

**The Delight of Giant-Slayers:
Or
Can Artists Commit Their Lives to Paper? (2008)
Raimi Gbadamosi**

Memories of Gothenburg

Half of the people can be part right all of the time,
Some of the people can be all right part of the time.
But all the people can't be all right all the time
I think Abraham Lincoln said that.
"I'll let you be in my dreams if I can be in yours,"
I said that.
(Bob Dylan¹)

That which is seen as an end in itself will almost always become a means to yet another end. Such is the fate of research, such is the desire of art.
(Raimi Gbadamosi)

Against an opening backdrop of passionate calls for inclusion and social responsibility firmly rooted in a self-satisfied hierarchy which places western authority at the pinnacle of progress whilst locating Africa and blackness as a constant wretched supplicant, where privileged students are set projects to seek an enslaved person, I find myself engaging with the nutty questions of artists researching, artistic research, artists' writing, artists producing art, and artists querying the validation of practice and practitioners.

Starting point from the exhibition *Talkin' Loud and Saying Something.: Four Perspectives of Artistic Research*, research as a basis for art practice, prefaced four intriguing presentation/ discussion panels. Criticised as an institutionalised, Cognitive Capitalistic endeavour, submitting to the Bologna Proclamation's demands, Art-based research was treated as a suspect commodity, realising that formalised discussion *has* proven itself incapable of addressing Artistic Research's realities.

¹ Dylan, Bob. 'Talkin' World War III Blues' on The Freewheelin' Bob Dylan Columbia Records. 1963.