ESSAYING ART

E S S A Y I N G   A R T
an unmethodological method for artistic research

Thesis by Emily Huurdeman

MA Education in Art
Piet Zwart Institute Rotterdam
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[This is a PDF version of the thesis; the thesis is meant to be read printed
version or online. See FRAMEWORK Structure FRAMEWORK Form.]

[The thesis is extensive. This is mainly due to the scale, timespan and
intertwinement of the educational, the practical, the artistic and the
theoretical components. I consider the FRAMEWORK, RESEARCH and
PILLOW BOOK to be the core texts for the thesis. The EDUCATIONAL
PROJECT, ARTISTIC CONTRIBUTION and CAFÉ CHERCHER are all
essential components of the artistic and educational practice components
but these could also be seen as appendixes.]

Course director   : Ingrid Commandeur
First supervisor   : Barbara Mahlknecht
Second supervisor   : Frans-willen Korsten
External critic   : Janice McNab
Eternal examiner   : Claire Butcher

Editors   : Jord Homan and Tamar Hestrin Grader
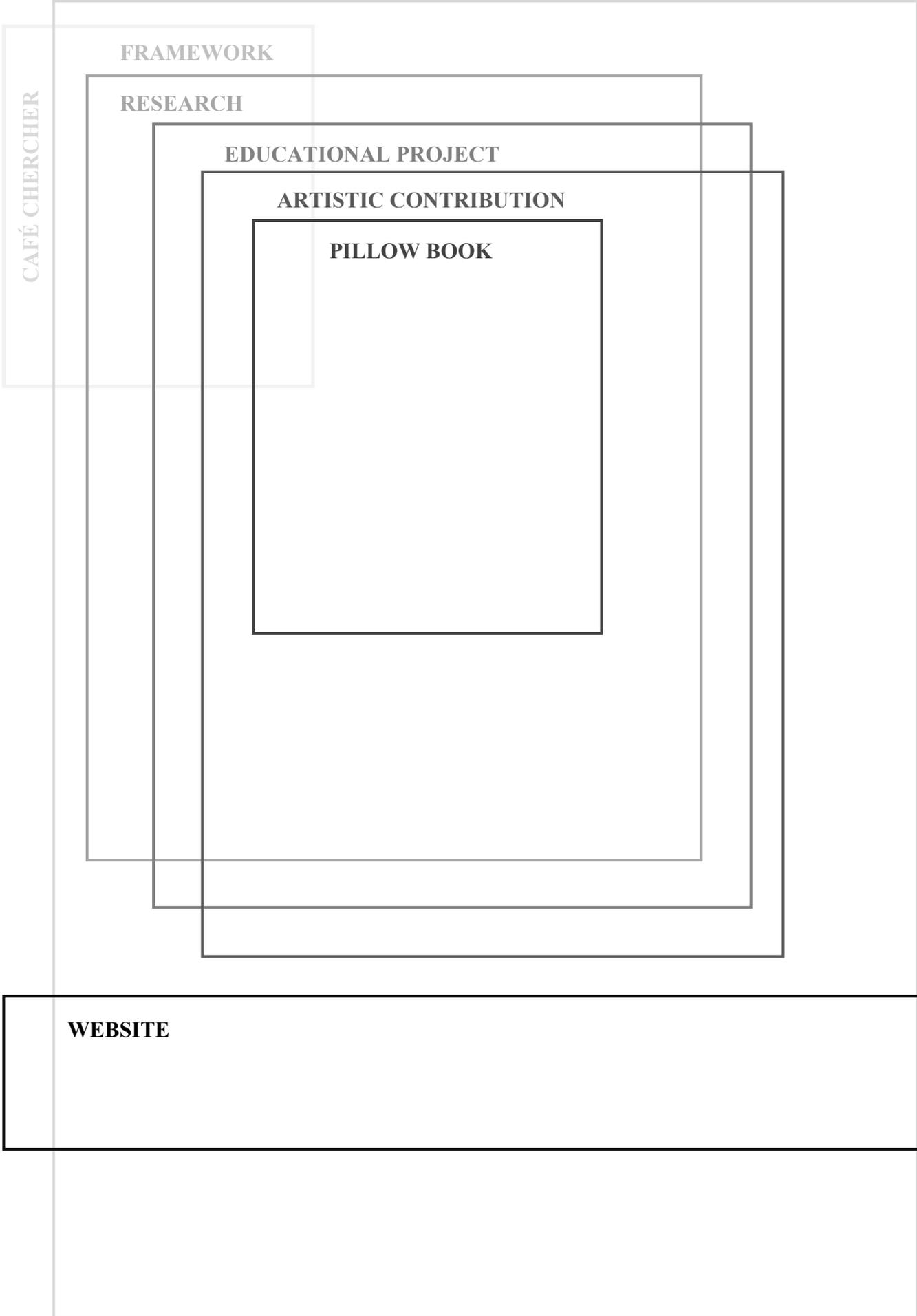
CAFÉ CHERCHER

FRAMEWORK

RESEARCH

EDUCATIONAL PROJECT

ARTISTIC CONTRIBUTION

PILLOW BOOK

WEBSITE

FRAMEWORK

Educational background

I acquired a BA in Fine Art (2010/14) from the HKU University of the Arts in Utrecht and a research master in Artistic Research (2014/16) at the University of Amsterdam. Two years ago I entered the Master Education in Arts (2016/18) at the Piet Zwart Institute in Rotterdam. I applied with one paragraph titled: *The Essayistic Science of Artistic Research.* This paragraph was extracted form my previous MA thesis *PER-FORM, the performative essay and the essayistic performance,* in this thesis I researched the essay in relation to performance art which developed ideas first explored in her BA thesis *Un Essai d'essayer.* The essay has fascinated me from the first time I saw an essay-film and read Adorno's essay on the in my BA. It influenced, and still influences, both my artistic and academic work.

[PILLOWBOOK pp. 5-8]

With the paragraph from my previous MA I first entered the field of art education. I did not have practical educational experience when stated this MA, therefore I decided to extend my experience and actively searched for internships. In the first year of the master I did a 6-month internship at Secondary school IJburg College II and after that a 4-month internship as a co-teacher with artistic Christina Della Giustina at Saloun Prague. This last project tested my educational ideas in practice, and influenced the development of my current educational project.

Besides my practice as artist and researcher, I am the organizer and co-initiator of Café Chercher, an inter-disciplinary and inter-institutional platform for unfinished artistic research projects. For this monthly event I create short video essays (Clippings) reflecting on the themes of the evenings. I have been organizing this event for the past four years, throughout these years, students of the UvA MA have been connected to practice tutorials. During the course of this master in education I discovered that perhaps this platform could be perceived as an artistic and educational practice. I had started Café Chercher as a practice tutorial (2014-15 and 2015/16), after I graduated. In my first year at the Piet Zwart Institute, two first year students of Artistic Research asked if they could do Café Chercher as a practice tutorial 92016/17). Before the start of the second year I worked on formulating the practice tutorial, and at the start of the second year I started writing the theoretical research an educational project.

[CAFÉ CHERCHER, EDUCATIONAL PROJECT, PILLOWWBOOK p.4 pp.10-13]

The combination of my theoretical background, my artistic practice and video-essays, and my experience at Saloun Prague and Café Chercher, together with the initial writing I started with, is now the foundation of this thesis.

Abstract

This research is about education in artistic research. Artistic research is a relatively new field where academic research and artistic practice are integrated. It encapsulates a vast variety and combination of academic and artistic fields, topics and disciplines. Defining this institutionalized field, and the methods and evaluation criteria of its output, is highly debated. Because scientific and artistic methodologies are subject to different criteria, there's no one universal definition or evaluation in this educational field. Science needs to articulate its sources, as well as its relevance and its context, and it must provide clear argumentation; art is not constrained by these demands. Can we integrate the scientific and artistic in individual working methods?

The essay inherently embraces both the artistic and the scientific. It drifts in-between the subjective and the objective, the experiential and the intellectual. The essay expresses a train of thought and reflects critically on those thoughts: it experiments and speculates. The essay can encompass other artistic media and is originally a *verb*. What if artists use essaying as an un-methodological research method? The artistic researcher approaches the topic of investigation essayistically: essaying art. The form of expression can encompass all possible artistic media and all possible combinations of media.

In order to put this theory to the test, I've formulated an elective practice tutorial for first-year students of the research master Artistic Research at the University of Amsterdam (NL). In this experimental pilot, I investigate how an essayistic approach to artistic research could be practically used as an unmethodological method for developing individual approaches to artistic research. The subject of the tutorial is the intertwinement of artistic and scientific research strategies by essaying, with a specific focus on the relation between form and content. The students used a performative space for essaying during presentations at Café Chercher and a digital space for essaying within a workspace on the Research Catalogue. Through the modes of the performative and the digital space, the students built their own references, contexts, and sense of what artistic research could be for them.

Ideally, when combining a collective of individual artistic research approaches this could define the field — an undefined and ever shifting definition.

Main research question
How can you stimulate students to discover and develop their own artistic research approaches and forms by essaying art?

Sub-questions
Essaying: A *verb* with many possible forms of expression.
How can an unmethodological method enable an intertwinement of artistic and scientific methodologies an enable a mix of disciplines and media?
[PILLOWBOOK p.25,41 and ARTISTIC CONTRIBUTION]

Space: Artistic research education in different contexts
The essay in an educational/institutionalized context.
Can an informal environment, between the institutional and non-institutional domain, provide the space for essaying in an educational context? Can we create spaces for art and science *in potentia?*
Can an online space for essaying and a physical space for essaying art performatively, enable essayistic forms of artistic research?
[PILLOWBOOK p.22 pp.28-30]

Process: The element of time with moments (iterations) of externalization and reflection.
Can you evaluate a student's research process with a summative assessment, providing transparent and measurable criteria without having an end-assignment?
[PILLOWBOOK and RESEARCH]

Relevance
The theoretical debate on Artistic Research mainly takes place in the context of PhD's. This research deals with the instructional dichotomy of MA's in Artistic Research in the Netherlands. In The Netherlands there are two main MA's Artistic Research: one has its roots in the art academy (University of Applied Science or HBO) and the other in the academic field (Research University or WO). Consequently we could say that one is dominantly practical and the other dominantly theoretical. But it seems that something in-between the practical and theoretical is missing. The practical problem that I encountered was two artistic research students who were on the student team of Café Chercher, expressed the lack of practice tutorials in their master. They, as I and other alumni of the master, experienced the dichotomy between the theory and the practice as well as a lack in balancing and intertwining the both. Even though the university context is a unique context, theory and research in an academically written form is dominant in their MA. This was the starting point for developing a practice tutorial for future students. This practice tutorial is a pilot and provides a framework that could be used and adapted for other Masters and Bachelors in the Arts.

[RESEARCH]

Aims
The didactical aim is to provide the students with many different perspectives, forms and communities of artistic research, in order to contextualize and place themselves in the field. The goal is to enable the students to find their own approach to artistic research through essaying in a digital space and essaying in a performative space; a process of *essaying art*, and discovering their own way of *doing* artistic research. My role is to guide this process and expose them to feedback, suggestions and sometimes even critiques from different perspectives.

[ARTISTIC CONTRIBUTION, DART18]

The pedagogical aim is to create an environment which encourages critical and speculative thinking. A space which stimulates experimenting, taking risks and stepping out of your own comfort zone. I ask them to openly doubt, to question, and to share their research process in an unfinished stage. This asks for an environment of trust.
My goal is to provide a safe environment to share unfinished stages of their research in a peer and pubic context during the meetings and events.

[PILLOWBOOK]

The theoretical aim is to contribute to the methodological debate in the academic field of Artistic Research, and to stimulate artistic researchers to do artistic research on artistic research, like essayists writing essays on the essay. A way to open up, discuss, and also to safeguard the broad definition of the field.

[RESEARCH]

My personal aim as an artist-researcher is to discover new ways of writing and doing my own artistic research, and finding an intertwined form for my practice and research.

[PILLOWBOOK, ARTISTIC COMPONENT SAR18 and DART18].

My personal aim as educator is to *practice what I preach*. I hope to achieve this by adapting the concept and content of the practice tutorial in an essayistic manner by sharing my own research process, and sharing my own doubts and questions; by incorporating feedback into the tutorial and also share my own research and work with the students.

[CAFÉ CHERCHER #4.3, PILLOWBOOK p. 16 pp. 22-24]

My aim in a broader scope is to provide a framework which encourages the development of many different varieties of essaying Artistic Research. Ideally, when combining a collective of individual artistic researcher approaches, this could define the field. With the end goal to bridge the gap between the research and artistic practice in an early stage of their MA.

[RESEARCH p.10, ARTISTIC COMPONENT DART18]

Anticipated findings

If the essay is a combination of the artistic and the scientific, and is used by scientists as a free form of science (essayistic science), then the key characteristics of the essay could form a logical approach for artists to conduct a scientific form of art (essaying art). My hypothesis is that the essay as unmethodological method can provide strategies of merging artistic and scientific forms and methods for Artistic Research. A process of *science in potentia* and *art in potentia* (reference to Obaldia 2007; the essay as *'literature in potentia'*). I anticipate that students of the tutorial will find and formulate a diverse range of strategies and forms, and at the least gain insight into the field of Artistic Research and discover their own place in it. I anticipate that an essayistic approach to Artistic Research, could create a hybrid approach which can be used by Artistic Research in the broader sense and could contribute to the broader theoretical debate of Artistic Research.

[PILLOWBOOK]

Methodology

I will use the practice tutorial as pilot for the research. The most important element is to document the process. I will gather information by documenting the artistic contributions of the students with a video-camera, and by taking screenshots of their Pillowbook on the Research Catalogue.

[EDUCATIONAL PROJECT, Research Catalogue Workspace Manual].

The tutorial is a process of adapting and experimenting, a constant iteration. I will analyze one meeting, I will also analyze the 'process evaluation criteria'.

[EDUCATIONAL PROJECT, Process evaluation criteria, PILLOWBOOK]

For the theoretical research I will use literary analyses of primary and secondary sources and make an overview of the current art and science debate in Artistic Research in order to position my research.

[RESEARCH]

This will be a practice led research (learning by doing) and the result might be an adapted version of the practice tutorial. I will also apply an unmethodological method to my own artistic research parallel to the students.

Data
- documentation of the meetings and events
- reflections, evaluation and feedback from the students
- feedback form the professional field
- feedback the educational context

Contextualization

Practice tutorial of 6ECTS (1 ECTS is 28 hours) as elective course for first year students at the research master Artistic Research of the University of Amsterdam. The meetings take place every second Tuesday of the month and will be hosted by the University of Amsterdam Faculty of Humanities, VOX-POP Creative Space University of Amsterdam, and alternative locations like cafe's and artistic studio's. The events are every last Tuesday of the month and will take place at VOX-POP. We get a small sponsorship by *LAPS Rietveld Making Things Public* for Café Chercher. My position is that of an independent artist-researcher and educator. I am not funded or paid by the University of Amsterdam.

The national educational context in which this research positions itself is that of Artistic Research, mainly masters in the Netherlands. There is one Artistic Research Master in University. This two-year research master is offered by the University of Amsterdam (WO) and is part of the Art Studies department of the Faculty of Humanities. There is one Master Artistic Research offered by a University of Applied Science: The Royal Academy in The Hague (KABK) has a two year Master Artistic Research (HBO)[1]. The Dutch Film Academy (Hogeschool van Amsterdam) has a regular master in Artistic Research aimed at artistic research in and through cimema.

In distilling the main characteristics of the essay form, I'm using my master thesis "PER-FORM" (2016). This thesis has been written in the context of my 2014-2016 MA Artistic Research at the University of Amsterdam. This thesis analyzes the essay form by refering to Michael de Montaigne "Essays"; the text "The Essay as Form" by Theodor W. Adorno (1958); and several analytical reflections on the text. I also used contemporary theorizations of the literary essay form, mainly "The Essayistic Spirit" by Claire de Obaldia. I use the notion of "essayistic science" by Lars O. Erickson in "Meta-Fact" (2004) and by Peter Burgard (1992).

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[1] The MaHKU has a two-year master with an emphasis on Artistic Research. and iArts Maastricht seems to be developing one as well (UM collaboration)

Structure

In the FRAMEWORK I provide my educational background and the abstract of the thesis. It also provides the outline of the research; formulation of the research question; aims; anticipated findings; methodology; structure; form; contextualization; delimitations and the declamation.

The RESEARCH article provides theoretical research of the thesis. This segment discusses the fields of Artistic Research and the essay, compares them, and researches the essay as unmethodological method and verb. Concluding this segment, I summarize the practical implications for Artistic Research using the Zuihitsu as form for artistic essaying and the digital workspace as place. This article will be published in the context of the annual Conference for Artistic Research in Plymouth 2018.

The EDUCATIONAL PROJECT is the practical outcome of the theoretical research. It contains the *Practice Tutorial Course Manual, Process Evaluation Criteria, Four Themes, Research Catalogue Manuel, Café Chercher Format* and the final *Report* of the tutorial.

The ARTISITC COMPONENT is my own outcome of the research and the practice tutorial and contains two files; SAR18 and DART18. These contain two versions of a lecture performance including: *context, script* and *link to the video documentation.* SAR18 was performed at the annual Conference for Artistic Research in Plymouth 2018. And *link to the original film and voice recording* DART18 was performed at the bi-annually Symposium at Di Angewante in Vienna by Didactical art.

The CAFÉ CHERCHER component gives an overview of all the events in 2017/2018 and provides the description and history of the platform.

The PILLOWBOOK is a Zuihitsu that describes the process of the previous components and reflects critically on the components RESEARCH, EDUCATIONAL PROJECT, ARTISTIC COMPONENT and CAFÉ CHERCHER. In these components I analyze the educational project in relation to the theoretical research, and I reflect upon pedagogical and didactical relations. This component also provides the links between the other components and references to other components of the thesis.

The WEBSITE bookmarker refers to the online version of the thesis which also incorporates the documentation of the events and the documentation of the lecture performances.

Form

This thesis is shaped in a printed version [THESIS] and an online version (WEBSITE will finalized July 4th 2018). In both forms, the individual components of the research are meant to stand on their own. I won't provide a singular conclusion in this process; I will focus on the process and the intertwinement of all the components using [square brackets] in the FRAMEWORK and PILLOWBOOK appendixes.

<div align="right">[PILLOWBOOK pp. 42-43]</div>

Online
The index (table of contents) are all links which refer to the individual components. The EDUCATIONAL PROJECT and the ARTISTIC CONTRIBUTION also contain the original documentation and videos referred to in this thesis.

<div align="right">[WEBSITE]</div>

Offline
The thesis is an office folder containing separate booklets. The FRAMEWORK is printed right-hand side inside the folder, together with the index (or table of contents) on the left-hand side. The sections RESEARCH, EDUCATIONAL PROJECT, SCRIPT, PILLOWBOOK and CAFÉ CHERCHER will be separate booklets with different sizes (see frames in table of contents for

indication of size), different text-colors (from light grey to black), and different thicknesses of paper (from thick to thin). They also have their own attachment forms. The WEBSITE will be shaped in the form of a book marker and will refer to the online space.

Delimitations

This research focuses on the academic theorization of Artistic Research and the essay in the context of a Research University. Therefor, it aims to intertwine scientific and artistic methodologies. I'm aware of the fact that artistic research takes place at University of Applied Science and outside the institutionalized field of atistic research, but I won't focus on these contexts. This is one of the reasons to capitalize the word Artistic Research when discussing the institutional context.

Because the subject of the theoretical research is the simultaneous act of theorizing and practicing a field, the literary sources that are used are only *essays on the essay*, namely T.W. Adorno's renowned text *The Essay as Form*. I won't use other literary sources besides these essays on the essay. My aim is *not* to use the essay as literary form, but as a mode — as *verb*. Furthermore, it is not my intention to copy-paste the form of the essay to Artistic Research but rather to extract an essayistic mode. It must be emphasized that the objective of this research is to investigate, and possibly formulate, *a* method for artistic research, but not *the* method: one which could potentially be used by artistic researchers to create multiple individual working methods.

In this research and in the educational project, I won't use any artistic research case studies or best practices. The idea is to let the students define their own practice. The students and I use the Research Catalogue, JAR and contributions at Café Chercher as examples. In this research and the educational project I will therefor not provide a uniform definition of artistic research, because my aim is to open up de definition and to stimulate individual artistic formulations of artistic research. I will use one essayistic performance and one video-essay as example of essaying.

[PILLOWBOOK]

Declamation

WEBSITE: Throughout the 9 moths of the project, the development of the research and students can be followed by public at Café Chercher (http://cafechercher.org).

EDUCATIONAL PROJECT and ARTISTIC CONTIBUTION: The documentation of the events and the meetings will be accessible online at the Research Catalogue. The Research Catalogue is an openly accessible platform, mainly aimed at peers who are interested in artistic research work processes or people who want to view practical examples of artistic research.

EVENT: The graduation event at TENT on the 6th of July 2018 will be intertwined with other presentations. The evening has two related themes: 'artistic research' and 'art-based education'. The first section contains a newly adapted version of my lecture performance, then a short summary of the research by Jord Homan in an accessible form using musical references, closing with a theoretical contextualization of artistic research.
The second section is a Café Chercher and will be introduced by the Café Chercher team. It'll included short artistic contributions by one first-year student (Marjolijn van den Berg), one graduating second-year student Susana Carvalho and one alumnus (Shailoh Phillips) from the MEiA.
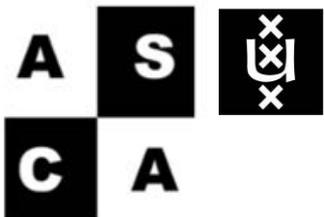
RESEARCH

UNIVERSITY OF AMSTERDAM

NICA | Netherlands Institute for Cultural Analysis

Artistic Research

RESEARCH

Essaying art: article

ESSAYING ART: AN UNMETHODOLOGICAL METHOD OF ARTISTIC RESEARCH

Abstract

Science must articulate its sources, as well as its relevance and its context, and it must provide clear argumentation. Furthermore, it is strictly bound to academic and ethical rules. Art is not constrained by these methods, ethics or rules. In the relatively new field of Artistic Research, science and art are integrated. However, the definition of this institutionalized field, and the methods and evaluation criteria of its output, are debated. Can the scientific and artistic approaches actually be integrated into one coherent working method?

The essay inherently embraces both the artistic and the scientific approaches. It drifts between the subjective and the objective, the experiential and the intellectual. The essay expresses a train of thought, and critically reflects on those thoughts: it experiments and speculates. What if artists were to use the essay as an unmethodological research method? The artistic researcher approaches the topic of investigation, as it were, essayistically: *essaying art.* The expression of this act of essaying can encompass all possible artistic media, and all possible combinations of media.

Essaying art

INTRODUCTION

Title and introduction

The title of this article is *Essaying Art.* This is a reference to terms used by Peter J. Burgard and Lars O. Erickson: 'essaying science' (Burgard, 1992) and 'essayistic science' (Erickson, 2004). In the article *Adorno, Goethe, and the Politics of the Essay,* Burgard makes a comparative analysis between Adorno's renowned text on the essay, *Der Essay als Form* (1958), and Goethe's text: *Der Versuch als Vermittler von Objekt und Subjekt* (1792). Burgard asserts that Goethe's text is an essay on science as essay: it is 'essaying science' (Burgard, 1992). The word essay applied in this active form to science implies that it is a way of *doing* science, a method of doing science artistically as well as scientifically. In *The Essay as Form* Adorno's, writes that the essay is neither artistic nor scientific but rather an 'intellectual experience', and hints at the essay being 'meta-scientific' (Adorno, 1984). Erickson's term 'essayistic science' occurs in his book *Metafact* (2004), where he describes how the essay is used as an unrestrained and speculative space for scientists, specifically focusing on eighteenth-century France. At that time, the individual scientist used the autonomy and freedom of the form of the essay in order to execute thought experiments and to attempt to break free from the dominant scientific paradigm. The essay thus became an artistic space in which scientists could rethink the contemporaneous paradigm.

The essay is an artistic form not only for scientists, but also for writers in any field. It is often placed between the realms of science and art, its scientific element being its inherent connection to its topic, to research, and thus to the theoretical realm; its artistic element being its inherent freedom of approach. In her renowned study, *The Essayistic Spirit* (1996), Claire de Obaldia positions the essay on the border of literature and philosophy. In fact, the essay is almost always described as a hybrid of an academic and literary text, therefore could be used as a hybrid of science and art (as described by Burgard and Erickson). A notable exception is György Lukács, who, in his *Letter to Leo Popper* (2010), places the essay solely in the realm of art. A hybrid position between science and art is exactly the place where the

academic field of Artistic Research[1] finds itself. Perhaps artists can use the essay's hybrid qualities for the domain of Artistic Research by *essaying art?* The unmethodological method, from which this article takes its subtitle, refers to the description of the essay by Adorno, in the text mentioned earlier, where he describes the essay as proceeding 'methodically unmethod-ically' (Adorno, 1984); more explicitly, it refers to the phrase an 'unmethodological method' to describe the essay by Obaldia (Obaldia, 1996) and R. Lane Kauffman in his essay on the essay entitled *A Skewed Path* (1988).

This article will investigate the hybrid position of the essay in order to gain insight into the definitional and methodological questions concerning Artistic Research as an institutional field. Hybrid position notwithstanding, all the theorists mentioned so far consider the essay as a textual form. But if the essay is approached as a method, and not merely a form, the question arises of *how* could we use the essay outside the restrictions of its textual domain? The key to this is the use of the word *essay* as a verb: when the word essay is taken as a *verb* it is discon-nected from its textual restrictions.

Structure

The next part of this article will discuss the essay, Artistic Research, and their similarities. The third part will introduce and contextualize the unmethodological method. The fourth part discussing the essay and contextualize thery and its origin as a *verb*.[2] The last part will summarize the practical implica-tions of this discussion for Artistic Research, using the Zuihitsu (a Japanese predecessor of the essay, which flourished in the 9th century) as a model for artistic essaying in the digital workspace.

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[1] Outside of mainland Europe also defined as: performative research, practice-based, art-based research, practice-led research, practice as research, or in architecture and product design: research by design.

[2] The body of the research into the *Essay as Verb* presented in this article, is partially conducted in the context of my 2016 research master thesis: *PER-FORM, the performative essay and the essayistic performance.* Available at: https://www.researchcatalogue.net/view/270728/270729 /617/53 (supervisors: Miriam van Rijsingen and Jeroen Boomgaard).

Delimitations

This research focuses on the academic theorization of Artistic Research and the essay. Because the subject of this article is the simultaneous act of theorizing and practicing a field, the literary sources that are used are only *essays on the essay*, namely T.W. Adorno's renowned text *The Essay as Form*. It is not my intention to copy-paste the form of the essay to Artistic Research, but rather to extract an essayistic mode. It must be emphasized that the objective of this article is to investigate, and possibly formulate, *a* method for artistic research, but not *the* method: one that could potentially be used by artistic researchers to create multiple individual working methods. My hope is to provide a framework which encourages the development of many different varieties of essaying Artistic Research.

Case-study

This research provides the theoretical underpinnings for a case-study. With this case-study research, I investigate how an essayistic approach to artistic research could be practically used as an unmethodological method for developing individual Artistic Research strategies. As a result I have formulated an elective course for first-year students of the research master Artistic Research at the University of Amsterdam, in the context of my educational research project at the Piet Zwart Institute Rotterdam.

THE RESEARCH FIELDS

The main research fields of this article are Artistic Research and the essay. This section will introduce and discuss various definitions of, difficulties with, and similarities between both subjects.

Artistic research

What is artistic research? Probably almost every artist today would say that they conduct a form of research in their practice, and almost every art historian would say that research has always been a part of artistic practice (for example, material research or the anatomy of the human body). The main difference between research in art practice and Artistic

Research is that the latter is a relatively newly institutionalized field that is subject to the objectives and criteria of academic research (this research is conducted in the context of the latter). The artistic context of Artistic Research can include any kind of artistic practice: architecture, design, dance, music, theatre, literature, art, video, new media, and so forth. Most often in Artistic Research, the research topic and question are freely chosen by the artist. Because of this freedom, the field of Artistic Research deals with a vast number and variety of academic fields and topics, an equally vast number and variety of artistic disciplines, and any combination thereof. Given these circumstances, one can imagine that it would be quite difficult to define uniformly the field of Artistic Research, and, indeed, there is very little consensus on the topic. As Annette Arlander stated: 'There is not one form of artistic research but many types' (Arlander, 2016). All theorizations of the field start by acknowledging the debate over its definition and form, and its place within the arts and sciences. The field of Artistic Research is in a state of development, but the theoretical debate has been active constantly since its first steps into academia in the early nineties[3]. In the course of this debate, the rudimentary questions of definition remain present. As summarized by SHARE in the 2013 Handbook of Artistic Research: 'Is research through art practice possible?'; 'What is knowledge? What is art?'; 'What is valorised in artistic research?'; 'What form of labour is being proposed?' (Wilson and Van Ruiten, 2013). There are numerous other examples of texts that imply a continued debate[4]. The dominant topic in the debate is the dichotomy (sometimes presented as a paradox) of the artistic and scientific work methods, objectives and criteria, and, by extension, the position of Artistic Research in relation to these different methods, objectives, and criteria. This is, for instance, noticeable in the introductory statements to the SHARE *Handbook*: 'Living with contradictions is difficult, and, especially for intellectuals and artists employed in academic institution […] these contradictions seems intrinsic to the role of the professional artist-educator'. It seems fair to say that the field of Artistic Research is struggling with its position between

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[3] Starting in the UK and Finland.
[4] Such as the book *Conflict of the Faculties* by Henk Borgdorff, and the article *What is Artistic Research?* by Julian Klein.

the arts and sciences. This struggle deals specifically with methods, objectives, criteria, and also results: *how* do we do artistic research? *why* are we doing it? *how* should we evaluate it? *what* is its output?[5] There are many helpful texts formulating definitions of different artistic research models[6] and types[7], with schemes for evaluation, and summaries of methods[8] that can be used by the artistic researcher, but the diversity and application is still so vast that there is no resolution. As the SHARE *Handbook* states: 'this is a book that is neither final nor comprehensive, but rather a provisional disclosure of the state of the art within a specific constituency at a particular moment. […] it seeks to disclose the contradictions and tensions that criss-cross the domain of artistic research education' (Wilson and Van Ruiten, 2013).

