Chapter 3

Artistic Research and Academia: An Uneasy Relationship

Context

This chapter is an expanded version of a contribution I made to 'Music and Ideas Worldwide: A Symposium on Practice-Based Research' held at the Royal College of Music, London, on 24 October 2007. It enabled me to put into words some of my experiences during the creation of docARTES, the doctorate programme for musicians, as well as to look back at the conference 'The Third Cycle: Artistic Research after Bologna', which I had organised in Amsterdam's Felix Meritis centre on 10–11 October 2007. The chapter introduction entitled 'Artistic Research and Academia' contains a hidden polemic with the stances adopted by some Dutch postgraduate institutes. At the end of the chapter, I introduce two themes – contingency and realism – that will return in chapter 5 and particularly in chapter 7.

Artistic research and academia

There is something uneasy about the relationship between 'artistic research' and the academic world. This has led some people largely to exclude artistic research from the realm of higher education and research and assign it, instead, to art institutions that serve art practice directly – such as funding bodies, postgraduate artists' laboratories, or exhibition venues. It has prompted others to work from within to expand or redefine the prevailing conception of academic or scientific research from the perspective of artistic research. Both these strategic and political agendas have their merits, but also their shortcomings.

In the former strategy, artistic research is in danger of becoming isolated from the settings in which society has institutionalised thinking, reflection, and research – particularly the universities. Under a guise of artistic nonconformity and sovereignty, some people put up resistance to the supposed disciplining frameworks of higher education and research. Let us not get into arguing about whether the word 'research' can justifiably be used here, or whether the idiosyncratic undertakings and appropriations that are so peculiar to the artistic quest might better be called explorations and discoveries. It is not uncommon to see superficial, theory-meagre borrowings from what happens to be on offer in intellectual life being put to use in artistic production.

In principle, of course, there is nothing wrong with that. After all, much is permissible in the context of artistic discovery that would not withstand the test of academic justification (the same can, incidentally, be said of mainstream research as well). Yet the logic and the internal dynamics of art practice do, in fact, differ from those of most academic disciplines – which at least keep up the pretension that explorations, findings, and insights need to be somehow connected to theoretical justification or further thought.

The question that needs addressing now is whether this type of 'research' (whatever one may think of it otherwise) does not actually prosper best in educational settings – in this case, institutions of higher education in the arts. The insistence with which some institutes claiming to conduct artistic research are positioning themselves outside the sphere of education (often driven by an unfounded, hyped-up Bologna-phobia) leads one to suspect that more is at play than mere oppor-

tunistic protectionism. The vehement resistance to the 'education system' and 'academisation' seems also to be fuelled by a limited understanding of what higher education in the arts really is, or could be.

I used the same wordings in drafting the mission statement of the Amsterdam School of the Arts (AHK). I am aware that there is a difference between a task one sets for oneself and the ways it gets implemented in practice.

This educational field does have trouble constantly reinventing itself in confrontation with the state of the art in practice; 'academism' is always a lurking danger. But at the same time, higher education in the arts is – or ought to be – the place where the cultural past meets current practice, and the future is prepared; questions are asked that have no answers yet; and respect for the continuously reassessed wealth of cultural tradition joins with a keen sense of the urgent and with the exploration of the uncharted.

Artistic research benefits when carried out in such a context. Arts education also – fully consistent with Humboldtian ideals – benefits from the inspiration and impulses it receives from developments in artistic research practices. One already distinguishing feature of arts education (especially compared with what is customary in most of the higher education system) is its in-house integration of training with practice, as artists make their current work into part of the educational subject-matter. These bonds with art practice can be tightened further (a constant need) by creating links between artists' research practices and teaching practices at the academies. A fine example of such productive alliances may be witnessed in the research fellowship programmes now operating in the UK and in Norway. A modest start has been made in the Netherlands, too, by enabling artists to hold research posts in arts institutes.[1]

The second strategy of positioning artistic research in academia is similarly problematic. Hypothetically, the introduction of artistic research into an academic environment could broaden and enrich our

1. I refer here to the Arts and Humanities Research Council Fellowships in the Creative and Performing Arts (AHRC n.d.), the National Norwegian Artistic Research Fellowships Programme (NARF n.d.), and the Artists in Residence programme (AIR n.d.) initiated by the Art Practice and Development Research Group at the Amsterdam School of the Arts.

conception of what academic or scientific research truly is.[2] On the face of it, universities would potentially benefit from the methods and perspectives characteristic of artistic research.[3] To give an example, university research traditions as a rule devote little attention to the haphazard manner in which research paths are navigated and research results actually come about. In terms of both methodology and knowledge dynamics, the focus on the creative process that is characteristic of research in the arts, as well as the characteristic linkage and interpenetration of artistic practice and theoretical reflection, of doing and thinking, would be a valuable asset to universities. Furthermore, in artistic 'knowledge production', the emphasis lies on non-discursive modes of world disclosure embodied in concrete artefacts. Hence, in an epistemological sense as well, artistic research would provide a benefit, or even a correction to what many people regard as the doings and dealings in mainstream science and research.

