

8–9 December 2017

SARN Conference

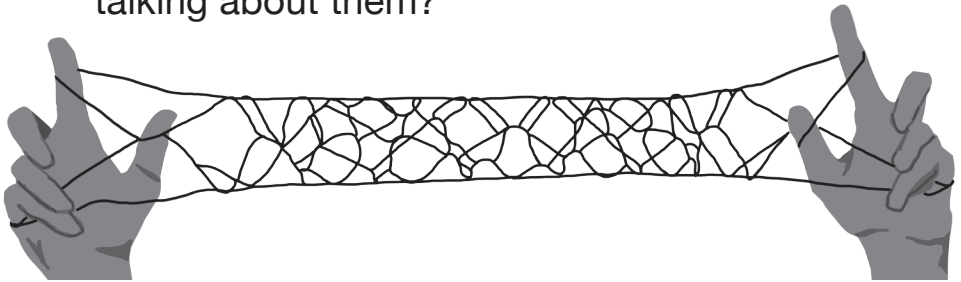
Kaskadenhalle

Zurich University of the Arts

Pfingstweidstrasse 96, CH-8005 Zurich

Art Research Work

When do you work? What are you paid for? How do infrastructures, apparatuses, and forms of life influence our work? How do we influence them? What don't you capitalize in your life? Who determines funding policies? Does a PhD make one happy? Who is allowed to do research? How *white* is your research community? Where does your work stop? What goes into your CV? Which currencies does our work circulate in? How is your enterprise doing? How many projects can one pursue at the same time? Can «work done out of love» be paid for? How do we change our working conditions by talking about them?



Z

hdk

Zurich University of the Arts
Institute for Contemporary Art Research

www.sarn.ch

swiss artistic research network

Vitamin B and words which are relevant to people who ask for and read CVs.
(Amal Alhaag and Maria Guggenbichler)

What goes into your CV? Was kommt in den CV?

In the education section of a CV, where one lists the degrees one has obtained, I would include an extra line, «Attended MA, Visual and Media Anthropology, Free University of Berlin». I feel it is necessary to include this information, as the double BA I gained where I come from does not seem to matter in Western contexts. I just finished a BA program in arts at Zurich this summer. Before getting a new, and perhaps better, MA degree, this additional information would always be there, as long as it functions the way it should function in a CV, even though it also suggests a rupture, and whatever that rupture may hint at. (Yamu Wang)

Does a PhD make one happy? Macht ein PhD glücklich?

I still believe, pursuing a PhD makes me happy. It is the giving in into academic tasks as well as the prospect of immersing myself into research, following passionately the path to where my questioning leads me and to achieve a substantial gain of knowledge. However, the need to make a living and parenting turn out to be contradictory to finalizing a PhD in many ways. Navigating the academics is very challenging. But I believe, it makes me happy. (Sophie Vögele)

No. But finishing a PhD makes one more than happy.
(Marina Belabrovaja)

I didn't do a PhD, I did a doctorate, i.e. my writing/research was embedded in a more self-defined structure. It made me very happy to be able to enter, and even more so to be able finish, this hard eight-year process — with a book I am still proud of. (Johanna Schaffer)

I put my name, date of birth, where I live, name in a word what I studied, and my affiliation as a researcher and art scholar. Then I mention some research projects I initiated, and that I'm also working as freelance curator and lecturer. (Michael Hiltbrunner)

If my CV was a mirror I might have red lips when I look into it. (Hannah Horst)

A brief introduction about my education and work experience history. (Gabriyel Bat-erdene)

Due to strategic reflections it's a rather conventional CV aimed at a scientific community. I feel my bibliography represents me much better. (Lucie Kolb, Rachel Mader)

Yes, writing a PhD made me happy. This was one of the most privileged times of my life. I could fully dedicate my work to a topic I was passionate about, which is quite impossible in a «usual» job. I was also free to work whenever I wanted — and I got paid for it. Doing a PhD also confronted me with aspects of my personality I wanted to develop: rigor and perseverance. (Anne-Catherine Sutermeister)

Der kroatische Glücksforscher Mihály Csíkszentmihályi beschreibt in seiner Flow-Theorie Glück als den Zustand vollkommenen Einklangs mit einer ausgeübten Tätigkeit, während dem eine Person die eigene Existenz vergisst, in der Tätigkeit aufgeht und das Gefühl für Raum und Zeit verliert. Dieses Hochgefühl wird für jede Person von einem anderen Stimulus ausgelöst. Wenn jemand diesen Flow im Zusammenhang mit wissenschaftlicher Arbeit erlebt, macht ein PhD wahrscheinlich glücklich. (Gerhard Bayard)

I don't even know where it starts. (Ipek Füsün)

Not the PhD, but the PhD group. Why? - It is a power station of generating new knowledge (Erkenntnisse, not Wissen). (Giacco Schiesser)

Where does your work stop? Wo hört deine Arbeit auf?

It doesn't stop anywhere.
(Petra Köhle)

Nowhere. (Giacco Schiesser)

Sie kommt und geht wie sie will.
(Benjamin Egger)

Hoffentlich nirgendwo, was die Vorstellungskraft anbelangt; was die (infrastrukturellen) Bedingungen während der Feldforschung angeht, zum Beispiel an der Schiffskante eines Kerosin Tankers, unter dem Meeresspiegel beim Filmen von Fischen oder hoch oben in einem Schlackenkran. (Flavia Caviezel)

At a stop sign — but then it moves on.
(Ronny Hardlitz)

Capitalism eats up life time. I wish I knew how to better integrate this anti-capitalist insight into my life. (Johanna Schaffer)

Die Arbeit beginnt in der Studentenzeit. Es packt dich, es hört nicht mehr auf zu arbeiten. Jeder Kinobesuch bedeutet dir ein Nachdenken, jeder Spaziergang ein Zwiegespräch, jede Reise eine neue Auseinandersetzung. Obwohl deine eigentliche Forschungsarbeit ganz woanders liegen mag. Auf dem Klo kommt dir der zündende Gedanke, beim Joggen findest du die fehlende Verbindung. Du heiratest, du wirst geschieden, und dann, eines Tages, steht deine pubertierende Tochter vor der Tür und zieht bei dir ein. (Christoph Schenker)

At my own limits and at the limits of others.
(Luzia Hürzeler)

Mostly when I stop to write at noon.
(Hans-Christian Dany)

Conference Note

The 2017 SARN Conference explores the working conditions prevailing within artistic research. In the last 20 years, an institutionalization and academization of artistic work known as «artistic research» has taken place. Arts universities are establishing research institutes, promoting PhD programmes, and competing against universities for funding. Most artists only have small workloads in institution-based research. As much time is spent on projects and exhibitions as on teaching and earning a living. Although much of this work receives great symbolic recognition, it remains unremunerated. Working in such diverse contexts demands great flexibility regarding methods, skills, and the ability to reconcile several roles. The two-day SARN Conference reflects on the processes involved in institutionalising the changing material and ideological preconditions of artistic research in recent years from the perspective of artistic researchers. The conference aims to better understand the current situation of artistic researchers, to outline concrete ideas for future work-life strategies and for other funding and job opportunities, and to formulate concrete demands for self-determined artistic research.