The key gap in theorizing the field is, as formulated by SHARE, 'the absence of paradigmatic works within the space of artistic research'. However, at the same time, this absence might be considered to be productive: 'the institution of a paradigmatic or canonical work would be counter-productive and stand in opposition to the radical alterity of artistic research' (Wilson and Van Ruiten, 2013). This encapsulates the tension between the scientific urge to define the field, and the artistic urge to keep the field open. This tension results in a constant quest for alternative approaches to artistic research. Thus, there are artistic researchers who adopt their work to existing methodologies, and also artistic researchers who detach themselves from prescribed work methods and define their own

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[5] But there is also a danger in attempting to define or restrict output: if research is being used to validate artworks or as a way of getting funding by making artistic results quantitative and output measurable. This also makes up the resistance of some artists towards the idea of research in the arts. On the other hand, there is a resistance from researchers towards the field of Artistic Research because it can be used to validate the abandonment of scientific ethos using the artistic arguments.

[6] For instance: 'the continental model', 'the nordic model', 'the UK model', 'the Japanese model', 'The Chinese model', 'the lack of a North American model' (Elkins, 2013).

[7] Borgdorff distinguishes 'research on the arts', 'research for the arts', and 'research in the arts'. "Frayling differentiated between 'research into art', 'research for art', and 'research through art'." Donald Schön has differentiated between 'reflection on action' and 'reflection in action' (Borgdorff, 2012).

[8] For instance: analysis of media representations and media objects, collaborative case studies, ethnography and interventions, design-based research, mixed methods, artistic research as method and of course experimental methods.

methodologies.[9] Although these approaches seem to be incompatible, they nonetheless are both Artistic Research. Perhaps Artistic Research itself should not try to choose one position in either the arts *or* the sciences, but own the position in-between them.

Despite the debate and definitional difficulties of Artistic Research, there seems to be an increasing interest as more universities are developing Artistic Research educational programs.[10]

The essay

What is an essay? Everyone knows what an essay is, or at least everyone thinks they know what an essay is. The essay is widely used, be it as a high-school assignment or a philosophical treatise. But despite its popularity, the essay is, from a historical perspective, notoriously difficult to define. *The Encyclopedia of the Essay* mentions: 'the definitional issues that have marked the essay throughout its history were present at its very birth' (Hesse, 1997). But even today the definitional struggles remain, as Lars O. Erickson states: 'nearly every theorist of the essay begins by acknowledging the difficulty in describing its form' (Erickson, 2004). In the introduction of *The Essayistic Spirit,* Claire de Obaldia states that the essay is a particularly problematic form of writing and that there is a great divergence in descriptions of this marginal literary genre. In the article *A Common Ground: The Essay in the Academy* (1989), Kurt Spellmeyer writes that the essay neither belongs to prose fiction, poetry nor any form of academic writing. Despite its caution in attempting to define the essay as literary genre, the *Encyclopedia of the Essay* has nonetheless made great efforts to describe the essay genre and include all its different categories. Apart from discussing a vast number of essayists, it distinguishes both origins and themes of the essay as categories, ranging

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[9] Such as: Rudimentariness as a concept for artistic research (Fournier, 2016) and Schizoanalysis as a method in artistic research (Nauha, 2013).

[10] Currently there are approximately 280 institutions around the world that offer PhD's in artistic research, and many institutions that are developing similar programs (Elkins, 2013). There are also more and more Master programs being developed; the presence of Artistic Research in the Bachelor phase is marginal.

from British to Spanish-American essays and from auto-biographical essays to travel essays.[11] These categorizations used by the *Encyclopedia of the Essay* seem somewhat extensive for a genre so formidably hard to define. One could argue that if the essay does not seem to fit the neatly defined boxes of genres and disciplines, then it puts the use of the term 'essay' as a literary genre into question. One of the reasons why the essay is difficult to categorize into genres is due to the essayists' (i.e. the authors') individual perspectives. The individual perspective is central to the essay: the essayist can come from any discipline and can investigate any freely chosen topic.

Understandably, the essay's definitional difficulties also extend to other artistic forms outside the domain of literature, that use the genre of the essay. The most common use of the non-literary essay is found in film. The essay-film has affiliations with documentary, autobiography, meta-fiction, and experimental film making. The label essay-film offers room for discussion. Apart from film, the essay is used in other forms of art like the photographic essay, the sound essay, and the visual essay.

There appears to be a growing interest in these new essay forms. There are YouTube channels with self-proclaimed 'essay videos'[12]. There are even articles that apply the essay to lifestyles, like the New York Times's article *The essayification of everything* (Wampole, 2013). In the words of Emma Cummins: 'In today's hyper-mediated world — where the Internet and digital devices have transformed our experience of reading — it seems salient that there is renewed interest in the contemplative form of the essay.' (Cummins, 2013).

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[11] Apart from the British and the French essay, the Encyclopedia distinguishes the American, Australian, Bulgarian, French Canadian and English Canadian, Chinese, German, Japanese, Polish, Russian, Scandinavian, Spanish, and Spanish American essay; the Encyclopedia also mentions a vast variety of categorizable themes of the essay: autobiographical essay, critical essay, familiar essay, historical essay, humorous essay, medical essay, moral essay, nature essay, periodical essay, personal essay, philosophical essay, polemical essay, religious essay, satiric essay, science essay, sociological essay, topical essay, travel essay. (Chevalier, 1997)

[12] For instance: 'Nerdwriter1'. Available at:
https://www.youtube.com/user/Nerdwriter1 [Accessed 25 Oct. 2017].

The essay and Artistic Research

It seems that both the essay and artistic research struggle with definitional difficulties. These are not the only similarities: for example, they both depart from an individual perspective (author/ artist), they both deal with a vast variety of disciplines and topics, and they are both positioned precariously between the arts and the sciences. In addition, they both seem to have a strong contemporary relevance.

It is interesting to note that the essay has been able to maintain its definitional struggle throughout its long history, eluding strict definitions, and continually re-positioning and re-shaping itself. The essay as text, as well as in definition, does not have a final form or conclusion: the essay is in this sense truly *un-finished*. The essay seems to provide a form that keeps both the tension and the potential of the artistic and the scientific contexts, maintaining balance in its paradoxical place without relinquishing its claim to either field. Maintaining balance in this paradoxical place is exactly what the field of Artistic Research is struggling with, and suggests that Artistic Research would do well to investigate how the essay deals with this hybrid position, and to consider it can utilize the essay's form to create and maintain a balance between art and science.

The absence of singular definitions is intrinsic to the essay form, and one of the key points that keeps its definition open is the fact that essayists write *essays on the essay*.[13] This multitude of perspectives on *what* the essay is and *how* one writes an essay, is perhaps one of the reasons for the essay's flexible definition and the indefinability of its genre. In essays on the essay, the emphasis in not just placed on theoretically defining a field, but on practitioners defining their own definitions of a field. The essayists on the essay have the essay as topic, and then approach it from an essayistic (and therefore literary) form. They merge the form and the content with the topic. Can the artistic researcher have Artistic Research as a topic, and then approach it essayistically with an artistic form of expression? That would be the artistic researcher's equivalent of the essayist writing on the essay. Perhaps texts about

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[13] As bundled, for instance, in 'Essays on the essay' (Butrym, 1989) and 'Essayists on the essay' (Klaus and Stuckey-French, 2012).

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Artistic Research (Borgdorff and Sonderen, 2012), or artistic researchers defining the field in interviews (Kaila, Slager and Balkema, 2012) are not sufficient. Perhaps we need to *essay Artistic Research*: to discuss, and put into discussion, its form artistically and not only textually. Perhaps we need artistic researchers to *present* how they define artistic researchers in and through their practice: not to create paradigmatic works, but to create a multitude of separate but relatable definitions[14]. This strategy would create a multitude of *experiences*[15] of artistic research.

The second similarity which the essay and Artistic Research share is the individual and personal perspective; the author in the essay and the artist in Artistic Research. This is where the artist and author align: they have the freedom to choose and approach the topic at hand in any manner deemed suitable. This bring us to the third similarity: the individual and personal perspective allows a vast amount of perspectives, topics and disciplines in both fields and is part of the reason why divisions and categorizations are so difficult to apply in both the essay as Artistic Research. The authors of essays come from many different fields, and all these essayists are free to write on any topic of their choosing. Artistic researchers also come from a vast range of disciplines. Historically, science and art have been separated into separate disciplines with clear distinctions between the two realms. Nowadays there is a re-merging of the disciplines, with inter-, multi-, and trans-disciplinary discourses in abundance. A study published in the SHARE *Handbook* showed that a large number of artistic research projects is not just inter-disciplinary, but multi-disciplinary[16]. John Rajchman in particular puts the question of academic 'dedisciplining' (Rajchman, 2013) into the debate.

This brings us to the fourth similarity: even though a vast variety of topics are possible, both the essay and Artistic Research always have a theoretical and an aesthetic component

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[14] This could be related to Goethe's definition of a scientific community in his earlier mentioned text. When an experience consists of a multitude of other experiences, it becomes an 'experience of a higher order' (Goethe, 2010). This multitude also consists of the experiences of others: he insists on working together from individual points of view.

[15] Read as 'intellectual experiences' as described by Adorno (Adorno, 1984).

[16] Of the 20 PEEK projects investigated, two consist of a single discipline, three consist of two disciplines, and the rest consist of multiple disciplines, unto 9 projects with 4 disciplines. (Mateus-Berr, 2013, p.161).

(or, one might even say, both a scientific and artistic component). In the introduction I mentioned that science can be essayed artistically, the essay as in-between the artistic and scientific, then art can be essayed scientifically. But that doesn't immediately make art science, nor science artistic. Perhaps we can use R. Lane Kauffman's reference to Eduardo Nicol who described the essay as *almost* literature and *almost* philosophy (Lane Kaufman, 1988). With a similar intention, Claire de Obaldia describes the essay as 'literature in potentia'. Obaldia writes that the essay only becomes literature when losing its touch with the scientific. If the artistic researcher is *essaying art*, it would make the process *art in potentia* and/or *science in potentia.*

One of the most well-known essays on the essay is Adorno's text: *The Essay as Form.* According to Adorno, the presence of theory is one of the most fundamental elements of the essay. It absorbs theory of past and present, but the objective is the 'genuinely new' (Adorno, 1984). As mentioned in the introduction of this article, Adorno declares that the essay is neither scientific nor artistic, in his words: 'the essay is both more free, dynamic and open than traditional thought and at the same time more closed and static than traditional thought' (Adorno, 1984). The closed and static part is the tight bond of the essay with its topic of investigation, since the essayist always has its topic at the center of its attention; the open and dynamic part is the freedom to investigate the topic in any manner that seems appropriate, this freedom can be associated with the freedom of an artist. In bringing the artistic and theoretical components together Hartle and Lijster observe that the essay by Adorno connects art and theory dialectically (Hartle and Lijster, 2015).

There are more characteristics that the essay shares with art: the essay also adopts the emphasis on form, on manner of presentation (aesthetics), from art. In her 2011 paper *Thinking as Gesture from Adorno's Essay as Form* Helena Hogan argues that Adorno's essay, in the arrangement of the text, the subtextual content, and the aesthetic presentation, is comparable to that of art (Horgan, 2011). As mentioned in the earlier mentioned article by Burgard: Silvia Specht in the 1981 text *Erinnerung als Veränderung: Über den Zusammenhang von Kunst*

and Politik bei Theodor W. Adorno arguments: 'Adorno's concentration on "configuration" and "manner" of presentation renders the essay at least analogous to art' (Burgard, 1992). Form influences content: the way content is presented influences how we interpret said content. This influence of presentation (form) on the content can be used by the essayist to create more room for interpretation, and even create deliberately ambiguous content, another characteristic the essay shares with art. Room for interpretation requires an active attitude of the reader towards the text (similarly the perceiver towards the artwork), and therefore invites multiple readings. To summarize Adorno: the essay presents a configuration of elements (*membra disjecta*) (Adorno, 1984) as pieces of a puzzle which are not meant to be solved but could potentially hold a solution. Anders Johansson points out the enigmatic character of Adorno's puzzle[17]. Johansson describes it as follows: 'All one can do is guess, [...] the persistence in the face of the enigma means that one does not give up, in spite of the insolubility of the enigma'.

As a note of caution: it must be said that the essay as multi-disciplined, multi-topical fields, combined with investigative freedom, creates an obvious pitfall. Because a struggle that both the essay and Artistic Research encounter is the *anything goes* argument. The essay seems vulnerable to dilution of its characteristic form, as Ericson states: the essay has 'the tendency to vulgarize' (Erickson, 2004). This vulgarization in combination with commercial platforms like YouTube, makes the essay vulnerable to losing its critical position and self-reflective mentality, crucial to its form. The essay in the contemporary context seems vulnerable to hyper-individualistic truth declamations, and to very loose and careless forms of making

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[17] 'As Adorno states (in his Æsthetic Theory) art is a privileged form of expression, in the sense that it is a vehicle of truth [...] This truth is not immediately accessible [...] the artwork is a riddle in a strict sense: it potentially contains its own solution. The riddle character is a call for a solution, a demand that the interpretation should reveal the foundation of the enigma. The artwork and the interpretation, the riddle and the solution, do not form a symbiotic relationship; the riddle is not made to be solved, and the interpretation is not the perfect tool for solving the puzzle. On the contrary, from Adorno's perspective the interpreter is bound to fail. In other words, the interpretation is characterized by a fundamental insufficiency. The non-identity and the truth content of the artwork demands interpretation, theoretical reflection, critique'. (Johansson, 2013, pp. 155-156).

these statements.[18] Essential to the essay, and to science, is the notion of self-critique: to be critical towards the surrounding standpoints as well as oner own. In the academic context of Artistic Research, the use of the word *research* also needs critical self-reflection. As Artistic Research theorist Henk Borgdorff writes: 'If everything is research, then nothing is research anymore' (Borgdorff, 2012). This argument shows the risk of undermining Artistic Research as academic field, as well as providing room for self-proclaimed inclusion into the field. In order to make a claim on the domain of academia, and possibly on science, the artistic researcher needs to be precise about what he means by the term *research* and *what* his position towards science is.[19] If the artistic researcher wants to make a claim on the scientific discourse, then one needs to reveal sources motivations, aims, and work process. Perhaps the only difference between the artist as an artist and the artist as artistic researcher in an academic context, is the artistic researcher has to comply with the theoretical component and, depending on the institutional context, scientific requirements.

In balancing the theoretical and artistic component, the tension between the free path of the artist and the rigid path of the scientist, need to be disclosed and guarded. A very helpful metaphor by Mika Hannula, Juha Suoranta and Tere Vadén in the 2005 book *Artistic Research - Theories, Methods and Practices* is: '"let all flowers bloom" — as long as tending the garden' (Hannula, 2005). This implies one does not simply let the nature of the artistic process take its course, but also be selective with the material.

UNMETHODOLOGICAL METHOD

A critical and reflective position toward the topic of investigation is central to Adorno's definition of the essay. Together with the aesthetic and theoretical content they are key characteristics of the textual essay. Defining the essay's unmethodological method is the first step in applying its mode to Artistic Research.

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[18] YouTuber and self-proclaimed video-essayist Evan Puschak says that a good definition of the essay is as following: 'essays should be short, interesting, and they should get to the truth'. Available at: https://www.youtube.com/watch?v=aId6Lc5TSk8

[19] At the same time, it is of course equally important to be critical towards the claim on art by Artistic Research.

As mentioned in the introduction of this article: in the text *The Essay as Form*, Adorno names the essay's procedure 'methodically unmethodically' (Adorno, 1984). Contrary to Klaus and Stuckey-French's claim in *Essayists on the Essay,* it is not just 'antimethodological' (Klaus and Stuckey-French, 2012) but rather a methodical avoidance of methods: an intentional way of consciously and constantly breaking from possible constraints of systematic scientific methods, as a method. The unmethodological method is not a scientific method but it is also not as free as 'anything goes': '(the essay) does not proceed blindly, automatically' (Adorno, 1984, p.170). The phrase 'methodically unmethodically' encapsulates an inherent paradox, or as R. Lane Kauffman describes in his essay on the essay *A skewed path*: a 'dialectical play of opposites' (Lane Kaufmann, 1988). It entails the paradoxical balance of the artistic and scientific components within the essay form. Hartle and Lijster even claim that *Der Essay als Form* is probably as close as Adorno ever came to giving a description of his philosophy (Hartle and Lijster, 2015) and, one could argue, not a description but a demonstration of an unmethodological method as a philosophy.

The interpretation of method also depends of the definition of the word method. Nowadays it is referred to as a *rational procedure* typically applied to science. In ancient Greek 'method, n.' (OED, 2018) (μέθοδος) translates as 'pursuit of knowledge'. *Method* historically comes from *meta-* 'after' (see meta-) + *hodos* 'a traveling, way' (see *cede*) (Harper, 2018). For the essay's method, the perfect description might be *pursuit of knowledge*: pursuit implying the journey undertaken may or may not lead to knowledge. It is because of this searching that its structure is always in process and its form is always complete, because it recognizes its own incompleteness. Or as Adorno puts it: 'the totality of non-totality' (Adorno, 1984). The paradox of the unmethodological method lies in the fact, although knowledge is not the end-goal, it is the driving force of endless attempts of its topic. In the end the essay is never truly finished.

The constant reinterpretation is the effort of the essay to critically reflect on the here and now and speculate on the here and now. This reflection and speculation creates the potential

for paradigm shifts as Ericsson describes. If we take this speculative practice and look at Artistic Research, we see a similar usage. Arlander (and Wesseling) also describe artistic research as a speculative practice: 'We can think of artistic research as a speculative practice 'act as an activity engaged in imagining alternatives, as a form of speculation through practice' (Arlander, 2016). Michael Schwab's *The Future Knowledge in Artistic Research* (2014) demonstrates the speculative quality and potential of Artistic Research as well. This *search for future knowledge* is the driving force of essayists and artistic researchers.

Adorno starts his text with a quote from Goethe's Pandora: 'Bestimmt, Erleuchtetes zu sehen, nicht das Licht' (Adorno, 1958) ('Destined to see the illuminated, not the light' (Adorno, 1984)). This references the idea that we cannot see the source but we can see what is illuminated by the source. Not to be blinded by the light of the contemporary but to try and see which things reflect the light of the contemporary.[20] Adorno writes: 'the essay comes so close to the here and now of the object, up to the point where that object, instead of being simply an object, dissociates itself into those elements in which it has its life' (Adorno, 1984). Or, as Graham Good describes: 'to transcend the here and now' (Good, 1988). The describes the contemporary perspective of the artistic researcher and the essayist. This speculative and contemporary practice also connects with the essay which will be discussed in the next part of this article.

Essay as verb[21]

The essay points to a categorizable genre, the essay as method implies a way of doing. What if we did not focus on the essay as *noun* as its form of expression, but as *verb, the essayist essaying*. This differentiation is an important step in order to define what *essaying art* as unmethodological method is

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[20] Reference to Giorgio Agambem's description of the contemporariness: 'The ones who calls themselves contemporary are only those who do not allow themselves to be blinded by the lights of the century, and manage to get a glimpse of the shadows in those lights' [...] 'to perceive, this darkness of the present, this light that strives to reach us but cannot—this is what it means to be a contemporary.' (Agamben, 2009).
[21] See ARTISTIC CONTIBUTION SAR18 and DART18 introductions

and could entail for artistic research. Before the essay was a noun (as literary text) the essay was a verb.

The naming of texts as essays, or rather 'Essai' starts with Michel de Montaigne. Montaigne's collection of three books (containing 107 texts) were published between 1580 and 1588, with a posthumous edition in 1895. The Encyclopedia of the Essay mentions Montaigne might have used the French word *essai* to refer to '*coup d'essai*' (trial run, dummy run or first try (Kellogg, 2018)) and describes the saying as: 'the apprentice artisan's work as distinct from the master's' (Chadbourne, 1997). A dictionary from 1697 describes it as: 'a trial of one's workmanship that's newly come out of his time' (Miege, 1679). What the encyclopedia of the Essay does not mention is the reference of the word combination *coup d'essai* to the sentence: 'Faire son coup d'essai, son chef d'oeuvre, pour passer Maitre (to make a trial of his skill in order to be made free)' (Miege, 1679). This might also give insight in the intention of Montaigne's use of the word *essai*. Montaigne might have referred to the essay as a trial (or test): an attempt to free ones self from ruling consensus.

The first translation of Montaigne's 'Essais' was published in 1603 by Florio under the title 'Montaigne's Essays'. Since then, the book has been translated into English many times. To understand the transformation of the use of the *essai* from verb to noun, we will take a look at its path in the English language. In 1603 the title of Montaigne's book was translated into the English *essay* meaning: to put to proof, to test or attempt (OED, 2018). In the English language, the word *essay* replaced the original *assay* near the end of the sixteenth century. According to the Oxford English Dictionary Online, the verb *assay* entered the English language around 1300, and was used as a noun around 1330. *Assay* was translated into: 'to put to the test, to put to the proof' (OED, 2018). The verb *essay* was first included in the English dictionaries in 1483, but the noun *essay* only entered the dictionary in 1597. From around 1400 until 1676 the verb *essay* referred to the 'essay of a deer' (Phillips, 1678) which was a hunting term used to describe a deer's brisket. The root word is again *assay*, in this definition relating to: 'to assault, attack, assail' (OED, 2018). So, *essay* and *assay* find their affiliation in the test of strength or to attack anything difficult. Coincidentally, the shift of *assay* as verb to

essay as noun occurs in the same year in which the English philosopher and writer Francis Bacon (1561–1626) published the first edition of his *Essayes* in 1597.

This action of *essaying* (the essay of verb) is the attempt to balance and to test the value of its topic; to examine, to drive it to its borders; to chase and to hunt it; to try to attack it from many different angles and with many different strategies; to try out with different angles, different tactics and strategies. The goal is to *attempt*: to break with the consensus of the topic, to speculate on its current value; to try to free oneself from dominant teachings. Connecting the verb *essay* (as a way of testing) with Adorno's unmethodological method (which focuses on form and content, on the aesthetic and the theoretical, on the critical and the self-reflective), we will now apply essaying to Artistic Research.

ESSAYING ART

As this research shows, there is an inherent connection between the essay and Artistic Research, and the potential of essaying as an approach to Artistic Research. An approach which can be as diverse in expression as the essay is in form. Just as difficult as it is to define text as essay it will be equally difficult to define Artistic Research. Instead of focusing on definitions, we could focus on the essayistic modus, or unmethodological method.

The relatively new field of Artistic Research could be a place where art and science come closer together, and where *essaying* could reach its full potential. The artistic researcher *essaying* chooses the topic of investigation freely and attempts to find different ways of viewing and probing the topic, and ignores the need for structured and linear investigation. The form of expression is artistic, it can entail multiple forms (for example: film, photo, and drawing) in any combination. Text too can be presented in different forms (for example: lyrics, subtitles, lists, anecdotes, diary entries) or any combination. The fragmented and non-linear arrangement of the form (presented in a conceptual and aesthetic manner) leaves room for interpretation of the content. Both theory and practice are incorporated as equal partners in the investigation of the artistic researcher's topic: *essaying* allows for playful and impulsive

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elements, for the subjective and objective, for the experiential and the intellectual. The attitude of the artistic researcher essaying is relentless and focused. At every moment one must reflect on produced content, as well as being critical towards the produced content. The aim is to let the different modes interact with each other, not to make science out of art or art out of science. A process with the potential of a scientific contribution and the potential of an artwork, or both. The initial intent is not to justify, to conclude, or to proof, but to search and to express.

How can *essaying* in Artistic Research be used in practice? The aim of essaying art as an unmethodological method is to encourage artistic researchers to research their topics simultaneously both artistically and scientifically by approaching their topics essayistically. *Essaying* enables students and artistic researchers to develop individual definitions and forms of Artistic Research; it stimulates their usage and perspective on the artistic component and the theoretical component in their research (theoretical) and practice (artistic), and to let the modes oscillate. But to allow different forms of expression, different media, we need a different format. Perhaps in the form of a modern-day Zuihitsu in an online space[22].

The essay is closely related to the classical Japanese literary genre Zuihitsu, which emerged during the Heian Period (ad 794-1185). One of the most famous Zuihitsu's is the 'Pillow Book'[23] completed in 1002. Because both the content and the structure are very flexible, the genre has also been notoriously hard to define (DiNitto, 2004)[24]. The word *zuihitsu* is made up of the kanji words for 'to follow' and 'brush'. The word comes from the sentence 'fude ni shitagau' ('following the brush' (Rudd, 2011)). It is the act of following a lead: whether the brush paints or writes, it is the path that leads

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[22] Apart from this *online space for essaying,* the case-study Practice Tutorial, also uses a *performative space for essaying* at Café Chercher (http://www.cafechercher.org/).
[23] The Pillow Book was written by Sei Shōnagon in 990's and early 1000's in Heian Japan. The book also inspired Peter Greenaway for his 1996 film "The Pillow Book". In a lecture he explicitly mentions he is as much concerned with the structure of the medium film as with the content. Being originally educated as a painter, Greenaway says image becomes before language and cinema is first form and structure. https://www.youtube.com/watch?v=BluXxpF3OP4 [Accessed 11 Jun. 2016]
[24] DiNitto quotes renowned Zuihitsu theorist Linda Chance who calls it a "quintessential nongenre".

and the author who follows. The genre aims to escape the narrative constraints. For example, in a Zuihitsu there are: 'series of loosely connected essays and anecdotes, as well as disconnected sentences, fragments, ideas, word pictures, poems, lists, and snatches of conversations' (DiNitto, 2004). In the Zuihitsu, the recorded thoughts of the author are central. Both the fragmented form and the presence of the author can be compared to the essay form. The difference being, apart from consisting of many different writing styles, the Zuihitsu also contains drawings and paintings. A modern-day Zuihitsu could incorporate sound, video, images, and web-links. But new forms of expression seek new places for expression (Schwab and Borgdorff, 2014), and an online environment could provide this place.

A platform which facilitates these new forms of expression is the workspace of the Research Catalogue[25], which also provides the working format for Journal of Artistic Research'. The Research Catalogue provides tools to create an online workspace. In this workspace, one can upload different types of media and place them freely in the exposition space. It is possible to share the workspace publicly, or with fellow Research Catalogue members. One can also self-publish the workspace or hand it in for peer-review. The exposition space creates freedom of thought for the essay and the freedom of incorporating media apart from text. It also allows for non-linear arrangement. To essay freely.

This article has demonstrated relevance for using *essaying* as an approach in the field of Artistic Research. The field of Artistic Research has been analyzed in relation to the essay form and vice versa. By looking back at the essay on etymology as a verb and the usage of the essay as unmethodological method, it has been disconnected from textual restrictions. Finally, by using the Zuihitsu in connection to *essaying* art in

[25] Research Catalogue, an International database for Artistic Research: https://www.researchcatalogue.net. 'The Research Catalogue (RC) is a searchable database for archiving artistic research. RC content is not peer reviewed, nor is it highly controlled for quality, being checked only for appropriateness. As a result, the RC is highly inclusive. The open source status of the RC is essential to its nature and serves its function as a connective and transitional layer between academic discourse and artistic practice, thereby constituting a discursive field for artistic research. The RC creates a link between (1) elaborated documentation of the work; and (2) expositions and comments that engage with the contribution of the work as research.' https://www.researchcatalogue.net/portal/about [Accessed 27 Oct. 2017].

an online context has resulted in *essaying* as an unmethodological method for Artistic Research, as art and research *in potentia.*

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The RESEARCH draws upon a paragraph in previous MA Artistic Research *The Essayistic Science of Artistic Research.*
The RESEARCH is conducted in the context of the FRAMEWORK and is used to inform the EDUCATIONAL PROJECT, the ARTISTIC CONTRIBUTION and the PILLOW BOOK.

EDUCATIONAL PROJECT

Attached

Essaying Art - Practice Tutorial UvA (6ECTS)
Course Manuel MA Artistic Research 2017-2018

Essaying Art - Practice Tutorial UvA (6ECTS)
The four themes

Essaying Art - Practice Tutorial UvA (6ECTS)
Process evaluation criteria

Essaying Art - Practice Tutorial UvA (6ECTS)
Research Catalogue workspace manuel

Café Chercher - Format

For original documents and updates on the course, please visit webpage:
https://www.researchcatalogue.net/view/396049/396050

art cafe for unfinished projects

CAFE CHER CHER

/ with research
/ with performances
/ with poetry
/ with dance
/ with videos
/ with music
/ with drinks
/ with soup
/ with you

UvA

COURSE MANUAL

Overview

Form	:	Practice tutorial 6 ECTS (168 hours / total period of 8 months)
Tutor	:	Emily Huurdeman
Participants	:	4-6 first and second-year students of master Artistic Research
Period	:	September to June
Structure	:	8 events and 8 meetings (40%) : 3 hours per event and 5 hours meeting
		4 artistic contributions (40%) : 5-10 minutes, 2 public and 2 private
		1 online Pillow Book (20%) : 4 short (300-500 words) theoretically underpinned formations

Schedule (with hyperlinks)

Month 1: Introduction
Café Chercher #4.1 with NICA presentation Essaying art by Emily Huurdeman

Month 2: On artistic research
Café Chercher #4.2 with ARIAS Artistic Research info night

Month 3: On the unfinished
Café Chercher #4.3 Meeting #3 with student research presentations

Month 4: on experimenting
Café Chercher #4.4 with students and meeting #4 guest teacher Oscar Santillan

Month 5: on the critical
Café Chercher #4.5 with students and meeting #5 guest teacher Christina Della Giustina

Month 6: on the speculative
Café Chercher #4.6 with student and meeting #6 Guest teacher Amy Pickles

Month 7: wild card
Café Chercher #4.7 with student and meeting # 7 with Alice Ladenburg

Month 8:
Reflection and evaluation Café Chercher #4.8 with NECS/CCVA

Course description

The subject of the tutorial is the intertwinement of artistic and scientific research strategies and how you can use them in your artistic practice. The focus is on your work in progress: sharing, tracking, analyzing and reflecting. The tutorial is divided in a tutorial day every second Tuesday of the month and an event day by the name of Café Chercher (see below) every last Tuesday of the month.