But this positioning of artistic research also has its shortcomings. By this I am not referring to the understandable resistance in certain academic circles (interestingly enough, notably in disciplines such as art history) to the introduction of practices and mores that, at first glance, violate the received forms of scholarship and academic craft-work. It might take some getting used to for certain people, but the history of science shows that new research objects, methods, and claims always meet resistance. One just needs to steer a middle course between assimilating with what is already there and stressing one's own particularity. In this respect, the current institutional ad-

In humanities circles, one encounters both opponents and proponents of the emergent field of research. Although serious arguments do play a role here, far too often these can be seen to be corrupted by money and power. The new field is perceived as a threat by those who fear it will deprive them of funding. It is welcomed by those who perceive it as an academic ally.

2. I use the words 'academic' and 'scientific' interchangeably here, and both refer to the traditional university setting. 'Academia' and 'academy' refer in this essay to the entire field of higher education and research. Terminological questions like these are not without import. *Science* in English has a much more restricted meaning than the Dutch *wetenschap* or the German *Wissenschaft*, as the latter also encompass the humanities. The German *Forschung*, by contrast, is more likely to refer to the mores of the natural sciences than is the case with the Dutch *onderzoek* or the English *research*.
3. For an elaborated account, cf. Cobussen 2007.

vance of artistic research does not differ in essence from the rise of disciplines like sociology, the technological sciences, or, more recently, cultural studies.

No, in referring to the shortcomings of university artistic research I mean something more fundamental – a fundamental deficiency that seems immanent in the relationship between art and the university. In a certain sense, this is even true of the relationship between artistic research and higher education as a whole, hence including institutions of arts education. It is a deficit in the relationship between the artistic and the academic. Thus, it almost seems as if the isolationists I was criticising earlier will turn out to be right after all. This deficit is best described as a certain unease, a restlessness, an agitation that arises because the contingent perspectives offered by artistic research practice are rather at odds with the quasi-universalistic knowledge claims of the academy, and even seem irreconcilable with them. Or are they? This is the question I want to address here.

Practice-based doctoral programme in music

Since 2002, I have been involved in developing and implementing docARTES, a practice-based doctoral programme in music. It is a cooperative arrangement involving the Conservatory of Amsterdam, the Royal Conservatoire of The Hague, and Leiden University (in the Netherlands) and the KU Leuven Association and Orpheus Institute, Ghent (in Belgium).[4] The doctoral programme is designed for musicians, both composers and instrumentalists, whose research combines artistic practice with theoretical reflection, and whose artistic and theoretical research results are intended as a contribution both to art practice itself and to the discourse about it.

In developing the programme, we have made use of insights developed elsewhere in this field. Reports published by the UK Council for Graduate Education (UKCGE 1997; UKCGE 2001) on practice-based doctorates in the creative and performing arts and design were particularly helpful to us as we designed the research environment, put to-

4. See docARTES n.d. for information on the programme and the various doctoral projects.

gether the programme and constructed the curriculum, determined the admission and assessment procedures, and arranged for the students' supervision and guidance.

As it now operates, the programme starts with a two-year research training course as part of a pathway to the doctorate lasting four to six years. Meeting ten times a year in monthly sessions of two to three days, the students report on their work in progress and attend colloquia with guest artists and/or researchers. Seminars on the philosophy of science and on artistic research and the aesthetics of music are held, and there is a hands-on seminar on research in and through music. Students also learn how to collect data and to present and document their research. The programme is now in its fifth year, and twenty students are enrolled. The first degrees should be awarded in 2008.

Thirty-nine doctoral candidates were enrolled as of November 2011, and four had obtained their doctorates. More are to follow in 2012.