The Conference will take place at Zurich University of the Arts (ZHdK). In line with the conference topic, we will reflect on working conditions at ZHdK's new building. The workshops related to the panels will be held in small groups in locations beyond the reach of the central reservation system, for instance, the empty cafeteria, the goods lift, etc. The groups will move around with folding chairs and mobile working instruments. The cascading staircase — the most central and most public space at ZHdK — will serve as a conference forum. Participants will meet there for inputs, talks, drawing conclusions from groupwork, and for meals and recreation.

Contributors

Workshops, Talks and Panel Disussions

Christoph Schenker | Zurich, ZHdK, SARN
Valentina Vuksic | Zurich, ZHdK and University of Dundee Scotland
Hannes Rickli | Zurich, ZHdK
Zoe Tempest | Zurich, ZHdK
Cornelia Sollfrank | Berlin and Zurich, ZHdK
Irene Revell | London, Crisap UAL
Bojana Kunst | Frankfurt and Giessen, Justus-Liebig University
Pekka Kantonen | Helsinki, Uniarts Helsinki
Doreen Mende | Berlin and Geneva, HEAD
Flavia Caviezel | Basel, HGK FHNW, SARN
Priska Gisler | Bern, HKB, SARN
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Markus Schwander | Basel, HGK FHNW, SARN
Teresa Chen | Zurich
Benjamin Egger | Zurich
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Tine Melzer | Zurich and Bern, HKB
Rachel Mader | Bern and Lucerne, HSLU, SARN
Marina Belobrovaja | Zurich and Lucerne, HSLU
Lucie Kolb | Zurich, Brand-New-Life
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Swetlana Heger | Zurich, ZHdK
Frank Hesse | Zurich
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Barbara Preisig | Zurich, ZHdK, SARN, Brand-New-Life
Sophie Vögele | Zurich, ZHdK
Mirjam Bayerdörfer | Zurich, Outside Sundays
Petra Köhle | Zurich and Sierre, ECAV, SARN
Raju Rage | London, Collective Creativity
Yvonne Wilhelm | Zurich, ZHdK
Christian Huebler | Zurich, ZHdK
Felix Stalder | Vienna and Zurich, ZHdK
Hans Christian Dany | Hamburg and Maastricht, Jan van Eyck Academy
Romy Rüegger | Berlin and Zurich, ZHdK

Concept and Organization

Barbara Preisig | Zurich, ZHdK, SARN, Brand-New-Life
Romy Rüegger | Berlin and Zurich, ZHdK

Back Office and Trouble Shoot

Cynthia Matumona | Zurich, ZHdK,
Michael Hiltbrunner | Zurich, ZHdK, SARN
Camille Dumond | Geneva, HEAD
Franz Krähenbühl | Zurich, ZHdK and Bern, transform
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Visual and Spatial Concept

Riikka Tauriainen | Zurich, ZHdK
Sarah Solderer | Zurich and Bolzano
Hannah Horst | Zurich, ZHdK
Chantal Küng | Zurich, ZHdK

Heavy Duty

Yamu Wang | Zurich, ZHdK
Milena Sentobe | Zurich, ZHdK

Biohacking (Food and Drinks)

Maya Minder | Zurich
Ipek Füsün | Zurich

Barteam

Gabriyel Bat-erdene | Zurich, ZHdK
Swetlana Heger | Zurich, ZHdK
Hansuli Matter | Zurich, ZHdK
Christoph Schenker | Zurich, ZHdK
Giacco Schiesser | Zurich, ZHdK

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Anne-Catherine Sutermeister | Geneva, HEAD
Siri Peyer | Zurich and Lucerne, HSLU
Barbara Preisig | Zurich, ZHdK, Brand-New-Life
Christian Ritter | Zurich, Collegium Helveticum

I work from 7 a.m. (when I get up) until 10 p.m. (when I get an hour or so to sit on the sofa and read the newspapers). I am desperately looking for a poem that hung in the toilet of our shared apartment in the 1980s and that started with the line «women's work is never done...». I wonder now what it means that it hung there while I was young, single, studying, not a mother.... (Priska Gisler)

Usually I write from 6 a.m. until noon, interrupted by breakfast and swimming. Sometimes I give talks in the evening. (Hans-Christian Dany)

When do you work? Wann arbeitest du?

I work on Saturday mornings when the sun is shining. I am answering this question far too late because
a) it doesn't fit into an eight-hour workday
b) I'm not well organized
c) it's September. (Marianne Halter)

I work when I go to sleep. (Hannah Horst)

Neo-liberated narratives and claims about how we should make our time valuable and how we should perform as artists in and outside of the university and other art institutions that should help us shape and present our research and our work are in direct opposition to the way how I experience language — that is, a language full of suspensions and contingencies. (Romy Rügger)

We have to talk about the laboring classes, racial capitalism, and privilege when talking about working conditions for doing research through art. One does not need to be a fan. But here is Hannah Arendt's ghost: let's distinguish between work and labor (in favor of action). The work goes public, not the labor. Work is a necessary tool for doing research in the arts towards the crystallization of knowledge shared publicly. Work is the least and the last that we can offer. The research exhibition. The installation. The video essay. The delivered speech. The written text. Unlike work, it is labor that takes place in the oikos, the domestic. It is infinite. I labor consciously and unconsciously while I sleep, dream, swear, take a walk, love, slow down, wait, fear, eat, and think. Labor is the arena from which we politicize our research work. (Doreen Mende)

In the infinite fragments of abstract time. (Riikka Tauriainen)

As a freelance artist I work every day. (Gabriyel Bat-erdene)

Immer. Zumindest mein Gehirn tut es – die besten Ideen fallen mir manchmal im Traum zu. (Flavia Caviezel)

In arbeite zu 60% an der Kunsthochschule, zu 20% als Kunstkritikerin und Redakteurin und zu ca. 65% als Mutter. Mein Arbeitstag dauert etwa von 6.30 Uhr bis 21 Uhr. (Barbara Preisig)

I try to learn from the clerks and stick to office hours. Often with little success — but I'm working on it... (Christian Ritter)