The tutorial day will provide you with theoretical background, guest tutors, and peer feedback. On tutorial days you will share your reflections on your artistic contributions, formulate your own position towards the theory and contextualize your artistic work and research. The theoretical framework is based on the artistic essay as approach. We will use four core characteristics of the essay as themes to discover and develop artistic strategies of researching. The meetings aim to provide a space in which you and your peers can share, discuss, analyze, and reflect on your artistic process. Together we'll create an environment in which we can collectively *doubt, experiment, speculate* and *be critical.*

You will also share your artistic research works in an unfinished stage at Café Chercher. The platform is a public space where you will get feedback from a wide range of people. Café Chercher is an art-café for presenting unfinished research projects. These projects typically exist in-between the realms of the arts and the sciences in an environment for artists involved in research and researchers involved in the arts. Events are filled with presentations, performances, dance, music, videos, soup and drinks. Participants are art practitioners, students, phd-researchers, alumni and professors from different disciplines and institutions. You'll connect with a growing community of inter-disciplinary and inter-institutional artistic researchers.

Café Chercher is open between 18.30h and 20.30h. The evening is hosted at VOX-POP Creative Space of the UvA Humanities Faculty (Binnengasthuisstraat 9, Amsterdam).

Emily Huurdeman
www.egahuurdeman.nl
info@egahuurdeman.nl

Course structure
Artistic contributions (4 total, 40%)

There will be at least four artistic contributions. These contributions are artistic works of your research project in an *unfinished* stage. Two are shared in the public and informal environment of Café Chercher and two are shared in the private environment of the meetings. The public environment provides feedback from a wide range of people, while the private environment will provide feedback from your peers and the tutor(s). The contributions are *experimental* and should be *critical* towards the used form and content. The contributions should have a *speculative* point of view towards your research and you should aim to search for the new and hypothetical rather than the safe and known. The contributions are in a conceptually coherent form (for instance: a try-out, prototype, workshop, lecture performance) and may use all different artistic disciplines and media (for instance: video, poem, dance, theater, music). The goal is to investigate different artistic forms of your research by being eclectic, by being influenced, by combining, by composing, by collaging, by associating, and perhaps even by collaborating.

Meetings and events
Meetings (8 total, 20%)

The first meeting is an introduction of practice based artistic research methodologies and projects. The other meetings have one of the following four themes: *unfinished, experiment, critical* and *speculative.* These words are connected to both artistic as well as scientific domains and are intentionally broad. The four themes become defined by using them in relation to each other and in relation to your own artistic and theoretical research context. You will prepare each meeting by reading an assigned paper, selecting a paper, listening to a lecture. The meetings revolve around peer feedback, and reflections on the artistic progress of your research.

Formulations (300-500 words)

In preparation of the meetings you will formulate and theoretically underpin what your definition of the discussed theme is (this can be theoretically, artistically, personally, politically, etcetera). This also includes reflecting on how your formulation of the theme relates to your own artistic practice and research. Think of conceptually coherent forms (for instance: report, list, essay, diary entry, poem, song, video, subtitles, voice recording) and add it to your Pillow Book (see point 3).

Summary

Prepare every meeting by formulating your own definition and use of the discussed theme.

Every meeting we discuss and reflect on Café Chercher and the contributions in two meetings you share an artistic contribution.

Events (8 total, 20%)

You take part in the monthly event by contributing with artistic contributions as described in paragraph 1, and by helping at the events (for instance: help at the bar, be a host(ess), think of a funky soup). We will reflect on the events every following meeting, discuss possible changes to the format and experiment with them. Additionally you can document an event in any way you like (for instance: voice-recording, poetry, video, photography), make a clipping or make a video for on the bar (See Café Chercher Clippings). They are not mandatory, but can be used as an artistic contribution.

Summary

At the events you help out with the event and preparations two events you share an artistic contribution.

Making an online Pillow Book (20%)

The Zuihitsu is a form of Japanese literature related to the essay. It incorporates drawings and different forms of writing (lists, scribbles, dreams, quotes, etcetera). The Zuihitsu uses the visual and the textual in a fragmented, nonlinear way. One of the most famous Zuihitsu's dates from 1002 and is called *Makura no Soshi* which translates as *The Pillow Book*. A modern-day Zuihitsu could incorporate sound, video, images, and web-links. The perfect place to facilitate this form is the workspace of the Research Catalogue from the Society of Artistic Research. Students create a workspace and update this space over the course of 8 months. The goal is to archive material and to track an artistic thought-process. In the meetings you will reflect on your artistic contribution and you will get feedback from peers which you can include in your Pillow Book. The pages will be shared in the meetings and will contain your formulations.

Summary

Sign up for the research Catalogue Workspace
Make a Pillow Book workspace
Include at least 4 formulations
Include additional non-textual elements.

Course schedules

Schedule indication for the tutorial day

10:00-10:45	Discussing Café Chercher (reflection and feedback)
10:45-11:15	Discussing the the previous contributions (reflection and feedback)
11:15-11:30	Break
11:30-11:45	Artistic and theoretical introduction of the theme
11:45-13:00	Discussing the formulations and readings
13:00-13:30	Break
13:30-15:00	Watch a video essay (2017)
	2-3 contributions with peer feedback (2018)

Schedule indication for the event day

17:00-18:00	Arrival of core team
18:00-19:00	Build-up with full team
19:00-19:25	Home made soup
19:25-19:30	Introduction talk
19:30-21:00	Program:
	10-15 min: 2 speakers presenting their projects room for questions
	05-10 min: 1 or 2 performances (art, music, dance, theatre, poetry)
	05-10 min: 1 video screening (Clipping)
	Cont.: (on the bar) 1 video screening on a tv (Clippings)
21:00-21:30	Drinks and small snacks
21:15-21:45	Build-down with full team

Events: sign in for two dates

30 January	#4.4 Café Chercher	name:
30 January	#4.4 Café Chercher	name:
27 February	#4.5 Café Chercher	name:
27 February	#4.5 Café Chercher	name:
27 March	#4.6 Café Chercher	name:
27 March	#4.6 Café Chercher	name:
24 April	#4.7 Café Chercher	name:
24 April	#4.7 Café Chercher	name:
(29th May	#4.8 Café Chercher	name:)

Meetings: sign in for one date

13 February	#4 experimenting all	
13 March	#5 on a critical note	name:
13 March	#5 on a critical note	name:
10 April	#6 on the speculative	name:
10 April	#6 on the speculative	name:

THE FOUR THEMES

These four words are core characteristics of the essay form. These charac-
teristics are connected to both the artistic and the academic. The essay inher-
ently embraces both: it drifts between the subjective and the objective, the
experiential and the intellectual. The essay follows a train of thought and
reflects critically on those thoughts: it experiments and speculates, without
the need for a conclusion. As I don't want to restrict it to a method by formu-
lating a proces or setting rules, I choose to give a set of four commitments
which can be used in any way possible. We will use these core characteristics
of the essay as themes to discover and develop artistic strategies of researching.
The output of this approach can encompass all possible artistic mediums, and
all possible combinations of artistic mediums. Formulations form by eclectic
stealing, influencing, composing, collaging, collaborating, and associating.
The four commitments create a setting and atmosphere for the students in
which to experiment, be critical and feel the freedom to speculate.

Unfinished

The concept of the *unfinished* challenges the idea of *knowledge production*,
because what is being produced is not a concrete product or result. It encoun-
ters the problem of capitalization. The essay is inherently unfinished as it is a
thought process and constantly questions and reflect on itself. Café Chercher
is a setting in which the idea op presenting artistic research is combined with
the demand that it is not finished. What does being *unfinished* mean to you?

Definition OED
un--, *prefix*
    1. Expressing negation.

negation-, *noun*
    1. a. An act of denial; a negative statement, doctrine, etc.; a refusal or
    contradiction; a denial *of* something.
    1. b. The making of a statement involving the use of a negative word, as
    'no', 'not', 'never', etc. (freq. in *Linguistics*); contradiction of a statement or
    allegation; denial, rebuttal, nullification. Also with *of*.
    1. d. *Computing.* A logical operation that converts a statement,
    proposition, or truth value from true to false or vice versa

critical state *noun.* the state of a substance when it is at its critical temperature and critical pressure.

finished-
1. a. *trans.* To bring to an end; to come to the end of, go through the last period or stage of. Often with gerund (formerly with inf.) as object: To 'make an end of', cease (doing something). †Also, *rarely*, To put an end to, cause to cease.

Theoretical underpinning
Using Borgdorff's (2014) "Unfinished Thinking in and through Art."

Critical

Critical (Theory) is perhaps the first thing that we think about when talking about Adorno and the essay. But critical is also it also relates to *critical making, critical thinking* and to *thinking as a gesture.* Being critical can mean a lot of things and the word is used in a lot of different contexts. Etymology can also be used as a tool to create a critical attitude towards the (artistic) language we use. To be critical implies (self-)reflection and critique, a re-evaluation of questions and answers; it implies a scepsis. One of its problems is that it implies an intellectual approach but there can be emotional criticalities or physical criticalities. What does being *critical* mean to you?

Definition OED
critical-, *adjective*
†2. Involving or exercising careful judgement or observation; nice, exact, accurate, precise, punctual. Now *Obs.* (or merged in other senses).
5. Of the nature of, or constituting, a crisis:
b. Involving suspense or grave fear as to the issue; attended with uncertainty or risk.
7. *Math.* and *Physics.*
b. *Nuclear Physics.* Of a nuclear reactor: maintaining a self-sustaining chain reaction; esp. in phr. *to go critical*, to reach the stage of maintaining such a reaction. Also *transf.*
critical state *noun.* the state of a substance when it is at its critical temperature and critical pressure.

2

Theoretical underpinning

    Adorno and Horkheimers critical theory as formulated in "Dialectic of enlightenment" (1940-50), Hartle and Lijster (2016) "Kunst van Kritiek, Adorno in Context", H. Hogan (2012).

Experiment

    Experiment in science is used for concrete and repeatable outcomes. But experiment can also be used as the exact opposite, as a way of trying out new things. Max Bense puts emphasis on the experiment when talking about the essay: "For whoever criticizes must necessarily experiment; he must create conditions under which an object is newly seen, and he must do so in a fashion different from that of a creative author. Above all the fragility of the object must be probed, tested; this is precisely the meaning of the small variation that an object undergoes in the hands of its critic." The experiment in this definition implies a re-editing and re-doing, a re-trying, even after apparent failure. Creating new combinations and settings in order to find things we can't predict.

    What does *experimenting* mean to you?

Definition OED

    The French *assai*, as well as the English *assay*, come from the late Latin word exagium. Exagium refers to the weighing of a coin to test the weight, and is used in a wider sense of *examination, trial, testing*, and as *a balance*. The word experiment arises in the middle of the fourteenth century, meaning: an *action of observing or testing, test* or *trial*. It descends from the Old French *experiri* (to test, to try).

Theoretical underpinning

    Goethe's (1792) "The experiment as mediator of subject and object" (translation 2010); Peter J. Burgard (1992), "The essay as form" by Adorno 1958; Rheinberger's (2012,2015) "Experimental epistemology" and "Experimental systems" in relation to M. Schwab's (2013) "Experimental systems in Artistic Research".

Speculative

    Speculating is on the borderland of the un-truth, of the hypothetical but departs from the now. It implies a contemporaneity that attempts to perceive possibilities that are not visible yet, thinking the unthinkable. We can use *equivocation* and *ambiguity* (Sarah Pourciau, 2007) as a way to speculate, or

3

bold statements, *bold conjectures* or *bold hypothesis* (K. Popper, 1935). But also the strategy of *over-interpretation* (A. Johansson, 2013). The speculative *observes* and attempts to imagine what we can not imagine yet.

What does *"speculating"* mean to you?

Definition OED
speculative-, *adjective and noun*

    1. a. Of persons: Given to speculation; inclined to theorize or indulge in conjectural reasoning.
    †c. Given to pry or search *into* something. *Obs.*

speculate-, *verb*

    a. *trans.* To observe or view mentally; to consider, examine, or reflect upon with close attention; to contemplate; to theorize upon

speculation-, *verb*

    1. a. *trans.* To observe or view mentally; to consider, examine, or reflect upon with close attention; to contemplate; to theorize upon.
    †2. a. The exercise of the faculty of sight; the action, or an act, of seeing, viewing, or looking on or at; examination or observation. *Obs.*
    2. †b. Observation of the heavens, stars, etc. *Obs.*
    3. †b. An observer or watcher; a spy. *Obs.*—1
    4. a. The contemplation, consideration, or profound study *of* some subject.

Theoretical underpinning

    Lars O. Erickson "Meta-fact" (2004) using Khun's *paradigm shifts* and Popper's *bold statement;* G. Agamben (2007) "What is the contemporary?", Sarah Pourciau, (2007), A. Johansson (2013).

4

PROCCESS EVALUATION CRITERIA

Student name	
Student number	
Course	Essaying art Practice Tutorial
ECTS	6 ECTS 168 hours total (1 ECTS equals 28 hours)
Year	2017/2018
Final % (mark)	
Tutor name	Emily Huurdeman

Artistic contribution (40%)
4x contribution :	50 hours
contribution :	0.5 hours
preparation :	12 hours

Events and meetings (40%)
8x events :	24 hours
build-up :	1 hours
event :	1.5 hours
build-down :	0.5 hours
8x meetings :	64 hours
per meeting :	4 hours
preparation :	4 hours

Pillow Book (20%)
4x formulations :	16 hours
extra material :	16 hours

Process evaluation criteria
Meetings and events (40%)
    presence at the events and tutorial days
    prepare the tutorial days
    read a chosen article and watch the lectures
    formulate your own definitions of the commitments
    participate at the event
    assist with bar, hosting, documentation
    assist build-up and help build-down
    participate at the meetings active attitude
    reflect you are able to critically reflect on the meetings and events

Artistic contributions (40%)
    present, prepare
    be creative (relation of form and content)
    you are able to critically reflect on you artistic contributions

Pillow Book (20%)
    Presence of the four formulations.
You are able to critically reflect on the relevance of the commitments in your
own artistic work incorporate critical reflections on artistic contributions
archive/incorporation of non-textual material and alternative forms of
writing

Margin
    Doubt, experiment, be critical, and speculate (+/-10%)
    You can miss one meeting and one event with -5%, after that -20% per
missed meeting/event
    All artistic contribution need to be present
    All formulations in your Pillow Book need to be present.

2

	presence	prepare	participate	reflective	feedback/ evaluation (see evaluation points)	%	%
meeting / event 1						+5%	
meeting / event 2						+5%	
meeting / event 3						+5%	
meeting / event 4						+5%	
meeting / event 5						+5%	
meeting / event 6						+5%	
meeting / event 7						+5%	
meeting / event 8						+5%	
all meetings / events						(40%)	
	present	prepare	creative	reflective			
artistic contribution 1						+10%	
artistic contribution 2						+10%	
artistic contribution 3						+10%	
artistic contribution 4						+10%	
all artistic contributions						(40%)	
	presence	research	creative	reflective			
#1 unfinished/doubt						+5%	
#2 experiment						+5%	
#3 critical						+5%	
#4 speculative						+5%	
Pillow Book total						(20%)	
					(formula= 100:10=10)	(100%)	
final mark							

RESEARCH CATALOGUE WORKSPACE MANUAL

The Pillow Book on the Research Catalogue

As mentioned in the course manual, a modern-day Zuihitsu could incorporate sound, video, images, and links. Your *modern-day Zuihitsu* will be the Pillow Book. If we want to create a Zuihitsu that doesn't only allow to incorporate different media but also allows for flexibly of media use and placement, we need an online platform that allows non-linear placement and connective potential. One of the spaces that can facilitate this is the workspace of the Research Catalogue from the Society of Artistic Research. It creates freedom of alignment in space and the freedom of incorporating media apart from text, an online workspace which allows for free arrangement from scratch. Your *Pillow Book* will be on the Research Catalogue, an international database for Artistic Research. On this platform you can make a profile, make public and private workspaces and allow for co-editors, collaborators and supervisors to comment and view. You can either keep the workspace open for changes, use it as an archive, self-publish on the Research Catalogue or hand in your exposition for JAR peer-review.

The Research Catalogue (RC) provides online Workspaces. These workspaces are website spaces to which you can fully upload content and which you can adapt to your needs. The Research Catalogue Workspaces are also used to hand in *expositions* to be peer-reviewed by the Journal of Artistic Research (JAR) editorial team for publication. Both RC and JAR are connected to the Society of Artistic Research (SAR).

Before using a Workspace, you have to register using the registration link.

You'll have to register for a full account before Meeting #2. You'll receive confirmation within two of three days.

✔ CREATE BASIC ACCOUNT   ✔ UPGRADE TO FULL ACCOUNT

essaying art: practice tutorial artistic research

Making a Workspace
Go to *your profile* and click on *create exposition*
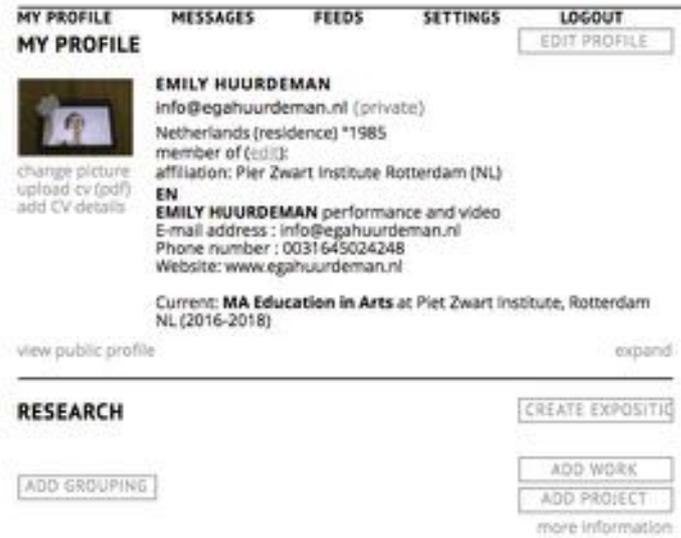
Privacy and sharing
Your Workspace can be set to three different settings: *public, public for RC users,* and
private. You can change the settings for your workspace in the profile section at the
workspace options. Click *share* and choose your setting.

2
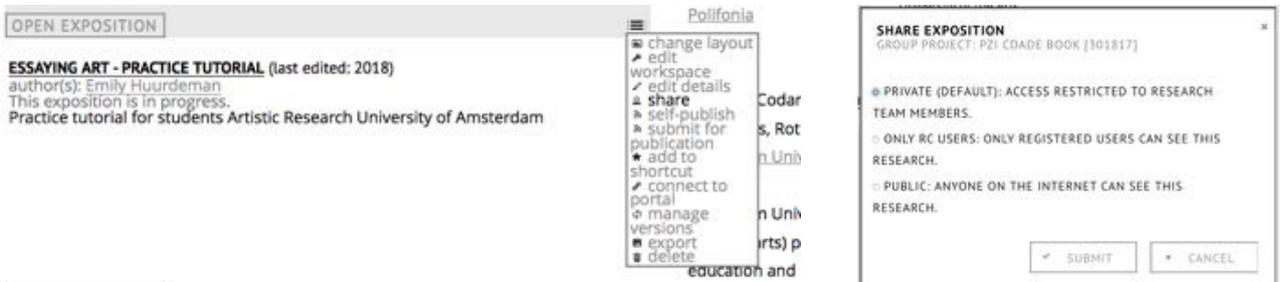
If you prefer to have your Workspace to be *private* then you can also add me (https://www.researchcatalogue.net/profile/?person=99343) to your space as a contributor or supervisor. In the *profile* section, at the *workspace* options: click *edit details* and choose the tab *collaboration*.

You can create multiple Workspaces with different privacy settings.

Private profile   *Public profile*

If you're looking for inspiration, browse through the Research Catalogue database for projects, or browse through the peer-reviewed expositions on the JAR. You could also search for visual essays online.

The idea is to create (a) mixed-media essay(s). You can include your research process and artistic process.

Try to think how the form relates to the content: experiment with order, space and structure. You can incorporate different media of expression (archival material, notes, pictures, drawings, voice recordings, film etc.) and different modes of writing (artistic, personal, theoretical, fictional, political etc.) You will update this workspace and update this space over the course of the eight months.

The goal is to track an artistic thought-process by incorporating different modes of expression, to experiment with the display of artistic research and to find a form that suits you research. Because the goal is to stimulate a process, there will be no end-assignment. The idea is to reflect on how the artistic and academic relate in their artistic research practice.

I will explain more about how the system of the Workspace woks in meeting #2.

PRACTICE TUTORIAL ARTISTIC RESEARCH

CAFÉ CHERCHER FORMAT

LAPS

VOX-POP
CREATIVE SPACE FGW

ARIAS
Amsterdam
Research Institute
of the Arts and
Sciences

PRACTICE TUTORIAL ARTISTIC RESEARCH

REPORT

art cafe for unfinished projects

/ with research
/ with performances
/ with poetry
/ with dance
/ with videos
/ with music
/ with drinks
/ with soup
/ with you

UvA

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Report

Rapport of the tutorial

+ overall good attendance and motivation of the students
+ course manual and documentation online was practical and useful
+ 'Process Evaluation Criteria' was representative
– dense course and heavy work load (I had to skip the 'readings', 'themes' and 'formulations', the students were unable to apply these to their own artistic research project because the research was underdeveloped, the basic academic skills were lacking, and they were unable to sufficiently position themselves in the field of Artistic Research)
– low student number (when two are sick/absent only three are left, especially with the guest teachers it's a shame)
– better synchronization/connection to the core-curriculum (doubling of presentations and deadlines was unproductive)
+/– long tention span of the course (difficulties with consistency of motivation and focussing on the research process, but a course extending across the other courses was considered productive and constructive, students remarked that it was a shame that the other classmates were not involved)
+/– loads of changes to the schedule and locations (changes were sometimes de-motivating, but the change of locations was a suggestion of the students and worked out very well)

2

Observations and Questions

Problems

For artists the gap to big from HBO to WO level (especially writing in the first block Art Studies)

For academics the gap is to big from theoretical background WO to art practice

For both artists and academics, it's hard to navigate the field of Artistic Research (unclear expectations, unclear position, lack of examples and teachers form the field)

Dichotomy between practice and theory in the curriculum (my generation, Fernanda and Chiel, and these students)

Questions

Why isn't there a pr-master or schakel-jaar?

Are there feedback and evaluation moments organized?

would you be willing and able to support the continuation of Café Chercher by the students? (financing through the Rietveld Making Things Public, and appointing study points)

Café Chercher events
- +   good atmosphere
- +   provided many practical examples of artistic research
- +   big success, opportunity to test artistic forms of research in progress
- −   not enough public (including co-students and professors, and students from different institutes)
- +/−   organization could be better (send out information email earlier to the students)

Artistic contributions
- +   good attendance and process at Café Chercher (only one missing)
- −   feedback and pre-presentation talks could be better/more structured
- −   did not work in the classroom (institutional context)
- −   4 total is alot

Meetings
- +   guest teachers were a big success, wide range and examples (Oscar Santillan, Christina Della Giustina, Amy Pickles, Alice Ladenburg) including workshops (Alice and Amy)
- +   one full day and process tracking thought the year was productive
- +   students enjoyed tracking each others work
- +   peer-feedback worked well, could be more structured / better facilitated (not only classical)
- −   institutional environment is not productive for discussing work
- −   need for more personalized feedback on the research and work (perhaps also by guest teachers)
- −   need for a manual/class on how to use the Pillow Book

3

Pillowbook Research Catalogue
- \+ worked out for two of the five students
- – technical threshold was too big
- – not enough examples
- – connection practice / digital was meagre (no photographs, sketches, or voice recordings ad proposed in the course manual)
- – too much had to skip readings, themes and formulations
- +/– loads of changes to the schedule and locations (but, the first part CC refection in a bar worked well, guest teacher in uva building and last part in VOX-POP or studio space worked out best
- – 4 sharing moments is a lot, perhaps one in the end

PROPOSAL
Practice Tutorial
   This practice tutorial would be more effective when spread over two years:

   The first year is the introduction and familiarization with Artistic Research as field and practice (excursions, guest teachers, two Café Chercher contributions, one Pillowbook on Artistic Research in the Research Catalogue) first semester topic artistic research) Better explanation for Pillowbook). Placing oneself in the field of Artistic Research.

   The second year is practice and applying: Focus on the research project, introduction of the four themes (unfinished, experiment, critical, speculative) and applying these to your own artistic research. Discovering individual artistic research strategies/methodologies/forms.
   Or have a pre-master/ schakel-jaar

Café Chercher
   Café Chercher can keep running every month at VOX-POP, only with contributions of the AR MA students (in combination with the practice tutorial). Otherwise Café Chercher will have to stop because of the organizational workload and lack of financing; or drastically drop the amount of events and perhaps at a different (more informal and popular) location (Cinema of the Dam'd at OT301).

If continuing
Café Chercher and artistic contributions
   Café Chercher artistic contribution: clearer moments for discussing the content, handing in the information and evaluation afterwards.
   Funding: either make it a foundation and ask for funding, or integrate with the Master Artistic Research

4

Meetings and Pillowbook
　　Guest teachers stay for work discussion (give introduction, then return for practice)
　　The meetings should focus on the guest teachers, reflections on Café Chercher and the research in the Pillowbook (more peer-feedback and individual feedback on the on the content of the research and Pillowbook). The practice contributions should be in the studio space or at Café Chercher.

Personal evaluation
　　Be more strict, consequent and consistent
　　Ask for follow-ups
　　Give individual feedback on the research and Pillowbook

5

The EDUCATIONAL PROJECT has come out of my RESEARCH and my experiences with CAFÉ CHERCHER. I've aimed to formulate a practical form for the gap and hyphothesis in the FRAMEWORK. You will find the full content including full documentation of the events of the Practice Tutorial on the WEBSITE.

SAR18 PERFORMANCE LECTURE

link to video documentation
http://egahuurdeman.nl/2018/sar18-essaying-art

Artistic Research Will Eat Itself

Society for Artistic Research Conference

Plymouth University | April 2018

INDIVIDUAL PAPER (20 MINUTES)
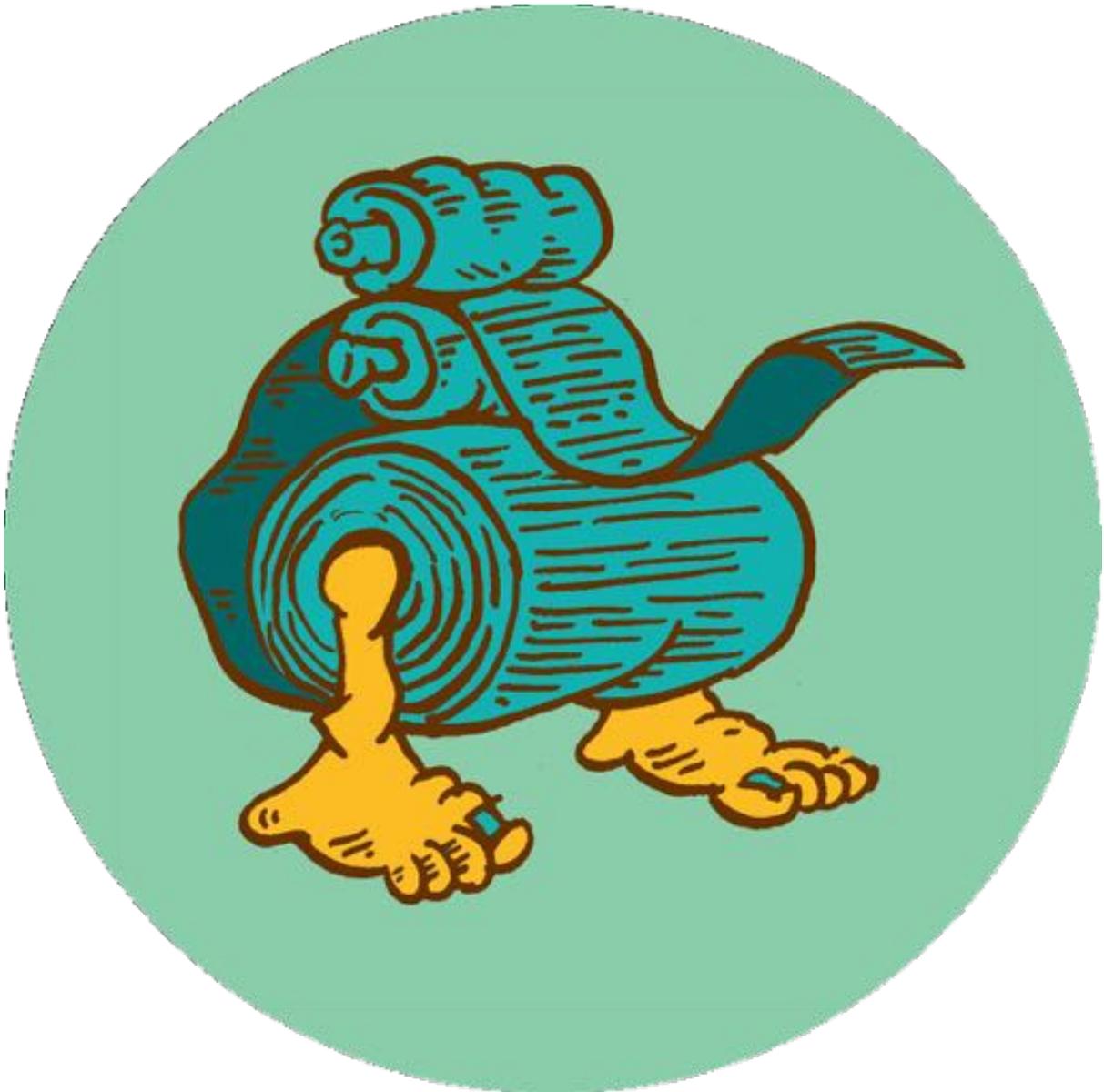
You may propose an individual 20-minute paper on any topic related to the conference theme. All papers must be presented in person at the conference by their authors (or at least one author, if jointly written). You may propose a performative paper. Papers will be curated thematically by the conference organisers.

Emily Huurdeman

Art and Science in Potentia: Essaying as an Approach to Artistic Research

// PERFORMANCE LECTURE

The essay form inherently embraces both the artistic and the scientific. It drifts in between the subjective and the objective, the experiential and the intellectual. Its mode is to express a train of thought and to critically reflect on those expressed thoughts: it experiments and speculates.