One matter that requires constant attention is the doctoral candidates' lack of academic training, particularly in writing skills. As a rule, their practice-based masters courses at the music colleges have prepared them inadequately for doing research. This problem is linked to a more general issue I would like to turn to now: the amount and kind of reflection that ought to be part of a practice-based doctoral course. How much attention should be devoted to 'theory'? And what do we mean by 'theory'? What kind of theoretical reflection should we expect from researching artists? And how does that relate to their artistic practice?

At a meeting of the European MIDAS (Music Institutions with Doctoral Arts Studies) network in Tallinn in May 2006, a central topic was 'How much theory can practice bear?' One participant remarked, provocatively, 'We're not trying to train the students as philosophers and make them into some kind of Derrida, are we?' We teach artist researchers the APA rules for reference lists, footnotes, and other style elements. We teach them to write and present academic papers. We introduce them to the standards of systematic research and the principles of philosophy of science. But could we be starting at the wrong end? And aren't we asking too much of our students? Are they meant to develop into fully fledged scholars, as well as reflective artists?

At the root of these continuing concerns are questions that

seem inextricably bound up with the practice of artistic research – the issue of discursivity, the role and meaning of language in research; and the issue of the relationship between theory and practice. Before I discuss these further, let me highlight two recent occurrences that illustrate these issues.

Text and theory

In October 2007, the Arts and Humanities Research Council (AHRC 2007) in the UK launched a new research programme called Beyond Text. This five-year, £5.5-million scheme provides funding for research projects whose primary focus is on visual communication, sensory perception, orality, and material culture. The programme bears the subtitle Performances, Images, Sounds, Objects. Here, it seems, we have an initiative directly derived from the intentions of artistic research – a programme that, by 'going beyond' text and taking artistic practice as its point of departure, assumes a clear stance on the issues addressed in this chapter. Yet as we delve further into the programme specifications, we read that *beyond text* does not mean *without text.* Indeed, 'while the creation [...] of performances, sounds, images, and objects [...] is the central concern, their translation [...] through texts remains key to their investigation.' Further on, the writer describes Beyond Text as aiming 'to enhance connections between those who make and preserve works and those who study them' (AHRC 2007). So in spite of its focus on practice, this scheme seems to do more to deepen the gulf between theory and practice than to bridge it. The governing principle in Beyond Text is still the 'humanities perspective', which elevates research *on* practice above research *in and through* practice.

On 15 October 2007, the e-mail discussion forum of PARIP (Practice as Research in Performance, a Bristol-based project earlier supported by the AHRC) carried an announcement for a forthcoming event at the University of Manchester entitled 'The Big Debate: "That's Not Research, It's Art"'. The forum moderator appended the following comment:

> In Bristol we have noted an increasing number of these events and are somewhat concerned that the terms of reference are not mov-

> ing forward. I will not be attending these conferences and symposia, but wonder if those within the old PARIP communities might feed in? Particularly in the RAE run-up and following the summer's AHRC consultation 'Beyond Text' it is a little surprising to see that people feel as though there is still a significant battle to be won to convince the academy of its validity.[5]

I am unsure how to read this, but one thing is clear: people (the PARIP community) think either that all the work of convincing academia of the validity of practice-based research in the arts has already been done (by them?) and the battle is now won, *or* that the battle has been lost. Either way, the sense of unease – the uneasy tension between artistic research and the academy – has seemingly vanished. Peace has been restored, and the feeling of dissonance overcome.

Second occurrence. Also in October 2007. I organised a two-day international conference in Amsterdam entitled 'The Third Cycle: Artistic Research after Bologna'. During a panel debate, one of the conference speakers, Johan Haarberg, founder of the Norwegian Artistic Research Fellowship Programme, was challenged to explain the relationship between theory and practice in the programme. 'No theory!' was his provocative assertion. 'Reflection? Yes. Some degree of contextualisation can be expected. But "theory"? No!'

The central issue addressed at the Amsterdam conference was whether and how research opportunities for artists could be created in the Netherlands after the masters degree. One of the talks at the conference described the creation of a Graduate School at the Berlin University of the Arts (UdK Berlin), which offers a post-masters course. Neither the Berlin third-cycle course for artists nor the Norwegian programme awards a doctorate (PhD). At the Berlin graduate

The Netherlands Organisation for Scientific Research (NWO), in cooperation with the Netherlands Foundation for Visual Arts, Design and Architecture (BKVB), has meanwhile initiated a doctorate programme for visual artists and designers. The development of the third cycle in the arts in Europe is the focus of the Erasmus academic network SHARE (Step-Change in Higher Arts Research and Education); see also my annotation in chapter 2, page 35.