Immer und nie. Ich denke das ist eine Fangfrage bezüglich was ist Arbeit? Von mir aus wäre gerne alles Arbeit, oder eben nichts und wir würden ein bedingungsloses Grundeinkommen bekommen, oder noch besser: kein Geld benötigen. (Milena Sentobe)

I work when necessary, if required by the people I collaborate with, or by the project itself. I constantly negotiate the necessity to work and to focus. (Federica Martini)

Most artists feel like we are «working» almost all the time. Awareness of contemporary art discourse is important and may involve reading books at home or visiting a lecture or exhibition. Communication and exchanges with other artists can also be constructive and productive and may happen in the evening at an art opening or event. Furthermore, inspiration for a new work can come while hiking in the mountains or having an interesting conversation with friends. (Teresa Chen)

I work while cooking. (Maya Minder)

Bis 18 Uhr arbeite ich im Atelier, nach 18 Uhr im Restaurant. Vor 18 Uhr verdiene ich sehr unregelmässige Pauschalen, nach 18 Uhr pro Stunde 18,75 CHF netto. Meinen Lohn zahlen italienische Sozialisten. Es sind die ideellen Nachfahren von eingewanderten Arbeiterinnen, die vor 100 Jahren beschlossen, ihre Arbeitskonditionen drastisch zu verändern. Eine vergleichbare Bewegung samt Solidarität gibt es in meinem Alltag keine. Weder vor 18 noch nach 18 Uhr. Gläserpolierend suche ich nach Gründen und energetischen Resten. (Mirjam Bayerdörfer)

Ich arbeite fast immer. Sei es Lohnarbeit oder Carearbeit. Sei es bei der Lektüre eines Buches, das mich zum Nachdenken bringt. Oder als politische Aktivistin. Als Intellektuelle, als Forscherin, als Aktivistin und Mutter habe ich Mühe, überhaupt diesen klaren Unterschied von Arbeit und Nicht-Arbeit zu machen. (Franziska Schutzbach)

Every day, as potential narratives, flooded with images, the waves of people and the way someone will walk, answer a question, sit in a train are future material. My interest in art comes from my relationship with society, whether it concerns the relation between art and the work or between me and artistic circles. The difference, the bizarre ride, the message. (Camille Dumond)

I always work. Sometimes consciously and sometimes unconsciously. But I am always working. (Cynthia Matumona)

I try to work during office hours. Mornings are the most productive time for writing. In order not to get distracted, I switch off my phone and my mail, because routine tasks like answering emails tend to be very dominant. Yet often important thoughts occur when I don't work at all. Whenever my mind is allowed to wander around, thoughts can ferment. (Siri Peyer)

Always. (Frank Hesse)

Friday 8 December Kaskadenhalle

Program

13.30 **Welcome Address** by Markus Schwander / SARN
Introduction by Barbara Preisig and Romy Rügger

Theme 1

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Episteme: Working Toward Findings

14.00 Introduction by Christoph Schenker

14.30 **Workshops**, meeting point Kaskadenhalle

Computersignale / Backstage

*Server room / concert
hall backstage*
Valentina Vuksic,
Hannes Rickli,
Zoe Tempest
Correspondent:
Cornelia Sollfrank
Workshop in German

Research in-between Places, Peoples and Cultures

Oxymoron space
Pekka Kantonen
Correspondent:
Doreen Mende

«These Are Scores»

Cosy place
Irene Revell
Correspondent:
Bojana Kunst

16.00 Coffee Break

16.30 Round-up Discussion

With Cornelia Sollfrank, Doreen Mende and Bojana Kunst
Moderated by Christoph Schenker

17.30 Apéro: Fermented drinks and future food

SARN – Table Talks: Arbeit am Glück / Happiness at Work

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18.30 With Teresa Chen, Benjamin Egger, Marianne Halter,
Ursula Jakob and Tine Melzer
Moderated by Flavia Caviezel, Priska Gisler, Luzia Hürzeler,
Siri Peyer and Markus Schwander
In English and German
An event organized by SARN

19.30 Dinner and Bar: Korean BBQ «ssam» served with rice, salad and
kimchi. Dessert: Morning glory surprise

Saturday 9 December Kaskadenhalle

Theme 2

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Secret Currencies – Writing CVs

9.00 Introduction by Romy Rügger

9.30 **Workshops**, meeting point Kaskadenhalle

Crip Modes. Radikalisieren des Fragens über den Alltag hinaus

*Museum für Gestaltung
Schausammlung,
Hochregal*
Eva Egermann
Correspondent:
Johanna Schaffer
Workshop in German

Night Shift – Precari- ous Sweat Music

A service elevator
Amal Alhaag,
Maria Guggenbichler
Correspondent:
Jovita dos Santos Pinto

CV Cosmetics

Eingangshalle
Rachel Mader, Marina
Belobrovaja, Lucie Kolb
Correspondent:
Hinrich Sachs
Workshop in German

11.00 **Round-up Discussion**

With Johanna Schaffer, Jovita dos Santos Pinto and Hinrich Sachs
Moderated by Romy Rügger

12.00 Lunch: Spicy mnomyum soup, vegie miso soup, rice and kimchies

Love Panel

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13.00 With Swetlana Heger, Frank Hesse, Bojana Kunst and
Franziska Schutzbach
Moderated by Barbara Preisig

New Economy and New Economies**– Changes in the Education System and in Art Institutions**

14.00 Introduction by Sophie Vögele

14.30 **Workshops**, *meeting point Kaskadenhalle***Leben und Arbeiten in einer algorithmischen Institution***Untergeschoss**Bibliothek*

knowbotiq

(Huebler / Wilhelm),

Felix Stalder

Correspondent:

Hans-Christian Dany

Workshop in German

Surviving the Art School*Coffee kitchen*

Raju Rage

Correspondent:

Rena Onat

An Investigative Group Walk*All floors, rising*

Mirjam Bayerdörfer

Correspondent:

Petra Köhle

16.00 Coffee Break

16.30 **Round-up Discussion**

With Hans-Christian Dany, Rena Onat and Petra Köhle

Moderated by Sophie Vögele

17.30 **Collective Conclusions**

Moderated by swiss artistic research network, SARN

If not indicated otherwise, the conference will be held in English. Whispered interpretations in English, German and French will be offered on site.

All Apéros and Dinners hosted by Gasthaus: Fermentation and Bacteria. The vegetarian option is gluten- and lactose free, otherwise feel free to ask.

Additional activities proposed by SARN and its members:

SARN information desk: meet SARN members, browse SARN publications, get information on SARN activities such as the SARN workshop at the 2017 Research Pavillon in Venice.

