

## Thursday May 19th

16:15

**Sarah Linford: "Making as knowing: Reflections on Varied Epistemological Models for Artistic Research and Education."** (on-site, in English)

What constitutes "artistic research" today? How is it fostered? Is there a difference in approach, or only in means, that distinguishes North from South and East from West? Criteria for evaluating artistic research are no longer explicitly derived from the Western canons devised in the Renaissance. These are no longer operative, either aesthetically or socially. Standards derived from historical *Accademie* or *Beaux-arts* models have been toppled but so too has the notion of research as founding a revolutionary visual language. These have largely given way to practices that articulate devices and hybridize experiences. In this context, what is the role of geography, culture, and language in forming artists, and what do varied Mediterranean practices of artistic research and education contribute to the larger, global debate on these issues? How, in sum, might these be constructive in eschewing the artist-as-commodity-producer tendencies often promoted by countries with strong manufacturing bases? Perhaps a cultural and material "pedagogy of ambiguity" offers insights into expanding, and enriching, dominant conceptions of what constitutes artistic research.

17:30

**Ido Govrin: Research Question in the arts** (on-site, in Hebrew)

In this lecture, following its double instruction, I will suggest my thoughts upon research in the arts, the importance of the research question within it, and the relationship between the question and the research. In addition, the lecture might be a study case of the challenges that the artist-researcher faces when attempting to receive academic accountability on their practical research in the arts. On the basis of my former research during my PhD trajectory and my current post-doctoral research, I will raise dilemmas about the research question in the arts. For example: The fragmentation of research in the arts and writing on art, the fundamental difference between academic research and artistic research, the research question in the arts in the face of the difference structures of understanding in the sciences and in the humanities, the creative and theoretical dimensions of the artist-researcher and the matter of knowledge in artistic research

## Friday May 20th

9:30

**Hou Hanru: Interactions across the Mediterranean. The Med-shows** (online, in English)

The study of Mediterranean and Middle East scenarios constitutes one of MAXXI's main research strands vis-à-vis our day and age, contributing to shaping the DNA of the institution. In recent years, the museum has devoted a trilogy of exhibitions to contexts of great interest: Iran with *Unedited History. Iran 1960-2014*; Istanbul with the representation of questions such as the resistance to democratic regression, the response to the rapid urban change, political and social conflicts, economic expansion, the coexistence of diversified collectivities, the imagination of the future (*Istanbul. Passion, Joy, Fury*); Beirut, whose subject of analysis focused on urban transformation, the cohabitation of diversity and the search for happiness (*Home Beirut. Sounding the Neighbors*). More recently, our conviction at MAXXI of the significant role of trans-Mediterranean art communities in forming a new vision of living together has led us to focus on the north coast of the Mediterranean, namely the Former Yugoslavia, helping us to convey a more relevant picture of this new creative dynamism.

10:15

**Liora Belford: Jerusalem: The Politics of Acoustic Spaces and Listening Territories** (on-site, in Hebrew)

In his book *How to Live Together*, Roland Barthes notes that one of the first things that power does is establish a rhythm “to everything: a rhythm of life, of time, of thought, of speech” (1977/2013, 35). As a sound artist and curator contemplating the rhythm of power in Jerusalem, in the past year I've been working with a group of Israeli and Palestinian artists on an intensive exploration of Jerusalem's acoustic spaces and listening territories. “Listening,” is following the relationalities that sound enables, and “acoustics” comprises the diverse and complex apparatuses which divide the city into different territories of power. This paper will follow two of the group's activities that are currently underway. The first is the mapping of the city's soundscape and establishment of an online sonic archive entitled “Listening Walks in Jerusalem.” The second, entitled “Scores for Social Acoustics,” examines (in practice) the impact of sonic acts, as

performed by Israeli and Palestinian artists, on the soundscape of the city. Through both initiatives I ask, if acoustic ontology is lodged in the ways in which sound performs to manipulate, disintegrate, and reconfigure space then how may the sonic artistic act charge or disregard particular visual and material delineations of spatial arrangements in the city?

**11:00**

**Fernando Hernández-Hernández: Artistic research: a space to promote knowledge and disruptive thinking in the arts and in the academy** (online, in English)

Artistic research is a field and an approach that emerged in the 1970s for which there is no single definition. Like art, it is constructed not from a propositional assertion but from the questioning of its own existence. On the basis of this assertion, this presentation begins by reviewing the arguments that underpin artistic research, and then recovering some of the ideas that have helped to construct the debate around it. Next, I will show some relationships and differences between artistic research and art production. Finally, I underline the importance of methodological rigor, the transparency of processes, and the questioning of the notion of result. On this journey, I put forward some arguments that can contribute to the debate on what artistic research can be and what contributions it makes to knowledge, thinking and doing inside and outside the arts, as well as inside and outside the university. These arguments are intertwined with some of the theses that were carried out in the PhD in Arts and Education by the Cultural Pedagogies unit of the University of Barcelona.

**13:15**

**Waste/d, an ongoing art and pedagogy research project on social and artistic potential in times of extended crisis** (online, in English)

*by the Temporary Academy of Arts, PAT (Elpida Karaba, Despina Zefkili, Yota Ioannidou, Vangelis Vlahos)*

Waste/d involves research and production of new theory and artistic projects around the thematic axes of waste, surplus and abject, creating alliances among practitioners from different localities, as well as art and scientific fields and taking

various forms (books, lectures, interviews, seminars, performances, live events), including a series of exhibitions and public program at State of Concept, where the Temporary Academy of Arts, PAT, was invited to take charge of the artistic directorship for one year in order to develop the research of Waste/d starting from April 2022. Artists, researchers and scientists from Greece and abroad, have been invited to contribute to a new conceptualization of the meaning of Waste/d, by suggesting new ways of viewing, distributing, perceiving and networking an anti-Waste/d front.