5. RAE = UK Research Assessment Exercise; see PARIP LIST n.d.

school, that degree is reserved for more traditional disciplines like art history or music education. Practice-based research by artists such as musicians is not eligible for recognition as PhD research. This, of course, reconfirms once more the separation of theory from practice, and of research on the arts from research in and through the arts. Effectively, artistic research is not regarded here as 'real' research ('*Forschung*'), or is seen as a lesser form of it. The Norwegian programme, in contrast, views artistic research as a fully fledged, legitimate type of research at the third-cycle level.[6] The programme is independent of university frameworks and sustained by the arts colleges. Although it does not culminate in a doctoral degree (PhD), it is nonetheless deemed by the state to be of equal standing. The distinguishing feature of the Norwegian research fellowship programme is that it is founded not on the criteria for third-cycle research as set by the academic world, but on the question of what artists, as 'reflective practitioners', need for successful research practice. And the answer? Well, to start with, no theory ...

Research and knowledge

What do these two illustrations tell us? To begin with, we can at least gather from them that a debate is still in progress about the issues of discursivity and the relation between theory and practice – topics that generate a certain apprehensiveness and agitation both inside academia and outside it, in the world of art. Is this merely a temporary feeling of nervousness and unease that will dissipate once the struggle is over? That is, will it go away as soon as practice-based research in the arts – research in and through art practice – has become a well-respected academic instance of an 'original investigation undertaken to gain knowledge and understanding'?[7] No, in my view there are good reasons to maintain that we are not dealing here with a transitory sense of unease.

6. For political reasons, however, the programme avoids using the word *forskning* (research) in its Norwegian texts, employing instead the term *kunstnerisk utviklingsarbeid* (artistic development work). The Swedish Research Council, in comparison, has been supporting research projects under the designation *konstnärlig forskning och utveckling* (artistic research and development) since 2003. See also my observations in note 2 in this chapter about variations of meaning between different languages.

But before I say any more about the reasons why we should actually *preserve* a degree of restlessness and unease in the relations between artistic research and academia, I would like to make a few comments on why, after fifteen years of debate about research in the arts and about its institutional context, there are also good reasons to argue that some things *have* changed.

First there is the concept of research. Gradual but noticeable liberalisation has occurred in recent decades in terms of what is understood by 'research' in the academic world. Recent evidence for this is seen in the definition of research given by the European Joint Quality Initiative in its Dublin Descriptors for third-cycle education:

> The word [*research*] is used in an inclusive way to accommodate the range of activities that support original and innovative work in the whole range of academic, professional and technological fields, including the humanities, and traditional, performing, and other creative arts. It is not used in any limited or restricted sense, or relating solely to a traditional 'scientific method'.[8]

Research institutions and funding bodies, such as the Higher Education Funding Council for England (HEFCE) and the AHRC, maintain similarly 'inclusive' definitions of research, which ostensibly allow room for research taking place outside the established parameters of the natural sciences, social sciences, and humanities. In practice, however, the situation is more difficult, especially in the rat race for research funding, where such 'newfangled' activities as artistic research still tend to lose out.

7. The definition of research used by the Higher Education Funding Council for England (HEFCE) in its Research Assessment Exercise is: '"Research" for the purpose of the RAE is to be understood as original investigation undertaken in order to gain knowledge and understanding. It includes work of direct relevance to the needs of commerce, industry, and to the public and voluntary sectors; scholarship; the invention and generation of ideas, images, performances, artefacts including design, where these lead to new or substantially improved insights; and the use of existing knowledge in experimental development to produce new or substantially improved materials, devices, products and processes, including design and construction.'

8. See JQI 2004.

Chapter 4 will deal more extensively with the place of artistic research within the realm of science and technology, as well as with the possible kinship between artistic research and Mode 2 knowledge production.

A further sign of the changing research landscape is the diminishing authority of the hierarchy of basic research, applied research, and experimental development, concepts defined in the Frascati Manual (OECD 2002), a publication of the Organisation for Economic Cooperation and Development containing standards for surveys on research and development. Changes like this are partly attributable to the emergence and recognition of other forms of knowledge production. In particular, the phenomenon known as Mode 2 knowledge production has upset the traditional ways of thinking about the social and intellectual organisation of research. Mode 2 research is characterised by being carried out in contexts of application; it is predominantly interdisciplinary or transdisciplinary; it has no epistemological core and is methodologically pluralistic; and the direction and quality of the research is not determined by disciplinary peers alone.[9]