Blackout, an exhibition of the Artwork(ers) research project by ECAV. With performances, discussions and printed matter at Corner College. 8 December 2017 – 28 January 2018
www.corner-college.com

What are you paid for? Wofür wirst du bezahlt?

Nothing. (Frank Hesse)

Für die Eingabe und Umsetzung von aus Drittmitteln finanzierten Forschungsprojekten (meistens SNF), die in künstlerisch-wissenschaftlichen Feldern verortet sind. (Flavia Caviezel)

I get paid for organizing this conference, for bringing ideas and contents, working with Barbara, Cynthia, Camille, the SARN board, ifcar, and the people we invited to contribute and the production team in general. I do not get paid for the time I spend reading, watching films, observing what artists, writers, and academics do and have done. I get paid for teaching seminars and doing mentorships with students. I do not get paid for searching for literature and visiting exhibitions. I get paid for performances and writing texts. (Romy Rüeegger)

Based on the rule that intellectual work invariably exceeds paid hours, I tend to be paid for the hardware of my work, and mostly for the administrative side of it. (Federica Martini)

Partly for the conception and realization of artistic research projects and my PhD, and for artistic works that I sell. (Luzia Hürzeler)

Meistens für meine Arbeit als «Servicefachangestellte» (haha), im Moment gerade als (Akt)-Modell. (Milena Sentobe)

Selling my art work pays for my production costs and my studio rent. However, my tax consultant already notified that I have a «hobby» and not a «profession». (Teresa Chen)

I am paid for teaching in art schools as a tutor and lecturer. I am paid for writing an occasional article or for creating visual material for a publication. I am paid for selling artwork, which doesn't happen too often. I am paid a fee for giving lectures. I am paid for sitting here having this talk with you. (Tine Melzer)

I pay for doing art and research. Because I work full time, I'm not paid unemployment money. Because I don't have an institutional position, I'm supposed to pay for my work-related travels. As an unpaid affiliated researcher I'm expected to share the results of my research with the institution that is not paying for my work. How can I afford to do art and research? My partner is a professor who is totally dependent on my participation in collaborative projects. (Pekka Kantonen)

Mostly for chatting. (Hansuli Matter)

Die Parameter, für welche Tätigkeit, Aufgabe, Qualifikation, Verantwortung oder Kompetenz beziehungsweise für welches geleistete oder zu leistende Produkt ich wie, wann und von wem bezahlt werde, folgen selten nach für mich nachvollziehbaren Kriterien und machen zunehmend die Ausgangsfrage zu einem seltsamen Glücksspiel. (Franz Krähenbühl)

Practice a grammar of work: We decide the value of our work. You decide the value of your work. I decide the value of my work. (Julie Harboe)

That is what we all try to reach, I guess, but, yes, I do believe it is possible. (Ipek Füsün)

For the work done out of love. (Svetlana Heger)

Wenn ich die Kunst mitzähle, komme ich auf gute 110 Prozent. Welche Anteile davon wie bezahlt sind, ist mir immer schleierhafter. Rund um mich herum scheinen die freiwilligsten Dinge plötzlich unter immensen Druck zu geraten und von einer Arbeitslogik verschluckt zu werden, und mir dagegen kommt es vor, als sei all die Arbeit in Wahrheit Hobby und Spiel, vor allem die bezahlte, die am allermeisten, und das macht komische Sachen mit mir. (Mirjam Bayerdörfer)

Starting with Black women* who have been active in the public sphere in Switzerland over the past decades, I research how this sphere has been gendered and racialized. Many of those women* have become friends, discussants, and companions in a network of Black women*. The network does public events, and it is becoming part of my research, though not merely as a «research subject», but as a substantial part of my research community with whom I think, read, test ideas, question, arrange, and chew on material. (Jovita dos Santos Pinto)

How *white* is your research community? Wie *weiss* ist deine Forschungscommunity?

The contexts I learn from keep inventing forms of sharing different live experiences shaped by different axes of social domination. Yet the work I am being paid for, as a civil servant of the German federal state of Hesse, takes place in a space that is predominantly *white* with regard to the knowledge that is reproduced in it — despite the fact that many *non-white* people are and have always been involved. At the same time there are increased efforts to break up this space's ideological homogeneity and how it is mirrored by its teaching staff. (Johanna Schaffer)

In CH: very. In GB: mostly. In NL: quite (Tine Melzer)

As I am half Turkish half Hungarian living in Switzerland, it is pretty much *white*. (Ipek Füsün)

As a young black girl growing up in Europe I would say that the research community I'm surrounded with is pretty *white*. But that's fine because it has never been different. (Cynthia Matumona)

Predominantly male, *white*, German-speaking in my closer environment, predominantly male, *white*, English-speaking in my relevant research communities. Isn't it interesting, though, and revealing, that I know, and you ask, more about whiteness or gender than about class... (not to mention religion). (Priska Gisler)

Theme 1 Episteme: Working Toward Findings

Institutional and material infrastructures, as well as organisational structures, are conditions that enable the work done by artistic researchers. Artistic work, however, also expresses (underlying) notions of art, research, working practices, methods, diverse cultural backgrounds, migration experiences, self-concepts, and the knowledge associated therewith. All of this influences which knowledge is produced within the process of doing artistic research. We explore how ideological, cultural, economic, and political conditions shape infrastructures and manifest themselves in the epistemological processes engaged in by artistic researchers. Also to be discussed are «workplaces» like studios, offices, workshops, networks, online platforms, archives, libraries, open spaces, and meeting points. How do infrastructures change when artistic research is institutionalised and established and when it gains access to funding that tends to increase under these conditions? In conversation with artistic researchers, we want to describe their research processes, research settings, and their epistemological processes: What do they see as part of their work on the episteme and how do they declare such work in clocking (time-recording) systems, funding applications, research reports, and non-institutional formats of «evaluation», appreciation, and representation? Moreover, how do artistic researchers reflect on and subjectivize the conditions of their research as part of their work? To what extent are we working on our working conditions in discussing them? And how does such reflection involve questioning Eurocentric quality imperatives and implicitness.

