On listening, participating, and performing as spectral modes of arts-based research.

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This session aims to explore multiple modes of articulation that emerge within our ongoing artistic research projects and subsequently fold back into the wider research environments we are part of. As a working process towards this session, we have identified three major modes we seek to address more closely.

Firstly, we will inquire into how our research activities - both explicitly and tacitly - build on the assumption that art practice is capable to (re-)articulate dominant ways of relating to the surrounding world. In other words, we will explore how commitment to specific art practices, perceived as at once epistemological frameworks and scholarly techniques for careful inquiry, are (or are not) able to actively rewire our conducts, perceptual biases, and sensitivities on a micro-level (affective/subjective).

Secondly, we will investigate how those potential micro-(re-)articulations can be communicated further as to aid similar processes and provoke responses among diverse audiences. More specifically, we are curious to discuss how the art's potential of opening and circulating knowledge through diverse, multimodal and inclusive means might instigate a second level of (re-)articulations, this time among wider audiences and publics. What ethical, political and social implications emerge when the artist/researcher's re-articulated ways of relating to the world are shared with others and ripple into the wider social realm?

Thirdly, we will think together how our projects are and/or could engage in (re-)articulating established conducts that pervade disciplinary fields we currently in dialog
with (environmental humanities, cultural studies, science and technology studies and
gender theory, to name a few). Similarly, we are interested in examining how the very
research environments we infuse with artistic perspectives, might become a site of a
third level of re-articulation. In other words, we will ponder how findings from the series
of re-articulations emerging in the field - on personal, community, and social levels -
might in turn contribute to the reconfiguration of institutionally established research
traditions and methodologies (in arts and beyond).

To address those questions and substantiate further the circular dynamics between these
preliminarily identified sites of (re-)articulation, we will draw on our current projects.

mirko will reflect from the experience of the current artistic research which tries to
analyze and contribute to re(con)figuring injustices and power relations created and
perpetrated by the global mining industry in the semi-peripheries of Europe. In
particular, the focus will be on possibilities and difficulties of giving expression to
deeply affective experiences of local human and other-than-human/natural communities
exposed to extractivism. How are my artistic research activities situated as an actual
mode of social reproduction (community-making) in these complex socio-natural
contexts?

Similarly, Smolicki will turn to his current research on rethinking soundwalking and
field recording practices in the context of environmental humanities and technosciences.
More specifically, attention will be given to how listening and field-recording practices
can open the researcher and audience onto the realms otherwise imperceptible. What
practical and ethical implications emerge from such artistic reconfigurations of vectors
along which we pay attention to and sonically sense the surrounding world?