The essay is described as "literature in potentia" (Obaldia, 2004) because of its hybrid place between literature and science, as artistic research drifts between the sciences and the arts. 'In potentia' is derived from the Latin 'potency'. Potency is the possible power of a person or substance. In-potentia is the possibility of power or influence — too much can be intoxicating. It also has a strong sexual connotation: the power of reproduction. A high potency has the ability to reproduce itself and therefore clone and copy versions of itself. The essay's reproductive mode is the re-writing of versions and reflections of itself. It's a cannibalistic introspective process which devours external substances and internalizes them. The essay destroys and recreates itself almost compulsively, potentially poisoning itself with an endless meta-behaviour nonetheless leaving behind a fruitful compost. This essayistic mode could be fruitful ground for artistic researchers to create potential scientific and potential artistic growths.

The essay is practically defined by essayists writing essays on the essay (Butrym, 1989; Klaus and Stuckey-French, 2012), but artistic research also uses other artistic forms besides writing. Therefore I use the multi-media predecessor of the essay, the Zuihitsu, and place it in the contemporary context of the online workspace of the Research Catalogue, as the space for essaying artistic research. This space can encompass contemporary forms of expression and many different artistic media simultaneously in a non-linear and constantly adaptable manner.

This paper presentation is based on "Essaying art, an un-methodological method for artistic research" which is expected to be published in academic magazine Ticontre in May 2018. It will be a performative presentation of and with objects and items, web pages, video, and video feedback-loops.

ART AND SCIENCE IN POTENTIA:
ESSAYING AS APPROACH TO ARTISTIC RESEARCH

ABSTRACT

Science must articulate its sources, as well as its relevance and its context, and it must provide clear argumentation. Furthermore, it is strictly bound to academic and ethical rules. Art is not constrained by these methods, ethics or rules. In the relatively new field of Artistic Research, science and art are integrated. However, defining this institutionalized field, and the methods and evaluation criteria of its output, is a subject of discussion. Can there be a hybrid of scientific and artistic approaches, one that balances the methodological aspects of both fields?

The essay form is a hybrid of both artistic and scientific approaches. It drifts between the subjective and the objective, the experiential and the intellectual. The essay form has developed itself outside of the literature domain into other artistic media and genres, but, what if artists were to use the essay as an unmethodological research method? The artistic researcher approaches the topic of investigation, as it were, essayistically; the expression of this act of essaying can encompass all possible artistic media, and all possible combinations of media.

CONTEXT

This academic article and research on which this presentation is based, provides the theoretical underpinnings for a pilot practice tutorial for the research Master Artistic Research at the University of Amsterdam in the context of my educational research project at the Piet Zwart Institute Rotterdam. Through this case study I investigate how an essayistic approach to artistic research could be practically used for developing individual Artistic Research strategies.
It is not my intention to copy-paste the form of the essay to Artistic Research, but rather to extract and deploy an essayistic mode, to merge form and content in a hybrid form, that of art and science in potentia.

BEGIN PERFORMATIVE LECTURE

00:00   [*Start video. Count down. Place a white page under the camera.*]

00:21   essay: "a short piece of writing on a particular subject".
00:30   essay: nonfictional prose texts between 1 and about 50 pages with
        an elusive multiplicity of forms and themes.
00:42   essay: to put to proof, to test or to attempt.
00:50   essay: essay of a deer.
00:58   assay: to put to the test, to put to the proof, to weigh.
01:06   assay: to assault, to attack.
01:13   assagaio: I taste.
01:20   exagium: a standard weight type, a kind of weight, piece of gold, a
        noble, a crowne; examination, trial, testing.
01:37   exigo: to drive out, to thrust out, to take or to turn out, to demand,
        to require, to enforce; to expell, to shut or draw out, to expresse,
        to prove, to examine, to require, to take away by force.
01:58   ex: out.
02:02   agere: to do, to apply.
02:08   age: act.
        ago: act.
02:14   go.
02:16   go.
02:18   go.

02:24   The essay as we know it today starts with Montaigne's bundle of
        three books. Various versions of his books were published between
        1580 and 1588. The last one three years after his death in 1595. He
        never truly finished his 107 writings. He kept adding, changing,
        adapting, essaying.
02:49   The word *assai* might've referred to *coup d'essay*, translating into
        "trial run, dummy run or first try". This might've referred to a
        phrase popular in his time: « Faire son coup d'essai, son chef
        d'oevre, pour passer Maitre » meaning: "to make a trial of his skill
        in order to be made free". Montaigne could've used the word assai
        as an attempt to free one¬self from previous thoughts and
        dominating teachings. He internalizes the arguments and theories of
        others by embodying their words and appropriating their knowledge.
        His essays are described as: "thoughts in series upon series of
        thoughts, feelings, desires, actions and reactions". These

sequences of long sentences consist of "anecdotes, quotes, thoughts, emotions and observations."

04:03 The reader follows his train of thought and as thought isn't linear, its display should be neither. This free structure doesn't fill in the direct connections between the arguments, but it lets the viewer take part in the interpretation.

04:27 I remember when I bought my first camera. It was in the second year of Art Academy in 2012. To help my decision making process, I made an elaborate Excel-sheet with specs and properties of all the different camera's within my budget, but on the top of my list was *white balance calculation.*

04:52   [*Press white balance calculation.*]

The idea of a pre-set white balance mode was unbearable to me. In the end I chose this Panasonic HDC-SD900 full HD videocamera. The downside was that it has a high lux and it wasn't able to film in nightshot mode. As a consequence this camera can't perceive light very well in a dark room.

05:24   [*Place hand on camera lens.*]

05:32 "I have a recurring image of a room. The room is white.

05:40   [*Take hand off camera lens.*]

05:43 "Now, despite there being no windows there's light in this room, but strangely no indication of a source for this illumination."
05:59 End quote.
06:04 Adorno starts his renowned *The Essay as Form* from 1958 with a quote from Goethe's Pandora: "Destined to see the illuminated, not the light." The illuminated surface isn't just influenced by this unseen light source but also influenced by the preset mode of its mediator which perceives the illuminated. Not to speak of the object exposed to these perspectives. Adorno's essay on the essay is viewed as hybrid of science and art, of philosophy and literature.
06:47 Claire de Obaldia writes that the essay only becomes literature when losing its touch with the scientific. She describes the essay as *literature in potentia.*

07:05 The essay's initially described as *almost* literature and *almost* philosophy. However, Adorno states the essay's neither scientific nor artistic. Montaigne's been described as an *accidental philosopher*. Some accidental things aren't accidents in retrospect.

07:31 When I was a child I used to love these triangle shaped leaves I found on the ground in the fall. Not just two lines meet in the ginkgo leaf but many lines meet at one point like needles stuck to each other in leaf form.

07:51 The Ginkgo's shaped between a pine tree and loaf tree. Unlike a loaf tree the leafs run all along the branches, and unlike a pine tree the leafs fall down in the fall.

08:04 Its shape has been relatively unchanged for millions of years; its present form is reflected through its past.

08:14 The tree is regarded as a living fossil, an historical object living in the present.

08:24 The female produces fruit. The old Chinese name for these fruits is *silver fruit*. The most commonly used name today is *white fruit*.

08:37 Although the tree did not change though-out its history, the perception of its color did: from *silver* to *white*.

08:51 The Ginkgo isn't only a hybrid between two tree species but also a hybrid of the sexes; its a tree that can change sex. Males are essentially females *in potentia*. Their fruit produces a penetrating smell, and it contains sperm.

09:15 Ginkgo sperm was first discovered by a Japanese painter and botanist.

09:24 Sperm has potency to reproduce. A high potency is the ability to reproduce and can therefore clone and copy versions which subsequently can clone and copy, and clone and copy versions of itself.

09:41 The essay's reproductive mode is its re-writings and reflections. It's a cannibalistic introspective process which devours external substances and internalizes them; it destroys and recreates itself almost compulsively.

10:02 Essaying as an approach could be fruitful ground for artistic researchers to create growths of *art in potentia* and/or *science in potentia*. An *unmethodological method*.

10:20   [*switch white balance mode to sunny*.]

10:24 Nowadays, *method* is referred to as a *rational procedure*, typically applied in science. In ancient Greek it translates into *pursuit of*

knowledge. Pursuit implying that the journey undertaken might or might not lead to knowledge.

10:47 The root word of method is *meta-*.

10:52 Adorno hints at the essay being *meta-scientific* but this endless meta-behavior can be potentially poisoning as the word potency indicates. Too much can be intoxicating, or even lethal.

11:20 Snake venom has the potency to kill but also "contains zootoxins which facilitates the immobilization and digestion of prey".

11:32 There's a famous Ginkgo tree called the *snake tree*. The legend tells us this tree's the home to a large snake. The snake is *white*. Most white snakes suffer from a condition called *leucism*, which means *clear* or *light*. The skins of the snakes are almost transparent, like a thin *piece of paper*.

12:06 This reminds me of an image from the Pillow book. Pillow book's perhaps the perfect name for a Zuihitsu; like a *lucid dream*, a hybrid state of sleep and consciousness, it's thinking and dreaming at the same time. Not fiction, not non-fiction, but something in between.

12:32 The essay's closely related to the classical Japanese literary genre Zuihitsu: both the fragmented form and the presence of the author can be compared to the essay form. Because both the content and the structure are very flexible, like the essay form the genre's been equally difficult to define.

13:03 In the Zuihitsu, the recorded thoughts of the author are central. It consists of "series of loosely connected essays and anecdotes, as well as disconnected sentences, fragments, ideas, word pictures, poems, lists, and snatches of conversations".

13:27 Apart from consisting of many different writing styles, the Zuihitsu also contains drawings and paintings. A modern-day Zuihitsu could incorporate sounds, images, web-links and video's.

13:53 You know, most horses commonly referred to as *white* are actually *grey* horses. They can be born in any color and gradually grey as time goes on and take on a *white appearance* but the skin keeps its initial color.

14:14 *When a white horse is not a horse*, also known as the *White horse dialogue* is a famous dialectical paradox in Chinese philosophy.

14:27 *Horse* is that by means of which one names the shape. *White* is that by means of which one names the color. What names the color is not what names the shape. Hence, I say that a white horse is not a horse.

15:56 Perhaps a white page is not a page. Perhaps a white cube is not a cube. Perhaps white is not white at all but just the reflection of light on a surface with any color *in potentia*, depending on its observer.

15:17 Perceiving this light requires a recalibration of your perspective, a re-adjusting your focus, a reset of the balance, a critical reflection of what's perceived. Perhaps this is what essaying is, it's indeed a balancing of a blank space but not *with walls*, not an *anything goes*.

15:50 The students use the performative space for essaying at Café Chercher, and the digital space for essaying on the Research Catalogue show page on the internet. The digital *bright white space*.

16:20 But what happens when we find ourselves in a dark room and we shut our eyes? What's the darkness we see at that moment?

16:32   [Start turning brightness down.]

Sometimes we need to turn *on* our *off*-cells to perceive this darkness. Sometimes we just need to be left in the dark.

16:45   [*Image is dark.*]

END
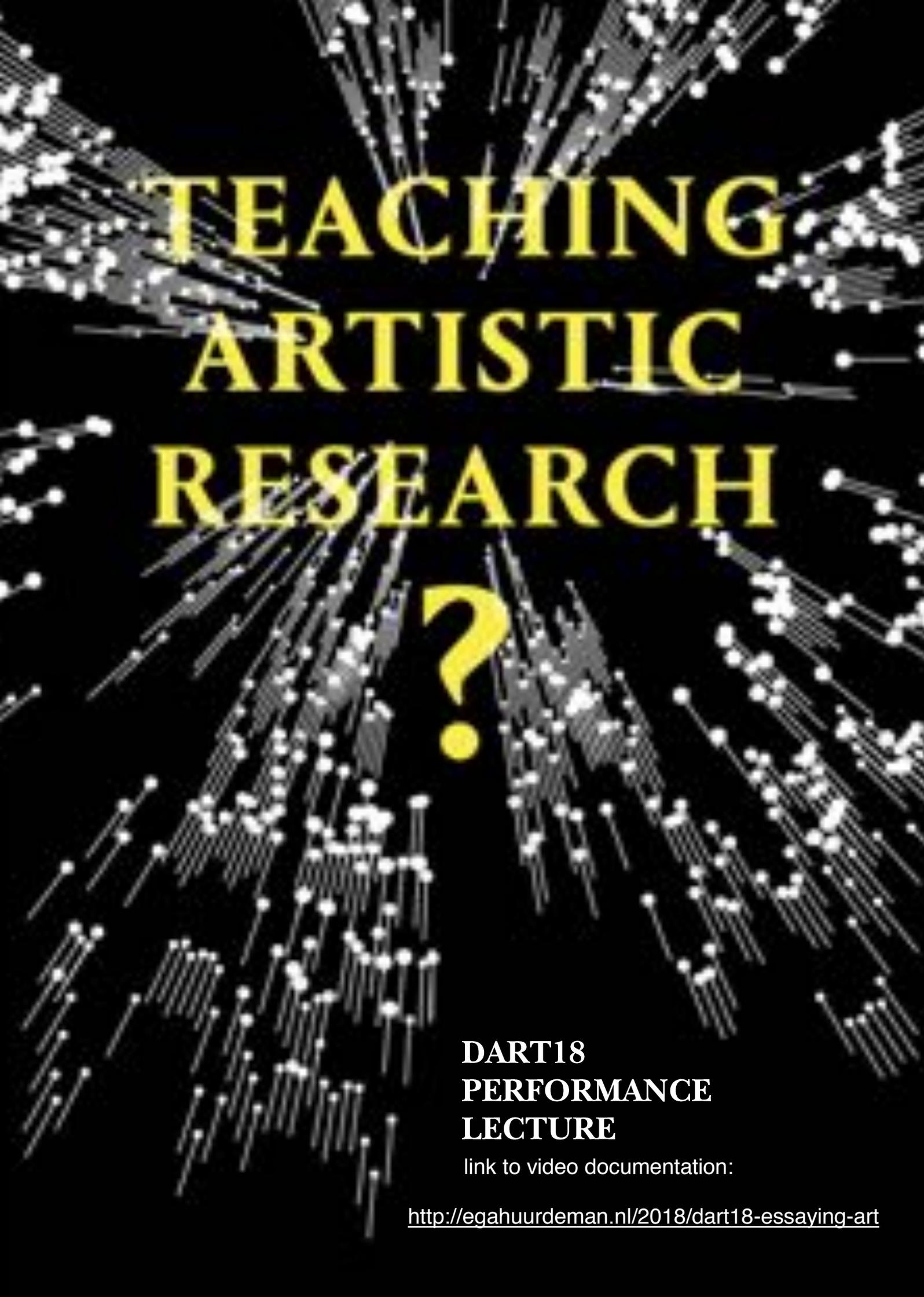
TEACHING ARTISTIC RESEARCH ?

DART18
PERFORMANCE
LECTURE

link to video documentation:

http://egahuurdeman.nl/2018/dart18-essaying-art

Teaching Artistic Research

International Symposium
@ Gallery of the
University of Applied
Arts Vienna
Heiligenkreuzer Hof
May 28—30, 2018

ESSAYING ART, AN UNMETHODOLOGICAL METHOD OF ARTISTIC RESEARCH

E.G.A. HUURDEMAN

Piet Zwart Institute Rotterdam (NLD)

Emily Huurdeman

Emily Huurdeman is an artist, researcher and educator. She holds a BA in Fine Art and a reMA in Artistic Research. She is currently in the final stages of her research and educational project, "Essaying Art, an Unmethodological Method for Artistic Research," for the MA degree in Education in Arts at the Piet Zwart Institute Rotterdam (NL). She has presented her research at the SAR18 conference (UK), and hopes to publish her research article in "Ticontre" (IT). Besides her artistic work, a variety of teaching positions and ancillary activities, Emily is also the co-initiator and organizer of Café Chercher, an art café that provides a platform for unfinished art and research projects.

Science is bound to academic and ethical rules; art is free from these bounds. In the expanding field of Artistic Research, science and art are integrated. However, the definition of this institutionalized field, and the methods and evaluation criteria of its output, are highly debated. This presentation will investigate the hybrid position of the essay in order to gain insight into the methodological questions concerning Artistic Research, specifically focusing on the educational context. The essay is viewed as a hybrid of science and art, it drifts between the subjective and the objective, the experiential and the intellectual. What if we were to use the essay as an "unmethodological method" for Artistic Research? The artistic researcher approaches the topic of investigation, as it were, essayistically—essaying art. The expression of this act of essaying can encompass all possible artistic media, and all their possible combinations. To investigate how an essayistic approach to Artistic Research could be practically used, I developed a pilot practice tutorial for reMA Artistic Research at the University of Amsterdam (NL). The tutorial makes use of a performative space for essaying at Café Chercher and a digital space for essaying on the Research Catalogue in order to discover and develop individual Artistic Research strategies. The presentation of this research will include the theoretical background, the practice tutorial format and the initial results in the form of a performance lecture using multiple synchronized video screens and the tutorial webpage.

KEYWORDS: essay, performance, method, education, artistic research

ESSAYING ART—A PERFORMANCE LECTURE

00:05   essay: "a short piece of writing on a particular subject".

00:15   essay: nonfictional prose texts between 1 and about 50 pages with an elusive multiplicity of forms and themes.

00:26   essay: to put to proof, to test or to attempt.

00:32   assay: adding: to weigh.

00:37   exagium: a standard weight type, a kind of weight, piece of gold, a noble, a crowne; examination, trial, testing.

00:52   ex: out.

00:55   agere: to do, to apply.

01:01   age: act.

           ago: act.

01:07   go.

01:09   go.

01:11   go.

01:14   The essay as we know it today starts with Montaigne's bundle of three books. Various versions of his books were published between 1580 and 1588. The last one three years after his death in 1595. He never truly finished his 107 writings. He kept adding, changing, adapting, essaying.

01:41   The word *assai* might've referred to *coup d'essay*, translating into "trial run, dummy run or first try". This might've referred to a phrase popular in his time: « Faire son coup d'essai, son chef d'oevre, pour passer Maitre » meaning: "to make a trial of his skill in order to be made free". Montaigne could've used the word *assai* as an attempt to free oneself from previous thoughts and dominating teachings. He internalizes the arguments and theories of others by embodying their words and appropriating their knowledge. His essays

are described as: "thoughts in series upon series of thoughts, feelings, desires, actions and reactions". These sequences of long sentences consist of "anecdotes, quotes, thoughts, emotions and observations."

02:50 The reader follows his train of thought and as thought isn't linear, its display should be neither. This free structure doesn't fill in the direct connections between the arguments, but it lets the viewer take part in the interpretation.

03:10 Do you know that camera's used to be pre-set programmed to white skin? A friend told me the actual technique of the equipment couldn't perceive nuances in dark colors very well. Kodak corrected this mistake after complaints from the chocolate and wood industry. They decided to re-market the new feature as being able to register "a dark horse in low light".

03:44 I remember when I bought my first camera. The most important feature for me was *white balance calculation*. The idea of a pre-set white balance mode was unbearable to me. The downside of this camera was that it wasn't able to film in nightshot mode. As a consequence this camera can't perceive light in a dark room very well.

04:15 "I have a recurring image of a room. The room is white. Now, despite there being no windows there's light in this room, but strangely no indication of a source for this illumination."

04:41 Adorno starts his renowned *The Essay as Form* from 1958 with a quote from Goethe's Pandora: "Destined to see the illuminated, not the light." The illuminated surface isn't just influenced by this unseen light source but also influenced by the preset mode of its mediator which perceives the illuminated—not to speak of the object exposed to these perspectives. Adorno's essay on the essay is viewed as hybrid of science and art, of philosophy and literature.

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06:14 The essay's closely related to the classical Japanese literary genre Zuihitsu: both the fragmented form and the presence of the author can be compared to the essay form. Both genres are defined as undefinable.

06:32 The most famous Zuihitsu is the Pillow book. Pillow book's perhaps the perfect name for a Zuihitsu; like a *lucid dream*, a hybrid state of sleep and consciousness, it's thinking and dreaming at the same time. Not fiction, not non-fiction, but something in between.

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07:36 images,

07:37 web-links,

07:40 and video's.

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09:00 Perceiving this light requires a recalibration of your perspective, a re-adjusting your focus, a reset of the balance, a critical reflection of what's perceived. Perhaps this is what essaying is, it's indeed a balancing of a blank space but not *with walls*, not an *anything goes*.

09:37 The students use the performative space for essaying at Café Chercher, and the digital space for essaying on the Research Catalogue show page on the internet.

09:56 The digital *bright white space*.

09:57   The research catalogue is an international database for artistic research by the society of artistic research. The platform provides workspaces that can be used for making, sharing, and self-publishing content. I too use this online space for the content of the pilot practice tutorial.

10:28   The course spans over the period of 8 months and consists of two meetings each month: one day in a studio or classroom, and one evening at Café Cherher, a platform sharing for unfinished art and research projects.

11:00   The subject of the tutorial is "the intertwinement of artistic and scientific research strategies" with a specific focus on the relation between form and content. The aim is to "create an environment in which we can collectively doubt, experiment, speculate and be critical." Each meeting we reflect on the artistic contributions at Café Chercher and speculate on the next ones.

11:32   These artistic contributions can take the form of a try-out, prototype, workshop, lecture performance or video, poem, dance piece, theater piece, music; and each meeting we discuss their pillow book entries. These entries can take the form of a: report, list, essay, diary entry, dream, dialogue, poem, song, video, subtitles, voice recordings.

12:20   Each month has one of these essayistic characteristics as a theme with a guest teacher according to the theme.

12:29   For instance: on experimenting.

12:39   This is the theme's page. It includes the event and the meeting. I give them my own formulation on the theme; they all have to share their own (as you can see I like to use etymology) and I introduce the guest teacher, in this case Oscar Santillan. Oscar works with archeology and mythology in his artistic practice.

13:17   I also use the page as an archive, including video-documentation of the guest teachers.

13:29   Last but not least, I include the event. This one was titled: *Opening the year with quilting, collections, archives, things*. During these events the students present alongside artistic researchers from different disciplines, levels and institutes. The event is hosted by VOX-POP Creative space, a platform for pop-up events.

14:02   On the page I also include video-documentation of the event and of the students. *Saving* this process is essential for the evaluation criteria.

14:22   Like Montaigne, the students share multiple stages and version of their artistic research, showing the process rather then the end

result, therefore there is no end assignment. They get evaluated on the process, and on their critical attitude and reflections.

14:44 Through the modes of the performative and digital space, the collective of peers, the public collective, and the online collective,they build their own references, context, and sense of what Artistic Research could be for them. With this I hope to stimulate individual artistic research strategies and forms.

15:11 Ideally, when combining a collective of individual artistic researcher approaches, this could define the field. Like the essay being defined by essayists writing essays on the essay.

15:27 A big, ever shifting, gray area, that isn't afraid of blinding light nor utter darkness.

END

this Pillowbook has as main focus to reflect on the pedagogical and didactical component of the educational component of Essaying Art

Pedagogy

Pedagogy is the discipline that deals with the theory and practice of teaching and how these influence student learning. Pedagogy informs teacher actions, judgments, and teaching strategies by taking into consideration theories of learning, understandings of students and their needs, and the backgrounds and interests of individual students. Meer op Wikipedia

Didactic method

A didactic method is a teaching method that follows a consistent scientific approach or educational style to present information to students. Meer op Wikipedia

but…

What is my own pillow book? My own Zuihitsu?

First I decided to print everything

187 pages
printed at Kopijwinkel Amsterdam
for 12 euros and 34 cents

I keep telling the students that arranging your research, text, images differently on the Research Catalogue might change the way they do and form the research. But, i am starting this process myself made me realize that I could not do this online, I need physical papers, to cut, to tear, to place and replace.

In this section I will reflect on my pedagogy in the form of a Zuihitsu, it will be my own process evaluation.

The material I will use:
- Diary I have been keeping in the period of the practice tutorial
- Feedback on the practice tutorial from
    - students,
    - peers,
    - teachers (grades) print and by hand
    - guest-teachers
    - head of the master Artistic Research
    - guidelines

- Feedback of the public at Café Chercher
- Flyers from Café Chercher
- Video Clippings at Café Chercher
- Video documentation of the artistic contributions at Café Chercher
- Pictures of the Pillowbooks on the Research Catalogue
- Mindmap of my research
- Documentation of the lecture performance
- lesmateriaal (maand 1 en 2)
- lesmateriaal gastdocenten
- Amy's pieces on me
- fysiek materiaal

Other material I will use:
- Supporting text
- sketches

After the immense amount of papers, my worst urge was to arrange the papers,
then wanted to photograph the assemblages.

pedagogical and didactic ability

This is personal

to follow where the brush leads

performative collages
at Café Chercher
for Simulacrum
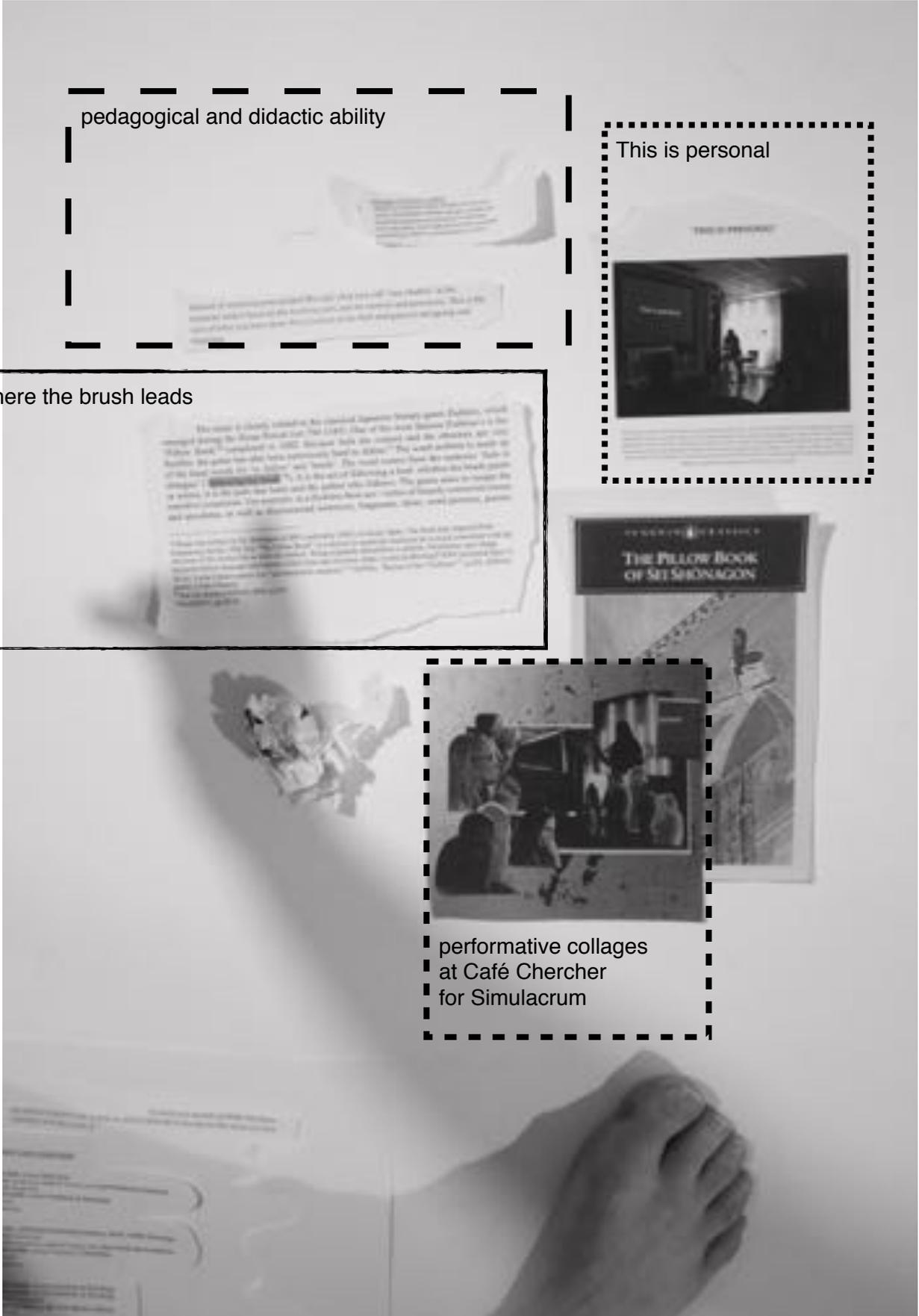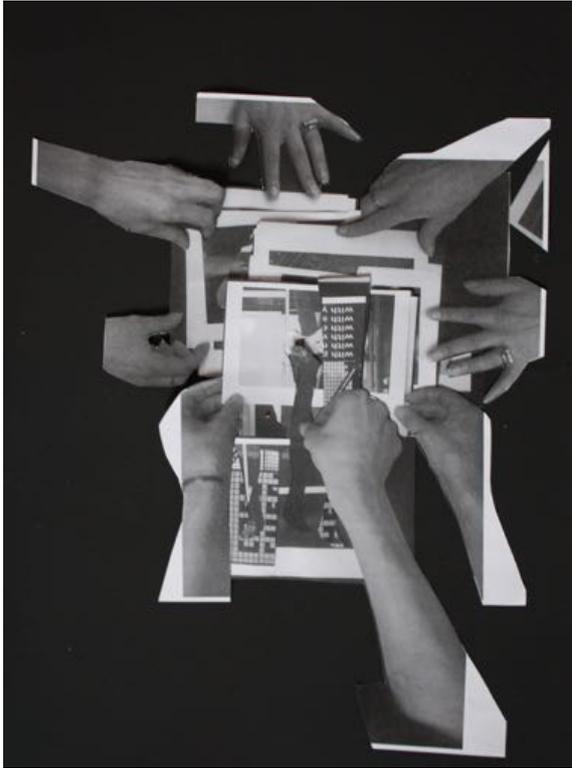
performative collages
at Café Chercher
for Simulacrum

This reminded me of the performative collages that we used to make at Café Chercher for the student based art Magazine Simulacrum (http://simulacrum.nl). The first two MA students Artistic Research at the University of Amsterdam, that used Café Chercher as practice tutorial in 2016/2017, one of the component options for the practice tutorial by documenting the event in line with the theme the even and helping to helping to make visual publications for the magazine once every 3 months.