Workshops Theme 1

Computersignale / Backstage

Hannes Rickli, Valentina Vuksic, Zoe Tempest
Correspondent: Cornelia Sollfrank

In unseren Erforschungen beschäftigen wir uns mit exemplarischen Infrastrukturen. An der Konferenz besuchen wir unsere eigene Projekt-Infrastruktur, den Serverraum der ZHdK, der unsere Forschungsdaten lagert, sowie den Backstage-Bereich des Konzertsaals 3. Wir wollen herausfinden, ob wir unsere Forschungsprozesse, zum Beispiel das Bearbeiten und Kopieren digitaler Audioaufnahmen, heraushören können. Bei dieser Befragung werden auch Aspekte nach den Beteiligungen von Infrastrukturen an den eigentlichen Forschungsinhalten beleuchtet: Wie ermöglichen sie diese und wie schränken sie umgekehrt unsere Arbeits- und Wissenshorizonte ein? Was passiert beim Versuch, die Infrastruktur und ihre Funktion umzudeuten und in ein Narrativ einzubinden? Was halten wir ihr, wenn auch nur temporär, dann entgegen?

Research in-between Places, Peoples and Cultures

Pekka Kantonen
Correspondent: Doreen Mende

In my presentation I describe the process of gaining artistic knowledge when it is taken from one context to another. It is created between places, people, and cultures over a long period of time. I will look back on a process of 30 years by showing video clips and having a conversation with the conference attendees. Depending on the dialogue we have, the presentation will take different directions. I just finished my artistic doctorate after 14 years of work. The result was a participatory method of making and processing video called

«generational filming». This presentation will follow the guidelines of said method which was inspired by Jean Rouch's shared anthropology.

«These Are Scores»

Irene Revell
Correspondent: Bojana Kunst

Womens Work is a collection of verbal instruction scores by 16 multidisciplinary artists, co-edited by Alison Knowles and Annea Lockwood in New York City in 1975. Though rarely referenced, this modest self-published book offers an invaluable counterpoint to the post-Cageian canon, evidencing a diffuse network relating their score-based practices to the feminist art movement of the 1970s that tended to focus on more traditional visual media. Through collective reading and group discussion we will share these special works and the possibilities offered by their «formal duality»: that is to say, between the precise finitude of the printed page(s) and the immediately related yet potentially endless embodiments to come; a clear single author on the page and a more complex shifting or sharing of authority in performance; and patterns of labour that might be distributed or deferred, to suggest alternative working economies.

Wir werden uns dieser erstmals bewusst. (Sarah Solderer)

How do we change our working conditions by talking about them? Wie verändern wir die Arbeitsbedingungen, wenn wir über sie sprechen?

By becoming language and therefore shapeable material. (Petra Köhle)

Radically. (Federica Martini)

Talking is not nearly enough, especially if it reflects only one's own demands. (Hansuli Matter)

Thought that's part of the work. (Hans-Christian Dany)

Our strategies; collective creativity and collective care vs institutional isolation and self-care / the politics of being paid — continuous discussions around value of artists of color / self-organizing: nurturing and nourishing our Selves to counteract institutional neglect / striving and surviving as an approach / navigating and negotiating systems as a tool of resource distribution and to create change. (Raju Rage)

SARN – Table Talks **Arbeit am Glück / Happiness at Work**

With Teresa Chen, Benjamin Egger, Marianne Halter, Ursula Jakob and Tine Melzer

Moderated by Flavia Caviezel, Priska Gisler, Luzia Hürzeler, Siri Peyer and Markus Schwander

In early evening table talks we would like to add to the overarching conference topic regarding the conditions of artistic work through a shift in perspective. To this end we turn our attention to the personal, specific relationship to work.

The questions we ask are: What is your work? What do you do when you do your work? When were, or are, you happy doing your work? We will sit with the audience at different tables. For each table we have invited an artistic and explorative guest who will talk about moments of happiness at work. SARN board members moderate the table talks and also offer insights into their own work on happiness. As the talks progress, the object will be to also involve the other people present at the tables and get them to engage in an exchange about questions of happiness in work. At half time, the audience rotates to create opportunities to get to know different perspectives and happy moments.

An event organized by swiss artistic research network

Theme 2 Secret Currencies – Writing CVs

Artistic research often involves projects extending over several years and just as often generating little (measurable) material output. The duration and forms of representation of artistic projects may vary considerably. A work may be mentioned, framed, or valorised differently in a curriculum vitae depending on where it is «deployed» in the field of art. Artistic researchers, who mostly engage in various disciplines and diverse fields of activity, increasingly face the question of how they might best explain or present the biographical- and work-related circumstances of their work in portfolios, funding applications, etc. The same activities and gaps in a curriculum vitae are assessed differently depending on a person's gender, associations with their last name, and other identity indicators. What complicates matters even more is that different standards apply in academia than in the world of exhibitions. We want to explore the required narratives, the hidden currencies, and the blind spots in curriculum vitae: Which parts of our life does our CV reflect, which not? How do caregiving, charity work, undeclared work, informal employment and bartering, as well as nonquantifiable activities (idling etc.) or «soft skills» become part of our professional biography? How do artistic researchers write their curriculum vitae as independent- or anti-entrepreneurs for the respective professional contexts? We will discuss along artistic practices that address not only the relationships between time and work but also the power structures and values systems surrounding the representability of work and various related issues. We will also search for forms of work for (self-) critical knowledge production and circulation that enable researchers to devise their own biographies and to directly confront patriarchal, racist, and misogynist structures.

(Body) Language. (Amal Alhaag and Maria Guggenbichler)

Some call it «friendship». (Ronny Hardliz)

Which currencies does our work circulate in? Was sind die Währungen, in denen unsere Arbeit zirkuliert?

Money and attention. Hopefully some people enjoy it, but shall I call that currency?
(Hans-Christian Dany)

Ansehen, Kompetenzen, Verfügbarkeit, Motivation/Engagement, Erfahrung, «actual money». (Milena Sentobe)

Relevanz, Inspiration, Sexyness, Community und Netzwerk Förderung. (Benjamin Egger)

Workshops Theme 2

Crip Modes. Radikalisieren des Fragens über den Alltag hinaus

Eva Egermann

Correspondent: Johanna Schaffer

Meine Recherche beschäftigt sich mit historischen Materialien, Aneignungen, sozialen Bewegungen, die mit Devianz, Abnorm oder Krankheit zu tun haben. Sie versammeln kulturelle Artefakte einer trans-historischen Crip (Sub-)Kultur. Der Workshop bespricht einige dieser Materialien und nimmt Bezug auf den Kontext von Disability Studies und ihrer Kritik an Normalität als eines der wirkmächtigsten Konzepte der Moderne.

Night Shift – Precarious Sweat Music

Amal Alhaag, Maria Guggenbichler

Correspondent: Jovita dos Santos Pinto

Night Shift is a day-time, 90-minute party take-over of an elevator in ZHdK's «Tony» factory-building. This dance party is a gathering in a building adverse to humans, living bodies, and any non-transparent human interaction, as miniscule as it might be.

Night Shift has no illusions about providing relief – or upwards mobility.