At a more theoretical, philosophical level these broader conceptualisations of research, and the accompanying shifts in research policy, have coincided with the liberation of knowledge forms and research strategies that are also capable of grasping what takes place in artistic research. At an epistemological level, one notices a growing interest (also in some 'traditional' knowledge domains) in the implicit, tacit knowledge that plays a part in our interaction with the world, in our actions and speech. Many scholars in such divergent disciplines as the cognitive sciences, phenomenology, and philosophy of mind consider the embodied (sometimes even bodily) non-conceptual or preconceptual forms of experience and knowledge to be a kind of *a priori* that underlies the ways in which we constitute and understand the world and reveal it to one another. And precisely these forms of experience and knowledge are embodied in art works and practices, and play a part in both their production and their reception. Artistic research is the de-

Constructivist realism

9. See Gibbons et al. 1994. I write more about this in 'The Mode of Knowledge Production in Artistic Research', in Gehm et al. 2007, pp. 73-80, [and in chapter 4 below].

liberate articulation of such non-discursive forms of experience and knowledge in and through the creation of art. The intertwinement of ontological, epistemological, and methodological perspectives – the circumstance that defining an object is always at once both an epistemic act and an indication of ways to gain access to it – suggests not only that artistic practices and creative processes are themselves the most suitable instruments of artistic research. It also implies that the most effective way of articulating, documenting, communicating, and disseminating the research results is not the dominant discursive one, but the way that uses the medium itself as its mode of expression. One need not deny the inescapability of language to still give primacy to the art itself in the research process and as the research outcome. Discursive expressions may accompany the research, but they can never take the place of the artistic 'reasoning'. At best, they can 'imitate', suggest, or allude to what is being ventured in the artistic research, or can be employed in a post hoc reconstruction of the research process.

This 'imitative' form of discursivity is addressed, with reference to Adorno, in chapter 7, pages 154 and 168.

It has meanwhile become a philosophical commonplace to say that there is no ultimate epistemological ground for our beliefs and knowledge claims, and that the edifice of science and research has been built on unstable ground. This is mirrored in a methodological pluralism and fallibilism whereby no rule has the final word, and where research pathways have been liberated that – without sinking into scepticism or relativism – have taken leave of the rigid opposition of subject and object of research, of fact and value, of action and interpretation. And it is precisely this type of methodology – which allows for the intertwinement of researcher and researched, object and objective, and practice and theory – that seems the most suitable framework for conducting artistic research.

The broadening of what we understand by research, the emancipation of non-discursive knowledge contents, and the growing appreciation of unconventional research methods all point to a more open and encompassing understanding of what science, university, and academia are. This 'liberalisation' is reflected in the fact that the highest de-

Cf. my annotation about this 'agenda' of artistic research on page 44 in chapter 2.

gree in higher education, the PhD (which up to the nineteenth century, incidentally, was reserved for practice-oriented, protected professions in theology, medicine, and law) is increasingly no longer understood in terms of the fulfilment of specific academic criteria, but as a manifestation of a level of competence, irrespective of its domain and with due regard for the specific nature of the research objects, claims, and methods that are prevalent in that domain (cf. UKCGE 1997). And although resistance to this 'liberalisation' is still evident in some quarters, the expectation is that there, too, the awareness will dawn that research in and through art is a legitimate form of doctoral research.

In sum, after fifteen years of debate on the institutional and theoretical place of research in and through the arts, it now looks as if no fundamental obstacles exist to admitting this type of research to the ranks of the higher education and research establishment, and no longer any reason to feel uneasy about how artistic research relates to academia. At least, so it would seem.

Contingency and realism

What I am arguing here, though, is that the sense of unease and concern is more fundamental, and somehow inextricably bound up with the relationship between the artistic and the academic. There is something about the arts, and hence also about artistic research, that generates this uneasy, apprehensive feeling. In conclusion, let me focus on that 'something'.

Artistic practices are reflective practices, and that is what motivates artistic research in the first place. And this is not just because artists are now increasingly forced by external circumstances to position and contextualise their work and, as it were, justify it to funding bodies and to the public. The reflexive nature of contemporary art also lies enclosed in contemporary art itself. This art accepts no natural law; cannot base itself on an aesthetic foundation; has lost its normality; and makes its own rules. It is an art that continuously starts anew at every level, from the organisation of the material to the reality presented. This art is not only caught in the grip of autonomy and loss of function (Peter Bürger), but has also necessarily become transcendental. And this theme of art's conditions of possibility is not only an aberration from

an introverted modernism – which was bid farewell as postmodernism made its merry entrée – but it has been characteristic of all contemporary art since Hegel's time. This is the inescapably abstract and reflexive quality of all art: that it traded (even behind the artists' backs) its overemphatic representations, created in the naivety of imitation and expression, for the contingent perspectives that stir our thinking in ever-changing ways. Art (not only conceptual art) is also thinking, albeit of a special kind.