Funny enough one current student knew Café Chercher from working at Simulacrum

to follow where the brush leads

[RESEARCH p.,
EDUCATIONAL PROJECT; Course manual
EDUCATIONAL PROJECT, meeting #1]

perhaps making collages is a good a good staring point, the first step into my pillow book and following where it leads

First thing to say, is that
I am a novice, let's hope my
(..) gives me guidance
in navigating the complexity
of pedagogy

PREFACE: "WHY THE WHY QUESTION"

I am relatively new in the field of art education. I don't have a (structural) educational context yet, in the course of this master of education in arts I have to create a context, or enter one. Therefore, form (symposium, seminar, class, workshop, performance) place (museum, classroom, home) and target group (age, level, students, peers) are completely open to choose and define. A professor once told me that every paper you write is one brick in the larger construction, try to isolate a good subquestion in order to build the foundation of the thesis. In this writing I will start to define the soil, the environment, the scale and the site for my first bricks in art education. In order to answer the "How" question I will first have to answer the "why" question. I will do so by reflecting on my personal, artistic, theoretical and educational background which create the fundaments of my position in the field of art education. I will analyze these aspects and formulate possible incorporations of my specific qualities in the field of art education. Because as a student I am not new in the field of education, I have traveled on the path of education and this influences my position as a teacher. It shapes my pedagogical and theoretical point of departure. I will also reflect on my first experiences in art education at high school Ijburg and at AVU Prague's Saloon and analyse these experiences to extract possible incorporations into my educational project. In the following section, I will formulate the problems I encountered and the gap in education when it comes to combining theory and practice. I will share the insights I gained in the course of this master and give and overview of my contexts, state what I'm missing as an educator, formulate my initial research questions, explain the relevance of these questions, and formulate a hypothesis. Concluding, I will speculate on possible practical forms which could answer the "how" question.

And yes, this is personal.

"It goes without saying that experience, as in everything we undertake, has and should have the greatest influence in science" Goethe (1792, translation 2010)

I know I could have read a lot more
on pedagogy, but somehow, I kind of
enjoyed the position of a novice, I felt
liked that I did not know all the
possible evaluation possibilities and
start blanc. What I did read into, was
the didactics, methodologies of
artistic research and the educational
field of artistic research, it surprised
me that there is not a lot written on
education, the theoretical discourse is
focussed on research and third cycle
education (PhD level) This research
mainly focussed on MA Artistic
Research in The Netherlands. Before
this MA Education in Arts, I had no
experience in education, except for
Café Chercher.

where depth is called for; he will rather go for the allegedly difficult writers, who shed light on what is simple and illuminate it as a "stance of the mind toward objectivity." The naiveté of the student, to whom the difficult and formidable seems good enough, is wiser than the adult pedantry that admonishes thought with a threatening finger to understand the simple before risking that complexity which alone entices it. Such a postponement of knowledge only prevents knowledge. In opposition to the cliché of the "understandable," the notion of truth as a network of causes and effects, the essay insists that a matter

In my mind, this quote said
novice, not **naiveté**, but,
as I realize more often, dyslexia
is unfortunately not a hoax.

(Adorno 1958 [PILLOWBOOK p. 7]

When teaching at Ijburg for four months (http://www.ijburgcollege.nl) in 2016,
I got the comment that my vocabulary was to advanced for the students,
my intern-supervisor asked me why I didn't write down the difficult words on the school board,
after my confession that I was afraid to write anything down without spelling check she replied;
"dare to be vulnerable, let the students check your spelling and grammar for you" Kim Driessen

perhaps, I will have the guts to not let this text be edited?
at least I'll have the digital confidence of spelling correct, but that is a safety net with big holes
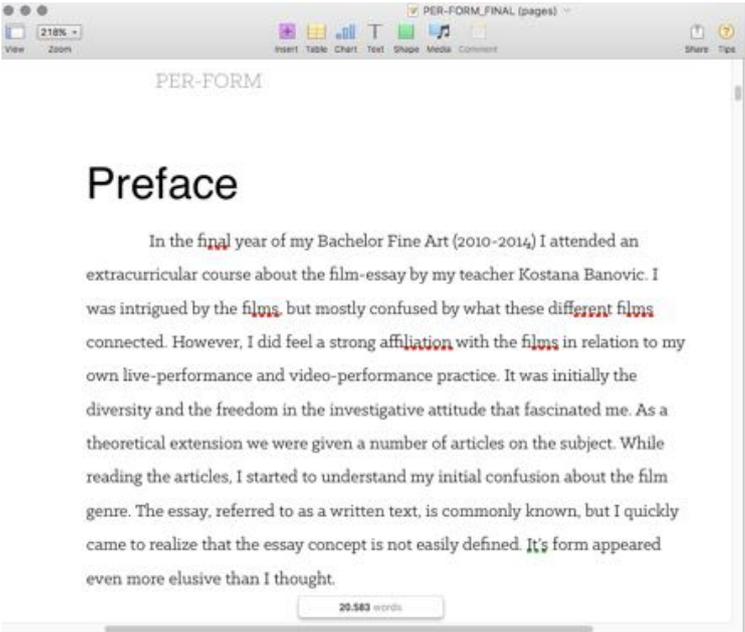
now, I do understand the insecurity that the students feel when asked to incorporate their own
voice and to think freely about form, to question, doubt and speculate there is pressure to
succeed,to pass and comply with institutional demands in an educational system
in the end you do get grade, it takes guts to try new the

Besides the description of what your background consists in, I think it would be interesting to tell the reader where your interests of "essaying" come from, where you started with investigating this issue etc.

Framework

Were does my interest in the essay come from?

Preface

In the final year of my Bachelor Fine Art (2010-2014) I attended an extracurricular course about the film-essay by my teacher Kostana Banovic. I was intrigued by the films, but mostly confused by what these different films connected. However, I did feel a strong affiliation with the films in relation to my own live-performance and video-performance practice. It was initially the diversity and the freedom in the investigative attitude that fascinated me. As a theoretical extension we were given a number of articles on the subject. While reading the articles, I started to understand my initial confusion about the film genre. The essay, referred to as a written text, is commonly known, but I quickly came to realize that the essay concept is not easily defined. It's form appeared even more elusive than I thought.

20.583 words

My first encounter with the essay form was definitely not literature, but film; namely because of "Sans Soleil" by Chris Marker. Coming from performance art, it wasn't necessarily the media of film that attracted me, but the mode of the film; the process; the edits; the personal, the objective; the research, it intrigued me. Even so much that I decided to apply for the research MA Artistic Research at the University of Amsterdam (2014/2016) with a proposal for researching the the essay as performative, and perhaps performance could be essayisitc. My thesis had one chapter on; essayistic science in relation to Artistic Research, which was the theoretical point of departure for my educational MA at the Piet Zwart Institute Rotterdam (2016/2018). In first place, researching the
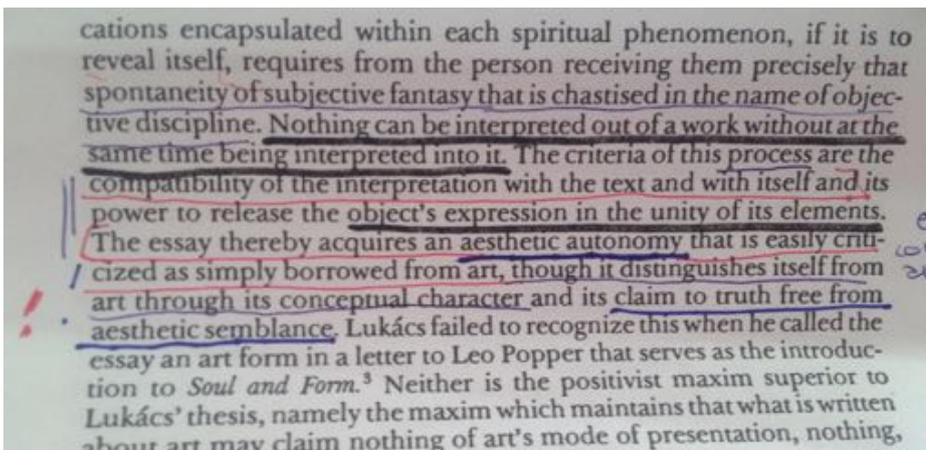
essay, was **artistically motivated**

MA Thesis:
PER-FORM, the performative essay and the essayistic performance
https://www.researchcatalogue.net/view/270728/270729)

6

I wrote a brief bio for the academic journal Ticontre about my fascination for the essay from
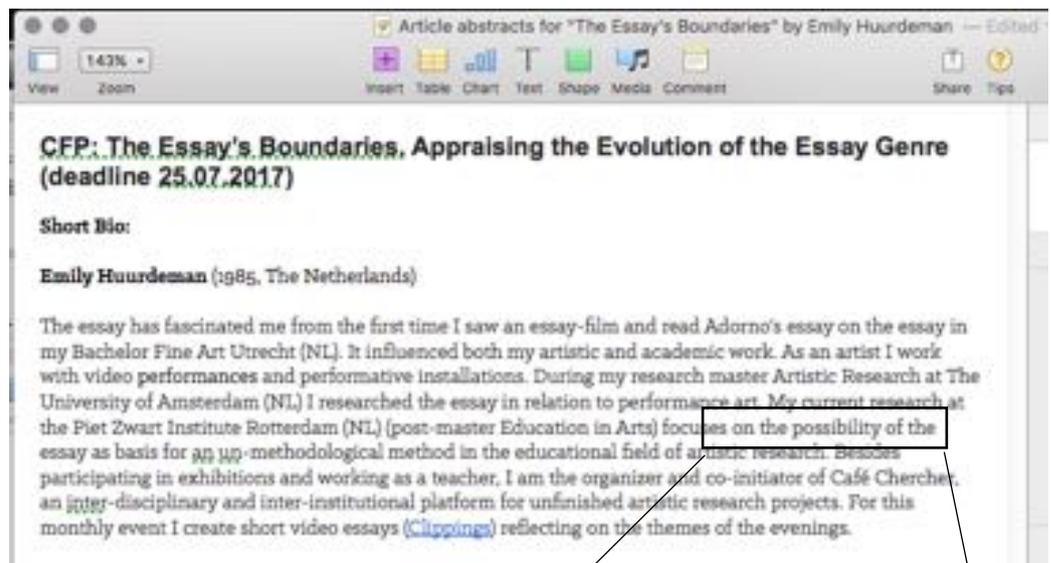
my theoretical inserts in the essay was sparked by Adorno's text The Essay as Form from 1958 [RESEARCH p. ; EDUCATIONAL PROJECT, Four Themes and RESEARCH, Mindmap], in searching for theoretical background of the essay form, Adorno immediately stood out for me, because I was already interested in his negative Dialectics.

I was not the essay as textual, as literature —it could hardly be, because writing is not my best practice— but it was its mode, its unmedodological method, that fascinated me. The way of thinking, of approaching an

cations encapsulated within each spiritual phenomenon, if it is to reveal itself, requires from the person receiving them precisely that spontaneity of subjective fantasy that is chastised in the name of objective discipline. Nothing can be interpreted out of a work without at the same time being interpreted into it. The criteria of this process are the compatibility of the interpretation with the text and with itself and its power to release the object's expression in the unity of its elements. The essay thereby acquires an aesthetic autonomy that is easily criticized as simply borrowed from art, though it distinguishes itself from art through its conceptual character and its claim to truth free from aesthetic semblance. Lukács failed to recognize this when he called the essay an art form in a letter to Leo Popper that serves as the introduction to *Soul and Form.*[3] Neither is the positivist maxim superior to Lukács' thesis, namely the maxim which maintains that what is written about art may claim nothing of art's mode of presentation, nothing,

I have been reading this single paper by Adorno for so long, the quotes are almost my own thoughts. I marked sentence after sentence, with each reading, marking word, another part, till almost everyone was marked.

This was the first academic paper that I read and I still have this paper.

Perhaps, I will never stop re-marking, re-interpreting and re-reading it

it has been the **red**, **black** and **blue** line throughout my educational path

I went from my BA straight to my MA and then another MA, this was not a career driven move, nor out of pure ambition, but rather, motivation driven though a compensation urge.

This is personal
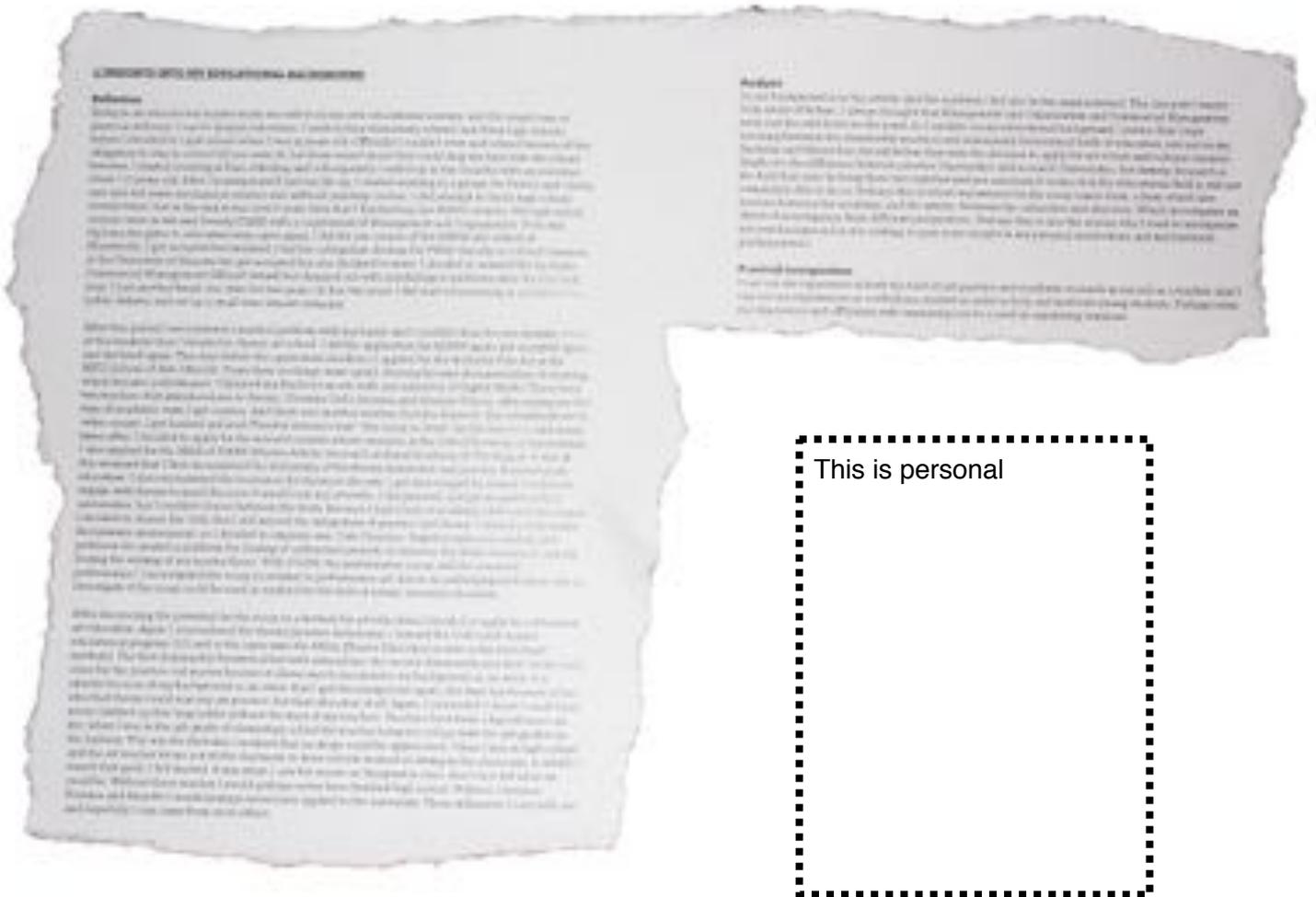
the main **the education motivation** was the experienced dichotomy of art and science in the MA Artistic Research at the University of Amsterdam (2014/16), this was straight after my BA graduation form the HKU art academy in Utrecht (2010/14), for my MA I had the choice between a research university (UvA) and a university of applied science (MAR KBK: Master Artistic Research at the Royal Academy in the Hague), The first was much more scientific, the second more artistic. The gap was big, but I did not want to go for the easier choice, so I choose the UvA. I think I would have experienced a similar dichotomy at the MAR. In a Dutch context, there seems to be an institutional separation on MA level, therefore my question, can the re be an intertwinement of the two approaches?

VOX-POP

echoing speed

Ship
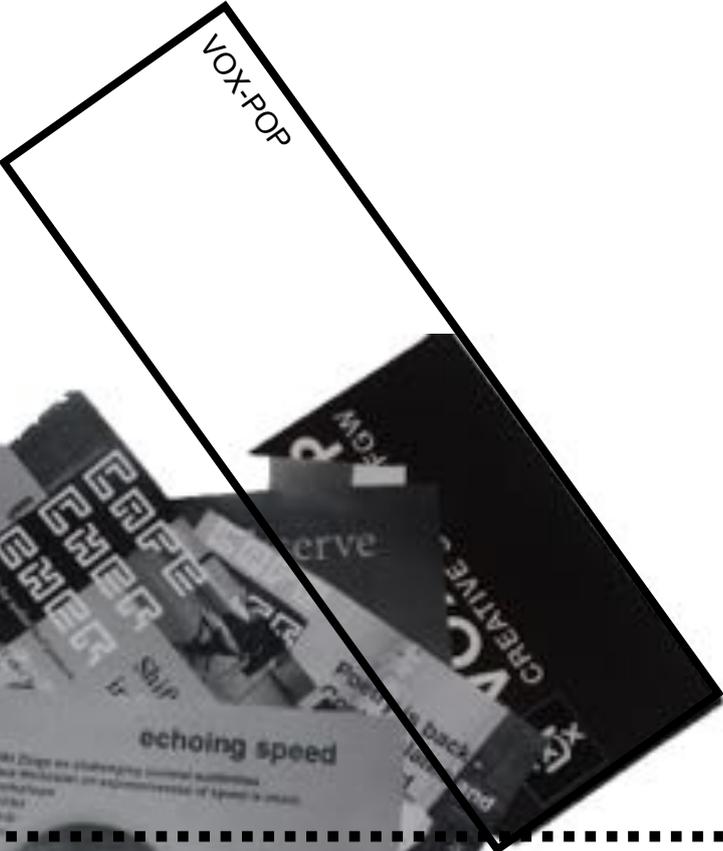
hybrid space?
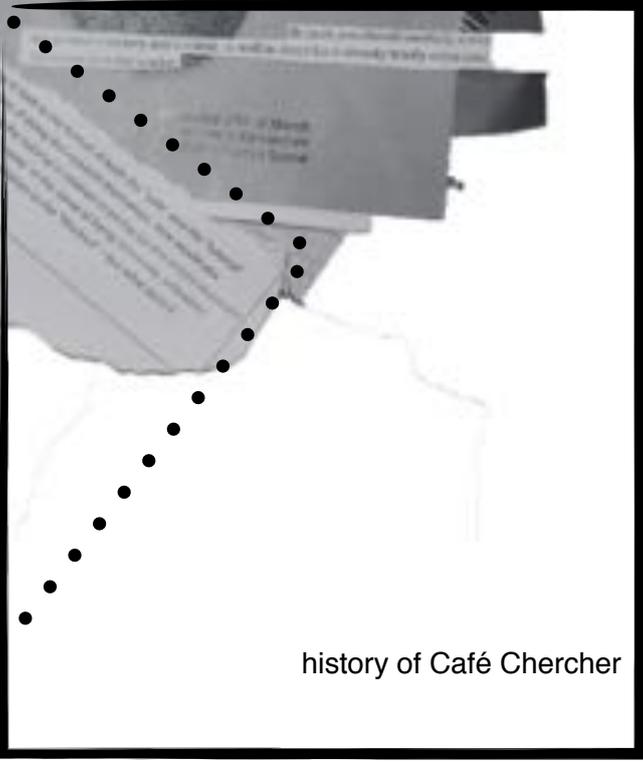
"café ("...") tutorial"

practically unfinished?

history of Café Chercher

History & Organisation

Café Chercher means "A research café".

In Modern French chercher (=search) derives from Latin circare meaning "go about, wander, traverse". Research in the 1570s was used as the "act of searching closely," from Old French rechercher (= to seek for). The first attestation of rechercher meaning "scientific inquiry" is in the 1630s.

As students Artistic Research (reMA UvA) Edgar M. Caramaño and Emily Huurdeman initiated Café Chercher together with professor Sher Doruff in 2014. They both came in contact with Sher during their study at UvA while Sher was a lecturer there, together they conceptualized and organized Café Chercher for the first two seasons. Each season, new students and alumni of the same program have joined the organization.

Currently, Café Chercher has reached its fourth season. Artists Emily Huurdeman and Dalida Georgiou-Achmet form the core-team members and responsible for the programming, organizing, and the stimulation of inter-institutional connections. Each year new students Artistic Research join the team and contribute to the program and organization of Café Chercher.

we are now running the fourth season
Café Chercher [CAFE CHERCHER and
www.café chercher.org]
I started the platform together with my co-student
Edgar because we were missing peer-exchange
and practical input in our master.
Chercher comes from "research"
and phonetically rimes with Sher
and "café" because we wanted to give the event
an informal character, so participants would feel
less pressure and more comfortable with sharing
their unfinished works and projects,
the attendees would feel comfortable to engage
and share their questions and suggestions

history of Café Chercher

In the curriculum of the MA Artistic Research at the University of Amsterdam, we had to choose one 6ECTS Practice Tutorial each year. This Tutorial could be an internship, a course at a University for Applied science or you could propose one.
We proposed Café Chercher. We run the cafe as tutorial for two seasons with Sher (2014/15 and 2015/16) then Edgar left the country, I found three alumni who offered to continue (2016), then two students of the MA Artistic Research (2016/17) and finally, I now run it with artist Dalida Georgiou-Achmet and the students of the MA Artistic Research participate (2017/18).

line-up

alumni and students have always
been involved with Café Chercher

DATA

Evenementen: seizoen 1 (3), seizoen 2 (3), seizoen 3 (6 van 8)

Bijdragen: (zie bijlage: "All presenters and performers")
36 individuele bijdragen verspreid over 3 seizoenen. 53 presentaties (2 terugkerende bijdragen van onderzoekers en 15 terugkerende bijdragen van MA UvA Artistic Research students als Practice tutorial)

Bijdragen per instituut:
UvA AR (2 alumni, 5 studenten), UvA (2 alumni, 2 studenten), AHK (3 alumni, 1 student), Gerrit Rietveld Academy (3 studenten), Sandberg Institute (1 student, 1 alumni), KABK (7 studenten), PhD researchers (3), professors (3), other (3)

Bijdragen in connectie met andere instituten: Steim, Waag Society

Bijdragen per onderwijsgebied:
Academic Research (BA, MA and PhD)   (6)
Artistic Research (MA and PhD)   (16)
Practice led research (BA and MA)   (14)

Bijdragen per disciplines: Art (14), Music (13), Literature (5), Dance (2), Design (1), Other (1)

Café Chercher team: studenten (4 waarvan 2 alumni), alumni (4), other (1)

Locaties: Steim,(4) ,Gerrit Rietveld Academy (1), Other (1), VOX-POP UvA Creative Space (6).

Promotie statistieken:
gemiddelde opkomst   : tussen de 15 en 20 mensen
Facebook   : 126 volgers (158 bevriend)
e-maillijst   : 212 ingeschreven

We always tried to have a mix of disciplines and institutes, given the analyses of the first three seasons, this worked out well. Only the disciplines dance and design are (still) under represented.

in the course of this master, I decided to add a mix of educational cycles.

I did not include as much BA students as I would have liked, both of the BA students of the past season and this season, got referred to by teachers that had participated at Café Chercher. Perhaps I should think how to reach them better.

The amount of professors (3) and teachers or better; lectors (2), that participated got a lot higher, for 0 to 5.
I think it's important for the students and for the event, to have a mix of educational cycles, we've seen great exchanges, questions, comments and suggestions.

We always had a mix of MA students and MA alumni as part of the team, and currently a BA graduate in art as core team-member. But, it's surprisingly difficult to keep alumni attached to the community of Artstic Research throughout the years, this was one of our initial goals and objectives.

the biggest compliment I ever got, was for BA student watching their professor present and they thought it was understandable, exciting and interesting. The teacher on the other hand (currently doing a MA Artistic Research) said; presenting her art and research in a hybrid form, was challenging, and finding form, really gave her night in how to see text as artistic,

alumni and students have always been involved with Café Chercher

VOX-POP

hybrid space?
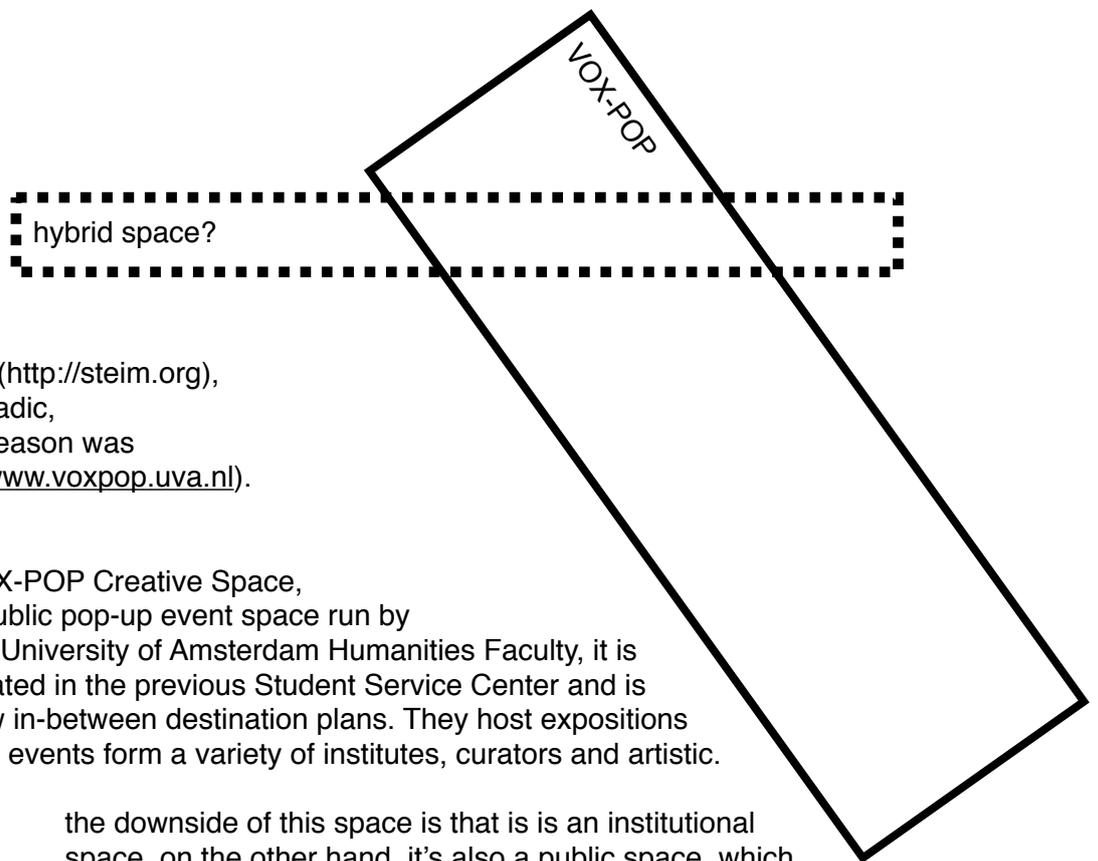
the first season
was hosted at Steim (http://steim.org),
the second was nomadic,
the third and fourth season was
at VOX-POP (http://www.voxpop.uva.nl).

VOX-POP Creative Space,
a public pop-up event space run by
the University of Amsterdam Humanities Faculty, it is
located in the previous Student Service Center and is
now in-between destination plans. They host expositions
and events form a variety of institutes, curators and artistic.

the downside of this space is that is is an institutional
space, on the other hand, it's also a public space, which
makes it a hyped between a formal and informal
educational environment

Credits: Since the beginning we were supported through Sher by Rietveld Making Things Public.

But, what makes it a truly hybrid space, is that for the second practice tutorial, I decided to make it an official **tutorial**

Wildcard

Generally, I think it would be very interesting to make a "case study" out of one session describing more in detail how the session is structured, how the students are engaging and how the process of artistic research in relation to the student's projects is evolving. Moreover, for the conceptual framework of the educational project, it would be productive to think about the format of the "tutorial." The The The tutorial, on the one hand, is a common way of teaching and learning in higher education.

1 entry found

tutorial (adj.)

1742, from tutor (n.) + -al (1). As a noun, attested from 1923.

tutor (n.)

late 14c., "guardian, custodian," from Old French *tuteor* "guardian, private teacher" (13c., Modern French *tuteur*), from Latin *tutorem* (nominative *tutor*) "guardian, watcher," from *tutus*, variant past participle of *tueri* "watch over, look at," a word of uncertain origin. De Vaan suggests the sense evolution is from "to protect," and suggests connection with Sanskrit *tavas*- "strong, powerful," Greek *sos* "safe, safe and sound, healthy," from a root meaning "to be strong." Specific sense of "senior boy appointed to help a junior in his studies" is recorded from 1680s.

"Practice Tutorial"

to create a safe environment to guard and to watch over the practice [artistic] process.

The space of a tutorial in combination with a cafe, already sounds hybrid, with literally as at Café Chercher. It provides an informal atmosphere.