«I've never been lost like this. But I wouldn't be happy anywhere else.»
(Shaun Escoffery, Days Like This)

The motionless present: what this elevator ride can not offer is

transformation. What it does offer is a coming together with our stressed-out selves, our alienated selves, our desperate, anti-social, and depressed selves. Night Shift proposes awkwardness as a form of socializing, sharing discomfort as a radical way of being together.

Turn cold sweat into hot sweat. Move your ass. And nothing will follow. Dance now, do the money moves later.

CV Cosmetics

Rachel Mader, Marina Belobrovaja, Lucie Kolb

Correspondent: Hinrich Sachs

Im Rahmen des Workshops «CV Cosmetics» wird diskutiert, wie wir darüber entscheiden, welche Daten im CV aufgenommen, weggelassen oder moduliert werden. Gemeinsam wollen wir untersuchen, auf welches Verständnis von Professionalität, sozialen Rollen, Arbeit und Nicht-Arbeit wir dabei rekurrieren. Wir beleuchten das Phänomen des CVs anhand von Beispielen aus Kunst und Wissenschaft, analysieren unsere eigenen Biographien in Hinblick auf Auslassungen und Verdrehungen und skizzieren alternative Erzählweisen von Lebensläufen.

YES! The «currency» can vary.
(Swetlana Heger)

Can «work done out of love» be paid for? Ist «Arbeit aus Liebe» bezahlbar?

Ich werde gut bezahlt an der Kunsthochschule, schlecht als Kunstkritikerin und Redakteurin und gar nicht für meine Arbeit als Mutter. Für alle Arbeiten bin ich in unterschiedlicher Weise leidenschaftlich. Dass Mass von Liebe oder Leidenschaft sollte nicht die Höhe des Lohnes bestimmen. Ich möchte stattdessen gleiche Anerkennung für die unterschiedlichen Formen der Arbeit, die ich leiste - Lohnarbeit, Kulturarbeit, Carearbeit. Mit Anerkennung meine ich nicht die vielbeschworene «Vereinbarkeit zwischen Beruf und Familie», für die ich im Moment den Preis von 15 stündigen Arbeitstagen zahle. Es braucht mehr Geld für weniger Lohnarbeit, damit Raum entsteht für freiere Lebensentwürfe.
(Barbara Preisig)

Ich bin nicht so sicher, was unter «Arbeit aus Liebe» gemeint sein könnte. Ich glaube, vieles von dieser Arbeit wird mehr «aus Notwendigkeit», denn aus Liebe verrichtet. Und gerade deshalb steht solcher Arbeit mehr Anerkennung zu, sei es monetäre oder kulturelle. (Franziska Schutzbach)

I am in the fortunate situation that the work I do I do mostly out of love (as I love working). Not all of it is paid and the love vanishes when there is not enough time and too much stress.
(Markus Schwander)

As far as I'm concerned, artistic work is always done out of love. The dilemma of selling work done out of love and thus getting paid for it may be reflected in the fictitious prices for art, for instance in the astronomic sums paid for artwork at auctions. Damian Hirst's skull covered with diamonds with the title For the Love of God somehow puts it in a nutshell. Or as an artist friend of mine once said: «Maybe art is the second oldest trade.» (Ursula Jakob)

Working towards love and abandoning work & capital must be paid for as long as it is still necessary. (Chantal Küng)

Sie ist unbezahlbar.
(Christoph Schenker)

Yes and no. No, if we think of love in the romantic way as pure affection without social or material dimensions. But yes, if we think of love as egoistic, atomized love of oneself. It is that kind of love that an algorithmic institution stimulates as way of self-motivation. More interesting would be to conceive of love as a mode of being together that includes, but is not limited to, calculation. But perhaps the more pertinent question would be: can a labor of love be contract labor? (knowbotiq (Huebler / Wilhelm), Felix Stalder)

Irgendwie hab ich immer Gegenfragen: Was ist Arbeit aus Liebe? Freiwillige Arbeit? Ist nicht die Motivation für die Arbeit der danach folgende Lohn, oder einer geliebten Person zu helfen ohne dafür Geld zu verlangen? Arbeit aus Liebe zu was? Unbezahlte Arbeit ist oft problematisch. Stichwort: «Du kannst froh sein, dass...». Prekarisierung etc... Aber eigentlich auch das einzig wahre, siehe Frage «Wann arbeitest du?» (Milena Sentobe)

Love is a luxury concept, but I understand the desire.
(Hansuli Matter)

Yes it can. But the price you will get will never have the same value as the «work done out of love».
(Cynthia Matumona)

Somehow the fragility of one's spare time lies in the freedom of it. When you are paid, there is a sense of obligation, result, and pressure. To deal with or speak about these issues, I need to face and have knowledge of the words that are used in our language to describe this situation.

For a lot of people I know, money is linked to merit, and has a lot to do with dignity. The word «merit» comes from reward and is thus directly linked with money. «Work» is directly related to pain. When a connotation of suffering is associated with «love», what does it become? Does it become a solution? A relief? Is a work done out of love, a work that you find pleasure in doing — is it a work done well, because it is done with love? (Camille Dumond)

Love as a placeholder term to look at artwork, writing and thinking as dedications and places that are driven by urgencies, necessities, the shifts in society one wants to achieve and modes of survival. The politics that are behind what we consider love and payment, also in that sense of the actualization of feminist politics, especially by intersectional thinkers. (Romy Rügger)

It is possible not to capitalize. It is a question of differentiating between the two meanings of «representation». (Ronny Hardliz)

My obsessions (love, work, etc.).
(Ipek Füsün)

What don't you capitalize in your life? Was in deinem Leben kapitalisierst du nicht?

Traditionally, art is conceived as something based on subjectivity, on very personal perceptions and experiences. Unlike «normal people», artists are supposed to expose themselves, to reveal their innermost thoughts and feelings. All the things that would interrupt and disturb the smooth flow of everyday life are not just welcome but, indeed, capitalized on in art. The deeper the pain, the despair, the lust, the more capital! Doing research provides new freedom for the artist! (Cornelia Sollfrank)

... (Sarah Solderer)

Lebenserfahrungen (Benjamin Egger)

Our child. (Petra Köhle)

Love Panel

**With Swetlana Heger, Frank Hesse, Bojana Kunst,
Franziska Schutzbach
Moderated by Barbara Preisig**

In this discussion about love and work we are interested in the parallels between creative work and care work that can be found in legitimization discourses. In both cases precarious working conditions are legitimized by claiming that they are not «normal» jobs but, rather, work we do out of love: love for art or love for children, relatives, friends, etc. In the discussion we raise questions such as: what is the proportion of care involved in artistic work and vice versa; how does the «currency» of love specifically affect care and creative work, both on a personal and political level; and finally, what would meet a demand for social recognition? Fair pay? Or does care work conceal one of the few areas of life that thus far has successfully eluded capitalization?

