

Sound Studies and Sonic Arts

Summer Term 2020

Phase Focus

Module Theory

Course Title Artistic Research: Theories, methods, practices | Seminar

Course Times and Location Mondays | time tbd | online

Instructor [Jacob Eriksen](#)

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Course Description

The term artistic research has in the last decades gained great traction within universities, art schools and art institutions. Despite of its well-established popularity usage of the term is often unclear and confused. Therefore, artistic research is also often frowned upon met and with immense critique from academia. Regardless of these critical voices artistic research has shown to have its merits as a field of research methodologies alternative to scientific research and research in the humanities.

This course will present examples of artistic research, which will be addressed through literature on artistic research theory, methods and practices. The course wants to engage with the following questions: How can art be research? What kind of research or art would it be? What kind of knowledge can be derived from artistic research compared to knowledge in science and the humanities?

The course will be structured in seminars with student presentations and is for anyone interested in doing artistic research in their own projects or has interest in the theories and discourses around artistic research as a field of study. After this class the student will be able to critically and reflected framing their own or others works in the context of artistic research.

Exam / Credit Points

2CP (graded: Theory): Regular attendance, active participation and a 20' presentation in class.

Consecutive assignment leading to 4CP (graded: Theory, grading: mean of both grades): Term paper (8,000) due 1 Nov. 2020. Passing the first assignment is mandatory for submitting the second assignment.

Requirements for Attending

It is expected that the students have read the assigned texts prior to every class.
The seminars are limited to 20 students.

Schedule

- 1 Introduction: Perspectives, approaches, and limitations**
Dieter Mersch, *Epistemologies of Aesthetics*, trans. Laura Radosh (Zürich: Diaphanes, 2015): 7-59.

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2 Eduardo Abrantes: Dust

Eduardo Abrantes, "DUST: ENCOUNTERING THE HYPEROBJECT (Malmö, Sweden, 2017)," *Eduardo Abrantes* (blog), February 23, 2018.

<https://eduardoabrantes.com/2018/02/23/dust-encountering-the-hyperobject-malmo-sweden-2017/>

Charlie Markbreiter, "An Interview with Eco-Philosopher Timothy Morton on Art and the Hyper-Object," *Artspace*, December 14, 2018.

http://www.artspace.com/magazine/interviews_features/an-interview-with-eco-philosopher-timothy-morton-on-art-and-the-hyper-object.

3 Mario de Vega, Víctor Mazón Gardoqui, and Daniela Silvestrin: Limen - Ecologies of Transmission

Teresa Dillon, "Wire Rope Express," in *LIMEN - Ecologies of Transmission*, ed. Mario de Vega, Víctor Mazón Gardoqui, and Daniela Silvestrin (Mexico City: 17, 2016), 55–69.

Daniela Silvestrin, "The Thrill of Riding the Wave," in *LIMEN - Ecologies of Transmission*, ed. Mario de Vega, Víctor Mazón Gardoqui, and Daniela Silvestrin (Mexico City: 17, 2016), 19–46.

Mario de Vega, "Preface," in *LIMEN - Ecologies of Transmission*, ed. Mario de Vega, Víctor Mazón Gardoqui, and Daniela Silvestrin (Mexico City: 17, 2016), 14.

Jacob Eriksen and Lukas Grundmann, "LIMEN – Ecologies of Transmission," *Chronopolis* (Berlin: Cashmere Radio, February 14, 2017),

<https://cashmereradio.com/chronopolis/limen-ecologies-transmission/>.

4 Jenna Sutela: Nimiia Cetii

Jenna Sutela, "Nimiia Vibié Log," in *Unsound:Undead*, ed. AUDINT (Falmouth: Urbanomic, 2019), 229–233.

Jenna Sutela, *Nimiia Cetii | a New Artwork by Jenna Sutela*, 2018, <https://youtu.be/lshOpn8-Zy0>.

5 Tomás Saraceno: Arachnid Orchestra. Jam Sessions.

Tomás Saraceno, "Arachnid Orchestra," Arachnid Orchestra, accessed April 9, 2020, <http://www.arachnidorchestra.org/>.

Please read, watch and listen to the content of the website (see: About, Reflections, and Spider Salon).

6 Interspecifics: Ontological Machines

Dahlia Borsche, "Ontological Machines: Interspecifics 22.11.19-12.01.20," ed. Iris Ströbel, trans. Anna Jäger and Erik Smith (Berliner Künstlerprogramm des DAAD, 2019).

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Interspecifics, "Interspecifics," Interspecifics, accessed April 12, 2020, <http://interspecifics.cc/work/>.

Please read, watch and listen to the content of the website.

7 **Jasmine Guffond: Listening Back**

Jasmine Guffond, "The Web Never Forgets - Browser Duo (Jasmine Guffond & Emily Morandini)," Vimeo, May 24, 2017, <https://vimeo.com/218748012>.

Jasmine Guffond, "Listening Back," Chrome Web Store, December 18, 2019, <https://chrome.google.com/webstore/detail/listening-back/gdkmphlncmoloepkpifnhneogcliiiah>.

Jasmine Guffond, "Contemporary Online Surveillance and the Relevance of Sound as a Method of Investigation (EXCERPTS FROM DRAFT)" (PhD thesis, Sydney, The University of New South Wales, Forthcoming).

8 **Lawrence Abu Hamdan: Conflicted Phonemes**

Emily Apter, "Shibboleth: Policing by Ear and Forensic Listening in Projects by Lawrence Abu Hamdan," *October* 156 (May 2016): 100–115, https://doi.org/10.1162/OCTO_a_00253.