As the field of artistic research [RESEARCH p.] the students, also have a variety of educational backgrounds, levels, and a variety of disciplines and combination/hybrid of disciplines.

hybrid space?
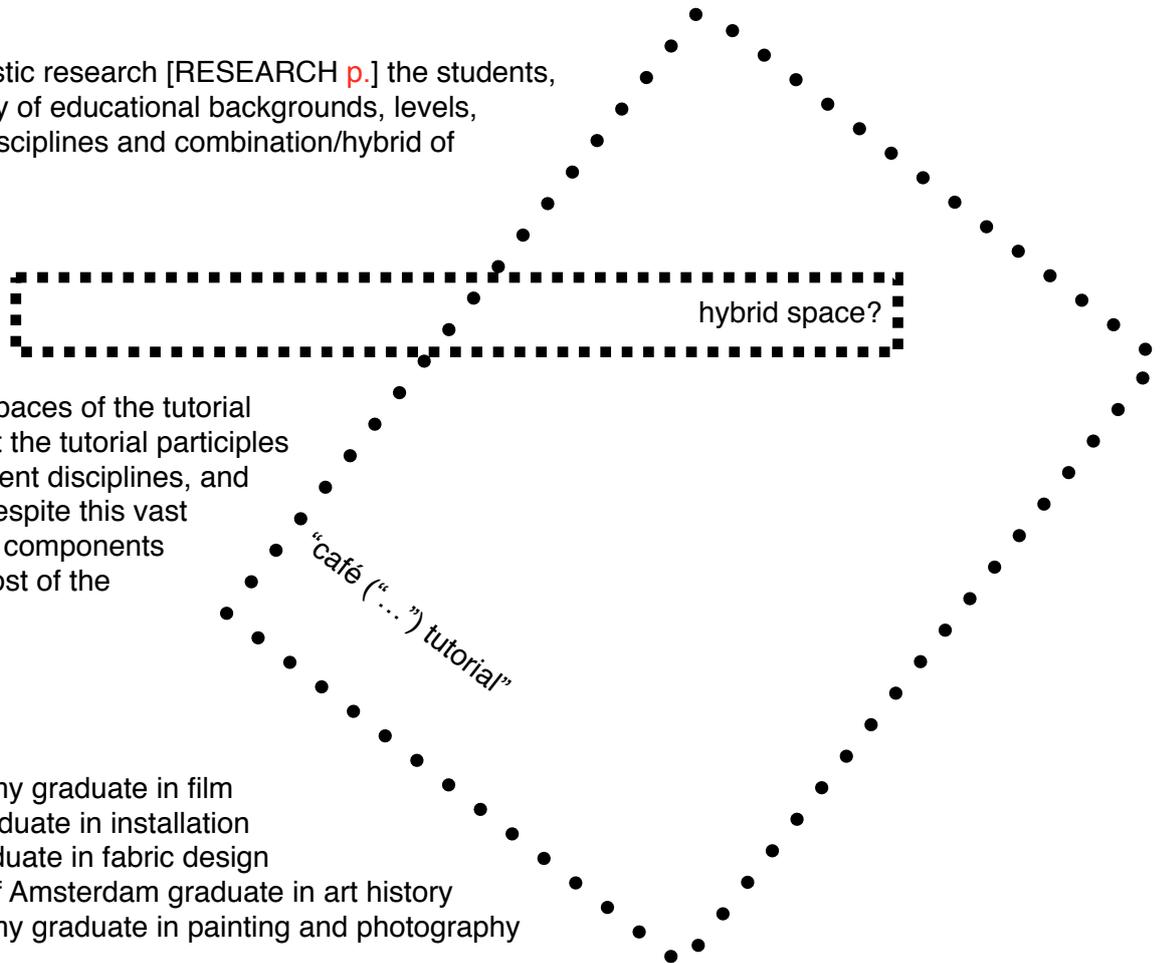
"café ("…") tutorial"

Not only are the spaces of the tutorial hybrid spaces, but the tutorial participles is also a mix different disciplines, and researchtopics. Despite this vast variety the tutorial components were useful for most of the students

/ with Rijksacademy graduate in film
/ with Rietveld graduate in installation
/ with Rietvelt graduate in fabric design
/ with University of Amsterdam graduate in art history
/ with Rijksacademy graduate in painting and photography

Formele samenvatting
De studenten doen een bijdrage van minimaal 4 keer per seizoen (om de maand) met keuze uit 4 verschillende moge-
lijkheden van bijdragen. Daarnaast ligt de nadruk op kritische reflectie, her-interpretatie en doorontwikkeling. De kop-
peling van theorie en praktijk staan centraal.

De practice tutorial bestaat uit de volgende te kiezen componenten:
- Performance (dans, poësie, kunst, theater, muziek)
- Presentatie (artistic research onderzoek)
- Clipping (video naar aanleiding van het evenement thema)
- Simulacrum (collage naar aanleiding van evenement documentatie (text, visueel))

6 ECTS plan (1 is 28 uur) 168 uur totaal
4 x bijdrages a 30 min (per bijdrage: voorbereiding 16 uur, reflectie 8 uur) 98 uur
8 x evenementen (2 uur evenement, 4 uur op- en afbouw) 48 uur
8 x meeting met het team (2.5 uur) 20 uur
1 x afsluiting van het seizoen (2 uur) 2 uur

First tutorial was formulated in retrospect after two students asked me if they could do Café Chercher as a practice tutorial. The formulation was short and only consisted of Café Chercher team meetings and 4 artistic contributions to Café Chercher, these contributions could be; performance, presentation, video Clipping, or Simulacrum visual publication.

CAFÉ CHERCHER: PRACTICE TUTORIAL ARTISTIC RESEARCH
"don't look further, look closer"

This is an abstract of my preliminary Practice Tutorial proposal, the full version is available on request. The full version includes: course methodologies; theoretical underpinning of the essayistic commitments and relevance of them in artistic research; detailed description and outline of Café Chercher, detailed outline of the tutorial days.

Overview

title	: don't look further, look closer
form	: Practice tutorial of 6 ECTS
tutor	: Emily Huurdeman (Milo van der Maaden as guest tutor)
participants	: 4-8 first and second year students of master Artistic Research
period	: September until June
expectations	: 8 events and 8 meetings (30%)
	4 artistic contributions (40%) duration 5-10 minutes, 2 public and 2 private
	4 reflections (30%): short theoretically underpinned reflections of approximately 300-500 words
	in the "Pillow Book" on the Research Catalogue of JAR

6 ECTS plan (1 ECTS equals 28 hours) **168 hours total period of 8 months**

4 x contributions	50 hours
	contribution
	preparation
4 x reflections	38 hours
	reflections
	Pillow Book
	preparation meetings
8 x events	40 hours
	build-up
	event
	build-down
8 x meetings	40 hours
	meeting
	preparation

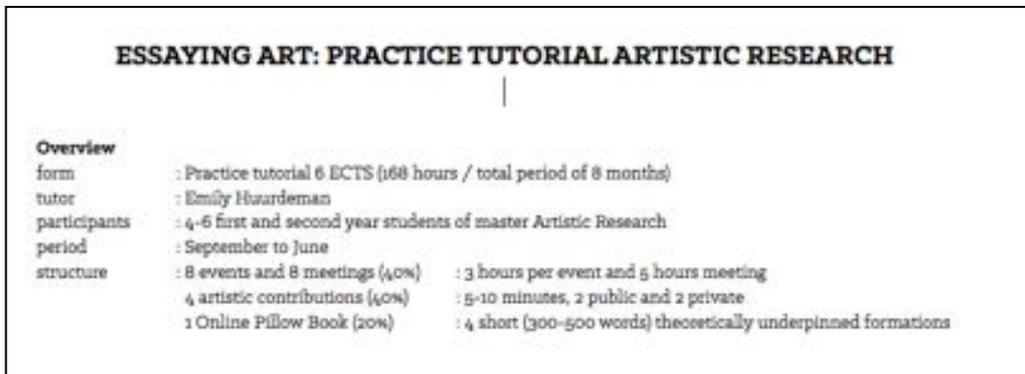> Proposal for
> Jeroen
> Boomgaard
> June 2017

the first name was Café Chercher; "don't look further, look closer"

then just: "Café Chercher"

and I ended up naming it: "essaying art"

Then I changed a lot;
first of all by adding **meetings**, by adding the Research Catalogue **Pillowbook**, and by introducing **guest teachers**, and **evaluation crteria**

ESSAYING ART: PRACTICE TUTORIAL ARTISTIC RESEARCH

Overview

form	: Practice tutorial 6 ECTS (168 hours / total period of 8 months)	
tutor	: Emily Huurdeman	
participants	: 4-6 first and second year students of master Artistic Research	
period	: September to June	
structure	: 8 events and 8 meetings (40%)	: 3 hours per event and 5 hours meeting
	4 artistic contributions (40%)	: 5-10 minutes, 2 public and 2 private
	1 Online Pillow Book (20%)	: 4 short (300-500 words) theoretically underpinned formations

---

I had to give a mark at the end, with the 2016/17 students I did not want to mark, so I worked with a good pass, pass, near pass, fail, system. But eventually I still had to give them a grade number. So, this felt a bit useless. As the tutorial is focussed on their process, I did not want to give them an end-assignment. But how to grade a process? First step I made, was to work with a build-up in percentages, rather then a figure at the end. The end percentage is 100%,
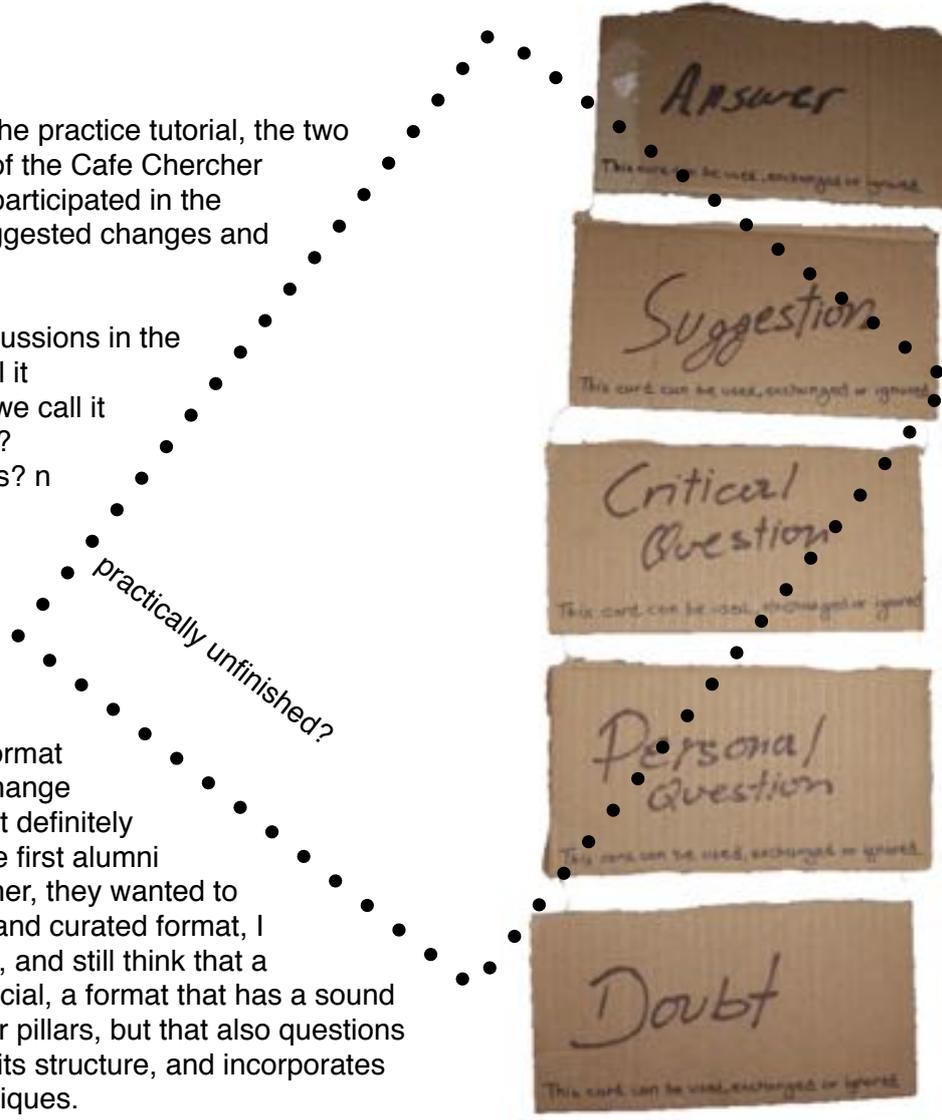
I decided each component (presence, prepare, participate, and creative —creative in form content relation) represented an equal part of the total percentage (20% total is 5% for each component etcetera) most heavily loaded components were **Artistic contribution (4 times 20% each)** then the **Pillowbook (4 times 10% each)** and the meeting and events **(16 times 2,5% each)**

Documenting screenshots of their Pillobook workspaces, and video documenting their artistic contributions [DART18], in combination with reflecting on the previous ones and speculating on the next ones, did give a complete insight into the process both for the evaluation as for the students

16

The first version of the practice tutorial, the two students were part of the Cafe Chercher team, and so, they participated in the discussions and suggested changes and adaptations.

have had many discussions in the team, should we call it unfinished? should we call it research in process? research in Progress? n the practice side should we allow powerpoints?

I noticed that sometimes, this questioning of the format and incorporating change could give unease. It definitely was the cause of the first alumni leaving Café Chercher, they wanted to make it into a fixed and curated format, I disagreed. I thought, and still think that a flexible format is crucial, a format that has a sound foundation with clear pillars, but that also questions itself; its relevance, its structure, and incorporates suggestions and critiques.

practically unfinished?

Answer
This card can be used, exchanged or ignored.

Suggestion
This card can be used, exchanged or ignored.

Critical Question
This card can be used, exchanged or ignored.

Personal Question
This card can be used, exchanged or ignored.

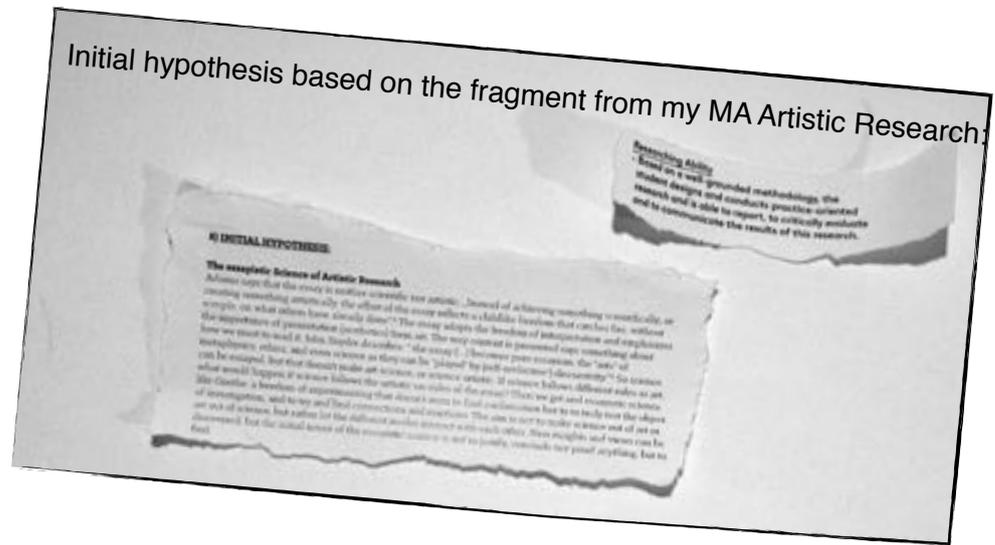*Doubt*
This card can be used, exchanged or ignored.

For the current students (2017/18), I decided to run the event with Dalida and let the students focus on their artistic contributions.
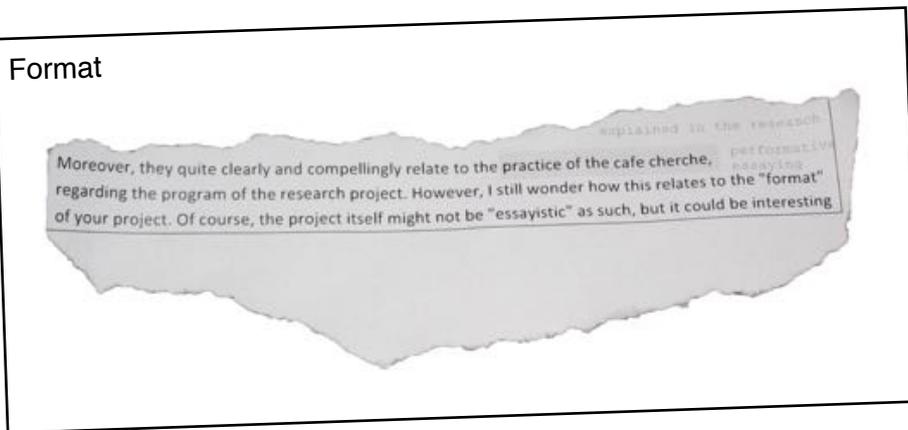
Dalida came up with a great suggestion; to question café chercher in a café chercher. This was at Café Chercher #4.3 [EDUCATIONAL PROJECT: #3 On the unfinished] (weblink https://www.researchcatalogue.net/view/396049/396104) the event was before the students contributed in public and parallel with the theme "unfinished/doubt".

We handed out cardboard cards to the attendee that could be used by the attendees to participate. So, unfinished is finding a form to share the current state of the research and work. it is a practical tool to speculate on next steps, to experiment with thought, to be critical towards what you have done.

Initial hypothesis based on the fragment from my MA Artistic Research:

Researching Ability:
- Based on a well-grounded methodology, the student designs and conducts practice-oriented research and is able to report, to critically evaluate and to communicate the results of this research.

4) INITIAL HYPOTHESIS

The essayistic Science of Artistic Research

Format

Moreover, they quite clearly and compellingly relate to the practice of the cafe cherche, regarding the program of the research project. However, I still wonder how this relates to the "format" of your project. Of course, the project itself might not be "essayistic" as such, but it could be interesting

explained in the research
performative
essaying

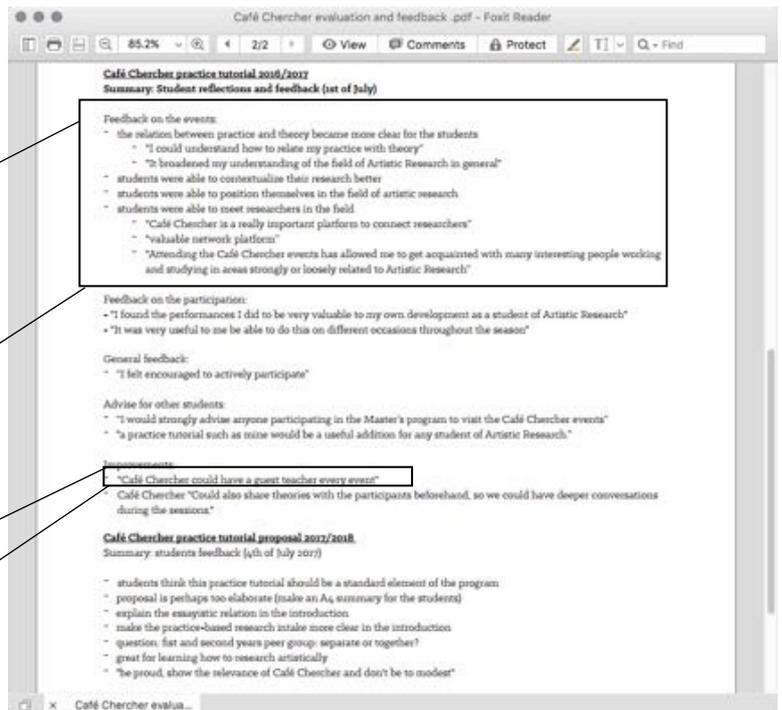

I based the new format on the initial hypothesis, on the RESEARCH, and on the feedback from the two students of 2016/2017.

One of the main choices was to span the tutorial over all the semesters of the year. Second was to have full day meetings that focussed on their own artistic research once a month, next to the Café Chercher evenings

I decided to focus on the process, and included this in the process evaluation criteria [EDUCATIONAL PROJECT; <u>process evaluation criteria</u>]

A big change is also having guest teachers

All in all formulating the tutorial was mix of previous (personal and student) experience, feedback and theoretical knowledge.

Café Chercher evaluation and feedback .pdf - Foxit Reader
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Café Chercher evalua...

<u>Café Chercher practice tutorial 2016/2017</u>
Summary: Student reflections and feedback (1st of July)

Feedback on the events:
- the relation between practice and theory became more clear for the students
  - "I could understand how to relate my practice with theory"
  - "It broadened my understanding of the field of Artistic Research in general"
- students were able to contextualize their research better
- students were able to position themselves in the field of artistic research
- students were able to meet researchers in the field
  - "Café Chercher is a really important platform to connect researchers"
  - "valuable network platform"
  - "Attending the Café Chercher events has allowed me to get acquainted with many interesting people working and studying in areas strongly or loosely related to Artistic Research"

Feedback on the participation:
- "I found the performances I did to be very valuable to my own development as a student of Artistic Research"
- "It was very useful to me be able to do this on different occasions throughout the season"

General feedback:
- "I felt encouraged to actively participate"

Advise for other students:
- "I would strongly advise anyone participating in the Master's program to visit the Café Chercher events"
- "a practice tutorial such as mine would be a useful addition for any student of Artistic Research."

Improvements:
- "Café Chercher could have a guest teacher every event"
- Café Chercher "Could also share theories with the participants beforehand, so we could have deeper conversations during the sessions."

<u>Café Chercher practice tutorial proposal 2017/2018</u>
Summary: students feedback (4th of July 2017)

- students think this practice tutorial should be a standard element of the program
- proposal is perhaps too elaborate (make an A4 summary for the students)
- explain the essayistic relation in the introduction
- make the practice-based research intake more clear in the introduction
- question: fist and second years peer group: separate or together?
- great for learning how to research artistically
- "be proud, show the relevance of Café Chercher and don't be to modest"

I structured the meetings and events as following;

SCHEDULES:

Schedule indication for the tutorial day:

10.00 - 10.45	45 minutes	discussing Café Chercher (reflection and feedback)
10.45 - 11.15	30 minutes	discussing the the previous contributions (reflection and feedback)
break	15 minutes	
11.30 - 11.45	15 minutes	artistic and theoretical introduction of the theme
11.45 - 13.00	75 minutes	discussing the formulations and readings
break	30 minutes	
13.30-15.00	90 minutes	watch a video essay (2017) 2-3 contributions with peer feedback (2018)

Schedule indication for the event day:

17.00-18.00	60 minutes	arrival of core team
18.00-19.00	60 minutes	build-up with full team
19.00-19.30	30 minutes	home made soup
19.25	5 minutes	introduction talk
19.30-21.00	90 minutes	program:
	10-15 minutes	(30 minute window) 2 speakers presenting their projects room for questions
	5-10 minutes	(15 minute window) 1 or 2 performances (art, music, dance, theatre, poetry)
	5-10 minutes	(15 minute window) 1 video screening (Clipping)
	continuous	(on the bar) 1 video screening on a tv (Clippings)
21.00-21.30	30 minutes	drinks and small snacks
21.15-21.45	30 minutes	build-down with full team

| CONTENTS | NAVIGATION | ABSTRACT | Emily Huurde

Practice Tutorial
#1 Introduction
#2 on artistic research
#3 on the unfinished
#4 on experimenting
#5 on the critical
#6 on the speculative
#7 Wild Card
Process evaluation criteria
Additional material and links
Digital bright white space

Emily Huurdeman

The tutorial is divided into two phases:

PHASE 1: introduction and context
#1 introduction of the course,
#2 introduction on artistic research
#3 introduction to the research of the students

PHASE 2: applying and sharing
#4, #5, #6, #7

Schedule (with hyperlinks):

Month 1 introduction	Café Chercher #4.1 with NICA presentation Essaying art by Emily Huurdeman
Month 2 on artistic Research	Café Chercher #4.2 with ARIAS Artistic Research info night
Month 3 on the unfinished	Café Chercher #4.3 and Meeting #3 with student research presentations
Month 4 on experimenting	Café Chercher #4.4 with students and meeting # 4 guest teacher Oscar Santillan
Month 5 on the critical	Café Chercher #4.5 with s and meeting # 5 Guest teacher Christina Della Giustina
Month 6 on the speculative	Café Chercher #4.6 with student and meeting # 6 Guest teacher Amy Pickles
Month 7 wild card	Café Chercher #4.7 with student and meeting # 7 with Alice Ladenburg
Month 8 reflection and evaluation	Café Chercher #4.8 with NECS/CCVA

PHASE 1:
I think that by letting the students be present at three cafe chercher's without having the pressure to present, provided a good feel of what was expected , and showed them that on all levels of research there are questions.

the parallel meetings I focussed on explaining the tutorial [meeting #1] and giving them a context of what artistic research is and most of all; could be for them [meeting #2 link]. I let them choose a JAR [Journal of Artistic Research] article of they're choosing, then presented the different perspectives, and then compare the perspectives to the article and the Café Chercher contributions so far [http://cafechercher.org/archive/] The asked for a best practice example of artistic research, but I refused, they have to choose their own best practices and depart from there.

> *at the SAR conference [ARTISTIC COMPONENT, there was a meeting by the editorial team of JAR, They are currently stimulating more creative use of the Research Catalogue workspace; one think they mentioned, what I found interesting is; we don't do best practices, that would give people something to look up to or use as example and will limit the potential of what the space and new perspective have to offer {sic}*

#1 introduced myself and showed my MA thesis online [] I told them that this thesis, in my opinion, had theory and practice as a dichotomy. Therefor, this tutorial was also a way for myself to find out is there could be a hybrid form of theory and practice. I also invited them to an NICA/ASCA meeting [RESEARCH, Mindmap] where I explain the theoretical background of the tutorial.

#0 Introduction
13.00h-15.00h at VOX-POP Creative Space

Emily Huurdeman
artist, researcher, educator

BA Fine Art HKU (New Media), *un essai d'essayer*
MA Artistic Research UvA, *PER-FORM the performative essay and the essayistic performance*

MA Education in Arts Piet Zwart Institute Rotterdam, *Essaying art a un-methodolgical method for Artistic Research*

Co-initiator of Café Chercher (http://cafechercher.org)

EGA HUURDEMAN *performance and video*
Email : info@egahuurdeman.nl
Website : www.egahuurdeman.nl
Phone : 0031645024248

CAFÉ CHERCHER *sharing unfinished artistic research*
Email : info@cafechercher.org
Website : www.cafechercher.org

ASCA Research Group on Artistic Research
31th of October 16.00-17.30
at Belle van Zuylenzaal, Singel 421-427, 1012 WP Amsterdam UB)

with Emily Huurdeman on: Essaying art - the research
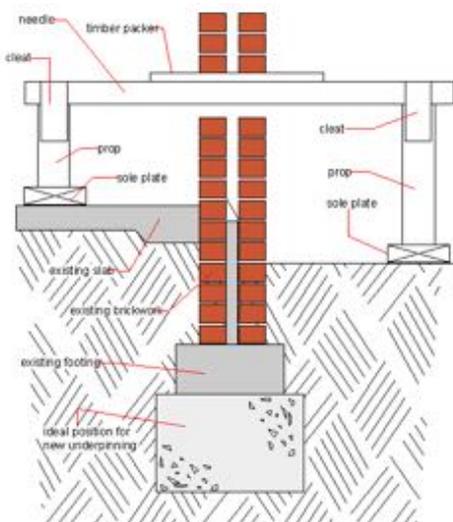
Café Chercher #4.1 with ARIAS
26th of September 17.00-19.00
at VOX-POP (Binnengasthuisstraat 9, Amsterdam)
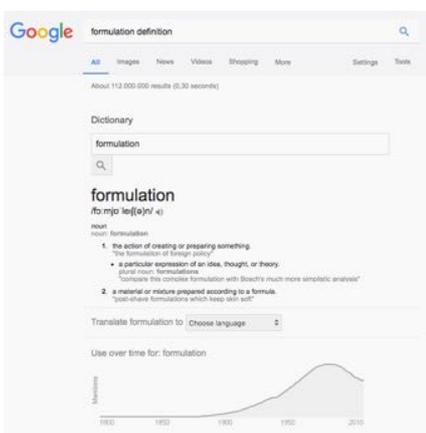
I wanted to make all the theory more visual, and translate cones like formation and theoretical underpinnings by looking at the different meanings of those words.

[EDUATIONAL PROJECT, #1, Power Point]

#2 On artistic research

Tuesday 10.00-15.00 at Vondelzaal,
Room C1.08 in de UB, Singel 425)

Introduction to the theoretical field (debate, methodologies),
introduction of the practical field (practice based and practice led
research), and artistic research in the different disciplines.
Practicalities: introducing the Research Catalogue Workspace

10.00- 11.00 Discussing and reflection on Café Chercher #4.2
11.00-12.30 Introduction Artistic Research
12.30-13.00 break
13.00-15.00 Presenting and discussing the articles chosen

Read: choose and read an article from the Journal of Artistic Research
(JAR) that is relevant for you and share the webpage in class

Thesis in Research Catalogue by Emily Huurdeman
PER-FORM the performative essay and the essayistic performance

Pillowbook entry "on artistic research" by Emily
https://www.researchcatalogue.net/view/396049/406730

#2 I introduced them to the field of **artistic research** [EDUCATIONAL PROJECT, #2, Power Point], and invited them to the NICA meeting

ARIAS Info-night on Artistic Research PhD's
28th of November 16.00-18.00 at VOX-POP

Café Chercher #4.2
Tuesday 31 October 19.00-21.00h at VOX-POP (Binnengasthuisstraat 9, Amsterdam)

#3 I introduced them to the theme of **unfinished**, and the importance of doubting and questioning by making a video clipping [EDUCATIONAL PROJECT #3, On doubt and questions] we also had the Café Chercher contribution on Café Chercher [PILLOWBOOK p. 17; EDUCATIONAL PROJECT online, meeting #3]. I asked the student to share their own nouns and question of theuir research in a Pillowbook entry. I also asked them to watch Robin Deacons essayistic lecture performance [Robin Deacon, White Balance https://www.youtube.com/watch?v=-g7WEcaogsQ]

Café Chercher #4.3 28th of November 18.00-19.30
at VOX-POP UvA (Binnengasthuisstraat 9, Amsterdam)

 # 3 on the Unfinished
13th of January 10.00-15.00
at Vondelzaal UvA (Room C1.08 in de UB, Singel 425)

On the essay and essayistic science, on the value of prototyping, probing,
try-outs, and jams. On research in process.

- Discussing and reflecting on Café Chercher #4.3
- Formulation #1: what questions and doubts you have in relation to your
artistic work and research, and what certainties you might be able to
question? (add in your Pillowbook)
- Watch Robin Deacon https://www.youtube.com/watch?v=-g7WEcaogsQ

PHASE 2: in this face the students had to apply the theory and concept of the tutorial, and share their own artistic research process. This was the phase that most changes* occurred.

Café Chercher: two ARTISTIC CONTRIBUTIONS, presence at all events

Meetings   : ~~discussing Café Chercher format and~~ discussing contributions to Café Chercher, two ARTISTIC CONTRIBUTIONS, PILLOWBOOK meetings ~~with formulations of the FOUR THEMES~~

I ended up making a lot of changes and adaptations to the format [PILLOWBOOK p.11] during the tutorial period. Most parts of schedules [EDUCATIONAL PROJECT, Course Manuel] stayed the same, The changes were mainly due to the overall **workload (1;)**, the **theoretical (2;)** workload and the **level (3;)** of the tutorial's and requirements. But these I also changed **locations (4;)**, both after deliberations with the students and my own observations.