I keep a record of the projects I am working on to understand how much time I invest in each project. Usually I have about 7 to 9 ongoing projects (research projects as well as seminars and exhibitions). They do not require the same amount of time and energy throughout the year. (Markus Schwander)

I try to think of our work not as an accumulation of projects, but rather as a system with diverse points of intersection. (Petra Köhle)

How many projects can one pursue at the same time? An wie vielen Projekten kann man gleichzeitig sein?

Schätzungsweise 3 (Sarah Solderer)

What is a project, nowadays? I began to use the term to describe my artistic output in the early 1990s, along with other artists. By now I prefer to differentiate between the various activities I pursue. Not that I dismiss the term, but nowadays it has acquired management meanings in the labor market, which concern neither the nature of the activities nor their mode, their experiences or their materializations. I actually do engage in many activities simultaneously, simply because of their specific forms of timing, some of them being just of the moment, while others deal with slowly growing bodies of information and material. It might be the deadline for going public that frames the activity as a project. (Hinrich Sachs)

One at the time — but several during a period. (Hansuli Matter)

Who is allowed to do research? Wer darf forschen?

Who gets paid for their research and how much? It thus also is relevant to ask: Who understands the researcher's language? Which channels are available to spread the research? Who promotes the research results and thinks they are true and relevant? What power is connected to the knowledge produced through that research? And what power is connected to the researcher? (Sophie Vögele)

All animals, plants, materials who don't believe in objectivity (in a common-sense way). (Chantal Küng)

Everyone should be allowed to do research based on the need for and specificity of the type of research. Nonetheless, institutional affiliation is still considered essential to access research funding and guarantee the «excellence» of research. (Federica Martini)

Theme 3 New Economy and New Economies – Changes in the Education System and in Art Institutions

Economic factors heavily influence what is funded and researched, and also how. Arts universities, which can be understood as part of a neoliberal administrative apparatus and of a global education market, are leaning increasingly toward the profit-making strategies of the private sector. So whereas PhD programmes are being established at Swiss arts universities, thereby strengthening research, no funding has so far been made available for offering mid-level staff permanent positions. Such fixed-term (short-duration), project-bound «appointments» lead to highly flexibilized, precarious working conditions. The prevailing hierarchies, however, remain firmly in place. Socially, the precarious working conditions are legitimated by claiming that (artistic) researchers are passionate about their work, which consequently eludes plain and simple remuneration (it is not a «regular job»). How do artistic researchers in Switzerland deal with these realities? How do they actually earn a living? If they understand artistic research as a field in which work is paid, how does this affect artistic and research practices and also how artists see themselves? How do artistic researchers organize themselves to improve their working conditions — within and beyond arts universities — with or without a PhD? We invite (future) artistic researchers to talk about their (aspired) working conditions. We will examine proposals and strategies through which artistic researchers can influence the processes of institutionalization or how they might gain autonomy from certain institutions.

Workshops Theme 3

Leben und Arbeiten in einer algorithmischen Institution

knowbotiq (Huebler / Wilhelm), Felix Stalder
Correspondent: Hans-Christian Dany

Der Workshop wird im Untergeschoss der Hochschulbibliothek stattfinden. Hier betreibt das elektronisch gesteuerte logistische System hyper-effizientes Chaos. Darin untersuchen wir die Kunsthochschule, die in den letzten Jahren in eine algorithmische Institution voll logistischer Prozesse verwandelt wurde, und erkunden gemeinsam, welche Freiräume wir uns schaffen können für post-algorithmische Praktiken des Unmittelbaren, des Unmessbaren und nicht-optimierbaren Kollektiven.

Auf dieser Irrfahrt durch die Schatten der Prozesse geleiten euch vier Kybernetes: eine fungible Cyborg (Yvonne Wilhelm), ein werdender urbaner Idiot (Hans-Christian Dany), ein tölpelhafter logistischer Körper (Christian Hübler) und ein freundlicher Analytiker digitaler Fallgruben (Felix Stalder).

Surviving the Art School

Raju Rage
Correspondent: Rena Onat

A Kitchen Table Conversation Sharing of Collective Creativity (Queer, Trans* Intersex People of Colour) artist collective based in London which aims to create radical, grass roots space for QTIPPOC to interrogate the politics of art in relation to queer identity, institutional racism, and anti-colonialism. CC is dedicated to creating space for conversations that challenge institutional racism and *white* supremacy within a cultural framework. We are concerned with decolonising our art educations, unlearning the histories that replicate the colonial gaze, re-formatting our own art educations and a re-positioning of this canon by re-centring artists and cultural producers of colour.

An Investigative Group Walk

Mirjam Bayerdörfer
Correspondent: Petra Köhle

Together, we will re-enact an investigative group walk designed for teaching art to architecture students in 2015:

As an introduction to the class, which is called «Arbeitsplatz und Selbstorganisation» and scheduled for eight consecutive Mondays, we would leave the ETH university building and go to the Toni-Areal campus. We would work our way through the building top down, rooftop to basement, stumbling through conceptions and conditions of (creative) work on all levels.

We would make use of each space we managed to access. We would apply the group's senses to observe the institution's effective politics of openness and transparency, staging and controlling.

Our being there would not be authorised by anyone.

These are not questions to be answered fast. That's why I'm also so late with my answer, and still I don't know how to answer them in a short way. I know that I work as a philosopher, teacher, and dramaturg. I need time for whatever I do, I don't like to work fast, it makes me sad and tired. I like to concentrate on an issue, and I get crazy when there are more things at the same time to be done, that also makes me sad. You sent me the questions at a time when I have a lot of work going on, so I keep procrastinating with my answers, because I really don't have a space to answer them at the moment. So I'm procrastinating questions about work because of my work, which is a good paradox. A paradox which also describes the political problem we currently have with work: with this abundance of work (which we would like to obsessively control through planning and organising) there is no time of the present anymore in which we could thoroughly address those questions and actually change the ways we do work. (Bojana Kunst)

Who determines funding policies? Wer bestimmt über Förderpolitiken?

A system of various actors
given the power to do so.
(Luzia Hürzeler)

Die Förderinstitutionen mit ihren
Gremien und Jurys
Die Institutionen, die Projekte
zur Förderung vorschlagen bzw.
ausarbeiten (lassen)
Die Angst vor dem Risiko
Die Freude an der Idee
(Benjamin Egger)

How is your enterprise doing? Wie läuft dein Unternehmen?