This kind of matter-mediated reflection has much in common with philosophical reflection. And that is a more compelling justification for the title of *philosophiæ doctor* than merely arguing for 'research equivalence' for a doctorate in the arts – the idea that practice-based research in the arts is just as PhD-worthy as any other academic discipline. But the philosophy involved here is one that sees itself as an un-academic philosophy, as speculative philosophy. This artistic reflection, like philosophy, is a quasi-transcendental undertaking because it bears upon the foundations of our perception, our understanding, and our relationship to the world and other people. Art is thought, not theory. It actually seeks to postpone 'theory', to reroute judgments, opinions, and conclusions, and even to delay or suspend them indefinitely. Delaying, pausing, suspending, waiting – this 'modesty' now even necessarily characterises those unambiguous forms of art that want to be understood like this and not in any other way. Art says: 'It can also be different...' Artistic research is the deliberate articulation of this unfinished material thinking. This reinforces the contingent perspectives and world disclosures it imparts. In the debate on the epistemology of artistic research, an antithesis repeatedly surfaces: between explicit, manifest knowledge and implicit or tacit knowledge, and between knowing that something is the case and knowing how to do or make something. I propose to add a third side to this: not knowing. 'I don't know...' This is the more interesting position: not to know, or not to know yet. It creates room for that which is unthought, that which is unexpected: the idea that all things could be different… This is what we may call the radical *contingency* of artistic research.

'We don't know exactly what we don't yet know.'
◂ Hans-Jörg Rheinberger (see chapter 9).

How much theory does artistic research need? Well, we should not say: 'Here is a theory that sheds light on artistic practice', but 'Here is art that invites us to think.' Immanuel Kant described the aesthetic idea as a 'representation of the imagination which induces much thought, yet without the possibility of any definite thought whatever, i.e., concept, being adequate to it, and which language, consequently, can never get quite on level terms with or render completely intelligible'.[10] This eighteenth-century expression of what the philosophy of mind would now call 'non-conceptual content' encompasses more than just the tacit knowledge embodied in the skilfulness of artistic work. That 'more' is the ability of art – deliberately articulated in artistic research – to impart and evoke fundamental ideas and perspectives that disclose the world for us and, at the same time, render that world into what it is or can be. If some form of mimesis does exist in art, it is here: in the force, at once perspectivist and performative, by which art offers us new experiences, outlooks, and insights that bear on our relationship to the world and to ourselves. This articulation of the world we live in is what we may call the radical *realism* of artistic research.

Constructivist realism

The notions of *non-conceptualism*, *realism* and *contingency* will develop further throughout the chapters of this book, culminating in a tentative, still imperfect formulation at the close of chapter 7. Work remains to be done here.

The kind of reflection that artistic research is, the contingent perspectives it delivers, its performative power, and the realism it brings to bear – all these make artistic research into a distinctive instrument that will not readily conform to the established mores and conventions in the more traditional academic world. This is the fundamental uneasiness and restlessness that haunts relations between the artistic and the academic. But if the university, if academia, is willing and able to incorporate these unstable, uneasy attributes into its midst – along with the non-discursive artistic research practices – then we can say that progress has been made. Hence, the

10. In Kant 1978 [1790/93], *The Critique of Judgement* (*Kritik der Urteilskraft*), § 49. The German passage is: 'Unter einer ästhetischen Idee [...] verstehe ich diejenige Vorstellung der Einbildungskraft, die viel zu denken veranlaßt, ohne daß ihr doch irgendein bestimmter Gedanke, d.i. Begriff, adäquat sein kann, die folglich keine Sprache völlig erreicht und verständlich machen kann.'

question is not 'What is artistic research?' but 'What is academia?' Christopher Frayling (2006: xiv) recently made the following appeal: 'It is timely, in my view, to redefine and re-evaluate the academy – to emphasise the radical nature of some of its elements. Towards a radical academy.' This radical academy, to be sure, will always, to some extent, be characterised by restlessness – by a reflective, but also productive, state of unease and agitation.