**Sarah Linford** lives and works in Rome while retaining strong personal and professional ties to the United States and to France. An art historian, curator and educator, Dr. Linford works closely with emerging and established artists, as well as with fellow art historians, critics, collectors, private, public and non-profit cultural institutions. She teaches modern and contemporary art and museum studies in John Cabot University's BA and MA programs, and courses at the Rome University of Fine Arts' international MFA program. Previously she taught at the public Academy of Fine Arts of Rome. In Paris, she coordinated the Fondation de France-supported research program at the French National Institute for Art History. She has taught and advised undergraduate, M.A. and Ph.D. students in a variety of international institutions of higher education in France, the United States, Germany and, since 2013, in Italy.

**Ido Govrin** (b. 1976) is a multidisciplinary artist and scholar whose practice includes sound, installation, printmaking and text. Govrin has studied art and philosophy in Israel, Holland and Canada. He holds a BA in philosophy from Tel-Aviv University (2012), an MFA from the University of Toronto (2014) and a PhD (2019) in Visual Arts from Western University (Canada). Recent solo exhibitions include *Philosophical Archeology Space 2009-2019* (2019), *Not Quite the Highest Point* (2017), *I knew, but didn't believe it and because I didn't believe it, I didn't know* (2017), *Silent Maps* (2016), *To return to a place, is, like dying* (2015), and *Vaalbara* (2014). He regularly exhibits across North America, Europe and Israel. In addition to his work as an artist, he has curated a series of five contemporary art exhibitions under the title *Laptopia* (2005-11) and the group exhibition *Mother, Ravens!* (2012). Between 2008 and 2012, he was the director of *Musica Nova* ensemble, which has been at the forefront of Israel's experimental music scene

since the 1980s. Govrin has released three full-length studio albums, *Erratum* (2017), *The Revisit* (2011) and *Moraine* (2010), as well as various other EPs. Since 2005, he has run the record label *Interval Recordings*.

**Hou Hanru** is an international art curator and critic. In 2013, he became Artistic Director of the MAXXI, National Museum of 21st-century Art, Rome. Hou graduated from the Central Academy of Fine Arts in Beijing and moved to Paris in 1990, where he worked until moving to the United States in 2006. There he worked at the San Francisco Art Institute as Director of Exhibitions and Public Program and Chair of Exhibition and Museum Studies. He has curated numerous exhibitions including the Venice Biennale (1999, 2003, 2007), *Nuit Blanche* (2004, Paris), the 10th Istanbul Biennial (2007), the Lyon Biennale (2009). Concerning the Mediterranean, he developed a series of projects at the MAXXI since 2014. He has been a consultant and advisor to many institutions and served on juries of prestigious international awards. He has, further, taught and lectured in many institutions including Rijksakademie van Beeldende Kunsten (Amsterdam), HISK (Antwerp /Ghent), *Forecast* (Berlin). A selection of his many writings was published as *On The Mid-Ground* (2002). A frequent contributor to conferences, catalogs, magazines and books of contemporary art, he is also a guest editor for international art journals including *Flash Art*, *Yishu*, *Art Asia Pacific* and *LEAP*.

**Liora Belford** is a sound artist, a curator, and a postdoctoral researcher in the Department for Theater Studies at the Hebrew University of Jerusalem.

**Fernando Hernández-Hernández** is a Professor of Contemporary Visualities and Arts-based Research at the Faculty of Fine Arts of the University of Barcelona. He is the coordinator of the Ph.D. in Arts and Education. He also collaborates with educational projects - in schools and museums - that promote and facilitate that all students find their place to learn. Concerning Artistic Research and Arts-Based Research, he has promoted the role of artistic strategies in social research. In addition, he has worked on grounding research centered on the knowledge generated by artistic practices. He has participated in artistic research training in the fields of music, dance, and theater. With Rachel Fendler, he organized the 1st Conference on Arts-Based and Artistic Research. Critical reflections on the intersection between art and research. Among his publications on this subject are Calderón García, Natalia ;Hernández-Hernández, Fernando (2019). *Artistic research. A space for disruptive knowledge in the arts and the university*. Hernández-Hernández, F. (2019). *Researching the Unknown through Arts-Based Research to Promote Pedagogical Imagination*. Padilla-Petry, P., Hernández-Hernández, F. & Sánchez-Valero, J-A. (2021). *Using Cartographies to Map Time and Space in Teacher Learning in and Outside School*.

**Temporary Academy of Arts, PAT** (Elpida Karaba, Despina Zefkili, Yota Ioannidou, Vangelis Vlahos)

The Temporary Academy of Arts is a mobile academy of arts and at the same time an art project of experimental education that adopts mechanisms from various systems of knowledge and art practices for the production and transmission of artistic programs and the construction of their historicity. PAT is a para-institution engaged with a range of activities involved in different levels of institution affiliations. It depends on an 'expanded' curating, incorporating exhibitions, events and publishing projects persistently addressing the relationship of art and its institutions, the labour involved and the public.

The Academy is working upon different educational, artistic and social models and adopts a research based and multidisciplinary approach to knowledge production, in order to investigate the boundaries, permeabilities and repressed contradictions that underlie public spaces.