I recognized that
1; the overall **workload** was extremely high, not just of the whole master but also of the practice tutorial; theoretically the number of hours represented the hours for 6 ECTS, but in reality it didn't.

 2; The **theoretical** workload and level was to high. And, being a *practice* tutorial, I decided to focus on practice, and practical examples instead of theoretical ones. For instance, I kept the Lecture by Agamben 'On the Contemporary', I kept my video clippings [http://egahuurdeman.nl/category/clipping] as theoretical component, and I added; Robin Deacon [PILLOWBOOK p.21], F-For fake and focussed on presenting their artistic own practice and Pillowbook in the afternoon. I also completely underestimated how much time those sections would take. In Café Chercher we kept time, but the meetings were the place to elaborate.

3; The **level** of required for individual formulations of the four themes was to advanced for first-year master students in a research university context. Making the level manageable for the the tutorial, meant; cutting the court themes, readings and formulations. They still had to present four stages of their Pillowbook, but now the aim was more the archive their research process and focus on the relation between the content and the form, Form being the arrangement of the content and the type of content (film, voice recording, text, etcetera) and the style that the content is placed in (diary … EDUCATIONAL PROJECT, Course Manuel p,] and the format the content is placed in.

4; Locations for the meeting were not working out as I expected. I decided to try out different locations, in the end, everything came together in the Wild Card meeting.

* Change, incorporating feedback, all sounds very nice, but usually you change things when something goes wrong. I was transparent from the first meeting onward to the students; this is a pilot and input is welcome. As this was my first full educational project that I was solely responsible for; I could do two things, do what I planned, or adept along the way; first version has the danger of missing the point an overstepping learning outcomes, the second has the danger of instability and vagueness and insecurity for the students. [PILLOWBOOK p.] This was one of the reasons for having the Tutorial online, I could make changes and have one place where they could track and check the changes. Another reason, is that it's on the same platform as their Pillowbook, and last reason is for archival reasons (including presentations by guest teachers, and Café Cherher contributions

Actually, perhaps I incorporated the same ethos in the practice tutorial as I did in Café Chercher [PILLOWBOOK p.. I wrote and structured a full and a solid tutorial. But, I ended up essaying it as time went on; cutting, editing, changing, my supervisor said; perhaps your way of teaching is essayistic. I aimed to have a feedback and evaluation session at the end of the practice tutorial, but I ended up having smaller ore bigger feedback sessions almost every meeting; experimenting, critically reflecting, and speculating, taking the tutorial as an inherently ever-changing format, adapting to new and current influences.
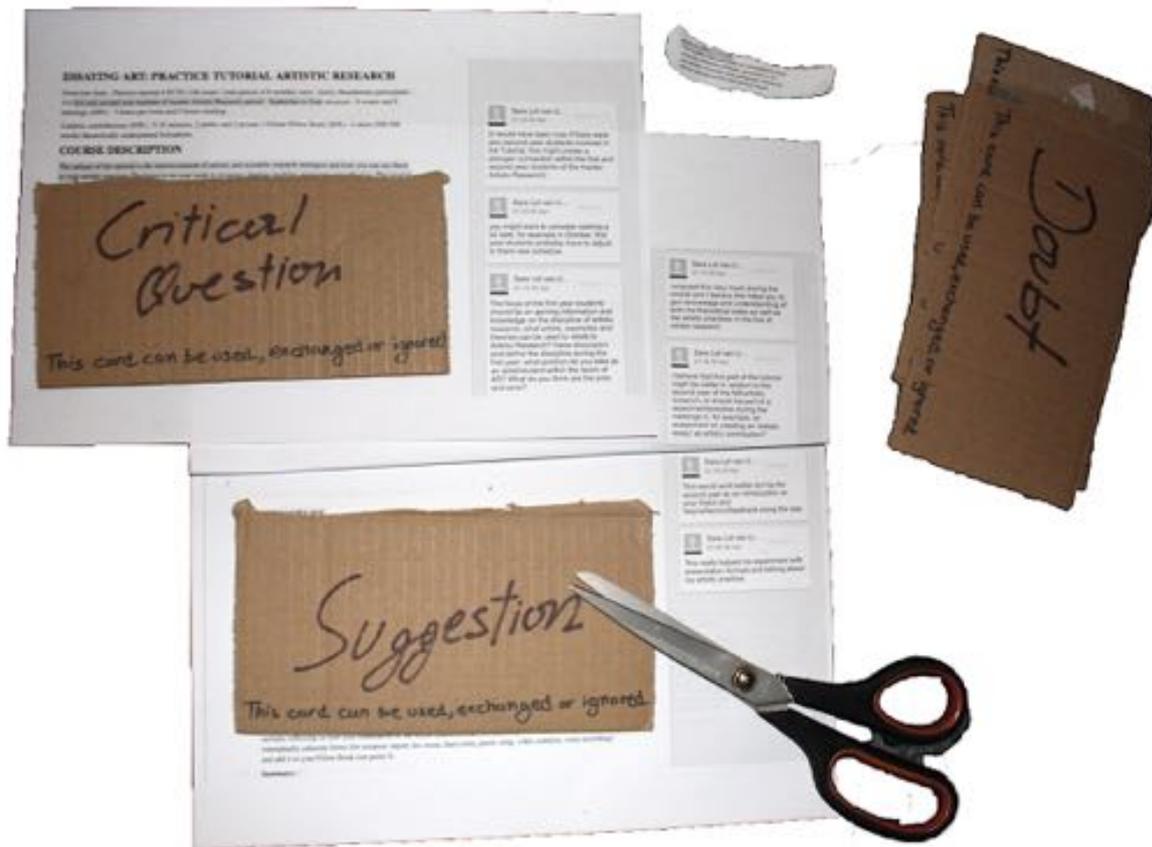
* all feedback can be used, exchanged or ignored

During the second to last meeting, two students proposed to talk about the future of the practice tutorial and being part of the Café Chercher team, they felt that the tutorial has been valuable and they wanted it to continue the following year [with the EDUCATIONAL PROJECT, Four themes; formulations and readings]. Although chances where slim that I could continue either next year, for me, formulating a two-year version of the practice tutorial with students was the best outcome I could have imagined. I thing negotiation, discussion are very important, if critique or suggestions add to the concept and and aims of the tutorial, I will definitely incorporate them. By taking the students and their needs seriously, provides active participation and a chance to reflect on you own didactics. It also stimulated the students to be critical, enaged, and argument their standoint. One of the most important aspects in this process, is that we can disagree this should not hold you back from sharing your own perspective. Although, I do make the end decisions.

As the RESEARCH indicates, a collective of individual perspectives
might be how the essay and artistic research could be defined

Pedagogically I do thing it's impotent to take responsibility of the decisions for change. This all means rejecting suggestions and upholding students to their responsibilities and the course requirements. It is a leveled relation, but I am responsible for the students trajectory in the tutorial.
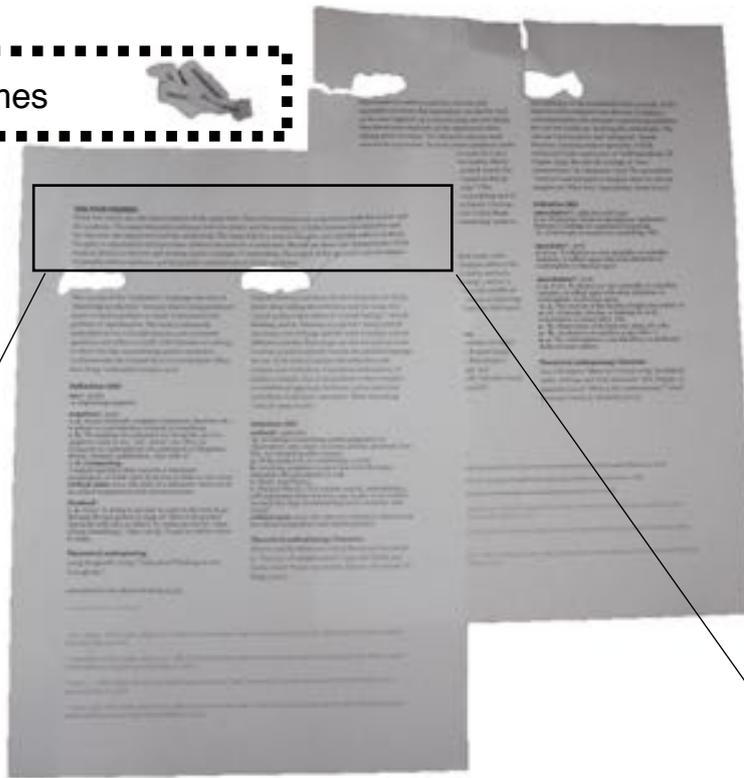
THE FOUR THEMES:

These four words are core characteristics of the essay form. These characteristics are connected to both the artistic and the academic. The essay inherently embraces both the artistic and the academic, it drifts between the subjective and the objective, the experiential and the intellectual. The essay follows a train of thought, and critically reflects on those thoughts: it experiments and speculates, without the need for a conclusion. We will use these core characteristics of the essay as themes to discover and develop artistic strategies of researching. The output of this approach can encompass all possible artistic mediums, and all possible combinations of artistic mediums

The four themes are based on the RESEARCH, and explained in the EDUCATIONAL PROJECT, Four Themes, p.1] This was the first think that I cut out, after the first meeting of 2018; the meeting #3 on Experimenting They had to make a Pillowbook entry, and show artistic process. In the feedback meeting that I had with two students, they agreed that is was a good decision to cut them and my conclusion was, that the four themes, the formulations and searching for the he theoretical readings, that this part might be petter suited in the second year. You first have to know and be comfortable with the basics before being able to apply them. By removing the four themes and formulations, and keeping the pillow book entries, they were able to get acquainted with the workspace and the field of artistic research

I did keep the guest teachers related to the four themes.

student's artistic contribution in meeting # 4 and private Pillowbook

The relations between the **artistic contributions** in the meetings and performative essaying at Café Chercher, the online essaying in the **Pillowbook** and especially the development, were really interesting

student's public exposition and public Pillowbook
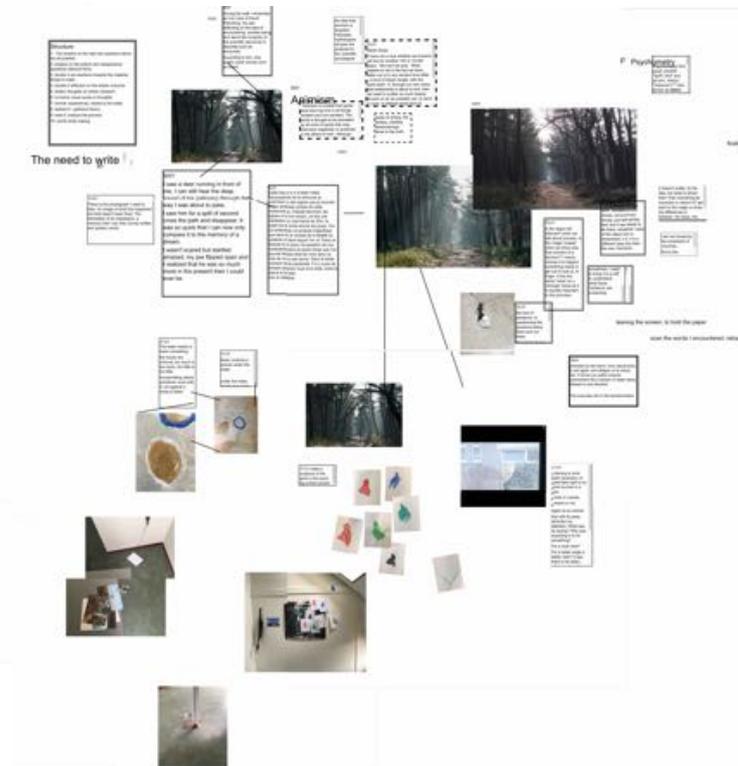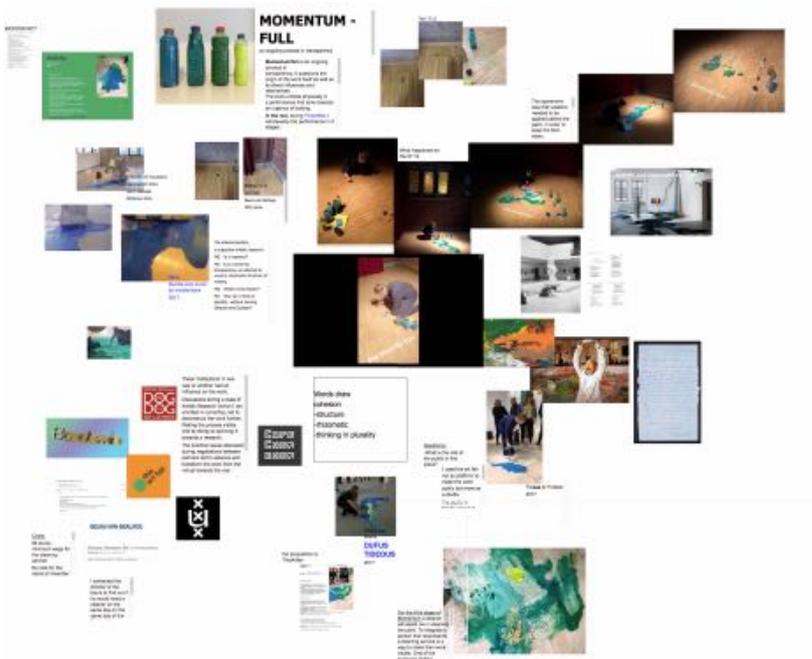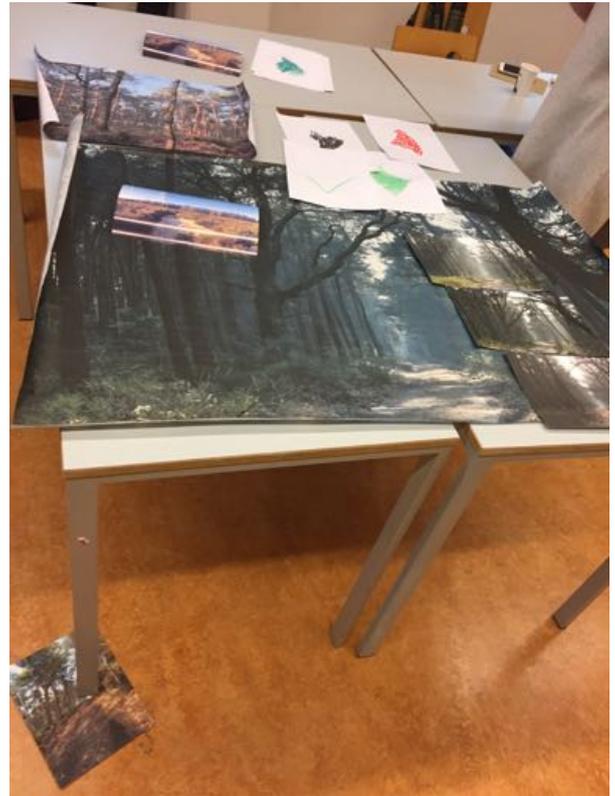
I asked the student for permission to use the pictures

For this students, the performative and digital space worked out well, there is a true intertwinement of the research and artistic. She thought about the relations between the different segments. For the student below, both spaces were challenging and effective.
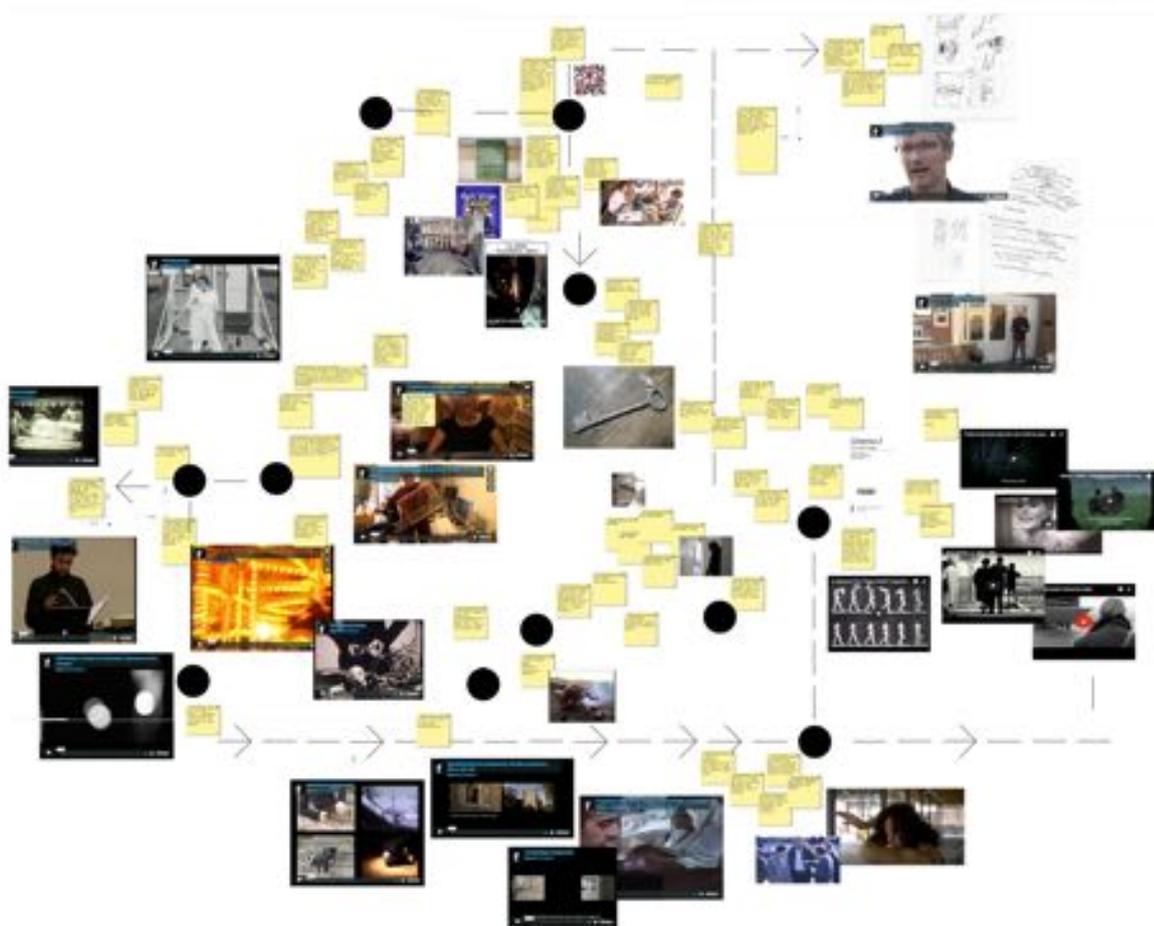
The Pillowbook however did not work as good for each student, for the two mentioned above it worked out better then expected (they even use it in expositions) but three students were struggling,

Two with the technical skills

> I did give and introduction [EDUCATIONAL PROJECT, Research Catalogu Workspace Manuel] that described the basics of applying for the Research Catalogue and privacy settings but, an update changed the whole layout of the workspace in the middle of the course.

Oone was struggling with finding a form for the online format. I did allow students to physically make a pillowbook, record, or film content and play it online afterwards {EDUCATIONAL PROJECT, Course manuel p.3], but this didn't really catch on.

> *What I am doing is the same, but also quite double, staring by printing, then putting it in A4 paper in Pages, after I'll have to transfer it to Word, then to PDF and hand it in according to the guidelines. Only after this* I can arrange the content freely in the Research Catalogue.

> As the students say, there is indeed a gap between the artistic requirements and the institutional requirements. Can you asses a webpage? Can you hand it in? Can you academically asses an artistic form?

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Artistic contributions at Café Chercher were a big success

All the students form both tutorial years, agued that Café Chercher was an important part in their research and navigation of the artistic research field. And form both years, they unanimously said that the practice tutorial and Café Chercher should be a structural part of the MA.

one student went out her comfort zone of presenting paintings and research on Goethe; and introduced a live experiment by letting the audience observe a flower and write about it, and then contrasting these with an observation by Goethe, in order to gain data and let attendees experience how Goethe perceived flowers in relation to how she pains the flowers.

One student with an an academic background, started performing and doing workshops. She showed a lot of progress in her artistic practice during the meetings for het the meetings were specifically impound because of peer-feedback

Another student who was both comfortable with work exposition and academic research, felt that it gave her space to merge the two and to experiment with the format

The students felt that the Café provided an environment where they felt comfortable and challenged at the same time, the feedback and experiences where helpful for their research

Changing the spaces:

It surprised me that the space was so important, both for the artistic contributions as fro the reflections of Café Chercher, and the guest teachers.

First Guest teacher in **meeting #4** and artistic contribution were in a university classroom setting:

Oscar Santillan:
performance and artifacts, mythology and archeology
MFA VCU Sculpture (US), Jan van Eyck (NL)

It was great for the students to have a practical and artistic example of an artistic researcher [EDUCATIONAL PROJECT, on experimenting link:] but, a power point presentation,

artistic contribution; not a great succes, they had to pack their work, roll it up, bring it and place it on the tables, I realized, that asking for a more challenging contribution challenging to say the least.

Then for **meeting #5 on the critical** I decided to change setting for two parts of the day; the Café Chercher reflections and next presentations and the guest teacher.

Christina Della Giustina:
performance, music, dendrology
Language philosophy (CH); Jan van Eyck (NL); PhD Artistic Research candidate at Slade (UK)

Spaces got more informal and engaging

the meeting in the café with a cup of coffee talking about Café Chercher was a success.

Meeting the guest teacher in the studio an even bigger success

updates in the university classroom, was great

perhaps changing settings can also be productive

#5 On the critical
Tuesday 13 March 10.00-15.00

We have a new Guest Teacher! Christina Della Giustina is an artist, teacher, and currently doing a PhD in London. Christina has been so kind to invite us to her studio at WG Ateliers at 11.45h. I propose to meet at 10.00h at WG Café for the first part of our meeting.

The updated schedule of the previous email is as following: (or check the digital course
manual: https://www.researchcatalogue.net/view/396049/396050/1796/99

10.00-10.45 meet at **WG Café** (Marius van Bouwdijk Bastiaansestraat 55, Amsterdam) for the first part of the class
10.45-11.45 go to Christina's at **WG Ateliers** (Marius van Bouwdijk Bastiaansestraat 75, Amsterdam)
11.45-12.30 break
12.30-15.00 meet at the **OMPH UvA** for the rest of the class (OMPH E0.13 (Oudemanhuispoort 4-6, Amsterdam)

With Guest Teacher Christina Della Giustina
(replaced Milo van der Maaden)

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meeting #6 on the speculative took place in their shared studio at the Sandberg Institute, bothe the Café CHercher reflections, as the guest teacher and the artistic contributions took place on the location. There was a student initiated cantina for the breaks.

Guest teacher **Amy Pickes:** Fine Art, performative texts and community projects current co-student MA Education in Arts

The way Amy deals with text and research in a performative and participatory manner, was very insightful for the students. It was a great atmosphere for all the parts of the day.

Wildcard

Meeting #8

make a "case study" out of one session

PART 1

Reflections in café de Jaren

PART 2

Exposition tour and Guest teacher at VOX-POP

PART 3
visiting WAAG Society labs

I thought this would be the fun-day that didn't count in the educational research, but it ended up being the 'case study' meeting. We started in de BG2 building of the Uva, Because of the weather we quickly moved to the cafe, with some very productive elections on the last event en interesting proposals for the next one.

Then moved to VOX-POP. At VOX-POP there was an exposition and we got a short tour. Guest Teacher Alice Ladenburg's lecture was on data collection and 'left over data' a very interesting an relevant lecture for the students

The last part was visiting WAAG Society, only one student had heard of it, WAAG is a tec-art platform that provides educational projects, workshops workspace Lab's. There is a fab-lab, a bio-lab, etcetera. We got a tour though the building, the students were very enthusiastic about the whole day, if was both relevant, as informative, and diverse.

* when seeing a fill wall of tagged plastic boxes like "peanut putter project" she enthusiastically: thais should e the artistic researchers bookshelf! And after visiting the FabLab (fabric lab) the remarked surprisingly; why haven't introduced to this place before?

when your Pages crashes, you loose all the evaluation so far

include: evaluations criteria

include: rapport; conclussions;

reflections and evaluations
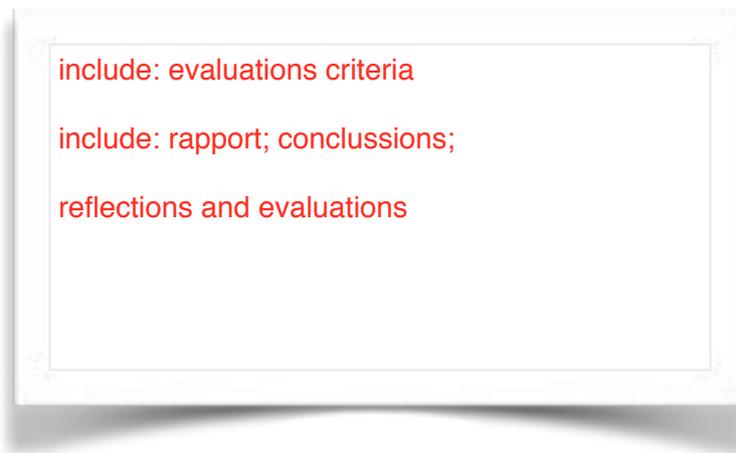
let's re-evaluate the evaluation criteria

					(formula= 100:10=10)	(100%)	60,75
excellence							
final mark							6,1

					(formula= 100:10=10)	(100%)	65
excellence							
final mark							6,5

					(formula= 100:10=10)	(100%)	77,5
excellence					feedback moment	+5%	
final mark							7,8

23							
24					(formula= 100:10=10)	(100%)	84,25
25							
26	final mark						8,4

					(formula= 100:10=10)	(100%) 87,50 =100%	70
excellence					feedback moment	+5%	75
final mark							7,5

The evaluation criteria were actually very representative for the end grades, of course I did thing the system through theoretically, but I had no idea if it would actually work. I will change the description if the 'creative' component to form-content creation.

The two grades with a 6.5 and 7.5 were from two students who lost a parent, it was quite difficult to deal with absences in the schedule, you can't delete presence form the system and re-devide the 100%, that relates into unequal grading with the other students. In the end I decided to keep it like this, especially because process and presence were important. But I will offer them an extra assignment to upgrade by 1 point. One of the two students was especially motivated to do the course
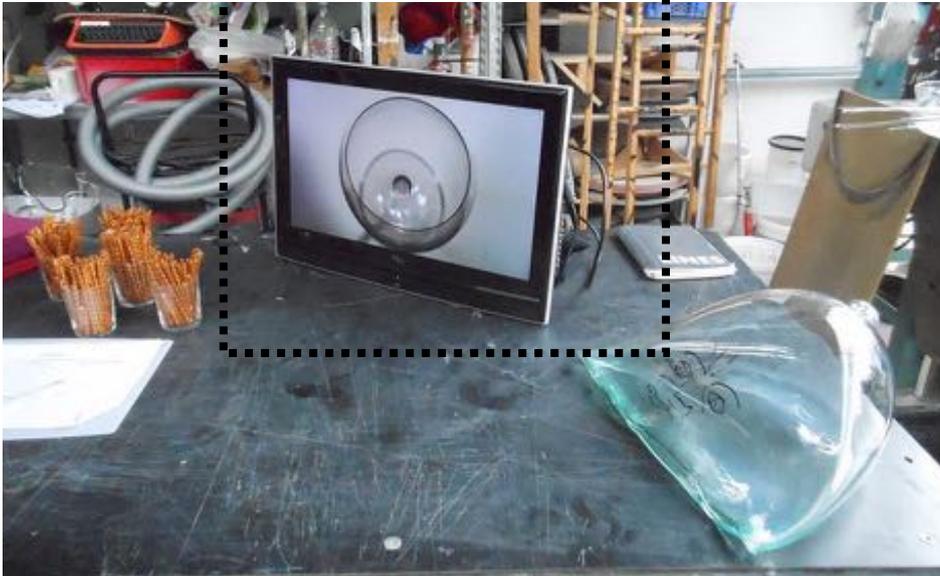
Artist researcher ?

essayistic
performance

Clippings

Clippings

In the first couple of years of Café Chercher I used to make video clippings
http://egahuurdeman.nl/category/clipping
These clipping reflected the theme(s) of the eventing, this one is at the Rietveld HotShop

I decided to do the same for the theme meetings with the students, to share my formulations in the form of video.

Clipping in meeting #3: https://www.researchcatalogue.net/view/396049/396104

Earlier clipping on the educational project at Saloun Prague:
Documentation   : http://egahuurdeman.nl/2017/re-composition-saloun-prague
Reflection   : http://egahuurdeman.nl/2017/frame-of-the-beholder

Artist ~~researcher~~ ?