It's a spaceship. I guess it's fine. It has a guardian angel. (Ronny Hardliz)

Striving in sympoietic ways. (Riikka Tauriainen)

Visual, Spatial and Culinary Contributions

Biohacking (Food and Drinks)

Maya Minder

«Gasthaus: Fermentation and Bacteria» is an artist research project, which combines artistic, curatorial, and activist interests into communal culinary events at various locations. Fermentation repeatedly features as a central aspect of Gasthaus, not just literally, but also as a metaphor for social ferment, agitation, and incitation to resistance: opposing the structures of the food industry by promoting local self-organisation, ecological sustainability, and community. Gasthaus resuscitates traditional food production methods with a certain relish, saving them from being forgotten and often inviting other protagonists to collaboratively participate in the process of communal exchange.

Visual and Spatial Concept and Realization

Riikka Tauriainen

What does it mean to hold open space for another?

Can we recognise which stories are the ones that normalise the other stories?

I want to think with Donna Haraway and strive for sympoiesis over autopoiesis; for collectively producing systems as opposed to self-reproducing systems. Distributed information and control. Self-organised and involving, ongoing, layered. What happens when we try to think outside of the Euro-infused knowledge projects and their stories, outside of the human exceptionalism and methodological individualism across disciplines? Because it still matters what thoughts think thoughts, what worlds world worlds and what stories tell stories.

Performative Sound Installation

Sarah Solderer

Cut-outs 17.08.2016, 14:50 - 02.05.2017, 17:50

Acrylic and oil on wood, resin and rope, 2017

A performative sculpture consisting of painted swings. Selected records from Solderer's diaries and notebooks transferred onto a swinging island. Here, paths from travels are paved and past is preserved as a memory of an identity and activated by a time-consuming usable object.

2014 + 2015 + 2016

Sound, loop 1:18:19, 2017

A recorded audio track containing diary entries from 2014, 2015, and 2016. One hears the empty scrolling, as well as the temporal registering of a yet another day sequence.

Rollbar

Chantal Küng, Hannah Horst

Die Rollwagen wurden konzipiert von Chantal und Hannah, da die fixe Installation von Material in den Gängen des Schulgebäudes verboten ist. Die Rollwagen führten jedoch nach Diskussionen über die von ihnen ausgehende Gefahr (wenn es brennt und Menschen rennen und die Wagen im Weg sind) dazu, dass ein neues Reglement für rollbare Gegenstände in den Gängen erstellt wurde. Das Papier heisst «Bespielung der Korridore im Toni-Areal mit Wägen bei Veranstaltungen». Unter anderem steht in diesen Spielregeln unter Punkt 3: «Es sollten keine Einkaufswagen verwendet werden (das ist Diebstahl)». Bei den von Chantal und Hannah konzipierten Wagen darf jeweils nur eine der seitlichen Klappen aufgeklappt werden (gemäss Info Hausdienst Juni 2017).

They make it possible and constrain it at the same time.
But not always in ways expected. (knowbotiq (Huebler
/ Wilhelm), Felix Stalder)

Thriving within the given conditions of a vast world, one realizes that bare abundance and richness are made from capitalist ruins. The wild chaos of mutation and transgression is where you find pureness and diversity; is there no such term for Cyber-Ursuppe? Cooking a soup made of mash-ups, what are the living ingredients involved? Bacterial and fungal insights into an invisible world. (Maya Minder)

How do infrastructures, apparatuses, and forms of life influence our work? In welcher Weise beeinflussen Infrastrukturen, Apparaturen und Lebensformen unsere Arbeit?

The infrastructure of work, especially in the art world as well as in the world of artistic research, is of an inhumane scale that no longer agrees with my health and well-being: too often one is forced to travel distances that are too great (locally and further afield, regularly and sporadically); long hours, long evenings. Over the past fifteen years, for various reasons, I have gradually learned to create stricter boundaries, work less and rest more — nevertheless I still work too much, and the lines between work, pleasure, and friendship are all too often still blurred. I am interested in structures (such as scores) that might offer alternatives. (Irene Revell)

Die Perspektiven zu ändern, ermöglicht alternative Lesarten und Repräsentationen. «Invisibility itself teaches something. It is not just an absence. Students who never hear of a woman philosopher have trouble believing in such a creature,» beschreibt Elizabeth Minnich in den 1990er-Jahren. Diese Feststellung gilt heute für die Absenz von Menschen mit Behinderung in Hochschulen und deren Diskursen. (Eva Egermann)

Dass sie dich beeinflussen, merkst du daran, dass du die Situation veränderst, wenn sie deine Arbeit behindern. Du suchst einen anderen Raum auf, du wechselst das Aufzeichnungsinstrument, du stellst die Projektgruppe neu zusammen, du verschiebst gewisse Arbeiten auf den Abend usw. Doch wie sie dich beeinflussen, wird dir erst klar, wenn dir etwas gezeigt wird, was du in deiner Lage nicht hast sehen können. Dir sind nur gewisse Arbeiten zu tun möglich. Umgekehrt ist es die Arbeit, die dich zurichtet. (Christoph Schenker)

They do influence us on an inevitable level: legal status in a country such as Switzerland (where I moved voluntarily), permit of residence (much stricter than in Amsterdam where I came from), legal housing (where my workspace is), paying taxes, and so forth. On a more specific level for the sectors of culture, art, education, and science, apparatuses are a real jungle. Money and where to get it from or how to make the work without it; support and where to get it from and how to realize a work even without it; audience and where to find it and connecting with others to collaborate with. Productive influences come from friends, books, newspapers, information, discussions, politics, flexibility, pragmatism, and openness. Disturbing influences come from lame excuses, distraction, inequality, power games, envy, vanity, fear, and exhaustion. (Tine Melzer)

Normalerweise liegen technologische Infrastrukturen unterhalb unserer Wahrnehmungsschwelle und drängen erst im Störfall ins Bewusstsein. Auch wenn sie nicht immer präsent sind, haben sie einen Eigensinn: Sie wollen eingerichtet und unterhalten sein und absorbieren personelle, zeitliche und finanzielle Ressourcen. Dies lenkt den Blick auf weitere gesellschaftliche Bedingungen: Wie beeinflussen uns Architekturen, Institutionen, Forschungspolitiken, Ökologie? Was passiert beim Versuch, die Infrastruktur und deren Funktion umzudeuten und in ein Narrativ einzubinden? Was halten wir ihr – wenn auch nur temporär – entgegen? (Valentina Vuksic, Hannes Rickli, Zoe Tempest)

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Ist deine Stelle befristet?

JA (Sarah Solderer)

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