Lawrence Abu Hamdan, "Conflicted Phonemes," Lawrence Abu Hamdan, accessed April 10, 2020, <http://lawrenceabuhamdan.com>.

Lawrence Abu Hamdan, "Aural Contract: Forensic Listening and the Reorganization of the Speaking Subject," *Forensis: The Architecture of Public Truth*, n.d., 65–82.

9 **Sanne Krogh Groth and Kristine Samson: Audio Papers**

Anne Robinson, "Through the Air with the Greatest of Ease: Phonogenie," *SEISMOGRAF.ORG*, no. Fluid Sounds (August 30, 2016), https://seismograf.org/fokus/fluid_sounds/through-the-air-with-the-greatest-of-ease-phonogenie.

Susanne Krogh Groth and Kristine Samson, "The audio paper: From situated practices to affective sound encounters," *SEISMOGRAF.ORG*, June 28, 2019, <https://seismograf.org/node/19197>.

10 **Final remarks, or, how to write a research paper on artistic research**

Supporting Media

Texts will be available in the online repository

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- Abrantes**, Eduardo. "DUST: ENCOUNTERING THE HYPEROBJECT (Malmö, Sweden, 2017)." *Eduardo Abrantes* (blog), February 23, 2018. <https://eduardoabrantes.com/2018/02/23/dust-encountering-the-hyperobject-malmo-sweden-2017/>.
- Apter**, Emily. "Shibboleth: Policing by Ear and Forensic Listening in Projects by Lawrence Abu Hamdan." *October* 156 (May 2016): 100–115. https://doi.org/10.1162/OCTO_a_00253.
- Borsche**, Dahlia. "Ontological Machines: Interspecifics 22.11.19-12.01.20." Edited by Iris Ströbel. Translated by Anna Jäger and Erik Smith. Berliner Künstlerprogramm des DAAD, 2019.
- Dillon**, Teresa. "Wire Rope Express." In *LIMEN - Ecologies of Transmission*, edited by Mario de Vega, Víctor Mazón Gardoqui, and Daniela Silvestrin, 55–69. Mexico City: 17, 2016.
- Eriksen**, Jacob, and Lukas Grundmann. "LIMEN – Ecologies of Transmission." *Chronopolis*. Berlin: Cashmere Radio, February 14, 2017. <https://cashmereradio.com/chronopolis/limen-ecologies-transmission/>.
- Groth**, Susanne Krogh, and Kristine Samson. "The audio paper: From situated practices to affective sound encounters." *SEISMOGRAF.ORG*, June 28, 2019. <https://seismograf.org/node/19197>.
- Guffond**, Jasmine. "Contemporary Online Surveillance and the Relevance of Sound as a Method of Investigation (EXCERPTS FROM DRAFT)." PhD thesis, The University of New South Wales, Forthcoming.
- Guffond**, Jasmine. "Listening Back." Chrome Web Store, December 18, 2019. <https://chrome.google.com/webstore/detail/listening-back/gdkmphIncmoloepkpfihneogcliiiah>.
- Guffond**, Jasmine. "The Web Never Forgets - Browser Duo (Jasmine Guffond & Emily Morandini)." Vimeo, May 24, 2017. <https://vimeo.com/218748012>.
- Hamdan**, Lawrence Abu. "Aural Contract: Forensic Listening and the Reorganization of the Speaking Subject." *Forensis: The Architecture of Public Truth*, n.d., 65–82.
- Hamdan**, Lawrence Abu. "Conflicted Phonemes." Lawrence Abu Hamdan. Accessed April 10, 2020. <http://lawrenceabuhamdan.com>.
- Interspecifics**. "Interspecifics." Interspecifics. Accessed April 12, 2020. <http://interspecifics.cc/work/>.
- Markbreiter**, Charlie. "An Interview with Eco-Philosopher Timothy Morton on Art and the Hyper-Object." *Artspace*, December 14, 2018. http://www.artspace.com/magazine/interviews_features/an-interview-with-eco-philosopher-timothy-morton-on-art-and-the-hyper-object.
- Mersch**, Dieter. *Epistemologies of Aesthetics*. Translated by Laura Radosh. Zürich: Diaphanes, 2015.
- Robinson**, Anne. "Through the Air with the Greatest of Ease: Phonogenie." *SEISMOGRAF.ORG*, no. Fluid Sounds (August 30, 2016). https://seismograf.org/fokus/fluid_sounds/through-the-air-with-the-greatest-of-ease-phonogenie.
- Saraceno**, Tomás. "Arachnid Orchestra." Arachnid Orchestra. Accessed April 9, 2020. <http://www.arachnidorchestra.org/>.
- Silvestrin**, Daniela. "The Thrill of Riding the Wave." In *LIMEN - Ecologies of Transmission*, edited by Mario de Vega, Víctor Mazón Gardoqui, and Daniela Silvestrin, 19–46. Mexico City: 17, 2016.
- Sutela**, Jenna. *Nimiia Cetii | a New Artwork by Jenna Sutela*, 2018. <https://youtu.be/lshOpn8-Zy0>.
- Sutela**, Jenna. "Nimiia Vibié Log." In *Unsound: Undead*, edited by AUDINT, 229–233. Falmouth: Urbanomic, 2019.
- Vega**, Mario de. "Preface." In *LIMEN - Ecologies of Transmission*, edited by Mario de Vega, Víctor Mazón Gardoqui, and Daniela Silvestrin, 14. Mexico City: 17, 2016.

Online Repository

<https://cloud.udk-berlin.de/s/ZKFyMZf2wjFbTew>