems to be valid well beyond the three dissertations from Malmö that are formally at stake in his text. The categories are: “The critical model” where the artist pays respect to established academic research, the “retained romanticism”, characterized by a perceiving and feeling, constructed, imaginary “I”, and the model of “empowering the Other through discursive strategies”.

We also give space to a discussion about Inter Esse – an “artistic” PhD in Film defended at the University College of Film, Radio, Television and Theatre (Dramatiska Institutet) in Stockholm a year ago. The processes of institutional inclusions and rejections that the PhD candidate went through as a researcher within art in an art environment is full of experiences and reflections to draw from for those who build these kind of programs.

Finally, an essay where writer, artist and film maker (PhD candidate in Gothenburg, professor at the University College of Arts, Crafts and Design in Stockholm) Magnus Bärtås is revisiting Chris Marker’s movie *Le Mystère Koumiko: Re-thinking through a video essay*.

Besides the value of the text as such – what is important here, to us is Bärtås’ effort to develop a perspective on artistic research that is less dependent on conceptualism than projects in this field usually are. Re-thinking through a video-essay is this effort,” to be open to the logic that is developed by the material itself...”

Johan Öberg