When investigating my own artistic research strategies and artistic forms, and *essaying them* I discovered that I use etymology a lot to equivocate words and their definition. I also used the clippings as ways to formulate thought, and in exhibitions I use the placement and layout of multiple screens with video performances. I decided to play with these elements for the Lecture performance
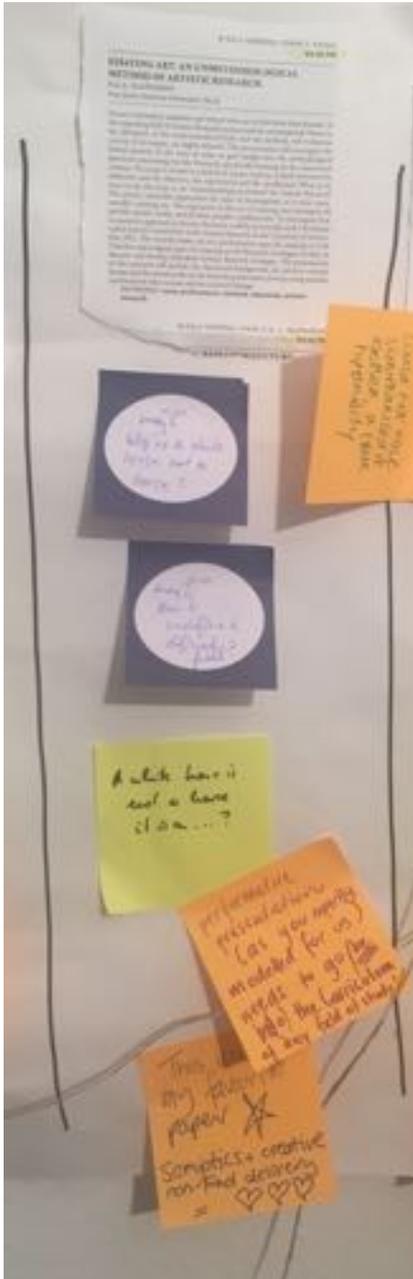
[ARTISTIC CONTRIBUTION, SAR18]

in my MA at the UvA I found an exemplary lecture performance, I also included it in the homework for the students:

Robin Deacon 'White Balance' link: https://www.youtube.com/watch?v=-g7WEcaogsQ

LECTURE PERFORMANCE

besides the artistic element, I also looked at the essayistic mode and the format of the Zuihitsu.

essay:
"thoughts in series upon series of thoughts, feelings, desires, actions and reactions". (…) sentences consist of "**anecdotes, quotes, thoughts, emotions and observations**."
[EDUCATIONAL PROJECT Pillowbook
ARTISTIC CONTRIBUTION SAR18 06:10 min]

Zuihitsu
'series of **loosely connected** *essays and* **anecdotes**, *as well as* **disconnected sentences, fragments, ideas**, *word pictures*, poems, **lists, and snatches of conversations**'.
[RESEARCH and ARTISTIC CONTRIBUTION SAR 15:16min]

lists; scribbles; dreams; quotes; etcetera
[EDUCATIONAL PROJECT, Course Manuel and EDUCATIONAL PROJECT, Class meeting #1 Power point)

everything bold I used in the performances, literally as a checklist, everything Italic I have used so far in the Pillowbook

I took Robin Deacons act of putting a piece of withe paper in front of the camera as point of departure, then connected it to my personal need for white balance calculation on camera's and videocamera's and run off with it in many different directions.

with the second lecture performance I included feedback from the public and made addaptation, specifically old Kodec film and dark colors.

Feedback at DART18

SAR18 9th Conference by the Society of Artistic research in Plymouth (UK) by the title; 'Artistic Research Will Eat itself" in april 2018 [http://sarconference2018.org; ARTISTIC CONTRIBUTION, SAR18
[ARTISITC CONTRIBUTION Script and link: http://egahuurdeman.nl/2018/sar18-essaying-art]

DART18 Second biannual Symposium by the title: 'Teaching artistic research, curriculum and pedagogy' May 2018, organized by Di:angewante, D'art (Austrian Center for Didactics of Art, Textile & Design) in Vienna (AT)
[ARTISTIC CONTRIBUTION, D'ART18 Script and link: http://egahuurdeman.nl/2018/dart18-essaying-art]

Artist ~~researcher~~?
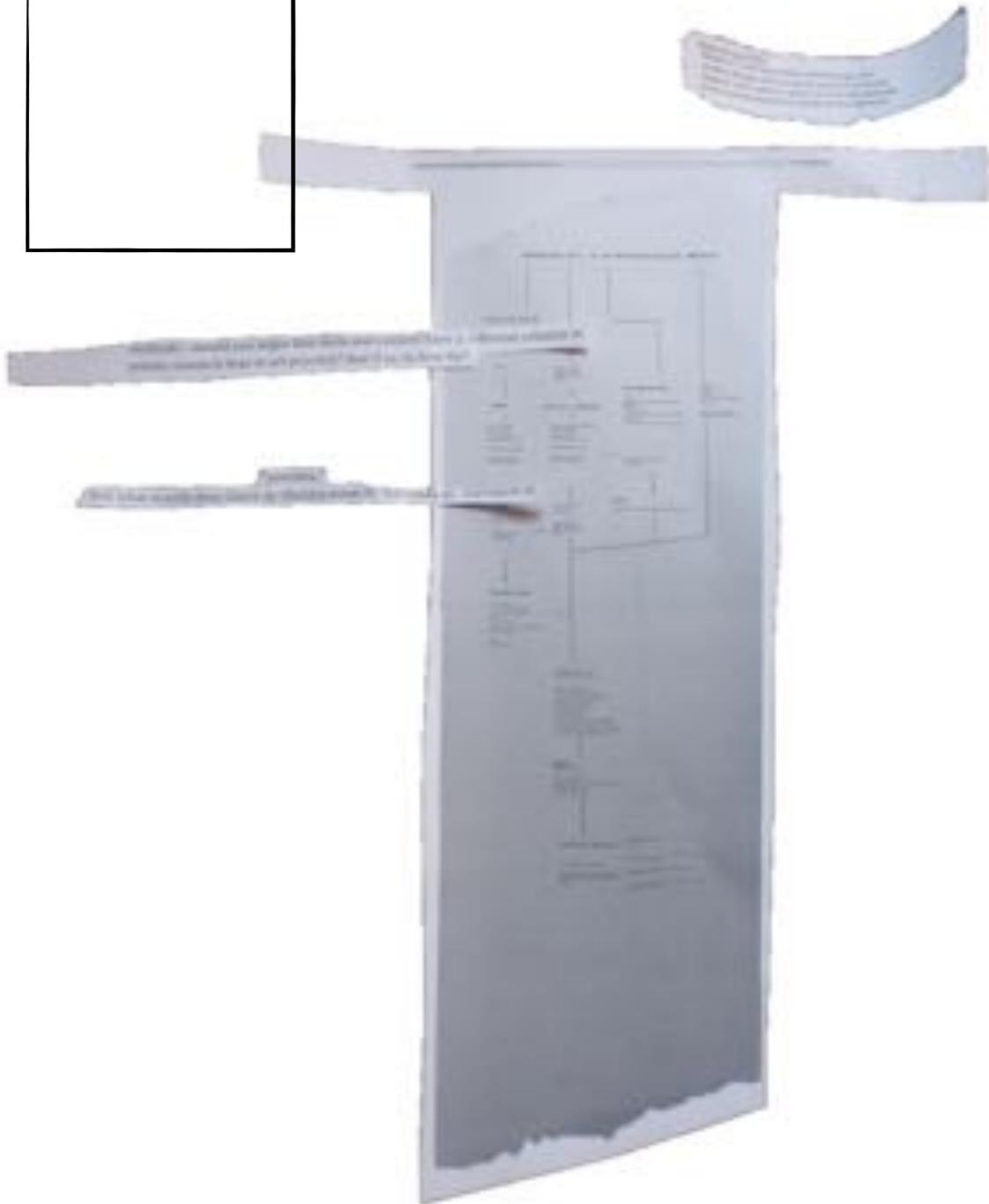
I just really enjoy doing research, it's almost compulsive to dive not things. Although it takes me a lot of time and effort to formulate my findings textually, and academically

I heard, in the introduction talk from the organizers of the D'ART conference Artistic research education, that they had one academic and one artist as double blind peer-feedback reviewers, and in the most cases, they did not agree and the proposals needed to be edited and re-reviewed. I came through in the first round, this was amazing, because the whole idea of the research and educational project is to intertwine the scientific and the artistic and be appealing to both, without making compromises on either. The same response I got from the audience at SAR, both academics and artistic found the performance understandable and appealing. This, I think were the biggest compliment for the whole project. A big contrast with the feedback I got from Ticontre, from the literary academic corner.

---

a) **Relevance: Is the submission relevant to the publication's theme "Teaching Artistic Research"? ***
1-5
1
Yes, it seems to be very relevant.
b) **Originality 1: Does the submission present new insights in the topic presented? ***
(1-5)
2
It obviously does, as it tries to contextualise the term "essay" in a new way within the Artistic Research field.

---

a) **Relevance: Is the submission relevant to the publication's theme "Teaching Artistic Research"? ***
1-5
3
This contribution is unique in its approach to artistic research through the challenge to a particular methodology through its scrutiny. It is relevant while playfully challenging the very notions the conference deals with. At the same time it does not seem to be wholly concerned with art research pedagogy.

b) **Originality 1: Does the submission present new insights in the topic presented? ***
1-5
1
The approach of of choosing a particular medium is focused, clear, and understandable. The presentation of the essay in a hybrid form is unconventional and compelling.

d) **Quality: Is the submission prepared with care, gives background of the issue(s) and the objectives of the paper? ***
1-5
1
The project takes on the ambitious and highly personalised form of a performative lecture, the objectives of which are proposed in a forthright manner.

Conclusion: Would you suggest to include the abstract submission in the Conference Teaching Artistic Research? *
Yes, because ...
The straightforward proposal for a personalised presentation of individualised artistic research is appealing.
Exploring the form of the essay is refreshingly specific.

And, Fortunately I was able to incorporate feedback

as you can read on [PILLOWBOOK p.] my first study was Commercial Management and Small Business, and I always had Management and Organization as elective cours in my Culture and Art profile. In hindsight, I can now see that is is still present. I think these real-life contexts provided pre-deadline deadlines, different contexts for critical feedback, places to experiment and new experience.

2015-2018	Café Chercher @VOX-POP, organizational experience and skills	
2017	Café Chercher @ ARIAS, new context and experience	
2017	Café Chercher @WDKA Research Station Rotterdam, new context and experience	
2018	Café Chercher@ NECS, new context and experience	
2017-2018	Essaying art @ Ticontre, writing research article for peer-review journal	
2017	Essaying art @ ASCA, presenting mind map of the research	
2018	Essaying art @ SAR18, artistic contribution	
2018	Essaying art @ D'ART18, artistic contribution and educational project	

Essaying art @ Ticontre, I learned a lot from the two feedback and comments on my research paper. I did not get through to the last round, but I was able hand in the articles for the proceedings of SAR18.

I was honored to be able to share my artistic component SAR18 and DART18: they gave met the same opportunity as the students sharing their artistic research projects at Café Chercher.

I knew that my theoretical RESEARCH, theoretically made sense and apparently had relevance given the presentation platforms (Ticontre, ASCA, SAR18). But, to also get external confirmation of the **educational relevance** was even more surprising. I gave a presentation about the EDUCATIONAL PROJECT, Process evaluation criteria, for the coordinators at Fontys Tilburg. And I presented my project in the form of a lecture performance at DART18, the subject of the Symposium was exactly my field. I got great feedbakc. But the nest and most stimulating feedback I got from the students, In the end it matters most that the research has an effect in reality. Even though there were a lot of changes, I am glad I utilized the possibility to incorporate feedback.

I don't think incorporating feedback and critique is a sign of weakness, the exact opposite, continuously questioning your research from, and allowing perspectives from many different perspectives, actually strengthens you research and concept, it test it. And since essaying is a way of continuously testing, changing, adapting, experimenting, speculating, it fits. I think I will keep on incorporating feedback, in the end we can disagree, I can ignore, but at least

For the EDUCATIONAL PROJECT and ARTISTIC CONTRIBUTION, the end I learned most from

feedback of the students

on all fronts

feedback from the university MA Artistic Research
dealing with the dichotomy of art and science from the science perspective

the feedback of my supervisors
evaluation
*I took a big risk by choosing to surround myself with feedback from completely different sides;
one supervisor who's specialized in my most unexperienced sided; didactics and pedagogy
one university based supervisor specialized in literature
one artistic research supervisor from the art practice side*
the feedback on artistic contribution

*sar
dart*

academic feedback

*ASCA
Ticontre
D'art*

And

I learned unexpectedly much, through undertaking the same process as the students, with making **my own artistic contribution** as performance lecture, by making different versions of the performance lecture, and by making **my own pillowbook.** By going through the process myself, I recognized feedback from te students, and experienced first had how this unmethodological method could work for me.

So

> What is my own pillow book? My own Zuihitsu?

It was literally a Pillowbook to me, but a pillow without sleep, I wrote in the night-time, in bed leaning on my Pillow, or now, 2.23 AM, sitting in a wooden chair, legs on a wooden table, with a way to uncomfortable pillow underneath me. In the past, when I wasn't living together with someone, I used to put my laptop on the pillow next to me and immediately start writing when I woke up.

I took the paper as point of departure, printing all the material, then arranging, making collages, I took the photographs of the collages as guideline, inserting them into the document, then adding the themes and tags as covers of a new chapter. I took the theme texts as paragraphs in the chapters, not in linear order. I did change some pages around for narrative reasons, but, changing pages somehow made it more unclear and messy to me, so I stopped doing it.

I literally tried to follow where the Zuihitsu would lead me to, this makes the process extremely linear, and the content, extremely non-linear.

But by referring to the other components of the thesis as footnotes, I hope to have provided a links between the elements, to create a *configuration of elements* (Adorno, 1958).

same time being interpreted into it. The criteria of this process are the compatibility of the interpretation with the text and with itself and its power to release the object's expression in the unity of its elements. The essay thereby acquires an aesthetic autonomy that is easily criticized as simply borrowed from art, though it distinguishes itself from art through its conceptual character and its claim to truth free from aesthetic semblance. Lukács failed to recognize this when he called the

from a principle nor does it draw conclusions from coherent individual observations. It co-ordinates elements, rather than subordinating them; and only the essence of its content, not the manner of its presentation, is commensurable with logical criteria. If, thanks to the ten-

separated elements enter into a readable context; it erects no scaffolding, no edifice. Through their own movement the elements crystallize into a configuration. It is a force field, just as under the essay's glance every intellectual artifact must transform itself into a force field.

This configuration, results in a constellation, like stars that form an imagined patters we shape and project.

can we see depth in stars? A constellation is drawing lines between distant element

us. What we perceive as the darkness of the heavens is this light that, though traveling toward us, cannot reach us, since the galaxies from which the light originates move away from us at a velocity greater than the speed of light.

To perceive, in the darkness of the present, this light that strives to reach us but cannot—this is what it means to be contemporary. As such, contemporaries

trariness. Yet that discontent with the essay is at the same time untrue because, as a constellation, the essay is not arbitrary in the way that it

Form-wise, I think I took a lot from Sher's book (Last Year at Betty and Bob's; a novelty) and also by talking to her, she stimulated me to, she called me; 'the *nouveau vague of artistic research*, this was extremely encouraging and stimulating. It made me think more freely about text and display.

Form also plays a big part in the unity of elements in the whole thesis.

I wanted all the pieces to stand on their own, without direct links or explanations, all these parts, the research, the educational project, the artistic part, should stand on their own like a constellation, to keep the links open for interpretation. This pillow book provides the links, the process and the reflections, it gives my personal perspectives on the links and motivations for all he separate parts, I could have continued page after page, but focussed on the mail links and elements. Like I said in my EDUCATIONAL PROJECT to the students; (this can be theoretically, artistically, personally, politically, etcetera). it is usually an intertwinement of multiple, like artistic research is an intertwinement, for me an intertwinement of personal experience and educational experience, artistic motivation and theoretical fascination.

The PILLOW BOOK is a search for my own Zuihitsu form. It connects to and reflects upon the FRAMEWORK, RESEARCH, EDUCATIONAL PROJECT, ARTISTIC CONTRIBUTION and CAFE CHERCHER.

CAFE CHERCHER

art café for unfinished projects

CAFE
CHER
CHER

/ with research
/ with performances
/ with poetry
/ with theater
/ with videos
/ with music
/ with drinks
/ with soup
/ with you

www.cafecherchker.org

art cafe for unfinished projects

CAFE CHER CHER

/ with research
/ with performances
/ with poetry
/ with dance
/ with videos
/ with music
/ with drinks
/ with soup
/ with you

ABOUT

What is Café Chercher?

Café Chercher is a platform to present unfinished research projects. These research projects typically exist between the realms of art and science; artists involved in research and researchers involved in the arts. Every last Tuesday of the month we organize evenings with presentations, with performances, with dance, with poetry, with poetry, with music, with videos, with soup and with drinks. Café Chercher is a place for artists and scientists to share their questions, doubts, hypothesis, try-outs, and prototypes. Participants are practitioners, students, PhD researchers, and professors from a wide variety of disciplines and institutions. We provide an informal and intimate atmosphere with room for doubt and for discussion.

Join a growing community of artistic researchers!

Soup and entrance are free, drinks 1 euro.

Participants

The event consists of presentations, performances and a video clipping. Experimental and creative presentations are stimulated. Skype presentations and workshops are also possible. The format is pretty flexible, so please feel free to share your ideas/ suggestions. Some weeks before the event each participant provides information about themselves and their research project, and a single word inspired by their work. These words are collected and will form an imaginary saying which functions as the title for the upcoming event.

Theory focussed contribution: 10-15 minutes

The contribution is based on a research questions, around doubts and hypotheses. These can be small or big questions. The contribution can be in a variety of forms like: workshops, performative lectures, participatory happenings or just a power point presentation.

Practice focussed contribution: 5-15 minute

The contribution is based on an unfinished artwork, the contribution can be seen as a prototype or try-out. The contribution can be in a variety of forms like: artwork, performance, music, dance, theatre, poetry preferably not a powerpoint presentation.

In the past, Café Chercher has hosted presentations and performances of both national and international visual artists, musicians, and researchers from a variety of disciplines and studies. We aim to keep expanding the community and create a network of artistic researchers.

If you are interested in presenting or performing, please send an email to info@cafechercher.org

History & Organisation

Café Chercher means "A research café".

In Modern French chercher (=search) derives from Latin circare meaning "go about, wander, traverse". Research in the 1570s was used as the "act of searching closely," from Old French rechercher (= to seek for). The first attestation of rechercher meaning "scientific inquiry" is in the 1630s.

As students Artistic Research (reMA UvA) Edgar M. Caramaño and Emily Huurdeman initiated Café Chercher together with professor Sher Doruff in 2014. They both came in contact with Sher during their study at UvA while Sher was a lecturer there, together they conceptualized and organized Café Chercher for the first two seasons. Each season, new students and alumni of the same program have joined the organization.

Currently, Café Chercher has reached its fourth season. Artists Emily Huurdeman and Dalida Georgiou-Achmet form the core-team members and responsible for the programming, organizing, and the stimulation of inter-institutional connections. Each year new students Artistic Research join the team and contribute to the program and organization of Café Chercher.

Sponsors & Supporters

Café Chercher is sponsored by the Rietveld Research Group; Making Things Public. We are supported by ARIAS (Amsterdam Research Institute of the Arts and Sciences), the research Master Artistic Research UvA, and VOX-POP Creative Space UvA.

Follow us on Facebook

Follow us on Vimeo

CAFE CHER CHER

www.cafechercher.org

art cafe for unfinished research projects

dare to share

/ with art / with science

/ with music

/ with dance / with theatre

/ with poetry

/ with you

/ with you

/ with a lot more...

SEASON 2017/2018
events

CAFE CHER CHER

art cafe for unfinished projects

/ with Diederik Oostdijk on sound affects of bells
/ with Florian Goettke on burning effigies
/ with Geert Lovink on moneylabs
/ with Suzan Tunca on states of knowledge
/ with Curdin Tones on hacking culture
/ with clippings
/ with drinks
/ with soup
/ with you

In collaboration with **ARIAS**

CC#4.1@VOX-POP

Our mind a soundscape

Our body a laughable slogan

Tuesday 26th of September from 17.00h-19.00h
Binnengasthuisstraat 9 Amsterdam www.cafechercher.org

#4.1 OUR MIND A SOUNDSCAPE, OUR BODY A LAUGHABLE SLOGAN

Article MetropolisM:

http://www.metropolism.com/nl/features/33355_caf_chercher_work_in_progress

Cafe Cher Cher

art cafe for unfinished projects

Observe the interior and thy shall sweat

/ with Lauryn Mannigel on affective perceptions of body sent through performance
/ with Alice Landenburg on environmental changes through art practice
/ with Roland van Dierendonck on sounds based on microscopic interactions
/ with experiments
/ with funky cakes
/ with funky drinks
/ with soup
/ with you

Tuesday 31st of October from 19.00h-21.00h
CC#4.2 @VOX-POP Binnengasthuisstraat 9 A'dam

www.cafechercher.org

4.2 OBSERVE THE INTERIOR AND THY SHALL SWEAT

We warmly invite you to the second Café Chercher of season #4.0!

Join us! Share your thoughts, enjoy interesting presentations on Arts & Sciences; Take part in experiments; Taste funky flavours

Cafe Cher Cher

art cafe for unfinished projects

Shifting the diffraction of interpretations

/ with **liza prins** & Cafe Chercher
/ with presentations
/ with discussions
/ with doubts
/ with videos
/ with drinks
/ with soup
/ with you

Tuesday 28th of November from 1800h-1930h
@VOX-POP Binnengasthuisstraat 9 Amsterdam | www.cafechercher.org

#4.3 SHIFTING THE DIFFRACTION OF INTERPRETATIONS

Dear friends of Café Chercher,

We warmly invite you to the last event of Café Chercher for 2017!!!

Join the 3rd event of the 4th season where Cafe Chercher will discuss its doubts and questions with the aim to re-invent and re-interpret the Cafe itself. Do you have some questions you would like to ask? Have an idea or two on what CC could change? Bring it on... and while you are at it bring your instrument, video, poem or your very experimental piece which is far from finished and totally not ready for the public to see and share it with us!

Besides the very interesting presentations by lisa prins & CC the evening is open to public contributions. Let's celebrate!

Cafe Cher cher

net cafe for unfinished projects

/ with Koštana Banović on a video piece as a container to hold
multiple realities, voices and perspectives at once
/ with Majanne Theunissen on performativity of things in art
/ with Sara-Lot van Uum on when research becomes art
/ with Hanna Steenbergen-Cockerton on the act of covering
/ with drinks
/ with soup
/ with you

Opening the year
with quilting
collections,
archives,
things

Tuesday 31/1 from
1830h-2000h

@VOX-POP
Bienengasthuisstraat 9 A'dam

www.cafechercher.org

PEARLS

Πιες την αίσθηση
ηλίθευρα της ζωής?

4.4 "OPENING THE YEAR WITH QUILTING, COLLECTIONS, ARCHIVES, THINGS"

We warmly invite you to the opening event for 2018!

Join us for the 4th event of the 4th season:

Café Chercher # 4.4

"Opening the year with quilting, collections, archives, things"
Tuesday 30th of January 18.00 – 20.00h (soup from 18.00h till 18.30h)
VOX-POP Creative Space (Binnengasthuisstraat 9, Amsterdam)
Entrance is free

/ with Koštana Banović on video as container to hold multiple realities, voices and perspectives at once
/ with Marianne Theunissen on performativity of things in art
/ with Hanna Steenbergen-Cockerton on the act of covering
/ with Sara-Lot van Uum on when research becomes art
/ with drinks
/ with soup
/ with you
Facebook event page

Cafe Cher Cher

art cafe for unfinished projects

4.5 @ VOX-POP

/ with Renzo de Pablo on "What makes you,me and me, you?"
/ with Ester Eva Damen on cross-over, yet autonomous, media
/ with Christine van Royen
/ with drinks
/ with soup
/ with you

Hefting a stienkeal   Hefting self awareness

www.cafechercher.org

Tuesday 27th of February from 18.00h-20.00h Binnengasthuisstraat 9 Amsterdam

#4.5 "HEFTING STIENKEAL – HEFTING SELF AWARENESS"

We warmly invite you to Cafe Chercher #4.5!

Join us for the 5th event of the 4th season:

Café Chercher # 4.5

"Hefting stienkeal – Hefting self awareness"
Tuesday 27th of February 18.00 – 20.00h
(soup from 18.00h till 18.30h)
VOX-POP Creative Space (Binnengasthuisstraat 9, Amsterdam)
Entrance is free

/ with Renzo de Pablo on "What makes you,me and me, you?"
/ with Ester Eva Damen on cross-over, yet autonomous, media
/ with Christine van Royen
/ with drinks
/ with soup
/ with you

Cafe Cher Cher

art cafe for unfinished projects

www.cafechercher.org

Listen to the **echoing speed**

/ with Viki Zioga on challenging societal audibilities
/ with Ned McGowan on expressiveness of speed in music
/ with workshops
/ with drinks
/ with soup
/ with you

4.6

Tuesday 27th of March
from 18.00h-20.00h Binnengasthuisstraat 9 Amsterdam
@ VOX-POP Creative Space

#4.8 LISTEN TO THE ECHOING SPEED

Café Chercher # 4.6

Tuesday 27th of March 18.00h-20.00h at VOX-POP (Binnengasthuisstraat 9, Amsterdam)

Join us for an interactive and performative evening!

/ with Ned McGowan

/ with Vicky Zioga

/ with workshops

/ with video

/ with drinks

/ with soup

Cafe Cher Cher

art cafe for unfinished projects

4.7

Poetry is back - Contemplates and drives hard

/ with Budhaditya Chattopadhyay on audio-experiences
/ with Ester Eva Damen on cross-over, yet, autonomous media
/ with Sara-Lot van Uum on external VS own memory
/ with drinks
/ with soup
/ with you

www.cafecharcher.org

Tuesday 24th of April
from 18.00h-20.00h
Binnengasthuisstraat 9 Amsterdam
@ VOX-POP Creative Space

#4.7 "POETRY IS BACK – CONTEMPLATED AND DRIVES HARD"

Café Chercher # 4.7

"Poetry is back – Contemplated and drives hard"

Tuesday 24th of April 18.00h – 20.00h

VOX-POP Creative Space (Binnengasthuisstraat 9, Amsterdam)

/ with Budhaditya Chattopadhyay on audio-experiences

/ with Ester Eva Damen on cross-over, yet, autonomous media

/ with Sara-Lot van Uun on external vs own memory

/ with clippings

/ with drinks

/ with soup

/ with you

Facebook event page

Last event of the season!
/ with students MA Artistic Research UvA

CC#4.8
Thursday 12 June
18.00h-20.00h

CAFE
CHER
CHER

www.cafechercher.org

at VOX-POP Creative Space UvA
Binnengasthuisstraat 9 Amsterdam
sponsored by Rietveld Research Group

#4.8 LAST EVENT OF THE SEASON

We warmly invite you to the last event of season #4!
Join us for an evening of unfinished art and research:

Café Chercher #4.8
"Last event of the season"
Tuesday 12 June 18.00h – 20.00h
VOX-POP Creative Space (Binnengasthuisstraat 9, Amsterdam)

/ with students MA Artistic Research UvA
/ with drinks
/ with soup
/ with you

Facebook event page

SEASON 2017/2018
events on request

CAFE CHER CHER

art cafe for unfinished projects

CC @ WDKA ₵₂ **Research Station**

/ with Amy Pickles on performing non-verbal language
/ with Karin Arink on image-association-text
/ with Marie Claire Gellings on artistic interference on house ontology
/ with Michaela Lakova on memory on the digital realm
/ with drinks
/ with soup
/ with you

Ethics lie amongst oscillating card readings

@WDKA Research Station **Thursday 1st February 16.30h-19.30h (soup 16.30-17.00) Wijnhaven 61 Rotterdam**

Dear reader,

We warmly invite you to Café Chercher at WDKA Research Station coming Thursday!

We are happy to announce that this special edition of Café Chercher is organized for Radically in Progress, a month of reinventing the space formally known as the WDKA Media Library. The participants of the evening are students, alumni and teachers of the WDKA and Piet Zwart Institute from different disciplines. Together we will share unfinished art and research projects.

Join us for an informal evening with doubt / with discussion / with with research / with performances / with videos / with readings / with you!

"Ethics lie amongst oscillating card readings"

CC@WDKA Research Station
Thursday 1st February 16.30h-19.30h (soup 16.30-17.00)
Location: Wijnhaven 61, Rotterdam

/ with Marie Claire Gellings on artistic interference on house ontology
/ with Michaela Lakova on memory on the digital realm
/ with Karin Arink on image-association-text
/ with Amy Pickles on performing non-verbal language
/ with clippings
/ with drinks
/ with soup
/ with you

Facebook event page

(Re)thinking film on the east side through haptic visuality and expanded (post)#memory

**CCVA's unfinished projects
at Café Chercher**

CAFE
CHER
CHER

/ with James Snazell on the "Film Drops" project
/ with Patrícia Nogueira on the "East Side" documentary film / installation
/ with Agata Mergler & Cristian Villavicencio on "Haptic/Visual Identites" project
/ with Adrian Palka on "Window" and "Rocks"– the Gulag remediated
/ with Madalena Miranda on "A Light in the Shadows" project

Saturday June 30, 2.00–5.30 PM

www.cafechercher.org   Location: Doelenzaal, University Library (Singel 425, Amsterdam)

We warmly invite you to a special edition of **Café Chercher: CCVA @ CC**

On 30 June (2.00 - 5.30 PM) Café Chercher (CC) will organize an afternoon of unfinished research projects with the Cinema and Contemporary Visual Art (CCVA) workgroup at the University of Amsterdam (UvA) in the Doelenzaal at the University Library (Singel 425, Amsterdam). This evening will be filled with film, video, cinema, projections and live performances. The participants are both academics and artists, with a broad range of subjects, approaches and backgrounds.

It is an hors-conference event following the European Network for Cinema and Media Studies 2018 Conference (NECS): Media Tactics and Engagement (27-29 June).

The event is free and open to the public, but given the maximum capacity of the space, we kindly ask you to RSVP in advance before the 25 June.

CCVA @ CC
(Re)thinking film on the east side through haptic visuality and expanded (post)#memory
Event day: **Saturday the 30th June** (from 2.00-5.30 PM)
Location: **Doelenzaal, University Library** (Singel 425, Amsterdam)

/ with James Snazell on "Film Drops" project
/ with Patricia Nogueira on the "East Side" documentary film/installation
/ with Agata Mergler & Cristian Villavicencio on "Haptic/Visual Identities" Project
/ with Adrian Palka on "Window" and "Rocks"- the Gulag remediated
/ with Madalena Miranda on "A Light in the Shadows" project
/ with CCVA meeting
/ with clippings
/ with drinks
/ with soup
/ with you

Facebook event page

Join us for an evening of unfinished art and research!

This the overview of the fourth season and background of CAFE CHERCHER; an art cafe for unaided research projects. CAFE CHERCHER is organized by initiator and artist Emily Huurdeman and artist Dalida Georgiou Achmed. It has been a part of the practice tutorial of the MA Artistic Research at the University of Amsterdam [PILLOW BOOK p.4, pp.10-13, EDUCATIONAL PROJET, Café Chercher Format]

WEBSITE

https://www.researchcatalogue.net/view/294903/472806